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Artists in the making: An ethnographic investigation of discourse and literate practices as disciplinary processes in a high school advanced placement studio art classroom

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Artists in the Making: An Ethnographic Investigation of
Discourse and Literate Practices as Disciplinary Processes in a High School
Advanced Placement Studio Art Classroom

Part One

A dissertation submitted in partial satisfaction
of the requirements for the degree of

Doctor of Philosophy

in

Education

by

William Douglas Baker III

Committee in charge:

Professor Sheridan Blau,

Professor Carol N. Dixon

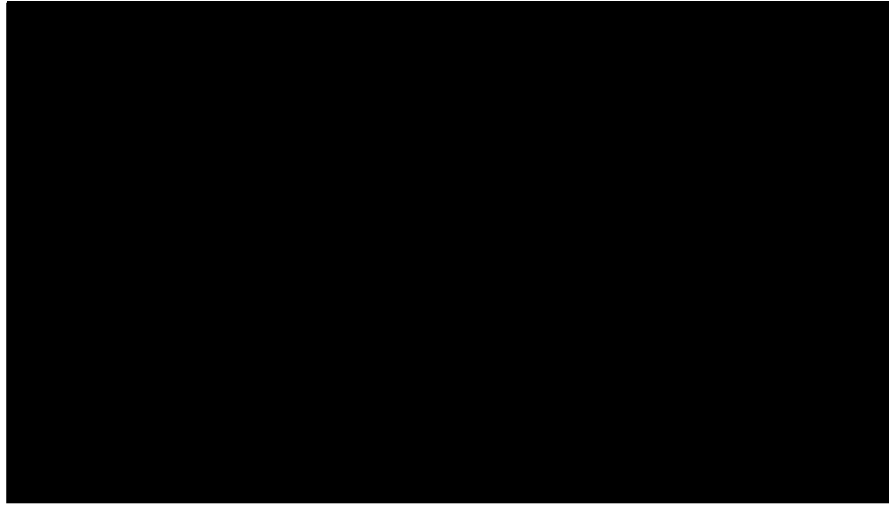Professor Judith L. Green (Chair)

August 2001

UMI Number: 3024404

The dissertation of William Douglas Baker III is approved:

August 2001

Artists in the Making: An Ethnographic Investigation of
Discourse and Literate Practices as Disciplinary Processes in a High School
Advanced Placement Studio Art Classroom

DEDICATION

To my mother and father:

Martha Jane Lynch Baker and William Douglas Baker Jr.

Thank you for your love and support.

and

To my daughters:

Jessica Sue Baker and Marina Lynn Baker

and

to my wife and friend:

Lynn Marie Verduzco Baker

Our faith will continue to grow.

ACKNOWLEDGEMENTS

barge into her office with my questions, even when her door was half open. Finally, thank you to Judith Green, a philosopher of education and teacher whose expertise and experience stretches around the globe, and who mentors students beyond expectations.

Finally, thank you to my family. I have been fortunate to have a mother and father who provided encouragement and love, and who are still excited about my accomplishments and concerned about my problems when I call or visit them. Thank you to Jessica and Marina, my daughters who continue to inspire me and make me smile. And thank you Lynn for listening and talking about relevant, and irrelevant, topics that led towards the completion of the dissertation, and for editing this work. I am thankful for your love and friendship as we travel together.

CURRICULUM VITA

William Douglas Baker III

EDUCATION

Ph.D.   Emphasis: Teaching and Learning
Second emphasis: Qualitative Research Methodology,
University of California, Santa Barbara, August 2001
Dissertation title:
Artists in the Making: An Ethnographic Investigation of Discourse and Literate Practices as Disciplinary Processes in a High School Advanced Placement Studio Art Classroom.
Dissertation Committee:
Judith L. Green (Chair), Sheridan Blau, Carol N. Dixon

M.A.   English—Composition, California State University, Fresno, May 1992
Thesis title: *Visions of Success.*

B.A.   English, California State University, Fresno, May 1983

FELLOW OF:

1998   South Coast Writing Project, University of California, Santa Barbara. Returning fellow. Coached new fellows.

2000   San Joaquin Valley Writing Project--London, England. Special program through SJVWP, CSU, Fresno. Visited London schools.

1987   San Joaquin Valley Writing Project, CSU, Fresno

CREDENTIAL AND CERTIFICATES HELD

1986- present California Single Subject Teaching Credential for English, SDAIE & ELD certificates (Clovis Unified S.D., Clovis, CA.)

PUBLICATIONS AND CONFERENCE PRESENTATIONS

Publication

2000   Dixon, C., Green, J., Yeager, B., Baker, D. & Franquiz, M. "I used to know that": What happens when reform gets through the classroom door. <u>Bilingual Education Research Journal</u>.

Reviewer

1999   Research for the Teaching of English (RTE)

1999   AERA, Division G

Conference Presentations

2001   Baker, D. & Yeager, B. Constructing opportunities for learning across grade levels. UCSB Educational Conference, May

2000   Baker, D., Hobbs, J. & Phreaner, J. Reading as a Process: Strategies for Struggling Readers. National Council of Teachers of English (NCTE), Milwaukee, WI., November.

2000   Baker, D. Session Chair for Ethnographic Investigation of School Knowledge: The Case of HistorySocial Studies (presenter, John Wills, UC, Riverside). UC-CSU Ethnography Conference, Los Angeles, CA., April.

2000   Green, J., Dixon, C., Franquiz, M. & Baker, D. What happens when reform gets through the classroom door: A cross- year analysis of access to academic content in three reform contexts. AERA, New Orleans, LA., April.

2000   Baker, D., Phreaner, J. & Turner, S. Supporting Student-Beginning Teachers of English. California Association of Teachers of English (CATE), Sacramento, CA., February.

1999   Green, J., Dixon, C. & Baker, D. Constructing a community of mentors: Mentoring as community construction. National Reading Conference, Orlando, FL, December.

1999   Baker, D., Locher, J. & Maltese, D. Re-envisioning the Interdisciplinary Classroom Through Collaboration. NCTE, Denver, CO., November.

1999   Baker, D. Peer Evaluation of Student Writing, CATE, Burbank, CA.,February.

1998   Baker, D. Session Chair for Building Knowledge in the Classroom: Talking, Writing, and Thinking Across the Curriculum (presenter Santa Barbara Classroom Discourse Group), NCTE, Nashville, TN., November.

1998   Santa Barbara Classroom Discourse Group [Green, J., Dixon, C., Putney, L., Baker, D., Neves, S., et al.] Conducting Classroom-Based Research: Issues in Ethnography and Ethnographic Analysis, NCTE-Research Assembly Midwinter Conference, Los Angeles, CA., February.

1995   Baker, D. Demystifying Contemporary Poetry for the Secondary Students, Yosemite Conference, CATE, Yosemite, CA., October.

1986-1997   Many local presentations in Fresno in conjunction with Fresno Area Council of English Teachers and San Joaquin Valley Writing Project.

TEACHING AND RESEARCH EXPERIENCE
Teacher Education Program (TEP), University of California, Santa Barbara

2000-2001   Instructor of Literacy Methods and Procedures for Single Subject Teachers, four content areas (math, science, social science, English).

1998-2001   Instructor of Methods and Procedures of Teaching English (for single subject students).

1999-2000   Master's of Education Facilitator. Each year facilitated a group of five students student teachers in their process of writing and presenting their action research projects.

1998-2000   Instructor of Professional Issues of the Teaching of English, taught in conjunction with the English Methods class.

1998-2000   Content Area Supervisor for English student teachers.

Teaching Assistant (Gevirtz Graduate School of Education, UCSB)

1999-2000   Education 221A: Introduction to Qualitative Methods (Professor Jenny Cook-Gumperz). Some planning of curriculum and teaching qualitative research methods, e.g., video software, representation of transcribed data, analysis procedures; consulted with students about paper and research topics; involved with assessment of final projects.

2000   Education 270A: Classrooms as Cultures (Professor Judith Green). Some planning of curriculum and supporting professor with class preparation. Consulted with students about papers and other issues.

Graduate Research Assistant

1999-2001   Principal investigators for a three-year Spencer Grant: Dr. Judith Green and Dr. Carol Dixon. Analyzed "first days" of school data collected over a ten-year period. Transcribed videotapes, analyzed and presented data; analyzed literate practices across subjects in a fifth grade bilingual classroom.

High School English Teacher

1986-1997	High School English Teacher, Clovis West High School, Clovis Unified School District, Fresno, CA. Taught general English 9, 10, 11, 12; British Literature; American Literature; World Literature; Creative Writing and Literature; Study Skills; & Advanced Placement-Literature (five years)
1992-1997	Cooperating Teacher (7 student teachers)

PROFESSIONAL DEVELOPMENT

2001	Conference for Beginning Teachers of English, UCSB. Coordinated and hosted a one-day conference in July for teachers of English with two years of experience or less.
2002	Literacy consultant for Carpinteria Middle and High Schools. Worked with principals and teachers and university professors to coordinate development and implementation of teacher literacy survey; triangulated data (including SAT 9 scores) to help build capacity from within schools.
2000	High School Professional Development of Literacy for Secondary Students. One of four instructors of 96 secondary teachers. A one-week intensive program offered through the South Coast Writing Project by the Governor's Initiative. Four all-day follow up sessions during Fall and Winter.
1999-present	Founded and maintained listserv for past English student teachers. I continue to mentor these teachers.
1998-2000	Teacher Collaborative Group, founder and coordinator of a group of elementary through university teachers (SCWriP fellows 1998) who met four times a year to discuss and present literacy issues.
1998-99	Santa Barbara Junior High School, Santa Barbara, CA. Content area reading.
1994	Dinuba High School, Dinuba, CA. "Second to None."

Presentations/In-Services (Most recent):

2000	Santa Barbara County Schools, Santa Maria, CA. Literacy for Secondary Students, October.
2000	South Coast Writing Project, Santa Barbara, CA. The Writing/CreativeProcess, July.
1999	Santa Ynez High School, Santa Ynez, CA. Reading Across the Content Areas, February.
1987-97	Many others in conjunction with SJVWP.

Campus Learning Assistance Services, UCSB

1998-1999   Coordinator and Curriculum Developer for Peers Learning
             Skills Counselor program (undergraduates teaching study skills
             to their peers). I also led workshops for various groups on
             campus and presented a session at the Student Affairs
             Conference for Staff.
1997-1999   Writing tutor for undergraduate and graduate students.

AREAS OF INTEREST FOR RESEARCH

Secondary school literacy, information (technology) literacy, teacher
education, disciplinary knowledge, interdisciplinary approaches to
teaching

PROFESSIONAL ORGANIZATIONS

National Council of Teachers of English
American Educational Research Association
California Association of English Teachers

HONORS & AWARDS

2000-2001   Graduate Student Fee Fellowship, UCSB
1999   Graduate Student Fee Fellowship, UCSB
1999   Anne Johnstone Memorial Fund Award, SCWriP
1998   Graduate Student Fee Fellowship, UCSB
1998   Anne Johnstone Memorial Fund Award, SCWriP
1997   Graduate Student Fee Fellowship, UCSB
1995   Teacher of the Year, Clovis West High School
1990, 1992   CWHS School Literary Magazine Dedication

SERVICE

Committees: University of California
1999-2001   Graduate Student Affairs Committee, elected Student
Representative
1999   Graduate Student Association, elected Representative for
             Graduate School of Education
1999   Review of Dean of Education, Student representative
1999   Teacher Education Program Review
1992   Resolutions Committee, CATE
1986-1997   Many others for Clovis Unified School District and Clovis
             West High School

Committee: Professional
1992-93   Vice President, Fresno Area Council of English Teachers

OTHER
1986-1997   Boys' Basketball Coach, Clovis West High School (CWHS)
1991-97   Poetry Club Founder and Advisor, CWHS. Organized poetry
               readings and published yearly collections of student poetry and
               art.
1995   Coordinator of Portfolio Day, CWHS. Approximately 100
               parents, community members, educators and teachers engaged
               in public conversations with all ninth and tenth grade students
               (in small groups) about the students' portfolios.

ABSTRACT

Artists in the Making: An Ethnographic Investigation of
Discourse and Literate Practices as Disciplinary Processes in a High School
Advanced Placement Studio Art Classroom

by

William Douglas Baker III

This two-year ethnographic study explores how two teachers provided

particular opportunities for students to learn a situated disciplinary knowledge

in English and in Studio Art. The original intent of Year One was to observe

and identify opportunities that a proposed two-year interdisciplinary

curriculum would extend to students in two high school classes. Through

analyses of teachers' planning sessions and theoretically sampled events used

for contrastive analysis, I examined opportunities each teacher provided

students for learning a local disciplinary knowledge and how their

collaboration was supported and constrained.

The research focus shifted to the Art teacher for Year Two to further

examine the opportunities the teacher provided students for learning and

taking up the practices of artists within a community of artists. The analysis

describes and explains how the teacher initiated an intergenerational

community of artists and the discourse and literate practices used by members.

An analysis of a cycle of activity, "public critique," demonstrates how

practices were socially constructed and available for students to learn a situated disciplinary knowledge, i.e., what came to count as Advanced Placement Studio Art.

The sociocultural orienting theory of the study led to the use of interactional ethnography in education. Data were collected through participant observation in the form of fieldnotes, videotape, interviews and selected artifacts. Discourse and action was analyzed to examine the role that discourse played in providing opportunities for students to engage in the disciplinary practices of a class and subject.

The analysis suggests that it is important for teachers to explicitly collaborate with their students as well as other teachers in constructing a metadiscourse for learning. A metadiscourse can make visible what counts as situated disciplinary knowledge and does not leave this to be induced by members of the class. Without such discourse, what counts may remain invisible to many, whether students or other teachers, as was the case in this study. Furthermore, the Art teacher's belief that "all" students can learn to practice as artists implies that becoming an artist is a process, not a state of grace.

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THE PURPOSE AND CONTEXT FOR THE STUDY

Introduction and the Problem

During five minute passing periods each school day, secondary

students move from classroom to classroom and face a common challenge in

each class: how to negotiate, perform and prove themselves literate in the

various subject areas: science, mathematics, English, social sciences, art,

among others. In each class students engage in discourse and action that

inscribe what counts as the academic content of and for that class.

Furthermore, the discourse and actions inform what students come to

recognize as disciplinary-based practices and knowledge of the field that

particular subject represents.

Although "disciplines are not the same as subjects" (Gardner & Boix-

Mansilla, 1994), the relationship between academic disciplines and subjects is

negotiated by the teacher (Stengel, 1997) and manifested through the

opportunities provided to students. Academic disciplines can be viewed as

"knowledge communities that share a common set of core questions and

concepts and agreements about how best to answer those questions," and

secondary teachers are usually socialized into them (Grossman & Stodolsky,

1994, pp. 196-197). But how do teachers construct opportunities for students to learn disciplinary knowledge?

The opportunities for learning provided to students by a teacher may encourage students to act in ways congruent with actions of disciplinary members. However, what gets constructed as academic content in secondary classrooms, a situated perspective of disciplinary knowledge, may or may not match what counts as disciplinary knowledge for experts or members of a discipline. For example, what gets constructed as science in a classroom is shaped by the language and practices offered by the teacher, yet the particular vision of what scientists do may differ in actual, professional practice (Lemke, 1990).

Secondary teachers are expected to learn content knowledge, e.g., the knowledge of disciplinary structures, conceptual organization, discourse processes, principles and practices of inquiry (Shulman, 1987) and provide opportunities for students to construct what will count as knowledge in classrooms (Santa Barbara Classroom Discourse Group, 1992; Brilliant-Mills, 1993; Lemke, 1990; Yeager, Floriani & Green, 1998). However, the following is not clear and is in need of study: what counts as disciplinary knowledge, how it is constructed in classrooms, how can students engage in processes that allow them to take an active role in participating in the construction and shaping of it and what models of instruction would provide opportunities for

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students to eventually learn independently. I wrestled with similar questions when I taught secondary school English. It was this experience that led to the present study. To explore these issues, I undertook a longitudinal study of the construction of disciplinary knowledge by a cross-disciplinary team of teachers (English and Art) in the first year of their collaboration and a topic centered ethnography of the construction of disciplinary knowledge in the class of the Art teacher.

Background as a High School English Teacher, Writing Project Fellow and Teacher Educator

Teaching Secondary School English

As a former high school English teacher, I returned to graduate school to study how students could engage in actions that would allow them to learn disciplinary processes and knowledge that would guide them towards independent learning. In retrospect, I also sought to learn and develop a discourse to reflect on and discuss instructional methods I was using in the classroom and engage in professional discussions about how students could learn disciplinary ways of working through school subjects. For example, I wondered if the students in my creative writing class practiced the disciplined actions of writers, how their writing would change.

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Writers generate interest in topics, they write, rewrite, and publicly display their work. I believed that if students pursued chosen topics, wrote diligently, and practiced tools that strengthen their understanding of, and use of, writing as a process, they would become young writers who could compose meaningful stories, poems and/or essays (Macrorie, 1970; Emig, 1971; Elbow, 1973; Graves, 1983). Furthermore, they would learn how to shape their stories through use of appropriate diction, variable syntax and a blend of concrete and figurative language--and conventional mechanics (including grammar and usage) (Strong, 1973; Ponsot & Dean, 1982; Weaver, 1996).

The students in my classes wrote in journals (Fulwiler, 1983), learned about audience and rhetorical choices (Moffett, 1968; 1981; Tate & Corbett, 1981), read other writers, some of the literature assigned and some chosen by them. I strove to help them understand a context for "errors" (Shaughnessy, 1977) and provide opportunities to share their writing with their peers through Writers' Workshop (Atwell, 1987) and peer evaluation (Beaven, 1977). These approaches to writing instruction were supported by my experiences through the San Joaquin Valley Writing Project (1987) and graduate coursework in Composition.

Students Engaging in the Practices of Writers

In my classroom, students engaged writing as a process, i.e., multiple steps (prewriting, drafting, revising, editing and publishing) towards developing a "finished" piece of writing. I posted the steps on the classroom wall and pointed to them periodically. Through revisions of individual written pieces and portfolio assessments near the end of the year (although I did not use the word "portfolio" then), students appeared to show growth overtime. The student-as-writer approach (Elbow, 1973; 1995) offered students opportunities to act as writers. Yet, I provided these opportunities mainly for the creative writing classes. For other classes, including English 9 (for freshmen) and Advanced Placement Literature (for seniors), I presented more traditional, teacher driven activities and assessment. I assigned writing prompts, marched students through steps of the writing process in one-two week intervals, collected their drafts, commented on and/or evaluated them, and returned their papers graded.

Assigned literature was treated in similar ways. I posted a reading schedule on the chalkboard, expecting a prescribed number of pages of the book to be read each day over a three-four week period. We "discussed" portions of it and developed projects around themes or motifs. Students took quizzes to ensure their reading progress and completed an end of the unit test, which purportedly assessed their knowledge of the book. However, these

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instructional methods were at odds with the student-as-writer model, which seemed to provide ways for students to act as writers, instead of the more structured and traditional (one-size-fits-all) model of doing English.

When attempting to describe and define the student as writer model to my peers, I found that teachers in my department were skeptical. They wondered: Was I teaching grammar? Expository writing? How could students assess the writing of other students (a practice I had come to value)? When I explained "peer evaluation" (Beaven, 1977) to my peers, many of them looked askance or grew silent. Although students periodically wrote expository pieces, there was a tacit belief among department members that students should be assigned essay topics, write them, turn in the manuscripts to the teacher who would provide copious notes, boldly evaluate the paper with a letter grade, or numerical equivalent. Presumably, the students would digest the written commentary or brief editorial marks, make appropriate changes in the future and improve their writing skills. Yet, by maintaining a mystery of assessment and grading, were not teachers denying students access to an integral part of the disciplinary practices of writers?

Teaching Literacy in the Content Areas

Recently, as a literacy instructor of secondary student teachers in a content area reading class, I faced the challenge of discovering what

discourses and practices secondary students encounter in four general subjects: Mathematics, Social Science, Science and English (and by the 2001-2002 school year, Art). By understanding the literacy demands that secondary students confront each day, I believed that I would be able to offer representative activities and strategies that acquainted beginning teachers with literacy demands of their subjects and engage them in discussion and reflection of the pedagogy and ideology of those demands. However, as the new year progressed, I learned the literate practices of each field existed with underlying principles that a teacher may or may not be cognizant of, i.e., the practices are constructed within particular contexts and/or curricular purposes (Stengel, 1997).

Within a field of study, differences are often dichotomized. For example, in education the principles of a curriculum may be disciplinary based, as Eisner (1988) argues, or based on developing competent, caring people, as Noddings (1992) argues. But, curricular goals and instruction of a teacher interact with the students to construct a lived curriculum of the class (Weade, 1987), and the principles and actions of a curriculum are not autonomous, i.e., existing independent of social contexts (Street, 1984). Therefore, literate practices provided by a teacher are not autonomous groups of actions that can be generalized across disciplines and situations (Street, 1984; Barton, 1994; Barton & Hamilton, 1998).

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My challenge as a teacher and teacher educator was to present ideas, configure them within particular subject areas with the students, and to make visible pedagogical principles that informed how the ideas could be taken up by teachers and secondary students. For example, when we discussed practices of "good" readers the student teachers were asked to envision engaging their students in principles that guided the practice of reading within disciplinary boundaries that their subjects represented. My goal was to have these beginning teachers understand that embedded in the intended and/or constructed actions of the class was a set of proposed principles that needed to be aligned with the desired learning outcomes of the course and the discipline. Furthermore, my goal was to have these teachers understand that if reading is situationally defined (Heap, 1991; Bloome & Green, 1992), then the principles of reading are constructed within particular contexts in which it is practiced (Cochran-Smith, 1984).

Research Perspective for this Study

Classroom Knowledge as Socially Constructed

Recent research shows that knowledge in classrooms is socially constructed through the actions and interactions of class members (Collins & Green, 1990; Santa Barbara Discourse Group, 1992; Barton, 1994). Through coordinated actions, members construct intertextual (Bloome & Bailey, 1992;

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Bloome & Egan-Robertson, 1993) and intercontextual (Floriani, 1993) links to form common knowledge of and for the class, i.e., a "joint understanding" constructed among members of a class (Heyman, 1983; Edwards & Mercer, 1987; Santa Barbara Classroom Discourse Group, 1992a). Furthermore, there is a consequential progression of the links and constructed knowledge for students over time (Putney, Green, Dixon & Duran, 1998). For example, what counts as reading is constructed in patterned ways over time (Cochran-Smith, 1984; Heap, 1991; Green & Meyer, 1991) and there are consequences for what and how the students learn this, and what they can and will do in subsequent and future events..

In science education research, work by Lemke (1990) and Kelly & Crawford (1997) show how the literate practices of the teacher, particularly his or her knowledge of science, and students in science classrooms construct what counts as science, or a situated view of disciplinary knowledge (also see Crawford, 1999). However, the purpose, substance and practices of a teacher's intended curriculum (Stengel, 1997), and its relationship to instruction (Weade, 1987) shape what is available for students to take up as disciplinary knowledge. For example, a teacher who believes that disciplinary knowledge consists of the structures, practices and underlying principles in a field (for example in Art, see Barkan, 1966) may expect students to engage in the

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actions of members of a discipline that the school subject represents (Bruner, 1960; Eisner, 1988).

Brilliant-Mills (1993) illustrates how a teacher initiating the language and practices of mathematicians guides students towards inquiring and acting in ways similar to mathematicians in classroom work. Lin (1993) showed how a teacher shaped what counted as seventh grade English within the first minute of class, actions that enabled students to begin learning the expectations and how to act as an insider. Finally, Stock & Robinson (1989) and Stock (1995) demonstrated and explained how a teacher invited students into the practices of a community of authors, which allowed students to "become more practiced and more expert writers" (Stock & Robinson, p. 316) through inquiry of self-selected topics and group--and teacher--discussion of those topics (also see Bartholomae & Petrosky, 1986).

This body of work suggests that teachers can make visible to students the goals and expectations of particular classes and the ways of working within the classroom and subject area. From a social constructionist position the teacher organizes and shapes what is made available to the students and, together with the students, a curriculum and a situated disciplinary knowledge is constructed and enacted over time. If a teacher's goal for students is for them to learn the discourse and practices of the subject or discipline that the

class represents and apply this knowledge to self-generated problems, how can teachers make available these opportunities to students?

Writing Across the Curriculum

Another body of work that has addressed the literacy demands students face is work on writing across the disciplines (Bazerman & Russell, 1994). Although, the organization of schools into disciplinary-based subjects "recognizes no integral role for writing" (Russell, 1994, p. 5), Emig (1971; 1977) showed that students use a process approach in writing and that writing can be viewed as a mode of learning. Smagorinsky (1995), however, questioned the privileging of writing as a mode of learning across the curriculum and suggested "composing across the curriculum" with "any text that is appropriate" for a particular subject. This implies that the composing of texts could include texts other than written ones, including visual. However, the question that remains unexamined in a systematic way is how can and do teachers make textual demands visible to students and engage them in processes that would allow students to practice in disciplinary ways for particular purposes?

Disciplinary Contexts

A third body of work focuses on disciplinary contexts and the role of writing. Bazerman (1988; 1994) explained how written texts represent knowledge in particular fields of study, but to understand the knowledge constructed one must examine texts within the social and disciplinary contexts that shaped the texts. Students encounter multiple tasks within a variety of school contexts and must come to understand knowledge in particular subjects, yet a teacher usually works in only one school subject.

In one study, McCarthy (1994) made visible the writing demands that one college freshman faced during his courses over a semester. Although the student understood the expectations in each class, he faced the daunting tasks of learning unfamiliar conventions and discourses within different social contexts in a fourteen-week period. Furthermore, he did not "move beyond concrete ways of thinking and writing," nor did his [writing] skills appear to transfer to new situations (p. 152).

In another study, Hanauer (1997) had 50 student teachers attempt to recognize different textual demands on secondary students across disciplines. The student teachers were able to locate distinct text types with an array of characteristics that secondary students faced in their classes. However, the student teachers--all English-Language Arts teachers--were only familiar with a range of literacy demands within their own subject area and could not

recognize similar ranges in subject areas unfamiliar to them. Implicitly, these beginning teachers would learn a situated view of how to approach text in English classes, yet the transference of knowledge to texts of other subjects would be left to the students.

Furthermore, the findings of the study imply that teachers who understand a range of literacy demands within their content area may inform their students in ways different from teachers who do not know the field as well. Moreover, teachers who lack familiarity of their field may shape what counts in their class in a more limited way than an informed teacher. The study also further demonstrates the importance of teacher knowledge (Shulman, 1987; Grossman & Stodolsky, 1994) on the social construction of knowledge in classrooms.

This Study

Overview

This study is a two-year, ethnographic investigation of how two teachers constructed opportunities for learning what constituted disciplinary knowledge for their classes. Year One (1998-1999) examines an interdisciplinary collaboration between two secondary teachers (English and Art) who planned a two-year curriculum for a common body of students. Analysis of the data from this year were undertaken to explore the supports

and constraints of their collaboration. particularly crucial since they elected to postpone a second proposed year of the curriculum. Through analysis of planning sessions and selected events during the school year, I make visible some of the constraints that formed an "environmental press" (Chrispeels, 1997) on their efforts.

Analysis for Year Two (1999-2000) focuses on the Art teacher and the discourse processes and literate practices that she made available to the students in her Advanced Placement Studio Art class. I will show how the processes, practices and underlying principles were shaped by the teacher and students, and shaped the teacher and students and what counted in that class as Studio Art. Furthermore, I will analyze the discourse within these practices from multiple contexts: disciplinary, institutional, and classroom for the purposes of understanding how students learned to act as "artists," and how these actions enabled students to work and construct a view of what it means to do art.

I purposely selected exemplary teachers. The choice of the Art teacher in Year Two was also purposeful. As a former high school English teacher, I found myself a "stranger in a strange land" upon entering the Art classroom (Agar, 1980), yet a high school classroom was not unfamiliar to me. So I had to make the "familiar strange" (Erickson, 1986) while observing secondary students and the classroom and school setting as I began to learn about Studio

Art by listening to the discourse and exploring the literate practices used by the students in these classes. By stepping outside of my own disciplinary background, I was able to make visible the relationships between process, practice and disciplinary knowledge. Furthermore, it allowed me to raise questions about what counts as disciplinary knowledge, something that was more difficult when I was examining the English class where insider knowledge made certain practices difficult to examine.

Year One (1998-1999)

Year One of the study suggests the potential for "rich points" (Agar, 1994) between teachers of different disciplines. According to Agar, a rich point does not "*just* happen in language" (p. 106). Rather, potential for a rich point may surface when speakers from different languages and/or cultures attempt to communicate, and I extend this notion to the teachers of this study who were from the disciplines of Art and English. For example, the teachers' use of "repetition" during a meeting following the first day of class signaled a rich point between the teachers, evidenced by their tacit misunderstanding of the other's use of the term (explained in Chapter 4). However, the misunderstanding became visible only through analysis of the data, a point that I will return to later. Another example of a potential rich point is the concept of "process," as in the "writing process" or the "creative process,"

which for the Art teacher represented the "same" thing. In my experience, English teachers use the "writing process" model to guide students towards developing their writing from inception of an idea to a "finished" product. From this perspective, there appear to be autonomous steps towards completing a piece of writing, i.e., prescribed steps that exist a priori the writing task or prompt.

In the Art class the teacher labeled what she considered an approach to developing and producing visual artifacts, the "creative process." This Art teacher positioned her students as artists and expected them to "read" and draw visual texts through recursive processes. Students would begin preparing for a project through various actions and incubating on the idea(s) for the project, eventually arriving at an "aha" moment, which would allow the artist to proceed towards a final drawing, or through more preparation and/or incubation.

The difference between the two views of process led me to consider three additional questions: How could the principles of the creative process in the Art class inform the English teacher's instruction of writing, reading and analyzing literature? How would the two teachers' epistemological principles of instruction be manifest in their classes? Furthermore, since the teachers postponed the second year of their planned interdisciplinary curriculum, how was their collaboration constrained?

Year Two (1999-2000)

Year One led me to focused observations of the Art teacher in Year

Two (1999-2000) to begin to address the questions raised in Year One. In

Year Two, I focused on how the teacher constructed opportunities for learning

through discourse processes, e.g., a historicity for and of the class, and literate

practices, e.g., "public critique," were identified and examined. Furthermore, I

analyzed how students took up an illustrative practice, "public critique," an

essential element of college art courses (Barrett, 1988; 2000), which the

teacher claimed the Advanced Placement Studio Art class represented. During

Year One a student told me: "You need to see a critique [in this class]," she

began, "because [the teacher] says that 'if you're going to be an artist, you

need to learn to accept critique." This conversation and the apparent benefit of

critique in the development of artists led to an eventual analysis of this

illustrative social practice within a community of artists. Through these

analyses, I was able to uncover the ways in which the "creative process" was

proposed, understood and then taken up by students. As the analysis of

different generations of students within the class will show, however, this

process was ongoing and longitudinal. It took time to develop such

understandings within the developing community.

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Overarching Questions

An ethnographic perspective guided my logic of inquiry (Birdwhistell, 1977; Zaharlick & Green, 1991; Green, Dixon & Zaharlick, in press) for this study, and allowed me to locate and ground in the data the opportunities for constructing disciplinary knowledge provided by the teachers; what class members constructed as a situated, disciplinary knowledge, and how students took it up for particular purposes. Year One focused on the teachers' planning sessions and the discourse that made visible their epistemologies and disciplinary frames. This study made visible differences in opportunities afforded the same group of students by each teacher. The following questions guided analysis of Year One:

How did the teachers inscribe their views of their disciplines in and through the collaborative dialogues in planning the course?

What were the observed factors that contributed to the teachers' decision to postpone their proposed interdisciplinary, two-year curriculum and collaboration?

What inferences could be made from the discourse of the teachers and students that made visible opportunities available to students for learning disciplinary knowledge?

Year Two's analysis focused on the Art teacher and led to the following overarching question:

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How did the teacher of an Advanced Placement Studio Art

class construct opportunities for students to learn a situated,

disciplinary knowledge?

How was the discourse of and for the class socially

constructed?

What were the literate practices and discourse processes in and

of the class constructed by the teacher and students? For what

purposes? Under what conditions? For what desired outcomes?

The Setting and the Students

The setting for the study was a high school of approximately 2,400

students (all site statistics based on the 1999-2000 school year). The student

population in the school was comprised primarily of two ethnic groups,

"Hispanic" (33.9%) and "White" (60.4%), and 33.6% of the students qualified

for free or reduced price meals (California Department of Education,

http://data1.cde.ca.gov/dataquest). For both years, the classes mirrored the

school demographics, although specific demographic data was collected only

for Year Two (see Figure 3.1).

Advanced Placement Studio Art was the main subject observed during

the study, although one English class was observed during Year One. The

intent of both teachers was to approach all of their students as Advanced

Placement students, although only the Studio Art class carried the label.

According to the College Board (2000, www.collegeboard.org/ap/ studioart)

the

> AP Program in Studio Art is intended for highly motivated students who are seriously interested in the study of art. It is highly recommended that AP students have previous training in art. Students should be aware that AP work involves significantly more commitment and accomplishment than the typical high school course and that the program is not for the casually interested. Students should be considered responsible enough to leave the art room or school if an assignment requires them to do so, and homework, such as maintaining a sketchbook or a journal, is probably a necessary component of instruction.

For the College Board, the culminating event is a portfolio assessment that

determines if "the quality and breadth of the work...reflect[s] first-year

college-level standards."

The Art teacher of this study allowed any student (sophomores, juniors

or seniors) to self-select into the class, and she provided choice as to whether

or not the students sent in a portfolio to the College Board for assessment. By

allowing students to self select into A.P. Studio Art, the teacher created access

for all students who wished to enroll in Advanced Placement classes. Often

only students who are considered high achieving are allowed to enroll in A.P.

classes; and/or A.P. classes are often too few for the demand.

The Art teacher did not require students to have experience in an Art

class. However, she saw herself as teaching "at the college level" to all the

students in her A.P. Studio Art classes, which was one of the reasons for the selection of this teacher. Furthermore, the self-selection process for students adhered to one of the Art teacher's pedagogical principles of instruction: she would not "force students" to engage in the work of the class; the students would have to choose to work. This belief, coupled with her philosophy that all students can learn how to be artists, appeared to address disciplinary and personal growth concerns of curriculum theorists (Stengel, 1997; Bruner, 1960; Noddings, 1992). Moreover, the teacher and students appeared to negotiate what was offered for learning in different ways (Tuyay, Jennings & Dixon, 1995), and there appeared to be consequences for what and how students took up the literate practices of the class (Putney, Green, Dixon & Duran, 1998).

Methodology

Methodological Frame

The choice of a sociocultural orienting theory for this study led to the choice of an ethnographic approach to observe and analyze how knowledge was constructed and achieved in the classrooms studied. To examine how the teachers collaborated and how they constructed disciplinary knowledge with their students, I elected to use an ethnographic approach (explained in Chapter 3) to the study of everyday life of a social group. I used interactional

ethnography, which combines principles of ethnography and interactional sociolinguistics to examine how the teachers and members of their classrooms interactively constructed knowledge through language and action (Spradley, 1980; Hymes, 1982; Green & Bloome, 1997; Castanheira, Crawford, Dixon & Green, 1998).

By identifying the language that shaped and was shaped by the apparent ideologies of the teachers (Fairclough, 1992) and by examining key events, I examined the constraints of their collaboration in Year One. Then by identifying and examining how the constructed discourse and literate practices of the Art class in Year Two enabled students to use a discourse of Art and perform certain disciplinary-based actions, e.g., "public critique."

Field and Analysis Methods

Interactional ethnography entailed using the principles and tools of ethnography to support field and analysis efforts (Hammersley & Atkinson, 1995; Spradley, 1980; Green, Dixon & Zaharlick, in press) in order to develop a "thick description" (Geertz, 1973) of observed phenomena. The holistic approach of ethnography demands a range of data collection and analysis methods (Lutz, 1981) to understand what members of a social group (a culture) need to know, understand, produce and predict to participate in culturally and socially appropriate ways (Heath, 1982).

Through data collection methods of fieldnotes, video and audiotapes, interviews and gathering particular student and teacher artifacts, I was able to explore the teachers' collaboration in Year One and examine the discourses and practices for students to learn a situated, disciplinary knowledge of Studio Art in Year Two. Discourse analysis (Green & Wallat, 1981; Hicks, 1995) was used to micro-analyze selected portions of the teachers' or classroom discourse in order to examine how knowledge was constructed in the planning sessions and classes.

Organization of the Dissertation

The dissertation is organized into eight chapters. Chapter One provided an overview of the theoretical and methodological framework for the study, the purpose of the research, and a brief background of what led me to the topic and choice of teachers. Chapter Two presents a conceptual review of pertinent literature for the study. Chapter Three describes the methodological approach taken and provides examples of research tools used. Chapters Four, Five, Six and Seven present analyses of the data. Chapter Four examines the collaboration and interdisciplinary approach of the teachers in Year One (1998-1999) through a series of three analyses. Chapter Five begins the investigation of Year Two by analyzing Day One (9/2/99) and the onset of community and a classroom discourse of Art. Chapter Six examines Day Two

(9/3/99) and the construction of patterns and intertextual and intercontextual links to Day One for the purpose of showing the onset of common knowledge available to the students. Chapter Seven focuses on the construction over time of a literate practice of the class, "public critique," and the consequences for learning represented through four students' class presentations of their artwork. Finally, Chapter Eight summarizes the analyses and draws conclusions for the work, and then provides implications of the analyses and suggestions for future research.

CHAPTER TWO

CONCEPTUAL LITERATURE REVIEW

Introduction

This chapter presents the theoretical underpinnings of the study

through a conceptual review of literature that framed this two-year

ethnographic study. The review includes three sections. The first section

provides an explanation of a sociocultural, ethnographic perspective, the

theoretical stance or "orienting theory" (Green, Dixon & Zaharlick, in press,

p. 34) that was used to initiate and investigate this project. The second section

examines literature on language and the social construction of knowledge in

schools, including the constructed nature of discourse and literacy in

classrooms. The third section presents an examination of literature on

disciplinary and teacher knowledge, and research done on interdisciplinary

team teaching and Art classrooms.

Section One:

A Sociocultural, Ethnographic Perspective

The particular sociocultural orientation of the study lies in the

disciplines of anthropology, sociology and education. Central to the particular

view of sociocultural theory used in this dissertation are a set of key concepts

that have been debated in the field: culture, and its multiple definitions, social

constructionism versus social constructivism, classrooms as cultures,

procedural display, and a situated perspective. Each of these concepts and

related literature are presented below and implications for the approach used

in this study are discussed.

Culture: Multiple Perspectives

Egan-Robertson & Willett (1998) suggest that most ethnographers

draw on "several perspectives" of culture (p. 9), and the following definitions

of culture represent perspectives that inform this study. At the foundation of

the orienting framework that informs this study is a cognitive anthropological

perspective of culture. Agar (1994) states that culture "is an elusive beast" (p.

21) and defines culture through the agency of individuals: "Culture is

something you create, something you manufacture in your conscious mind.

It's an intellectual object. It doesn't include just intellect, though. It includes

emotions. And it isn't logically pretty. It includes contradictions and

ambiguities" (Agar, p. 139). Agar uses the metaphorical notion of frames to

explain that elements of a culture are eventually "hooked" together in various

ways, particularly through language (p. 137). Yet he says that it is through the

interactions with others that an individual begins to understand what comes to

count as cultural patterns and practices, and how elements are "hooked" together.

Spradley (1980) presents an "individual-within-a-group" perspective for what and how members of groups construct beliefs, ways of acting and artifacts over time: culture is "the knowledge that people have learned as members of a group" (p. 10). He says that there are three "fundamental aspects of human experience" to identify culture: "what people do, what people know, and the things people make and use," and "[w]hen each of these are learned and shared by members of some group, we speak of these as *cultural behavior, cultural knowledge*, and *cultural artifacts*" (p. 5).

Spradley also draws on Frake (1980) to argue that "[c]ulture does not provide a cognitive map, but rather a set of principles for mapmaking and navigation" (Spradley, 1980, p. 9; Frake, p. 58). The principles referred to are ones that group members must learn to act in ways sanctioned by the group. Hence, a person experiences and learns aspects of a culture, including the rules, structures, principles and behaviors of the members in order to navigate within the group and be considered a member. Moreover, a culture, according to Goodenough (1964), "consists of whatever one has to know or believe in order to operate in a manner acceptable to its members, and to do so in any role that they may accept for themselves" (quoted by Mehan, 1979, p. 128).

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The cognitive anthropological perspective of culture represented by Agar, Frake and Spradley provides a way of understanding that culture does not exist "out there" as an object, but is created by people in and through their actions across time and space.

Geertz (1973), however, challenges the cognitive perspective of culture, particularly countering Goodenough's notion. Geertz argues that culture does not simply reside in the minds of people; instead, "[c]ulture is public because meaning is" (p. 12). For example, he explains that a person who can physically wink must also understand "what counts" as winking in a particular culture, i.e., what counts as winking for particular purposes within specific contexts. Therefore, a person must learn the meaning behind the "interworked systems of construable signs," such as winking (p. 14). The implications of this work are that an ethnographer must observe the signs constructed and signaled by members, how they construe such signs and how signs become symbolic, public resources for members of a group.

Geertz exhorts researchers to methodically create a "thick description" of the culture they are attempting to read and describe. He believes that researchers must observe phenomena of culture within the particular contexts in which a phenomenon occurs, and stay close to the data, hovering just above it, to examine what counts as cultural practice (cf. Green & Bloome, 1995). It is through understanding the symbolic systems used by members of a culture

that an ethnographer can begin to interpret and unravel the morass of interconnected systems and structures that constitute cultural knowledge and practices, and to describe and explain through a thick description how the structures, and layers of structures, work together. In this way, thick description is not merely a "lot" of description; rather, thick description is more than mere description. Geertz argues for the need to understand both what are cultural practices within a local group and how these become signified and symbolic to members (Geertz, 1983).

Within education, ethnographers have drawn on these theories as tools to help guide data collection and analysis, not to create theories of culture. Green & Meyer (1991) build on Spradley (1980), Geertz (1973) and others (Erickson, 1986; Heath, 1982; Zaharlick & Green, 1991) to argue that the lived experience of the members of a social group informs each of them about how to participate in and with the group. Moreover, members of a group learn "cultural knowledge needed to participate appropriately" within the group by "observing who can do what, with whom, under what conditions, when, where, for what purpose and with what outcome" (Green & Meyer, 1991, p. 143). Furthermore, these socially constructed actions and interactions over time provide patterned norms and expectations for group members. However, "cultural knowledge is held by the group and not by an individual," and an individual's cultural knowledge "is always dynamic and an individual's

repertoire of knowledge can be extended" through interactions with other group members (Green & Meyer, p. 144).

The analysis of cultural actions, practices and knowledge in this dissertation drew on these traditions. The cognitive anthropology tradition of Agar, Frake and Spradley, and their approach to the study of cultural behavior, actions and artifacts, guided inquiry into the examination of cultural knowledge that the teachers and students constructed and used to navigate within the classroom cultures and to learn how to "hook" together contributing elements. Geertz's (1983) approach of examining the social cultural meanings manifested in the symbols of the members guided the analysis of how local knowledge was constructed through the lived experiences and interactions of the teacher and students (Green & Meyer, 1991).

To guide my exploration of the cultural meanings that were available to and constructed by members of the classes and disciplines studied, I drew on work in symbolic anthropology, interactional sociolinguistics and to a lesser degree critical linguistics. This epistemology guided the study of how a teacher provided opportunities for learning a situated perspective of disciplinary knowledge (e.g., Lemke, 1990; Green & Meyer, 1991; Santa Barbara Classroom Discourse Group, 1992a; Kelly & Crawford, 1997). The common factor across these traditions is that culture is of a group, not held by any individual. This distinction is important to understand why the

sociocultural perspective used in this study is viewed as a social

constructionist position, not as a social constructivist. In the next section I

explain these distinctions and draw implications for the present study.

Social Constructionism v. Social Constructivism

A review of the research and theoretical articles on social construction

of knowledge indicates that there are two dominant traditions. In this section,

each will be presented briefly to establish the overall perspective used within

this study. In a conceptual analysis of these two perspectives, Hruby (2001)

argues that the social construction of knowledge "strongly implies a willful

constructor with a deliberate purpose," and "situates knowledge processes

outside the head and cites agents in congress as the willful constructors of

shared understandings and narratives" (Hruby, pp. 48-49). Conversely, a

social constructivist's perspective posits knowledge making within the head of

the individual, and for classrooms this imposes the responsibility on the

student (Airasian & Walsh, 1997; Hruby, 2001).

From both perspectives, a group member has agency within the group

and may shape what other members learn or understand, and he or she is

shaped by the actions of other members. However, the difference of where

knowledge is constructed suggests that if the goal is to understand how a

teacher supports students in learning disciplinary knowledge through the

social space over time, a social constructionist perspective is most appropriate. The analysis of the dissertation focused on not what was in the head of group members, but what was afforded to them in and through their interactions, including discourse and actions, and how students appeared to publicly take up the opportunities available to them.

Taking a social constructionist perspective, in which meaning is shaped by the group and meaning shapes the group, suggests that members construct meaning within the interaction of the group, which then becomes available as common knowledge of and for members (Heyman, 1983; Edwards & Mercer, 1987; Santa Barbara Classroom Discourse Group, 1992b; Kelly & Green, 1998). For classrooms, a social construction of knowledge depends on the opportunities students have for learning and what counts as knowledge in the particular classrooms. For example, what counts as literacy in a class (Santa Barbara Classroom Discourse Group, 1992a; Tuyay, Floriani, Yeager, et al., 1995; Heap, 1980; 1991; Cochran-Smith, 1984); what counts as mathematics (Brilliant-Mills, 1993); and/or what counts as science (Kelly & Crawford, 1997; Lemke, 1990) depends on what is available for students.

This body of work suggests the need to study how a discourse of the classroom is constructed and how it shapes--and is shaped by--group members, including the opportunities for learning the cultural and literate practices of a classroom (Lin, 1993). In the sections that follow, I review

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concepts that contribute further to an understanding of the social construction of classroom life, and thus the opportunities for learning that students both construct and are afforded as members of particular classrooms.

Classrooms as Cultures

Drawing on the above body of literature, classrooms can be viewed as cultures (Collins & Green, 1992; Tuyay, Jennings & Dixon, 1995; Kelly & Green, 1998). From this perspective, members of a classroom negotiate roles and relationships, rights and obligations, and norms and expectations over time (Collins & Green, 1990; Green, Kantor & Rogers, 1990; Santa Barbara Classroom Discourse Group, 1992b). Since knowledge is "intrinsically social and cultural," common knowledge is therefore "constructed through joint activity and discourse" (Edwards & Mercer, 1987, p. 160; Heyman, 1983; Chandler, 1992).

Central to this view of culture is the understanding that students must both contribute to the construction of and learn the language, procedures and knowledge demands of a class, thus developing forms of common knowledge for particular purposes (Edwards & Mercer, 1987; Kelly & Green, 1998). Moreover, students participate in the shaping of the language and practices of a class, which in turn shape the texts and activities of students (Fairclough, 1992). For example, as a teacher and students gather for the first day of class,

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they initiate the construction of roles and relationships, rights and obligations and norms and expectations of and for the group, and begin to signal what counts as literate practices of the class (Santa Barbara Classroom Discourse Group, 1992a; Lin, 1993; Brilliant-Mills, 1993; Dixon, Brandts & de la Cruz, 1995). These roles and relationships, rights and obligations, and group norms and expectations then begin to shape the ways in which students understand how to be and act in the social situations of school or class, including what it means to be a teacher and student (Kantor, Green, Bradley & Lin, 1992; Collins & Green, 1992).

The sociocultural perspective of classrooms as cultures offers an "expressive potential" for this study because the goals and values of the study shape and are shaped by the language of the research paradigm used (Green, Kelly, Castanheira, et al., 1996; Strike, 1974), which will be explained more in Chapter 3. Through investigations of the moment-by-moment lived experiences of members or the chains of interactions (Castanheira, Crawford, Dixon & Green, 1998), it is possible to construct a grounded argument about local or common knowledge constructed in a particular classroom culture (cf. Strauss, 1987, pp. 5-6 on "grounded theory"), e.g., how class members construct actions that count as a particular recognized activity, i.e., "procedural display" (Bloome, Puro & Theodorou, 1989).

Procedural Display

Bloome, Puro & Theodorou (1989) propose the concept of "procedural display" of actions that are required of students to show themselves to be members of the class, e.g., where and how to set up easels in preparation for drawing in an Art class. Procedural display is what is available to a researcher to see, record, and interpret to identify the cultural knowledge students and teachers (by extension) make visible to each other through their "interactional display" of actions for particular purposes (Bloome & Green, 1992, p. 54). However, Atkinson & Delamonte (1990) have challenged this view because they claim that Bloome, et al. portray procedural display as students enacting "false appearances" that are void of meaning. Yet, Atkinson & Delamonte claim that "*any* lesson is the enacted accomplishment of its participants (Atkinson & Delamonte, p. 65), and researchers observing the interactions of class members cannot discern whether or not students "are whole-heartedly committed to their joint work, or whether they are simply going through the motions" (p. 68).

In response, Bloome (1990) stated that procedural display should not be confused with "mock participation," "academic curriculum," or the "hidden curriculum," which represent different levels of meaning for different purposes; yet, he says that researchers have not developed a satisfactory language to explain the distinctions (Bloome, p. 73). For example, mock

participation can be viewed as when students pretend engagement, e.g., a student feigns writing on his paper when the teacher scans the room to assess active involvement. Engagement in academic curriculum, or Nystrand & Gamoran's "substantive engagement" (see Bloome & Green, 1992, pp. 54-55 for a brief review), is distinguished by a student's attentiveness to the content of a class. However, examples of procedural display, mock participation or engagement with academic curriculum would depend on the contextual, or situated, definitions of each.

For this study, the concept of procedural display allowed me to discern constructed ways of doing and being in the classes observed, and to understand how the actions might contribute to students learning actions towards a situated disciplinary knowledge, e.g., preparing for class each day by sitting in assigned benches and gathering materials in preparation for drawing.

A Situated Perspective

From the perspective of the social construction of knowledge, students learn that what counts as "appropriate literate actions" in school (Green, Kantor & Rogers, 1990), and that learning is situated in classrooms where members act in patterned ways across time and space. From a situated perspective what counts as knowledge in classrooms is mediated by a teacher

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or more advanced other (Vygotsky, 1978), and depends on the intention and understanding of the members (Heap, 1991), and what gets talked into being (Green & Dixon, 1993). Furthermore, the knowledge constructed is located in the moment-by-moment interactions of the members of a class (Heyman, 1983; Heap, 1980; 1991; Edwards & Mercer, 1987; Santa Barbara Classroom Discourse Group, 1992a; Chandler, 1992; Rex, 1997; Castanheira, Crawford, Dixon & Green, 1998; Prentiss, 1998). Therefore, action and meaning cannot be divorced from the context of the occurrence, i.e., all knowledge and meaning is situated within the actions and interactional patterns between and among members in their moment-by-moment construction of life.

Heap (1991) provides an example of this by positing that reading is a "cultural phenomenon," and the properties of it can be understood only through observing the actions of the actors within the situation in which it occurs. Furthermore, "what counts as reading...is not merely a matter of individual interpretation" (p. 122), but learning what counts "criterially" and "procedurally" as reading in particular situations, i.e., defining reading is not "context free" (p. 130). Therefore, to understand what counts as reading in a class, a researcher must observe and analyze how and what gets constructed as reading through the interactions of the group, including the public language and actions of the group members, in particular settings (Heap, 1991; Weade & Green, 1989).

In this study, I sought to identify and examine what counted as disciplinary knowledge. Disciplinary knowledge is often presumed to include ways of inquiring about, or approaching, questions and problems of interest to a particular discipline (Klein, 1990, p. 104; Grossman & Stodolsky, 1994). However, from the sociocultural frame of this study, what is constructed in the moment-by-moment interactions of class members signal what counts as literate action, e.g., providing an interpretation of a text (Santa Barbara Classroom Discourse Group, 1992a). Secondary school subjects bear a relationship to particular disciplines (Stengel, 1997), and literate actions may be spoken of in similar terms, e.g., in English, ways of interpreting text. However, the construction of procedures for interpreting a text is situated in the moment-by-moment interactions of class members and inform what counts as disciplinary knowledge of the class.

One of the ways of understanding how actions get constructed in classrooms is through analysis of the language used for particular purposes, or discourse. In the next section, I review a range of ways that language has been conceptualized and studied to create a framework for how I viewed language in the study, and its roles in the social construction of disciplinary knowledge.

Section Two:

Language and the Social Construction of Knowledge

A key component of classrooms as cultures and understanding how

roles and relationships, rights and obligations and norms and expectations are

achieved is the use of language by members of a class, a particular context for

the construction of a discourse of and for the classroom. This section

discusses bodies of work in sociolinguistics, context and discourse.

<u>Classrooms and Sociolinguistics</u>

One body of work that has examined the nature of language in

classrooms is sociolinguistic literature, which strives to explain language use

in particular social contexts in classrooms and in other settings (Green &

Wallat, 1981; Gumperz, 1986; Gumperz & Hymes, 1986; Cazden, 1986;

1988). The importance of this approach to the study of the social and cultural

nature of language is captured by Hymes (1974), who explained that members

of a community must demonstrate a "communicative competence," a concept

that suggests that shared social knowledge is an integral part of

communication and social competence (Erickson & Shultz, 1981).

Communicative and social competence moves the understanding of language

beyond Chomsky's narrower focus on linguistic competence, language used

by an "ideal" speaker. Hymes (1974) argues that at the level of discourse there

are norms for use that are as stable as rules of grammar, and it is these discourse norms that members draw on to participate in socially appropriate ways.

Gumperz (1986) argues that there is "overwhelming evidence to show that all normal children, no matter where and under what conditions they are raised, have full command of the grammatical system of their own language or dialect by the age of five" (Gumperz, p. 46). However, their ability to use these structures depends on how "it is displayed within the interactional environment of the classroom and how it is evaluated and judged in relation to the school system's assumptions" (Gumperz, p. 49). Mehan (1979) points out that children must learn and be socialized into the structures and interactional patterns of classrooms in order to appear competent.

Participants in conversation depend on expectations, or frames of reference, to guide their understanding of a particular discourse within specific contexts (Agar, 1994; Tannen, 1993). According to Agar (1994) the metaphorical use of frames implies that there are "boundaries" that help organize expectations, and these expectations carry "default values" that may clash, or create a "rich point." Furthermore, frames imply that "hooks" among different parts or ideas "have to be there," although a frame doesn't "tell you how you have to hook things together" (Agar, p. 137). (See Tannen, 1993, pp. 18-19 for an historical overview of framing from an anthropological

perspective.) "Rich points" signal a need to understand a contentious point between conversation participants who use a word or concept from different frames, according to Agar, and a need to build new frames that allow mutual understanding. This notion of frame can be applied to the study of how students learn to participate and construct a common language and knowledge in classrooms, particularly as they bring their experiences from home into classrooms (Heath, 1983).

Cazden (1986) explains that members of a class come to understand and use participation structures--"the rights and obligations of participants with respect to who can say what, when, and to whom"--within the particular social contexts of classrooms, which adds to the complexity of a communicative competence needed by class members to learn and use the discourse class. Furthermore, it is through understanding how to work within the complexities of educational settings, or cultures, that students begin to learn and achieve "communicative, social, and academic goals" (Green, 1983).

It is through the development of a common language (Lin, 1993), and discourse, and knowledge that students begin to construct and learn the literate practices of a classroom that frame their expectations about future actions. Research has shown that these practices guide students in developing a situated perspective of what counts as being literate in a particular class, and

the field of study the class represents (e.g., Collins & Green, 1992; Edwards & Mercer, 1987; Heap, 1980; 1991).

According to Bloome & Bailey (1992) "language is both the primary content and means of education" (p. 181), i.e., both a process and a product, a vehicle and an outcome for communication. Students must use language in and of the classroom as a key tool for learning and understanding instruction (Green, 1983; Cazden, 1986; Hicks, 1995; Lin, 1993). Embedded in the language brought to the classroom by teachers and students are metaphors for action and ways of understanding that influence how and what can be learned (Collins & Green, 1990; Lakoff & Johnson, 1980), although the individual student's understanding of a metaphor may differ from the group's. This view of locally constructed and constituted metaphors suggests that class members must develop a common language to construct knowledge; and researchers must examine how the language of the classroom is or was constructed in order to understand the references to action inscribed in the use of particular terms.

Stock & Robinson (1989) capture the importance of a common language in classrooms in forming a community and making available language for learning. They argued their "class would dramatize the tension that is both inevitable and essential for all who would be readers and writers in any new social community: the tension between one's own and the

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community's forming and formed languages" (Stock & Robinson, p. 317).

Through talking and writing, the students and the teacher brought their

perspectives to the class and "began to shape a common language that would

serve as a means to form community among themselves" (Stock & Robinson,

p. 318). The common language of the class became available discourse for the

students to it take up in particular contexts.

Context

Another important construct for understanding the situated nature of

knowledge construction is context, another contested term among researchers

(Gilbert, 1992; Rex, Green & Dixon, 1998). The importance of understanding

work on the development of a common context in classrooms has been

captured succinctly by Ball & Lampert (1999). They explain that a common

context, one "grounded in common and concretely available" instance, may

allow members of a class to converse in-depth about the particular idea. For

teachers, without a common context "it is possible for people to talk about

teaching and learning without knowing whether they are agreeing or

disagreeing about the meaning of terms, principles, and ideas" (p. 375).

Erickson & Shultz (1981) provide further understanding of the

importance of context. They explain that for individuals within a group

"monitoring contexts" is an "essential feature of social competence" (p. 147);

individuals must read social cues in order to interact in socially competent

ways. From this perspective, context extends beyond physical setting: context

is "constituted by what people are doing and where and when they are doing

it" (p. 148). Erickson and Shultz also provide explanations of elements of a

context that must be negotiated by members, e.g., participant structures,

contexualization cues, and social behavior hierarchically organized (p. 151).

Therefore, context is constructed, not simply a given. Within this perspective,

people are texts for each other that individuals need to read and interpret in

order be seen as literate within the group.

Lemke (1989) contributes further to the understanding of the situated

nature of life in classrooms and of contexts. He uses a social semiotics

perspective to explain how an action is part of a context, a social situation:

> "Every action we perform as part of these activities [e.g., a
> class assignment] makes sense to us as to others only in the context of
> other actions and the overall social situation. We make sense of and to
> one another. We make *meanings* by making each object, action, or
> event take its place in some larger context. We make sense by
> contextualizing" (p. 290).

Lemke states that different communities "do this differently." Lemke's notion

of communities can apply to classrooms, or members of a discipline who act

within a community of scholars. Critical for Lemke is that social practices

have consequences for what gets constructed, and the knowledge students

derive from such practices, e.g., how reading and writing gets constructed in

classrooms has consequences for students (also see Yeager, Floriani & Green, 1998; Putney, Green, Dixon & Duran, 1998; Santa Barbara Classroom Discourse Group, 1992a; 1992b).

Building on the concept of learning through social practices, Kelly & Green (1998) explain how the "concepts constructed within a group context become a cultural resource for the group as well as a personal resource for individual members" (p. 148). From this perspective, a group can be seen "as creating and acting as a conceptual ecology," and the group "constructs norms and expectations that shape what it means to know" a field, in this case science (p. 153). From this perspective, then, it is possible to view the contexts produced in classrooms as interactional spaces where opportunities for learning are constructed (Tuyay, Jennings & Dixon, 1995).

In this study, it is important to understand that, unlike other types of interactional spaces where people meet for fleeting moments or interact in small groups within less institutionally confined settings, classrooms "are not composed of random strings of contexts;" rather, classrooms are "ordered environments in which time is allocated" depending on purpose and within the institutional criteria (Green, 1983). Classroom researchers interested in understanding the context of an event, therefore, must realize that it is "created in the process of teaching," and that it "must be defined in retrospect" (Green & Wallat, 1979, p. 164).

These notions of context provided a critical perspective for this study

when analyzing classroom talk and the talk between the two teachers. For

example, during one observed meeting after a class, the teachers were

discussing student actions of a class activity and appeared to agree on a

particular point about the meaning of the action. Therefore, the meeting posed

a social context to discuss another context, the class activity within the

classroom; however, each teacher's use of a "common" term apparently held

different connotations in the contexts of a discourse associated with their

disciplinary background (see Chapter 4).

Discourse

Discourse, like culture and context, has multiple definitions and is

situated within particular perspectives. According to Mills (1997), discourse

"cannot be pinned down to one meaning, since it has had a complex history

and it is used in a range of different ways by different theorists" (p. 6).

However, discourse, like communicative competence, extends beyond the

Saussurean and Chomskyean views of language to include the ways language

is used within social contexts, and it can be viewed as a social practice and

embedded in social interaction (Schiffrin, 1994; Gee & Green, 1998; Jaworski

& Coupland, 1999; Cameron, 2001). Furthermore, discourse between people

depends on the expectation of the participants and the frames each has for the situation (Agar, 1994, p. 161; Tannen, 1993).

One view of the role of discourse in classrooms has been proposed by Christie (1995), drawing on the social semiotic work of Halliday and his group. Christie argues that teachers use a "pedagogic discourse," which she explains extends beyond the notion of classroom discourse and is "constructed in instances of particular lessons," or "curriculum genres" (p. 222). Christie explains that lessons are "purposeful" social activities comprised of two main linguistic choices, or "registers": a "regulative register" relates to "overall goals of [an] activity and to the sequencing of teaching--learning behavior," including classroom management, and an "instructional register" addresses "the field of knowledge or subject being taught," or the content of a class (p. 224).

Other researchers, building on an interactional sociolinguistic approach of Gumperz (1986), do not view discourse in classrooms as constituting only two types. Rather, these scholars seek to understand the ways in which roles and relationships, rights and obligations, and norms and expectations are constructed through the discourse and actions of class members (e.g., Santa Barbara Classroom Discourse Group, 1992a; 1992b). Furthermore, they are interested in how discourse, constructed in the

interactions of class participants provides links between the past, present and future action and texts.

Text

From a semiotics perspective, what counts as a text in a classroom is not a given, nor is the meaning of a text or its significance (Bloome & Green, 1992; Leland & Harste, 1994; Smagorinsky, 1995). Texts in classrooms can be written, verbal, or visual, and they are socially negotiated and constructed (Lemke, 1989; Santa Barbara Classroom Discourse Group, 1992). For students in a Studio Art class, a text may be written, e.g., letters written to a teacher on the first day of the class; or verbal, which contributes to what gets talked into being (Green & Dixon, 1993; Lin, 1993). Furthermore, there may be visual texts, e.g., art generated by past students and hanging on the classroom walls.

Duranti & Goodwin (1992) explain that what counts as a text, and how to gain an understanding of it, depends on the focal point within the context in which the text exists. Bloome & Bailey (1992) and Bloome & Egan-Robertson (1993) state that what gets constructed as a text becomes a potential link to other texts, intertextual links, whether or not the texts are of similar types. Bloome & Egan-Robertson use a sociocultural and semiotics base to explain that a "text is the product of *textualizing*," which derives from the

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experiences of participants within a given social context; therefore, "what

counts as a text cannot be determined a priori." Instead, members of a group

link a text to other texts if the texts are recognized, acknowledged and

considered socially significant (p. 311). Furthermore, intertextual links

provide students with opportunities to connect and take up action in particular

ways.

Depending on the context that spawned a text, there may also exist

intercontextual links or ways of being with a text (Floriani, 1993), which may

influence how students in a classroom take up and understand a practice or

text over time. For example, a teacher may read aloud to the students a

handout for the purposes of initiating a concept or discussion; if the teacher

does this again, the action forms an intercontextual link to the first time the

action occurred. Therefore, the intertextual and intercontextual links

constructed over time in a class have what Putney, Green, Dixon & Duran

(1998) call a consequential progression for students and what is made

available to them for learning.

Deborah Hicks (1995) proposed another view of discourse and its

relationship to classroom life. In her review of discourse in classrooms and its

relationship to learning, Hicks explained that discourse implies linguistic

forms and social communicative practices, which can be examined after the

lived experience. She argues that the term discourse "can never be neutral"

and connotes ideologies of participants and assumptions about how classroom communication is theoretically positioned. Academic discourses also embody ideologies, and thus "learning to 'talk science' or 'talk math' involves more than just learning a set of linguistic forms; it also involves learning beliefs and values (Lampert, 1990; Lemke, 1990; Yackel, et al., 1990)" (pp. 53-54).

According to Hicks, particular textual genres and discursive practices, i.e., practices that are made and remade (Cameron, 2001, p. 15), partly constitute disciplines. However, she explains that academic or disciplinary discourses are "negotiated situationally within the classroom," each a "distinct local site for the construction of meaning" (p. 59). The idea that the discourse of a class partly constitutes the disciplinary knowledge of a class provided a frame for analyzing the classroom talk of the classes of this study.

During the first year of this study, I sought to understand how the language of the two teachers contributed to the construction of a disciplinary discourse for their classes, and for their collaboration. Particularly, I became interested in what opportunities the constructed discourses provided for student learning. The second year focused on the Art teacher and the discourse of Art constructed in and through the interactions of class members, and within the art community, in order to explore and identify what counted as doing Studio Art in that classroom, including relevant metaphors used by members to guide and construct their work.

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<u>On the Constructed Nature of Literacy and Literate Practices</u>

Consistent with the above views of the situated nature of the social

construction of language and knowledge is the view that "[l]iteracy is not a

generic process located solely within the heads of individuals, or a process

that is the same for all people in all situations (cf. Baker & Luke, 1991; Heath,

1983; 1991; Bloome, 1986; Cook-Gumperz, 1986; Street, 1984)" (Santa

Barbara Classroom Discourse Group, 1992a, p. 120). It is more productive to

talk of "literacies" since "no one definition can capture the range of

occurrences in everyday life in classrooms, the multiplicity of demands, or the

ways of engaging in literacy within and across groups" (Santa Barbara

Classroom Discourse Group, 1992a, p. 121).

Literacy is generally considered to be the actions involved with

reading and writing (Heath, 1991; Santa Barbara Classroom Discourse Group,

1992a, Barton, 1994), yet there is no agreed upon definition (Venezky, 1990;

Macias, 1990). In schools, literacy is not easily defined and definitions are

"constantly changing," and how literacy is defined has implications for

expected literate behavior (Cook-Gumperz, 1986, p. 19; Heath, 1991).

Literacy has multiple definitions depending on who is defining it for

whom, for what purposes, under what conditions, and with what desired

outcomes (Collins & Green, 1990; Santa Barbara Classroom Discourse

Group, 1992a). From a situated perspective, all models of literacy are

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ideological, i.e., doctrines of power lie behind the language and actions described (Fairclough, 1989; 1992; Hicks, 1995; Gee & Green, 1998; Street, 1984; Lea & Street, 1998). Literacy as an autonomous phenomenon, in which literacy has meaning in and of itself outside of social contexts, exists only in objectivist or positivist frames; instead, literacy is situated within social contexts that influence the actions of the individual and/or group (Street, 1984; Heap, 1991).

It is critical for students to understand not merely how literacy is verbally defined, but how the literate practices that they have access to in classrooms are constructed, because students are shaped by, and shape, these practices (Fairclough, 1992; Gee & Green, 1998; Egan-Robertson & Willet, 1998; Heap, 1980; 1991; Tuyay, Floriani, Yeager, Dixon & Green, 1995). Being literate is situated within a community (Heath, 1983; 1991), and for members of a classroom, it means understanding and participating in the discourse of that community and the academic social practices of that class (Lea & Street, 1998; Stephens, 2000). Literate practices in classrooms inform what students learn as "appropriate literate actions in schools" (Santa Barbara Discouse Group, 1992; Green, Kantor & Rogers, 1990); furthermore, the literate practices form the basis for the disciplinary-based knowledge to which students have access.

From this perspective, classroom members, through the discourse and literate practices across time and interactional spaces, situationally construct what counts as disciplinary knowledge in the class (Brilliant-Mills, 1993; Floriani, 1993; Santa Barbara Classroom Discourse Group, 1992a).

The challenge facing students in the classroom is one of discovering what actions count for what purposes in particular classrooms and then in displaying those actions (Rex, 1997; Prentiss, 1998). From this perspective, becoming literate is a process, but "not a generic process located solely within the heads of individuals or a process that is the same for all people in all situations" (Santa Barbara Classroom Discourse Group, 1992a, p. 120; Cook-Gumperz, 1986; Barton & Hamilton, 1998). Becoming literate is a "dynamic process" that is constantly being constructed within particular contexts, not simply arrived at through a state of grace. Furthermore, becoming literate depends on the constituted literate actions of a group and does not denote only traditional literacy activities of reading and writing print (Santa Barbara Classroom Discourse Group, 1992a).

A social semiotics perspective of literacy provides another dimension of the socially constructed nature of literate practices, because it allows for the inclusion of other symbol or meaning systems beyond printed, written material, e.g., visual (Albers, 1997; Eisner, 1997; Berghoff, Egawa, Harste & Hoonan, 2000; Smagorinsky, 1995; Leland & Harste, 1994; New London

Group, 1996; Lemke, 1989; Kist, 2000). For example, in this study students had to learn the expected literate practices associated with the school as an institution, and the ones in an English class and an Art class, and the teachers of this study included visual symbols as part of reading and writing. For example, the Art teacher occasionally asked students if they could "read" their art, e.g., "can you read this painting?" The use of these symbols allowed students a chance to explore and co-construct with the teacher the literate practices and discourse processes of the class. Ivanic (1994) would add that the processes and practices inscribed particular identities within the classrooms and across time and events.

Barton (1994) makes a distinction between literacy events and literacy practices that is useful for this study. An event is an occasion where written, spoken or visual symbol systems are used for some purpose; and these events are closely associated with the practices, which are patterned ways of using the symbol systems for particular purposes. Therefore, I examined the Art teacher of this study to see how she provided opportunities, or occasions, to use different symbol systems in patterned ways across time. These patterns eventually could form principles of practice for their community or classroom culture (Frake, 1980), a focus of the study.

Time as Socially Constructed

What constituted time in this study was another important element for examining how the teachers, especially the Art teacher, created opportunities for students to learn. In this section, I review time as socially constructed and extend the ideas to the classroom.

In a review article on "Time and Social Theory," Nowotny (1992) presents "the philosophical traditions of the 'foundations' of time" (p. 422), beginning with Durkheim, in order to establish the belief that time is socially constructed, and that a plurality of times--"pluritemporalism"--allows "for asserting the existence of social time next to physical (or biological) time without going into differences of emergence, constitution or epistemological status" (pp. 428-429). Therefore, they avoid debating a pre-existence of biological time before more obvious social constructions of time; moreover, social and physical time can co-exist. For classrooms, physical time, evident in the biological ages of students and in the institutional clock, play a role in the construction of literate practices and becoming literate, because action takes place within these frames. However, what constitutes the practices or being literate must also be understood from the social construction of time in the class.

Ramaprasad & Stone (1992) offer a way to view time from a perspective of an organizational leader who is concerned with the relation of

time to organizational process (p. 360). They explain that time should be viewed not as simply a "backdrop for all activities" or a "resource": "strategic time," as opposed to "clock time," should be event based, which is defined by occurrences between chains of actions relevant to the entity under scrutiny. A "forcible mapping of events on to clock time" may not only be "ineffective, but also dysfunctional" (p. 374). Although their focus is on business organizations, their notion of "strategic time" helps conceptualize how a teacher might plan and organize a class around events, particularly events that extend beyond the scheduled class time, or even a Carnegie unit that public schools generally abide by (Tyack & Cuban, 1995).

For example, the Art teacher in this study provided opportunities for certain activities to occur during the class period, institutionally marked by a bell system, e.g., watch a video. Furthermore, the teacher expected aspects of the class time activities to be completed during the institutional time allotted for the class, viewing a video. However, viewing a video also linked to other activities that could not be measured in class time, or Carnegie units, e.g., the "Film Festival" (she told the students that the video was the beginning of their preparation for the "Film Festival"). Therefore, when analyzing activities in her class, I sought to identify multiple dimensions of time, how they were constructed, and the social construction of multiple times informed how and what opportunities were made available for learning.

A situated angle of vision encourages a researcher to examine how a

classroom phenomena is "accomplished in the interaction between teacher and

students" (Mehan, 1978; 1979) through observations and the triangulation of

data collected over time (Spradley, 1980; Athanases & Heath, 1995; Green,

Dixon & Zaharlick, in press). However, the actions of class members must be

understood within the social constructed nature of time(s).

Section Three

Introduction

The final section of this conceptual review focuses on teacher

knowledge, interdisciplinary team teaching, and research conducted in Art

classes. A review of the literature on what counts as disciplinary knowledge or

a discipline shows that like culture, language, and knowledge construction,

this too is a contested concept that can be addressed in a number of ways. In

this section, I examine how disciplinary knowledge of and for classrooms is

socially constructed and dependent upon the discourse and knowledge of

teachers and the opportunities for learning they provide their students.

Disciplinary Knowledge

Gardner & Boix-Mansilla (1994) point out that for schools the term

discipline connotes two ideas, the disciplining of children for their actions and

"domains of knowledge or competence within a society" (p. 198). However, these authors argue that school subjects fall short of practices and expectations within formal disciplined study because of a "curious form of détente," visible through observation of "correct answer compromise" between the students and teacher: "'If you don't push me on what energy (or photosynthesis or a negative number, or the Russian Revolution) really means, I won't hold you accountable for such sophisticated understanding on the final exam'" (p. 202).

This critique suggests the need to observe closely how teachers engage students in disciplinary work, how teachers respond to students, and how teacher knowledge may afford students opportunities beyond détente. From a sociocultural perspective of teaching and learning, this means that the researcher must examine what counts as disciplinary knowledge in classrooms and how this is socially constructed in and through the discourse and academic social practices of the class (Lea & Street, 1998; Stephens, 2000). This assumption raises questions for instruction, as well as for observing a class: What counts as disciplinary knowledge within a class and how is it defined and represented? For many students, the keys to learning requisite knowledge for advancement in school are often the beliefs and pedagogical and subject matter knowledge of their teachers.

Teacher Knowledge and Disciplinary-Based Practice

The question of what constitutes teacher knowledge, like that of

literacy, context, text and other concepts, is a contested terrain. Carlsen (1991)

explained that Schwab (1964) outlined two types of knowledge structures of

disciplines, "substantive structure," which "are conceptual tools, models, and

principles that guide inquiry in a discipline"; and "syntactical structures,"

which include "a discipline's canons of evidence and proof, and rules

concerning how they are applied" (p. 117). Prior (1994) argues that disciplines

are dynamic and the activities within them are not "closed, autonomous

systems"; rather, they are "embroidered in history and in sociocultural values,

beliefs, narratives, tropes, and ways of life" (Prior, p. 484).

Therefore, a teacher's knowledge of concepts, principles, canonical

works may, or may not, continue to evolve, and influences how and what a

teacher provides students access to, including instructional methods. For

example, Carlsen (1991) suggests that teachers who are "topic-

knowledgeable" about a particular area of science are more likely to engage

students in activities that allow students to raise questions publicly about

science, as opposed to when the teacher is not as knowledgeable. Carlsen

(1997) showed that a teacher of science would be more likely to teach the

practices associated with scientists if he knew scientific practices well (also cf.

Lemke, 1990).

Carlsen's findings informed analysis of Year One of this study. The Art teacher, an experienced teacher and artist, seemed to provide different opportunities to her students than the English teacher, who was entering his fifth year of teaching English (see Chapter 4). Furthermore, Marshall & Smith (1997) point out that many secondary English teachers teach in the same way they were taught in their university courses, implying that for the English teacher of the study, the opportunities he provided his students may have been similar to the ones he had experienced. Therefore, he would need to learn and experience new ways of teaching in order to implement them in his classes.

Shulman (1987) and Grossman, Wilson & Shulman (1990) provide further explanations about the ways disciplinary knowledge effects what teachers do. A teacher enters a classroom with ontological and epistemological assumptions about his or her subject and how it should be taught and practiced. A teacher's experience and knowledge of the disciplinary practices of people considered members of a discipline, e.g., scientists and artists, influence the opportunities teachers offer students. Shulman (1987) calls this content knowledge, which includes the literature of the field and the "historical and philosophical scholarship on the nature of knowledge" in a particular field of study (p. 9). Furthermore, a teacher's conveyance of the material and manners of inquiry are part of his or her "knowledge base of teaching." Shulman's perspective suggests that to

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understand teacher knowledge, researchers must investigate a teacher's experiences and knowledge of a field or discipline and observe how a teacher instructs his or her students.

In this study, the two teachers each had a different experiential teaching base, the Art teacher had more than twenty five years of experience and appeared to have a strong knowledge base of content and pedagogy. The English teacher, entering his fifth year of teaching was building one, e.g., integrating computer technology and concepts of Art, using audiotape feedback for student writing, and initiating student ethnographers in his classes. Furthermore, I examined what appeared to count as disciplinary knowledge to the teachers and how students appeared to take it up publicly.

Team Teaching

I now turn to literature on team teaching, or teaming, since Year One of the study was an investigation of the two teachers' collaborative approach. In Friedman's (1997) review of literature on team teaching, he explains that a growing interest in teaming has occurred during efforts of reform, particularly in the 1960s and more recently in the late 1990s. However, the perceived failure of team efforts nearly collapsed the notion in the early 1990s, and several factors contributed to the apparent rejection of the practice: "lack of organizational support, the lack of time for planning, and the desire to avoid

conflict over differences in approach" (p. 336) (cf. Hargreaves, 1992).

Furthermore, Friedman contrasts the team teaching efforts in schools with the

fruitful collaborations in manufacturing and service industries. In his study

Friedman explains that teams can influence the instructional and structural

change in schools, but a "team approach introduces greater uncertainty into

teaching and school practice while at the same time providing a means for

engaging uncertainty and generating learning" (p. 335).

Christenson, Eldredge, et al. (1996) were part of a team and learned

that collaboration involved "much more than just talking and working

together" and was "more complicated than simply 'bridging the differences.'"

They believe that collaboration "is about altering relationships," not just

among collaborators but "with everyone with whom we came into contact" (p.

187). Kain (1996) agrees that teaming may benefit teachers, e.g., by reducing

isolation and offering opportunities for reform, but he warns that teachers

must build "collaborative relations and norms," particularly in the area of

grading. Part of building the norms is discussing terms that teachers may not

hold in common, e.g., "process." However, Zellermayer (1997) says that

teachers must relinquish some of the control that often accompanies the

isolated experience of individual classroom teachers. For teachers who intend

to collaborate across disciplines, the need for communicating and building

frames and relationships may be even more critical.

Communication

Literature on communication between teachers of different disciplines focuses on how to integrate subject matter and/or the labor-intensive aspect of curricular integration (Gardner & Southerland, 1997), and offers little insight into the dilemmas of effective communication. However, scholars in other fields of study have addressed communication difficulties when members of different disciplines attempt to work together on common projects, particularly in "concurrent engineering." Although the topics covered exist in the realm of research or professional engineering, the suggestions and/or findings could inform how teachers from different disciplines approach interdisciplinary curricular projects.

Roche (2000) explained how engineers from different disciplines of engineering must develop a common language since each speaks his own language with his own terms and meanings. Earlier, Olsen, et al. (1995) had suggested developing "shared representation of knowledge," i.e., language and vocabulary, to assist these efforts; and Han, Lee & Yoon (2000) discuss the importance of a conducive environment for effective concurrent engineering. The need for shared knowledge has also been addressed in the field of geography (Schoenberger, 1998), sciences (Sinding, 1996), and of course, writing and discourse within contexts of particular areas or fields, e.g.,

doctoral dissertations (Parry, 1998), history (Smith, 1997), and also see

Bazerman & Russell (1994) for essays in writing across the curriculum.

For this work, these studies suggest that the two teachers collaborating

across school subjects, or disciplines (explained in next section), would need

to develop a common language within the school environment, i.e., within the

time and space allotted for their approach.

Interdisciplinary Curriculum

The literature on interdisciplinary curriculum for teaching English and

Art focuses mainly on integrating curriculums or adding particular practices of

one to the other. For example, in an issue of English Journal (November 1997)

devoted to "Interdisciplinary English," teachers espoused the benefits of

integrating English and Art (Murata), photography and the writing process

(Westcott) and science and English (McAndrew). However, only one article

discussed the trials of team teaching across disciplines (Gardner &

Southerland). Another article titled "Interdisciplinary English Means English

First" (Noskin), which denotes the author's apparent perspective on

collaboration, briefly discussed the benefits of team teaching, e.g., prevented

feeling of isolation, the focus was on what the teacher planned individually to

make his class work.

None of the articles addressed how teachers articulated or negotiated terminology or discourse with other teachers from and between their disciplinary perspectives.

Literature from an Art perspective stresses the importance of art in school curriculum and the benefits of integrating it with other subjects, e.g., business and information technology (Hart, 1998); writing (Zajicek, 1993); and Social Studies and English (Carter & Steinbrink, 1992). However, there is a body of literature that addresses the desire of Art educators to have Art recognized as a school subject that is beneficial in itself (Feldman, 1978; Eisner, 1978; Dorn, 1994; Siegesmund, 1998). Various Art educators have recounted the historical movements in Art education for the purpose of illustrating the shift from the "child-centered" approach of progressive educators (1901-1920) through Getty's Discipline Based Art Education Project (DBAE) of the 1980s (for a brief overview see Dorn, 1994, "Introduction"; also see Efland, 1990).

School Subjects and Disciplines

To explain a disciplinary-based view of knowledge for secondary schools, Gardner & Boix-Mansilla (1994) distinguish between school subjects and disciplines: "Disciplines constitute the most sophisticated ways yet developed for thinking about and investigating issues that have long

fascinated and perplexed thoughtful individuals; subject matters are devices for organizing schedules and catalogues" (p. 16).

However, from the perspective that knowledge is socially constructed and is a "culturally shaped process within particular groups" (Kelly & Green, 1998, p. 148), disciplines and subjects can be understood to be ideologically driven (Stengel, 1997) and constituted in and through the actions of teachers and their students. For secondary school subjects the teacher is usually the driving force, the one who presents and shapes the content and associated practices of the class. The teacher negotiates his or her perspective of disciplinary knowledge and associated principles and practices (Shulman, 1987), and the teacher may construct with the students a disciplinary-based classroom.

Example: Art in Schools

In Art, as in science (cf. Toulmin, 1972 and Kelly & Green, 1998), the discipline is complex and divided into sub-disciplines. (Green & Bloome (1995), distinguish between "field," the macro level, and "disciplines," which are a subset of a field.) Studio Art, Aesthetics, Criticism, and Art History are areas in Art education for artistic learning, abilities to create art, aesthetic perception and understanding art as a cultural phenomena (Eisner, 1997, p. 65). The label "discipine-based art education" emerged in 1984 and the

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developers sought to integrate for K-12 the four domains of Art, Art Criticism, Art History, Aesthetics and Studio Practices (Dobbs, 1988; Cotner, 2000); yet, as Gehlbach (1990) points out, a definition of art is elusive and problematic among Art educators.

In Art education, Soep & Cotner (1999) explain that Discipline-Based Art Education (DBAE) was a curricular approach to teaching art based on the structures of the discipline or field of Art, and it represented a paradigm shift in Art education (Duke, 1999). The Getty Education Institute for the Arts, the Visual and Performing Arts Frameworks for California Public Schools (1996) and the National Standards for Arts Education (1994) "endorse discipline-based approaches to arts education" (p. 351), although Getty is no longer directly involved (Duke,1999; Eisner, 2000), and "content-based" or "standards-based" art is now deemed more appropriate (T.Cotner, personal conversation, May 2001).

The emphasis on discipline-based instruction grew out of Bruner's suggested structural approach to the teaching of disciplinary subjects, e.g., physics, in Process of Education (1960). Barkan (1966) is credited with explicating Bruner's theory for Art education (Eisner, 2000) and pushing the instruction of school art beyond the child-centered, psychological models of the first half of the twentieth century. According to Eisner (2000), a disciplined approach to the arts eschews the "hype" of the presumed cognitive

benefits that learning the arts offers. Harvard Project Zero, founded in 1967 by Nelson Goodman, also has sought to improve Arts education and has provided opportunities to study Arts education through various research projects, and Gardner's notion of multiple intelligences grew out of these efforts.

Art education in schools has a diverse history and the ideologies behind curriculum have changed as members of society have influenced why and how art should be taught (Eisner & Ecker, 1966; Eisner, 1997). In addition, paradigms exist in the literature that attempt to explain discussions among philosophers, educators and artists about the nature of thinking and creating art, specifically the role of studio art in Art education (cf. Dorn, 1994, Ch. 3). However, the word "art" does not always refer to visual art.

The National Standards for Arts Education (1994) lays out a framework for approaching four main disciplines recognized as part of the arts: dance, music, theatre, and visual arts. According to this document, visual arts education in secondary schools should include the making of artifacts, the learning of "vocabularies and concepts associated with various types of work," and instruction on evaluation of the "artistic character and aesthetic qualities in works of art" (National Standards, 1994, p. 69). However, the standards do not provide methodological approaches for teachers to offer students to attain the disciplinary knowledge inscribed in the documents.

Research in Art Classrooms

Eisner's discipline-oriented curriculum has been juxtaposed with Gardner's more "child-centered" research (Rich, 1997; Goldblatt, 1996), and there have been many studies supporting and/or analyzing the use of discipline-base Art education (Grove, 1996; Tomhave, 1999; Taran, 1997). Studies on talk and Art classrooms have focused on particular teachers, e.g., a teacher's philosophical stance in creating a linguistic framework that influenced the attitudes and curriculum towards a humanistic perspective (Zander, 1997).

Cotner (2000) investigated "classroom art talk" to understand how the four areas of art might be constituted through the discourse in a particular high school classroom. Weitz's (1994) examined discourse in an Art classroom from a critical orientation and found that students engaging in public discussions of interpretation, perception and critique of art was superior to traditional approaches that did not encourage such action. There have also been studies that focused on a connection between composition and art (Singleton, 1998) and used curriculum as an inquiry approach to teaching art (Bintz, 1995).

However, from a social constructionist frame, what counts as discipline-based or content-based art is constructed and shaped by members of a classroom or community. There has been little work done on observing how

what counts as disciplinary knowledge in secondary Art classes is constructed

through the actions and interactions of class members. That is what this study

intends to do, particularly by looking at how one Art teacher provided a model

of instruction that encouraged students to act like artists.

Models of Engaging Students in the Actions of Practitioners

The last body of work that informs this study consists of models for

classroom instruction linked to disciplinary practices. The following models

are based upon a premise that students need to be taught the expectations of a

teacher and class. and the tacit knowledge that accompanies disciplinary-

based actions in order to engage in the literate practices of the discipline that

the class represents. The following models seek to invite students into the

conversations of the subject of study.

Winkelman (1990) and her colleagues developed a composition

program with the goal to help students "develop an awareness of how

knowledge is socially constructed through sets of discursive practices,

particular configurations of meaning making, then rendered significant and

given value in the various institutional settings in the academy" (p. 116). In

this program, similar to Stock & Robinson (1989), the teacher's role was

reconceptualized to be a community participant instead of the "sole authority"

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(p. 117). Therefore, students were encouraged to take up roles formally presumed to be the teacher's domain.

Stock (1995) developed a "dialogic curriculum" that encouraged students to compose and use personal narratives "to learn to read and write more effectively, and, in so doing, to gain some useful control over the problems that concerned them" (p. 3). Through the process of writing, discussing and compiling narratives, students would learn the practices of writers, and in turn become more proficient as writers preparing for upper division, university writing demands. Stock's curriculum is similar to Bartholomae & Petrosky's (1986) who opened a course described in their book with student work and voice. The students would bring the "facts" (their understanding of self-selected phenomena) and create "artifacts" (written papers), and then listen through discussion to responses, or "counterfacts" to their work. In both approaches, students become writers within a community that values inquiry and peer response. Consequently, the resources are in and of the group, not simply inside the minds of individuals or the teacher.

The Santa Barbara Discourse Group has created a body of work centered on elementary school teachers who make visible the practices of members of particular disciplines and help students adopt an ethnographic perspective in their approach to learning (Floriani, 1993; Brillian-Mills, 1993; Tuyay, Jennings & Dixon, 1995; Putney, Green, Dixon & Duran, 1998;

Yeager, Floriani & Green, 1998). In these studies students learn to see and become aware of the practices they engage in and make connections to the disciplinary, or academic, knowledge of the class.

This study will add to this work by looking at a secondary Art classroom and investigating how the teacher makes visible and available the practices and disciplinary-based knowledge for students who are "acting as artists."

CHAPTER THREE

METHODOLOGY

Overview

This chapter describes the methodological approach used in data collection and analysis for this two-year study of the ways in which teachers and their students constructed disciplinary knowledge. Central to this chapter is the description of the logic of inquiry that guided analysis of the collaboration between the two teachers (Year One) and the construction of disciplinary knowledge in the Art class (Year Two). The chapter is divided into three sections. Section One provides an explanation for the methodological choice and its relationship to the orienting theories of the study, an overview of Year One and Year Two of this two year ethnographic study, and a brief explanation of the research cycle (Spradley, 1980). Section Two explicates the research design, and Section Three outlines the data collection and analysis procedures.

Section One

Theory and Methods Relationships

Theories can be defined as ways of organizing and explaining phenomena through particular lenses; and social scientists often use models or

perspectives to organize and frame their inquiry (DaMarrais & LeCompte, 1995). Theoretical frames have an expressive potential and allow researchers to explore phenomena using particular methods and not others (Strike, 1974; Green, Kelly, et al., 1996; Green, Dixon & Zaharlick, in press). Given this position on theory-method-knowledge relationships, I begin this chapter by providing a definition of the ethnographic approach used and a rationale for the selection of this approach.

The choice of a sociocultural orienting theory for this study had methodological implications that led to the choice of an ethnographic approach to the study of how knowledge was constructed and achieved in the classrooms studied. To examine how the teachers collaborated and how they constructed disciplinary knowledge with their students, I elected to use an ethnographic approach to the study of the everyday life of a social group. This approach entailed using the principles and tools of ethnography to support such an effort (Hammersley & Atkinson, 1995; Spradley, 1980; Green, Dixon & Zaharlick, in press) in order to develop a "thick description" (Geertz, 1973), an emic understanding, of phenomena under investigation. This approach demands a holistic, methodological approach using a range of methods to collect and analyze data (Lutz, 1981) to understand what members of a social group (a culture) need to know, understand, produce and predict to participate in culturally and socially appropriate ways (Heath, 1982).

An Ethnographic Perspective

What counts as ethnography in educational research is contested, and the debate is closely associated with ethnography's anthropological roots (Rist, 1980; Athanases & Heath, 1995; Green & Bloome, 1995; Green, Dixon & Zaharlick, in press). Although there is not a common definition held by researchers across disciplines, nor has there been historically (Ellen, 1984; Green & Bloome, 1995), ethnography can be viewed as a research model (LeCompte & Preissle, 1993). Furthermore, it is loosely connected with other terms that focus on similar methods of data collection and analysis, e.g., ethnographic, phenomenological, naturalistic, qualitative, participant observation, symbolic interactionist or interpretive (LeCompte & Preissle, 1993; Erickson, 1986). However, ethnography is intertwined with particular disciplines that have a philosophical base, an "achieved" body of theories and a methodological "canon" (Dobbert, 1982).

Viewing classrooms as cultures grew from anthropological theories of cultures (e.g., Geertz, 1973; Spradley, 1980) and, therefore, the principles and tools of ethnography offer a conceptual base for educational researchers to describe the language and action of a classroom (Green & Wallat, 1981; Gilmore & Glatthorn, 1982; Gumperz, 1986; Cazden, 1988; Green & Bloome, 1995). Using principles of ethnography demands a situated perspective, which for classrooms informs a researcher's observations and analysis during an

investigation of how roles and relationships, rights and obligations, norms and expectations and events were constructed. By asking a series of questions, e.g., What was happening to whom? For what purposes? When and where? Under what conditions? and for what desired outcomes? (Collins & Green, 1992; Green, Dixon & Zaharlick, in press), researchers begin to make visible the often invisible patterns of everyday life, and make the familiar strange (Erickson, 1986).

However, there is a distinction between "doing" ethnography and adopting an ethnographic perspective, which methodologically underlies this study. Green & Bloome (1995) explain that "doing ethnography" is "framed within a discipline or field," and a researcher uses associated ethnographic tools in long-term fieldwork of a cultural group (Green & Bloome, p. 183). Adopting an ethnographic perspective implies less than a "comprehensive ethnography" and allows a researcher to focus on "particular aspects" of the cultural group investigated; that is, to engage in a topic-centered ethnography (Hymes, 1982; Green, 1981). This two-year ethnographic study was driven by principles of ethnography, e.g., long-term observations from a situated perspective, triangulation of data, a contrastive approach, among other characteristics of ethnography (see Athanasas & Heath, 1995; Green, Dixon & Zaharlick, in press). Therefore, in the traditional, anthropological sense of gaining an emic perspective through full participation with a culture, which a

comprehensive ethnography does, this study leans towards a comprehensive

ethnography, while taking a topic-centered approach.

Overview of the Study

This two-year study centers on two telling cases (Mitchell, 1984). Year

One (1998-1999) examines an interdisciplinary team of two secondary school

teachers (Art and English) and what supported and constrained their

collaboration; Year Two (1999-2000) investigates a more focused look at the

Art teacher's instruction and the opportunities it provided students. A telling

case is not a representative case, but one that allows in depth exploration of

theoretical issues not previously visible" (Putney, Green, Dixon & Duran,

1998, p. 3). For example, the telling case of an Advanced Placement Studio

Art teacher provides a way to explore the discourse and opportunities for

learning that were provided and shaped by the teacher. Furthermore, this case

provides data to demonstrate how students took up and co-constructed what

counted as literate practices in the class, and consequently, what began to

count as disciplinary knowledge for Studio Art.

Research Cycle

The ethnographic research cycle described by Spradley (1980)

suggests a gradual change in the scope of the analysis from a descriptive

analysis to a focused analysis and then to a selective analysis. This process

represents the research process across the two years. This focusing process

can be seen in the shift in focus between Year One and Year Two. The first

year focused on the planning sessions between the two teachers (July through

March) and on theoretically sampled events used for contrastive analysis.

Further, the observations and initial analysis of Year One led to a more

focused study of the Art teacher in Year Two.

Since observation is always selective and depends on the theoretical

frame and purpose of the observer (Evertson & Green, 1986), the choice of

observing the teachers, jotting talk in fieldnotes, and selecting camera angle

on them represented the first level of analysis (Evertson & Green, 1986;

Corsaro, 1985; Emerson, Fretz & Shaw, 1995). (See Appendix: Map of

Classroom.) One of the reasons for this focal point was that opportunities the

teachers created for students to learn disciplinary knowledge were, or could be

viewed as, integrally connected to, and shaped by, their discourse within the

context of the classrooms and evolving communities or cultures. What

became visible during Year One was that through most activities in her

classroom, including independent, student work time, the Art teacher

continually shaped the evolution of the community of artists through her

actions and a discourse of art. This process was not visible in the class of the

English teacher who engaged students in writing activities but did not have a

discourse of English as a discipline. This observation led to the decision to focus on the Art teacher in the second year of the ethnography.

Section Two

Research Design

The study divided into three parts. Year One (1998-1999) constitutes the first part, Year Two (1999-2000) the second, and the in-depth analysis and writing of the dissertation the third. Through the processes of analysis and writing, I developed a logic of inquiry (Green, Dixon & Zaharlick, in press), using guiding principles of ethnography.

The following paragraphs outline the guiding questions for each of the years, provide information about the teachers, and their roles as gatekeepers, and the research site. Further discussion on the logic-in-use (Green, Dixon & Zaharlick, in press) will appear in the third section of this chapter when the approach to analysis is explained.

Year One (1998-1999): Purpose and Logic of Inquiry

The research purpose of Year One (1998-1999) was to examine an interdisciplinary collaboration between two secondary teachers and the elements that supported and constrained their approach. The original intent of the research was to observe their proposed two-year curriculum and examine

the opportunities their approach provided students that the traditional, separate curriculums did not. However, the teachers decided to postpone the second year of their intended curriculum, and their decision informed further analysis for that year. Therefore, the guiding questions for the study shifted from an emphasis on their approach to an interdisciplinary curriculum to a focus on their collaboration. As mentioned, the stages of analysis will be presented in Section Three of this chapter.

The guiding questions for Year One included:

What were the observed factors that contributed to the teachers' decision to postpone their proposed interdisciplinary, two-year curriculum and collaboration?

What inferences could be made from the discourse of the teachers and students concerning the environmental forces and constraints that ultimately influenced the teachers' decision to indefinitely postpone their collaboration?

The Teachers

During the summer of 1998 as a "returning fellow" of the South Coast Writing Project (SCWriP), I met the two teachers. SCWriP began in 1979 and is one of the oldest sites of the National Writing Project, which originated with the inception of the Bay Writing Project in 1974. Each year SCWriP selects 20 teachers through a rigorous application and interview process to

participate in a five-week summer institute that meets four days a week from 9:00 a.m.-3:30 p.m. During the institute, each fellow, with the help of a "coach", develops a demonstration lesson to present to the group whose members engage in the actions of the lesson. One of the goals of the institute is to develop teacher-consultants based on a model of teachers teaching teachers. Furthermore, fellows spend time everyday writing and discussing their work with their peers, addressing another Writing Project principle that "teachers of writing need to write" (see Gray, 2000 for a historical account of the Project and its principles).

As a fellow of the San Joaquin Writing Project in 1987, I entered SCWriP in the summer of 1998 as a returning fellow whose goals included meeting the local culture of Writing Project teachers, coaching incoming fellows on their demonstrations, and learning how the project was administered at a local level. Furthermore, I sought to learn more about the teaching of writing and to locate other teachers who might be interested in conducting research in their classes, and/or developing a group of fellows who would continue to meet throughout the year to discuss literacy instruction at the various levels. Twelve of us agreed to initiate a teacher research/discussion group that met four-five times a year to address literacy issues from K-college. The English teacher of this study, John, was part of that group.

John, a Harvard University magna cum laude graduate in History and

Literature (his thesis focused on American literature and history), was a fellow

that summer (1998) and a high school English teacher preparing to enter his

fifth year of teaching. His colleague, Karen, a University of California at

Santa Barbara graduate in Sociology and Art (with a minor in English), was

entering her twenty-eighth year of teaching. A local and national award

winning Visual Arts and Advanced Placement Art teacher, Karen was a

SCWriP fellow in 1996.

John invited Karen to co-present to SCWriP teachers that summer

(1998). Through their joint presentation, I learned that they planned to

collaboratively teach a two-year interdisciplinary program (English and

Advanced Placement Studio Art) to a common body of sixty students (mainly

juniors and seniors) during four class sections (two class periods each). I

approached them about the possibility of conducting research in these classes

for the purposes of understanding how their interdisciplinary approach could

inform the teaching of English. More information about their classes will be

presented in Chapter 4.

During the Writing Project that summer, John and I continued to

discuss the intended collaboration and we agreed that classroom research of

their curricular approach could inform all of us. Furthermore, as a SCWriP

fellow also, Karen shared a common interest in writing and teaching students

the value of integrating the two subjects and, hopefully, guiding them through useful processes.

Gaining Entry

As the primary gatekeepers (Rist, 1981; Corsaro, 1985) of their classes, the teachers (and the principal of the school) granted me permission to enter their classes in Fall 1998. The teachers were interested in the proposed research because they believed that documenting the novel approach to teaching English and Art could support and inform them also. During the first planning session I attended (July 30, 1998), we discussed my role and I listened to their goals for the year. They agreed to introduce me to the principal, also a SCWriP fellow, so that I could garner his permission, which he gave.

Year One allowed me to continue to build relationships with the teachers, survey the landscape of the classes and prepare for an in-depth study the following year. (Their collaboration is the subject of Chapter 4.) However, by March (1999) of that school year, the teachers agreed to indefinitely postpone the second year of their proposed two-year curriculum. In May, I proposed reasons for conducting further research in the Art teacher's Advanced Placement classes, and she agreed to allow me to focus on her approach to teaching Studio Art. These reasons included: examining how she

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constructed opportunities for students to act as artists within a community of artists; how she initiated a discourse of Art for class members; and how students took up opportunities for learning a situated perspective of disciplinary knowledge that the course represented. Furthermore, analysis of the first year allowed me to engage the contrastive aspect of ethnography by juxtaposing actions of both years (Green, Dixon & Zaharlick, in press).

Year Two (1999-2000): Purpose and Logic of Inquiry

The research of Year Two focused on the Art teacher and the discourse and literate practices she provided as opportunities for learning. Moreover, I examined how the discourse and literate practices shaped instruction and encouraged students to take up the opportunities for learning a situated perspective of the disciplinary knowledge the class represented, Studio Art. The following are the guiding questions for Year Two, and a further explanation of the logic-in-use will be presented in Section Three:

How was the discourse of and for the class socially constructed?

How were the literate practices and discourse processes in and of this Art class constructed by the teacher and students? For what purposes? Under what conditions? For what desired outcomes?

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How did the discourse processes and literate actions of the class contribute to a situated perspective of disciplinary knowledge that the class represented?

Maintaining Access

In agreement with the Art teacher, I acted as an observer-participant (Spradley, 1980). The teacher made it clear at the beginning of Year One (1998-99), and again prior to the second year (1999-2000), that she believed that I should not "interfere" with the class. "I see your role in here as someone who is watching what we do," she said. The chief reason for her position was that she did not want the "rhythm and structure" of the class to be altered by the research process, any more than my presence and the camera already would intrude.

Maintaining access was a continued negotiated process, especially for Year Two, as the Art teacher and I nurtured a professional relationship by occasionally revisiting and clarifying my purpose in her classroom (Hammersley & Atkinson, 1995). For example, in October 1999, I asked her permission to address the class on the subject of the research, but the teacher preferred that I maintain observer status and not participate directly in a teacher-type role. Therefore, I did not address the class. Furthermore, the Art teacher and I confirmed the need for the observation stance I had adopted

(observer-participant) by revisiting the purposes of the research and assuring her of my intentions for it.

Research Context

Setting and Participants

During Spring 1998 the two teachers proposed and received approval from the administration for the collaboration. The classes would be open to all students who chose to enroll, even though the Art class would be Advanced Placement. The students, mainly juniors and seniors, were enrolled in both classes, although there were a couple of sophomores and a few "Art only" students. Since the analytical focus of Year One was on the collaboration of the teachers, the details of the demographic information will be explained in terms of Year Two.

The setting of the study was a middle sized California coastal high school (approximately 2,300 students) whose demographics are shown in Figure 3.1: Demographic Information of Research Site (1999-2000). The observed classes resembled the school's demographics (the ethnic terms were labeled by the school, and the students were identified by the teacher).

Figure 3.1: Demographic Information of Research Site (1999-2000)

School Site		Two Classrooms	
Total Students: 2,373		Total Students: 64 Period 2: 33 Period 3: 31	
Ethnicity	**Percentage**	**Ethnicity**	**Percentage**
Am. Indian/Alaskan	1.1	Am. Indian/Alaskan	3.1
Asian	2.7	Asian	6.2
Pacific Islander	0.1	Pacific Islander	-
Filipino	0.2	Filipino	-
Hispanic or Latino	33.9	Hispanic or Latino	20.3
African American	1.2	African American	1.5
White (not Hispanic)	60.4	White (not Hispanic)	68.8

Section Three

Data Collection

Overview

Observation, fieldnotes, and videotape were the primary data collection tools used in this study. I collected handouts, student artifacts, and teacher lesson plans. I also informally interviewed students who volunteered to discuss a range of topics, e.g., how they thought the interdisciplinary approach was working (February 1999), their perceptions of the Art Show (in May of both years), and explanations of the elements of drawing (see Kristen, Chapter 7). Table 3.1: Data Collected shows the data collected over the two years.

Table 3.1: Data Collected

DATA	YEAR ONE (1998-1999) English Class*	Art Class*	YEAR TWO (1999-2000) Art Class*
Fieldnotes	15 periods	15 periods	57 periods
Videotape	13 periods	13 periods	58 periods
Audiotape	Teachers' planning sessions		Interviews with teacher; discussions with students at Art Show (May 2000)
Interviews: Formal	Teacher: May 1999	Teacher: May 1999	Teacher: January, February, May 2001
Interviews: Informal	Teacher & students	Teacher & students	Teacher & students
Interviews: Phone	Teacher, many	Teacher, many	many
Artifacts	• Sample student rubrics for presentations	• Handout of "Creative Process"	Handouts: • "Letter," essay on design, "Breakfast Club" announcement, John Cage's (class's) rules, among many others Student Writing: • Letters from 1998-1999 students to 1999-2000 students, Sept. 1999 • Book reviews/critiques, Feb. 2000 • Students second semester goals, Feb. 2000 • Reflections of year, June 2000 • Sample invitation to Senior Art Show
Artifacts: Teacher	• Teacher lesson plans (Sept.-Oct.)	• Teacher lesson plans (Sept.-Oct.)	• Teacher lesson plans (written sketches), Fall 1999

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Observations

In general, "watching" what "they" did included observing classroom interactions, videotaping, jotting fieldnotes, greeting and occasionally conversing with students, and engaging in brief discussions with the teacher, usually during break time (between class periods two and three). As indicated in Table 3.1 (above), I observed 87 class periods over the two years (each class period was 55 minutes), and nearly two-thirds occurred during Year Two. I usually occupied one of two places in rooms (e.g., see camera location in Appendix: Map of Classroom): usually I set up the camera near the front of the room, near the side door and windows; or I placed it near the back of the room near the sink area.

In negotiation with the teachers for Year One and Two, I adopted an observer-participant perspective, which could be described as between Spradley's (1980) "passive participation" and "moderate participation" (pp. 59-60). In both classes, I maintained two observation "posts" and did not often participate in the class activities, e.g., drawing. However, during Year Two there were times that I participated directly, e.g., when the teacher and a student "casted" my face with plaster for the purposes of demonstrating casting. At other times during Year Two, the Art teacher would publicly ask me a question or mention my name in a whole-class discussion, e.g., the

teacher asked me to give her three numbers that I had selected, along with the students, for "synectic art" (September 10, 1999).

During Year One I observed the English teacher's Period 2 and the Art teacher's Period 3, which allowed me to follow a common body of students-- mainly juniors--through consecutive classes. (More explanation of observation choices will be presented in Chapter 4.) During Year Two, I usually observed both Advanced Placement periods (2 & 3) because this enabled me to watch approximately 60 students, some of whom I was acquainted with from Year One. However, I concentrated on Period 2 for the purposes of data analysis that examined the social construction of knowledge in the class; yet, telling cases of student action was also chosen from Period 3. Therefore, the teacher, the discourse processes and literate actions of Period 2 are the focus of Year Two, but Period 3 was also used to compare and contrast student take up of the curriculum.

Writing Fieldnotes

Writing fieldnotes initiated analysis of the classes (Emerson, Fretz & Shaw, 1995). Although I elected to focus on the teacher, I observed students in action, informally interviewed and/or discussed aspects of their work, and made focused observations of student take up of class activities. For most observations I concentrated on the teacher's talk, at times verbatim, and the

chunks of talk provided a retrieval system for the data and guided

transcription efforts. For the Art teacher, her talk was interwoven through all

activities that she and the students constructed, and therefore, constituted an

essential piece of understanding how the students took up opportunities in

class. The chunks of talk captured in fieldnotes also aided in developing

expanded versions of the fieldnotes, or "cooked" notes (Emerson, Fretz &

Shaw, 1995; Spradley, 1980). Although I attempted to write verbatim what the

teachers said, I could only write portions. Since most observations of

classrooms were videotaped, much of the teachers' talk was captured on tape.

However, there were times that I relied on fieldnotes to capture their talk, e.g.,

the first planning session in which I participated with the teachers (see Figure

4.1: Example of Fieldnotes).

Videotaping

For videotaped observations, I focused the camera predominantly on

the teachers, and the camera microphone adequately captured their voices.

However, at times, the Art teacher's voice trailed off during explanations of

topics she appeared passionate about, e.g., when inviting students into the

class, an "artistic place/.../[that] means/you know/peeling off some layers/and

getting to know yourself" (9/3/99, Lines 494-514). Except for two school days

in November 1999 when two students videotaped the classes as I attended an out-of-state conference, I managed the camera.

The purposeful selection of the camera angle on the teacher's language and actions initiated the analysis of the study (Evertson & Green, 1986) and reflected my interest in the teacher's instruction (Baker, 1997). Because I chose to focus on the teacher's language and actions, I necessarily chose not to focus on student language, except when students nearest the camera spoke, or students spoke aloud to the class and became part of the focal point.

The camera was positioned near the sides of the classrooms. For the Art class, near the windows (see Appendix: Map of Classroom), which insured that the sunlight coming through the windows was behind the lens. Periodically, I panned the classroom to capture students' actions, or parts of the room, e.g., in the Art classroom: art that hung on the walls, or written artifacts taped or tacked to the walls. Table microphones were not used because I believed that the teachers would view them as invasive and/or distracting. Consequently, the dominant student talk in the data is comprised of whole class talk or groups of students nearest the camera.

Periodically, while students worked independently, I chatted with students near the camera, some of whom acted as informants over time. During break time, between second and third periods, I conversed with students who arrived early for third period, or listened to their conversations,

which often revealed much about their practices in the Art class. (Although for Year One, break was spent traveling from the English teacher's classroom to the Art teacher's classroom.) The teachers also used break time to chat briefly with me, or comment about the class or school day. Therefore, I usually left the camera on during the break (as long as possible during Year One).

Audiotaping

During Year One of the study (1998-99), I collected audiotapes of the two teachers' planning sessions that I attended (although one was audiotaped by the English teacher in my absence). Towards the end of that year I interviewed the English and the Art teacher about their creative processes, as a writer for the former, and as an artist for the latter. These interviews grew from seeking to understand more about how each teacher's perspective informed his or her teaching.

Interviewing Students and Collecting Artifacts

Occasionally, I informally interviewed students during class or at functions relating to the class, e.g., the "Fashion Show." These conversations provided segments available for triangulation of the data (Spradley, 1980) captured in fieldnotes or on videotape. For example, I asked students about

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how they understood the "creative process," a phrase used by the Art teacher,

and how that knowledge informed their work. Through these informal

conversations I sought to learn an emic perspective (Spradley, 1979) of how

individual students took up the advice of the teacher, and particularly how

they "worked through" their projects.

I also collected artifacts (see Table 3.1), e.g., handouts given to

students. For the Art class, the handouts addressed topics such as the

philosophies of Art, the "creative process," and "class rules," and included

announcements about activities performed by members of the class, usually

outside class time, e.g., "Senior Art Shows," or "The Film Festival.

Student writing was also collected, although Year One artifacts

focused on the teacher, e.g., lesson plans. For example, the Art teacher

allowed me to photocopy letters written by former students. At the beginning

of Year Two (1999-2000), the teacher read these letters to incoming students,

and the contents included advice on how to work with the teacher and become

a member of the "program." Most of the writing done in the Art class during

my observations was journal writing kept in personal notebooks. However, I

did photocopy book reviews written by students in response to storybooks

created by their peers.

Finally, at the end of Year Two, I collected letters from the students to

the teacher written as a part of their final projects. The students explained in

writing what they had learned during the past year; the other half of the

assignment was devoted to creating visual art to explain in image what they

had learned. The two pieces counted as the "final" assignment. However,

collecting artifacts centered on particular purposes and was located within the

actions of class members, or cycles of activity.

Cycles of Activity

During observations and the exploration of the discourse and actions

of class members, I located what Green & Meyer (1991) call cycles of

activity. The cycles of activity help a researcher "capture the over time nature

of classroom events" and understand how actions are connected for particular

purposes (Green & Meyer, p. 150). A cycle can be within a class period, or it

may last over longer stretches of time. By documenting cycles, a researcher

can identify patterns and intertextual (Bloome & Bailey, 1992; Bloome &

Egan-Robertson, 1993) and intercontextual (Floriani, 1993) links of the class.

For example, the Art teacher often sequenced activities in threes, forming a

pattern of instruction (discussed in Chapter 6, see Figure 6.1) that address a

similar topic.

Smaller, or shorter, cycles of activity can become part of larger, or

longer, cycles of activity. For example, on the second day of Year Two the

teacher focused on the theme of "responding" and "our natural tendency to

respond." She asked the students to read and to respond to two pieces of writing, both handouts provided by the teacher. Responding in both cases meant circling a "telling line" and publicly revealing what was circled and for what reasons. The teacher offered a third related activity by asking students to respond verbally to a drawing from a book. This constituted a cycle of activity within the class; however, it can link to a larger cycle of responding, which included responding publicly to other artists' work.

Purposefully selecting cycles of activity to collect data can guide analysis, yet charting activities through the construction of event maps allows a researcher to identify cycles of activity during analysis also. For this study, I did both. For example, in Year Two I selected a planned cycle of activity ("Bug Art," discussed in Chapter 7); however, through analysis I identified a cycle of activity (three of the teachers' planning sessions, discussed in Chapter 4) integral for understanding the teachers' collaboration.

Data Analysis

Constructing Data: Event Maps and Running Records

Crucial to analyses for this study were structuration maps, which provided a means to represent class activities for a particular day and/or across time (Green & Wallat, 1979; Spradley, 1980; Green & Harker, 1982; Santa Barbara Classroom Discourse Group, 1992a). These maps allowed me to

retrieve data representing the events of life in this classroom. Event maps can be constructed at a macro or micro level of analysis. For example, an event map charts the activities of a class into bounded events, i.e., actions bounded by a signal(s) recognized by class members. An event map at the macro level displays information relevant for attaining a big picture of the class's activities for a particular day, e.g., Table 5.1. However, a more detailed map can be constructed for the purposes a micro level of analysis, Table 5.3.

Event maps allowed me to code activities of the class, to locate these activities and to identify patterns of action, e.g., locating other instances of the instructional sequence of the three activities mentioned above. These types of maps were also used in conjunction with videotape data. After selecting an action in fieldnotes and/or event maps, I could locate the actions in the videotape and construct a running record of the action (Castanheira, Crawford, Dixon & Green, 1998). I used a software program, CVideo, to time stamp action and initiate a transcript that included part of the talk (see Figure 3.2: Example of Running Record).

Figure 3.2: Example of Running Record
Kristen's Presentation of Drawings for Critique
November 19, 1999

00:35:20 [tape time]
Karen: Kristen are you horizontal or vertical [preparation]
K: actually I [inaudible]
[inaudible]
different pieces
different directions
[K walks to front with art pieces]
00:36:02 [K comes to critique wall; Karen takes frame off wall]
00:36:21 [K begins to tape warmups and final piece to wall; Karen tapes also; vertical]
[there are five drawings/paintings on wall, horizontally placed]
00:36:48 [Karen discusses with K, inaudible]
00:37:36
Karen: are you sure [to K; Karen finishes putting up last of the five; puts it in middle]
K: yeah
00:37:41 [explains where idea came from; points to the various drawings and explains her process of idea]
K: ok
um [sits on stool]
this
is [gets off stool and points to drawing second from right]
this is my
first final piece
this is
second final piece [far right, next to her on stool]
and actually I started off
by doing
like
you know this kind of stuff [points to piece second from left; she's standing now]
where you're working with
the different kind of textures [makes motion with right hand and arm, from chest outward as in painting]

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As indicated in Figure 3.2, running records are not complete transcripts; rather, they are a record of topics and activities addressed. A running record provides a method of time stamping topics of discussion that allows for locating particular segments of talk that may be analyzed at a micro level later.

The development of event maps from fieldnotes also provided grounded data to illustrate activities of each class, particularly repeated activities that became literate practices. For example, in Year Two, reading handouts aloud became a practice of the class. The teacher usually read aloud a handout and the students followed along and they often discussed with the teacher the topics raised by the text. By charting the observed activities through the use of event maps I developed domains and taxonomies of classroom practices.

Developing Domains & Taxonomies

A domain is a "category of cultural meaning" (Spradley, 1980, p. 88) that allows a researcher to analyze semantic relationships; identifying embedded meaning within actions of group members. Spradley (1980) illustrates various types of semantic relationships that a researcher may be interested in (see Spradley, p. 93). An example from Year Two is the semantic relationship between "reading" and it is defined through the observed actions

of the group between September and November (see Table 3.2). Therefore, a

domain analysis was useful in identifying "what counts as" within the actions

of the class members, e.g., what counts as reading in the class?

Table 3.2: Observed Classroom Practices Between September 2 and November 19, 1999

Domain: Activity (Y)	Action: X is an example of Y	Date
Reading	Teacher reads handout aloud to class	9/2; 9/3; 9/7; 9/9; 10/20; 10/21
	Teacher reads from book (*Courage to Create*)	10/22
	Students read silently	9/3
	Students read as Teacher reads aloud	9/3; 9/7; 9/9; 10/20; 10/21
	Students read "Response Grams"	11/17-19

Another tool used in the study was a taxonomic analysis, which is

similar to a domain analysis; however, a taxonomy illustrates the relationship

between more parts of a category (see Figure 7.1 for an example that includes

"reading"). Constructing taxonomies provides another way to understand and

represent the relationships between and among actions by class members.

Both domain and taxonomic analyses were developed using semantic

relationships proposed by Spradley (see Spradley, 1980, p. 93), including: x

is a kind of y, x is a step in y, x is a result of y, x is a place for y, x is a way to

do y, or x is a characteristic of y. These relationships will make visible how

the elements were identified and then represented in a domain analysis chart or taxonomy.

Logic-in-Use

Another type of map grew from what Green, Dixon & Zaharlick (in press) call a logic-in-use, an interactive-responsive process guided by the principles of ethnography used by a researcher to design a study. For each of the two years, illustrative initiating questions will be presented along with representative data, including particular events, analyzed to answer the questions.

Year One was divided into three phases of analysis to investigate the supports and constraints to the teachers' collaboration (explained in Chapter 4), the end of which led me to focus on the Art teacher for Year Two. Figure 3.3: Logic-in-Use for Year One shows the overarching questions and how the logic unfolded for the analysis of that year.

Figure 3.3: Logic-In-Use for Year One (1998-1999)
Analysis located in Chapter 4

Overarching questions that led to analysis

• What were the goals and intentions of the interdisciplinary collaboration?
• How would their interdisciplinary approach manifest in the daily lived experiences of the students?
• What were the observed factors that contributed to the teachers' decision to postpone their proposed interdisciplinary, two-year curriculum and collaboration?
• What inferences could I make from the language of the teachers and students concerning the environmental forces and constraints that ultimately influenced the teachers' decision?

First Analysis Section: Four Parts
1.

Initiating Questions:
• What potential opportunities appeared to be available through analysis of the teachers' languages of this planning session?
• How did the language of each teacher shape how the teacher positioned him or herself pedagogically within their initial collaboration?
Representing Data: Planning session, July 30, 1998
Analyzing Events: Talk among teachers and researcher

2. (Next page)

2.

Initiating Questions:
- Would the discourses and roles exemplified in the planning session by each teacher be manifest in the teachers' language and actions in the classroom?
- What difference would the differences make in the classroom?

Representing Data: Fieldnotes of Day One, September 8, 1998

Analyzing Events: Events of Classroom (see Table 4.5: Event Map) .

3.

Initiating Questions:
- How would the teachers negotiate and develop a common discourse that would make available to students the opportunities to connect "separate ideas or things" and enact the processes involved with making art or writing manuscripts?
- How would apparent missed opportunities to discuss "rich points" manifest themselves in the classroom?

Representing Data: Fieldnotes and transcripts of Post-class meeting, September 8, 1998

Analyzing Events: Discussion among teachers and researcher

4.

Initiating Questions:
- How did the teachers employ a "common" term and activity in the classroom?
- Is there evidence to show a difference?

Representing Data: Fieldnotes and transcripts of September 28, 1998

Analyzing Events: First minutes of each class

Second Analysis Section: Three Parts (Next page)

Second Analysis Section: Three Parts

Initiating Questions:
- Would the pedagogical frames become more visible through analysis of planning sessions?
- Was there an observable frame clash in their discussions, one that may not have been visible to them at the time?
- What were the implications of the differences for opportunities made available to students for learning?

Representing Data: Transcripts and fieldnotes of three illustrative planning sessions (Oct.-Nov. 1998)

Analyzing Events: Talk among teachers and researcher

Third Analysis Section

Initiating Question: How were students taking up the opportunities to learn within this collaboration?

Representing Data: Videotape, fieldnotes and transcripts of 1/29/99

Analyzing Events: Events of the class (see Table 4.13)

Year Two's analysis divided into three main parts: Day One, 9/2/99 (Chapter 5), analysis of Day Two, 9/3/99 (Chapter 6) and a focus on the construction of an illustrative literate practice, public critique (Chapter 7) (see Figure 3.4: Logic-in-Use for Year Two). I chose an illustrative event, "public critique," to examine as a telling case of the teacher's discourse and approach to teaching Studio Art. Analysis of public critique allowed me to understand how a literate practice of the class, "public critique," was constructed and used for particular purposes. For example, how did public critique form intertextual and intercontextual links across time that shaped how students understood the practice within this classroom and within a community of artists? Furthermore, public critique was part of a larger cycle of activity ("Bug Art") and the third of a cycle of critiques the class had engaged in by November 1999 (explained in Chapter 7).

Figure 3.4: Logic-In-Use for Year Two (1999-2000)
Analyses in Chapters 5-7

Question Guiding Overall Analysis

How did the teacher of the Advanced Placement Studio Art class construct opportunities for learning a situated disciplinary knowledge?

CHAPTER 5

Initiating Questions:
- How did the teacher's discourse begin shaping a community of artists, including the times and spaces for students to practice, learn, and discuss making art?
- How did the teacher's actions, particularly the activities offered to students, begin constructing opportunities for learning processes involved with acting as artists on the first day of class?

Representing Data: Fieldnotes, transcripts and videotape from Day One
Analyzing Events: Events of Day One (see Table 5.1 & 5.3)

Initiating Questions:
- How was time conceptualized in this class?
- How did the social construction of time shape the language of and for the class?
- How did the constructions of time and referenced events shape opportunities for learning?

Representing Data: Fieldnotes, transcripts, and videotape of Day One
Analyzing Events: All events of Day One

(Next page)

Initiating Questions:
- How did the teacher create a historicity of and for the class?
- How did the teacher connect past events, students and actions to those of the present?

Representative Data: Fieldnotes, transcripts, and videotape of Day One

Analyzing Events: All events of Day One

CHAPTER 6

Initiating Questions:

How were patterns of discourse and action constructed on Day Two (9/3/99)? How did the constructed patterns inscribe particular ways of acting and being artists for the members of the class?

Representing Data: Fieldnotes, transcripts, and videotape of Day Two

Analyzing Events: All events of Day Two (see Table 6.1)

Initiating Questions:
- How was a concept of art socially constructed?
- How did the action of the class members mirror the concepts defined through verbal language?

Representing Data: Fieldnotes, transcripts, and videotape of Day Two

Analyzing Events: All events, especially Event 5 of Day Two

(Next page)

CHAPTER 7

<u>Initiating Questions</u>:
- How did members of the class construct the practice of public critique, and for what purposes?
- How did the students' language and actions during public critique exemplify the principles of this community of artists, e.g., students acting as artists?

<u>Representing Data</u>: Fieldnotes, transcripts and videotape (Nov. 16-19)
<u>Analyzing Events</u>: All observed public critiques and preparation (Nov. 16-19)

<u>Initiating Questions</u>:
- How did the discourse of the presenters make visible their intergenerational position within the community of artists?
- How did the practice of critique exemplify the principles of working as artists of this community?

<u>Representing Data</u>: Fieldnotes, transcripts and videotape
<u>Analyzing Events</u>: Critiques, but especially focused on four students (three on Nov. 17 and one on Nov. 19)

Transcribing and Discourse Analysis

Transcribing and analyzing the discourse were two more methods of analysis integral to this study. Parts of the videotaped data were transcribed into message units, and at times, action units, which show an intended action (Green & Wallat, 1981; Kelly & Crawford, 1996). Transcribing demonstrated another level of analysis, e.g., in attempting to identify possible pedagogical differences between the two teachers' language and approach to their students during Year One. Creating a transcript, including the way the words are represented on the page, is an analytical act (Ochs, 1979). The theoretical perspective of the researcher doing the analysis and the evaluative choices he makes about the tone of voice used, the emphasis of certain words, the pauses, etc. proves that an objective transcript does not exist (Baker, 1997; Green, Franquiz & Dixon, 1997).

Through the use of discourse analysis I began to construct event maps and learn how, through texts and contexts, the events were talked into being (Green & Dixon, 1993) and became an anchor for the construction of common knowledge and links to other texts. Representations of transcripts were chosen purposefully depending on the intent of the analysis and the relationship to the question posed at that time. I also used a domain analysis (Spradley, 1980; Green, Dixon & Zaharlick, in press) to portray the semantic relationships between and among words, particularly ones used by the teacher.

Substantiating Claims

The method used for substantiating claims was an adherence to ethnographic principles. A key principle of ethnography for substantiating claims is through the triangulation of data (LeCompte & Preissle, 1993, p. 48). For example, when claiming an epistemological belief of the Art teacher, I identified multiple instances or examples of the belief throughout the data, e.g., in fieldnotes, videotapes, or interviews. I also compared and contrasted the epistemological stance with the English teacher's, as identified through multiple sources over time.

Claims were not made based on isolated instances; rather, observations and analysis of data over time provided evidence to support claims. Another important method for the substantiation of claims was member checking, particularly through informal conversations or formal interviews (Spradley, 1979; Kvale, 1996). For example, during the in-depth analysis phase of the data, I conducted phone and personal interviews with the Art teacher to verify or fill in gaps (Lancy, 1993, p. 20). I also discussed plans with the teachers before particular actions occurred. For example, during Year One, I attended some of the teachers' planning sessions that allowed me to listen and discuss proposed action for their classes, and then observed the classes to see what counted as the proposed actions. A similar procedure was used for Year Two.

Conclusion

The discussion of methodology in this chapter provides an overview of the general approach to the study. In the analysis chapters that follow, further information about theory-method decisions and practices will be presented, along with a discussion of the logic of inquiry specific to that analysis. Chapter Four examines Year One and the teachers' collaboration and is composed of three cycles of analyses. Chapters Five through Seven describe and explain analyses of Year Two, beginning with the first days of class and the initiating events of the community of artists (Chapters 5-6). Chapter Seven examines an illustrative literate practice and describes how students took up the discourse and actions within the community.

CHAPTER FOUR

THE FIRST YEAR (1998-1999)

Overview

The goal of this chapter is to examine the factors that supported and constrained an interdisciplinary collaboration between two secondary-school teachers during the first year of this study (1998-1999). They sought to develop a two-year interdisciplinary curriculum for the purposes of offering different opportunities for learning than their traditionally separate curriculums of English and Studio Art. These teachers garnered institutional support from the administration, including a common preparation period, two consecutive periods for a common body of sixty students (although there were a few "Art only" students), and both teachers initially embraced the opportunity of the experience.

However, by the time pre-registration for the following school year rolled around (March 1999), both teachers tacitly agreed to indefinitely postpone the second year of the curriculum. Through three cycles of analyses, I will identify and examine some of the environmental forces (Chrispeels, 1997; Dixon, Green, et al., 2000) that constrained their collaboration. Furthermore, I will explain how their decision ultimately led me to shift from

an interest in the interdisciplinary collaboration of teachers to a concentration on the Art teacher for the second year of the study (1999-2000).

Methods of Analysis

In order to identify and examine what was made available to students through the teachers' collaboration and uncover constraining factors that led to the postponement of the project, I used a backward mapping process (Green & Meyer, 1991) to analyze data. Through this process, I identified three salient aspects of the year that make visible factors that ostensibly contributed to the postponement; each of these aspects represents a cycle of analysis. Table 4.1: Three Analyses for Year One (1998-1999) displays the analytical components of this chapter.

Table 4.1: Three Analyses of Year One (1998-1999)

Analysis	Data (Date)	Source
1	Planning Session (July 30, 1998) First Day of Classes (September 8, 1998) Post-Class Discussion (September 8, 1998) Common Activity (September 28, 1998)	Fieldnotes Fieldnotes Fieldnotes/Audiotape/Transcripts Fieldnotes/Videotape/Transcripts
2	Planning Session (October 9, 1998) Planning Session (October 22, 1998) Planning Session (November 11, 1998)	Fieldnotes/Audiotape/Transcripts Fieldnotes/Audiotape/Transcripts Fieldnotes/Audiotape/Transcripts
3	Public Presentation of Student Work (January 29, 1999) Interview with John (May 1999) Interview with Karen (May 1999)	Fieldnotes/Videotape Fieldnotes/Audiotape Fieldnotes/Audiotape

First Cycle of Analysis: Four Parts

The first cycle of analysis examines the language and actions of the teachers at four points of time over two months: (1) an initial planning session (July 30, 1998), the first meeting between the teachers and researcher; (2) the first day of classes (September 8, 1998); (3) a post-class meeting (September 8, 1998) between the two teachers and the researcher; and (4) an example of a "common" activity used by the teachers with each of their classes. Fieldnotes were used to locate and guide the initial analyses of the four components of the first cycle of analysis. Discourse analysis of the transcripts of audiotape data provided further analysis for the post-class meeting on September 8; and discourse analysis of transcripts of videotape data guided the final part of this analysis cycle.

Second Cycle of Analysis

The second section of this chapter charts the progress of the teachers' professional collaboration through their language and the content of discussions during three planning sessions in Fall 1998 (October 9; October 22; and November 11). Each of these planning sessions was audiotaped and transcribed in preparation for discourse analysis. During these meetings the teachers discussed curriculum plans and had opportunities to explore and

negotiate particular disciplinary languages and topics that each teacher represented. The researcher also participated in the discussions.

Third Cycle of Analysis

The concluding analysis of this chapter focuses on elements of students' public presentations of their concluding projects on the final day of the first semester (January 29, 1999). Through the public display of their projects, a piece of visual art and a companion poem, the students made visible their understanding of the processes used for the production of each. Inferences were made as to how the students appeared to take up the opportunities offered through the interdisciplinary collaboration of the two teachers.

Background of the Teachers

During Spring 1998 the teachers agreed to open four sections of classes devoted to a collaborative project of two junior-senior English classes and two Advanced Placement Studio Art classes. They shared an interest in each other's subject and each had had some experience in both areas. As mentioned in Chapter Three, at the start of the project John was entering his fifth year of teaching secondary English, his second year at a California High School (he had taught three years of high school English in Virginia). He

graduated magna cum laude with a Bachelor's degree in American History and Literature from Harvard University and earned his single subject teaching credential and Master's of Education at George Washington University. Furthermore, he had an interest in photography and enjoyed taking photographs during his travels abroad.

Karen was beginning her 29th year of teaching, her 23rd at that school. Previously, she had taught at two other secondary schools, including teaching creative writing during her first year. She graduated from University of California at Santa Barbara with a double major in Sociology and Art, and a minor in English. In 1990, the Disney Corporation named her as one of the top Visual Arts teachers in the nation, and she was selected as the Teacher of the Year for the county three times. She said that she loved to write and that "painting was more difficult" for her, "so I went to the more difficult" (Interview, April 5, 2001). Table 4.2: Background of Teachers shows aspects of Karen and John's teaching experiences that contributed to their initial interest in the collaboration.

Table 4.2: Background of Teachers (to September 1998)

Teacher	Yrs. Teaching (entering year)	Yrs. at Present School	Subjects	Bachelor's Degree
John	5	2	English	American History and Literature
Karen	29	23	Studio Art	Sociology and Art, a minor in English

A Common Experience

The teachers shared a common professional experience before the school year began that led to an initial collaborative presentation: both were fellows of the South Coast Writing Project (SCWriP), a five-week summer institute that encourages a co-expertise model of learning among teachers. The Art teacher became a fellow of SCWriP in 1996 and John and I followed two years later (1998). During the summer of 1998, the three of us discussed the possibility of having me research their interdisciplinary project. Thus, collaboration between the teachers and me began during that summer institute, and it was not designed as a research intervention.

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First Public Collaboration

During the institute, each SCWriP fellow was required to present a lesson to the group for the purposes of exploring and sharing ways of teaching literacy, particularly writing. John invited Karen to collaborate on a presentation that would demonstrate how to integrate Art with literacy instruction. As participants, the SCWriP fellows (including myself) responded with a quickwrite to a choice of four paintings by students in Karen's class; we sketched a self-portrait, shared it in groups and discussed the processes we used during the presentation to create the drawing and then to present and discuss it. Karen and John also provided a list of "Basic Beliefs and Principles" that would ostensibly guide their project (see Appendix).

At that time, the teachers publicly acknowledged their planned interdisciplinary approach for the approaching school year, and I first met Karen during that session. A meeting with the teachers after their presentation led me to consider researching the first year of their collaboration and to schedule a first planning session for all three of us on July 30, 1998.

At that time, I asked myself two critical questions: What were the goals and intentions of the interdisciplinary collaboration? And how would their interdisciplinary approach manifest in the daily lived experiences of the students? Later, as I reflected on the preparation for that first year, I began the backward mapping process of identifying key characteristics of their

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collaboration, ones that may have led to the postponement. The following

questions guided the analysis of the first year:

What were the observed factors that contributed to the teachers'

decision to postpone their proposed interdisciplinary, two-year curriculum and

collaboration?

What inferences could be made from the discourse of the teachers and

students concerning the constraints that ultimately influenced the teachers'

decision?

What inferences could be made from the discourse of the teachers and

students that made visible opportunities available to students for learning

disciplinary knowledge?

First Cycle of Analysis

Methods of Analysis

To explore the intent of the collaboration and the roles the teachers

initiated during the first part of the year, I analyzed fieldnotes and transcripts

constructed from participant observation and/or audio and videotape over four

different time periods. The first planning session (July 30, 1998) among the

teachers and researcher was documented in fieldnotes (FN), as was the first

day of the teachers' classes (September 8, 1998). Initially, audio or videotape

was not used because the relationship between the teachers and researcher was in its infancy, yet both teachers agreed that I could jot fieldnotes during the planning session and on the first day of class.

Focus of the Fieldnotes

During the first meeting and day of class, I focused on the language of the teachers. The decision to jot the teachers' language in my fieldnotes grew increasingly important because apparent pedagogical and disciplinary differences began to surface during the first session. Figure 4.1: Example of Fieldnotes, July 30, 1998 displays a page of fieldnotes that began to make visible the topics of discussion and an attempt, at times, to capture the teachers' comments verbatim.

At that moment of the planning session, John began to explain the themes of the curriculum and the teachers' concern for "focused, quality work," examples of his attention to the logistics of the class. However, Karen explicitly shared her apparent pedagogical philosophy of getting "kids to see the connections between 'separate' things or ideas." This difference of public focus between the teachers would become a pattern that this chapter addresses later.

Figure 4.1: Example of Fieldnotes, July 30, 1998

Meeting Thursday, 7/30/98   9:30-11:00 AM
@ John's house: Planning Session, Page 3

J: Themes we've chosen
"self": build self within community/trust
"nature": knowing self within environment
"20th century": political/social environment
"change/conflict"
K: With the new millennium approaching there may be new Renaissance

J: Concern for "focused quality work:
We don't really want to have to
separate assignments, although work
will be related. More not better.
Avoid redundancy.

PN--This is a key. Then don't want to
pile on work. What is their goal
theoretically?

K: What is the sequence between
things that don't look connected. Get
kids to see what the connections
between 'separate' things/ideas.

TN: This appears to be one of the
main objectives.

K: One of the powerful advantages is that all students will have read same
things. I do a lot of poetry. Now J will do novels, etc. I deal with issues, etc.
Students write in my class too.

K: Example assignment: self portrait.
Series of self portraits with written
explanations.
e.g.,
1. issue: smoking when know
   shouldn't. Portrait: student sitting
   with head turned away from
   cigarette.
2. torso, etc.--contemplating the
   choices (water colors--difficult to
   control)
3. in oil. Finishes conflict.

J: Then I can have students look at
others and see how they deal with
issues, etc.

Topic Map

Through analysis of the fieldnotes, it became clear that each teacher raised different topics and used different figurative language to explain particular issues. In order to delineate and analyze the differences I constructed a table to illustrate the main topics raised by each teacher, which is explained below. But first, the next part of the chapter provides a description of the planning session and an explanation of how the languages of the teachers and the content addressed proved to be the onset of a discourse for their classes; furthermore, a difference in the discourses used by each of the teachers became visible.

Planning Session (July 30, 1998)

On July 30, 1998 John, Karen and I met to discuss their collaborative, interdisciplinary curriculum for teaching a common body of students and the proposed research project that would document aspects of their approach. The following questions guided this analysis:

What potential opportunities appeared to be available through analysis of the teachers' languages of this planning session?

How did the language of each teacher shape how the teacher positioned him or herself pedagogically within their initial collaboration?

Beginning the Research and Relationship with the Teachers

At this meeting we sat around a table in John's house for an hour and a half and discussed their curricular plans and my role as a researcher. Because it was our first formal meeting I decided against audiotaping the session because I believed that taping the session would add tension and possibly impede progression towards building trust with the teachers. By this date (July 30) the teachers had periodically met to discuss the general intent and structure of the classes, however, I added an additional person and component to the collaboration.

We agreed that I would jot down the topics of discussion in my fieldnotes, including direct quotations. As the researcher, I explained that my goal was to gain an understanding of their interdisciplinary approach and the opportunities for learning it offered their students. At this meeting, I learned that the students had already begun to prepare for the Art class through a summer sketchbook project.

Background of the Course

During the planning session, the logistics of the courses involved in this collaboration was explained. Students voluntarily enrolled during March 1998, after the teachers procured administrative consent and support to create four classes, or sections, of students who would at times form a common class

over a two-block time period (Periods 2 & 3). John would teach two periods

of College Preparatory English and Karen would teach two sections of

Advanced Placement Studio Art during the same periods. John's second

period students would proceed to Karen's third period; and visa-versa, Karen's

second period would then travel to John's third period. The following table

shows the scheduled courses, each student would have one period of English

and one period of Art.

Table 4.3: Scheduled Courses (1998-1999)

Period	Time	Teacher	Room#	Course
2	9:20-10:15	J	101	College Prep. English
		K	34	A.P. Studio Art
3	10:30-11:25	J	101	College Prep. English
		K	34	A.P. Studio Art

It was agreed that I would observe John's second period and Karen's

third period because mostly juniors were enrolled in these sections, and I

believed this would prove advantageous when the students presumably

returned for the second year of the curriculum, their senior year. Furthermore,

I would be able to follow a common body of 30 students from Period 2 to

Period 3, potentially document their growth over the year, and eventually

observe the growth of the students who returned to the program over those

two years.

<u>Discourse of the Teachers</u>

Through analysis of the fieldnotes (FN) taken during this planning session, I identified the topics of discussion and some of the teachers' language. The teachers began to explain the logistics of the curriculum and how the courses would work; however, Karen, the more experienced teacher, also explicitly shared her pedagogical philosophies, which initiated a pattern that will become visible in this chapter. Through analysis of the fieldnotes, it became clear that each teacher raised different topics and used different figurative language to explain particular issues. In order to delineate the differences I constructed a topic map that outlines the main topics raised by each teacher. Table 4.4: Topic Map outlines the main topics Karen and John raised, discussed and/or explained.

Table 4.4: Topic Map (7/30/98)
Planning Session from Fieldnotes
@ John's House
J=John; K=Karen; D=Doug

Topics Addressed by Karen	Page #	Comments
"layered art"	1	Examples included "layered drawing," "layers of color"; potential metaphor for layers of reading, writing, etc. "What you see first did not get put down first....It's the same process a writer goes through."
A.P. for all	2	Discussed in the context of the "two-year course" they were developing. "I teach five periods of A.P. Studio Art...I have a little different view of A.P. than most people."
John's classes and "core curriculum"	2	"John has to deal with the core curriculum," implied that she has more freedom within her curriculum and that John has imposed constraints on his.
Sequencing between "things that don't look connected"	3	Explained sequencing of activities and provided example, series of self-portraits that show conflict and resolution. "Get kids to see what the connections are between 'separate' things or ideas."
"cycles of activity"	4	Explained how there are "certain cycles of activity that students must engage in." The students "will learn to see the different layers and levels." "Eventually, they will create a studio at home," and do so independently.

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teacher's role	4	There is constant preparation on the teacher's part. "The teacher is in a larger wheel outside of the students because there is constant preparation." The teacher helps students to "begin to learn how to live the creative life."
community and need for "spontaneous activities"	5	Explained "Fashion Show" and said: "John, you'll be involved." "We're all part of a community," i.e., the students and teachers. "I need to build into the curriculum some spontaneous things that we need to do." --the "we" refers to the Studio Art classes.
Topics Addressed by John	**Page #**	**Comments**
Logistics of classes	2	"Students will be a mix of 11-12 graders....two year curriculum," which will be composed of different themes, although chronology of themes will not dictate curriculum.
Themes chosen by teachers	3	Includes: "self": "build community and trust" "nature": "knowing the self within an environment" "twentieth century": "political and social environments" "change/conflict"
"focused quality work"	3	Explains that they don't' want to have "separate assignments" and seek to "avoid redundancy."
Example assignment compatible with the art classes	3	Art does a series of self-portraits and English can "have students look at others and see how they deal with issues."

Table 4.4 shows that the range of topics Karen raised included discussions of a teacher's role in constructing opportunities for all students, elements of this construction, and content specific concepts that could be illustrated metaphorically. Karen's explanation of "layered art" (FN, 7/30/98, p.1) embedded metaphorical language in the discussion to explain the processes of teaching and developing a piece of art. She claimed that "what you see first [in a drawing or painting] did not get put down first" (FN, p. 1). This notion of observing a piece of art could be a metaphor for reading a piece of writing, she explained, because the composing or creative process of an artist is "the same process a writer goes through" (FN, p.1). Therefore, what a reader reads first did not necessarily get written first. She added that the metaphor could also be applied to teaching: concepts and/or activities visible to the student may not have been the first layers constructed by the teacher.

This brief example suggested the onset of Karen's discourse of Art within this collaboration, and its relationship to teaching. Karen's example implied that art and writing are created in layers and that an observer or reader can learn to see the layers in a work, or reconstruct multiple layers, a dialogical relationship between doing and seeing. Furthermore, she implicitly stated that the processes of making and seeing could be taught to different levels of students.

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The Art Teacher's Perspective on Advanced Placement for All Students

Although Advanced Placement courses ostensibly "provide access to rigorous, college-level courses for interested and prepared students" (Advanced Placement Program, www.cde.ca.gov/pr/ap/), schools often reserve the courses for students of "higher ability" or "capacities." A key word is "prepared" because schools have the flexibility to define who is prepared. However, Karen took a different approach to this, one supported by the faculty and the school administration. "I have a little different view of A.P. than most people," Karen stated (FN, p.2) and then went on to suggest that what is taught to A.P. students could be taught to all students.

Karen claimed that she taught "five periods [each school day] of A.P. Studio Art," implying that "prepared" meant students who were willing to do the work, particularly since A.P. Studio Art was an elective. (This became clear on the first day of class of the second year of the study, 9/2/99, see Chapter 5.) Technically, only two of Karen's classes were entitled A.P., the other three were "Art 2," a class designed for "second year" Art students (although students with no experience could enroll). As a teacher of Art, she would apparently have more freedom to teach than John, who she acknowledged would have "to deal with core curriculum" (FN, p.2), implying an imposed constraint on his intended curriculum.

Karen proceeded to explain a teacher's role in developing curricular

opportunities through the sequencing of activities and "cycles of activity"

(FN, p.4). For her, the role of the teacher existed metaphorically "in a larger

wheel outside of the students because there is constant preparation, " i.e.,

organizing curriculum and preparing opportunities for students (FN, p.4).

Through this preparation, students in her classes would "begin to learn how to

live the creative life" (FN, p.4). Furthermore, she made it clear that within the

future collaboration with John the Art class would do certain "spontaneous

activities," although she expected that John and his classes would be involved,

because "we're all part of a community" (FN, p.5).

Karen's Multiple Discourses

Through the topics raised and discourse used by Karen, it was clear

that she was experienced in teaching Art to a range of secondary students,

from the perspectives of both artist and teacher. In this case, a discourse of Art

(Cotner, 2000) and a pedagogical discourse (Christie, 1995) appeared linked

to form a potential classroom discourse. Parts of her language could be

identified as belonging to Art, e.g., the notion of "layered art" that an artist

must be able to observe and create in his or her own work; therefore, a

discourse of Art surfaced. A curricular discourse was also evident, e.g., a

teacher has particular roles in the classroom, including organizing activities in

cycles and continually preparing future cycles, and this discourse would extend to the collaboration with John.

Karen made visible certain expectations she had for the collaboration: that her classes would require time to do "spontaneous activities" and that the teachers and students would become a community. The demand for "time" could be inferred throughout the discussion, and it was the demand and concern for time that became important later in the collaboration. In fact, the analysis of the second year made visible the multiple concepts of time used and constructed by the Art teacher (cf. Chapter 5), particularly in relationship to students developing as artists.

Language and Topics Raised by John

In contrast to Karen, John focused on the logistics of the collaboration. Through the session, John acted in a role of informer: he explained to me that the students would be "a mix of eleventh and twelfth graders." Furthermore, he and Karen had proposed a "two-year curriculum," thematically outlined, and that the themes would be nonrepetitive over the two years (FN, 7/30/98, p.2). The initial themes included "self," "nature," twentieth century," and "change and conflict" and would serve as common frames to guide collaborative assignments (FN, p.3).

John explained that they sought "focused quality work" and

assignments that related to each class and provided students opportunities to

explore issues from multiple perspectives, yet also assignments that avoided

"redundancy" (FN, p.3). For example, Karen explained that her students

would create and develop three portraits that would illustrate conflict in the

first drawing or painting and resolution by the third. John stated that he would

engage his students in discussions of the issues raised in the art, and then

students would presumably write perspectives of the issues raised (FN, p.3),

although the latter was a presumption on the researcher's part. This type of

collaboration between the teachers' curriculums appeared evident in a

semester-final project that students publicly presented on January 29, 1999,

which will be explained later in this chapter.

John's Discourse

During this discussion, John focused on the institutional and

organizational concerns of the interdisciplinary collaboration, and therefore, a

curricular discourse was identified. However, a discourse of English to

explain the disciplinary processes of writers or readers, or metaphors to

explain the processes involved, appeared absent during this session. The

philosophies of teaching and portrayals of potential processes heard in Karen's

language was largely absent from John's language. However, as mentioned, he

provided an example of the work the English students could engage in during a portrait series offered by Karen (see Figure 4.1: Example of Fieldnotes (7/30/98), above).

This analysis led me to ask further questions about their roles in the collaboration and how their discourses, or lack of a particular discourse, would influence the collaboration:

Would the discourses and roles exemplified in the planning session by each teacher be manifest in the teachers' language and actions in the classroom?

What difference would the differences make in the classroom?

Specifically, how would the apparent differences manifest themselves in the classroom on the first day of school, especially since the students would have the two teachers for a "common" block?

Day One of Class (9/8/98)

Methods of Analysis

For this analysis an event map was constructed from fieldnotes to outline the actions around time, place and events. Events One and Two do not include students, but were included as events because they represented instances of teacher preparation and moments that informed the researcher about the teachers and the curricular intentions of the first class. Table 4.5:

Event Map of First Day (9/8/98) displays the clock time and place, events, and

key elements of each event.

Table 4.5: Event Map of the First Day (9/8/98)
First Day of Class
J=John; K=Karen; D=Doug

Clock Time/Place	Evt #	Event Topic	Comments
9:00 K's room	1	K talks with D about the classroom and teaching kids over time	• K: "this is a sacred place" • K: "Kids study with me for three to four years. I'm not an eighteen-year-old friend. I'm tough on setting boundaries. I'm a professional friend."
9:05	2	K, J and D talk briefly	• D reminds teachers of research focus; • K questions researcher perspective
9:15-9:30	3	Students arriving, roll and teacher (K) introduction	• Students sit on benches; Roll • "J's class will be coming over" and then "we'll be in the dance room." • $900.00 raised for "Film Festival" equipment • "I think we need spontaneous activities"; "fun activities...art groups are known for this"
9:30-9:36	4	J's class arrives and he explains activity	• "Quick assignment": "What does it mean to take a risk?" (see post-mtg, lines 124-27) and "What does taking a risk have to do with being an artist?" • "You have five minutes" • Students grouped themselves for discussion • J puts group in an order for public response
9:37-9:48	5	Speaker from each group presents synopsis of group discussion	J and K seek to move comments along; little, if any, teacher comments

9:48-9:52	6	Video on "Risk"	• Short film: music and printed words, but no voices. • J: "Ok, we have a short video about risks, but we wanted to hear your voice first, which is something we'll do throughout the year....We want to hear what you have to say rather than tell you how or what to think."
9:52-10:00	7	ALL move to "Dance room"	Walk to Dance room; room is larger than Art room.
10:00-10:15 Dance room	8	Students prepare skit	J explains assignment (handout) and students work in groups to prepare a skit.
10:15-10:30	9	Break	Some students leave room; some stay; J and K talk; J and D talk
10:30-11:23	10	Students perform skits; discuss themes Group 1 (10:37) Group 2 (10:43) Group 3 (10:48) Group 4 (10:54) Group 5 (11:00) Group 6-K&J (11:05) Group 7 (11:10) Group 8 (11:17)	• J writes "Themes" on board • Students perform skits and "come up with themes" • K questions and makes statements about art • J: "One comment: I may run out of space [on the board], so...write these [themes] down." (p.12) • K: "look to what you already know" (p.14) • J: reiterates: "Be sure you get these themes down because you'll need them" (p.15) • K: "layered detail" (p.16) • K: "archeological digging"; "peel off layers" (p.18)
11:23-11:25	11	Final comments and instructions; bell rings	• J: "tonight's homework" • K: "so what do you expect will happen here?" • J passes out handout. • K: [loudly] "I just thought of something. It's more work to be real."

The Events and the Onset of Community

The first day of class was organized around eleven events (although the first two did not include students) and occurred in three rooms on campus. During the teachers' preparation period (Period 1), I arrived in Karen's class and waited for John to meet with Karen briefly before their classes were to begin. The teachers planned to take roll in their own classrooms, then all students would congregate in Karen's room to begin the first common events (Events 4-6). The Dance room would become the classroom for the remainder of the class (Events 7-11). Therefore, the onset of community began in three rooms on campus, John's second period students experienced three places and Karen's students two.

A Classroom Discourse of Art Begins

Based on the planning session on July 30, 1998, analysis of the first day provided a glimpse at the onset of patterns of language, actions and events. During Event One Karen made visible to me her relationship with the students as their teacher, and therefore, added to her philosophical portrait as a teacher who is in "constant preparation" to help students "begin to learn how to live the creative life" (FN, 7/30/98, p.4). She claimed that "Kids study with me for three to four years," but "I'm not an eighteen-year-old friend. I'm tough on setting boundaries. I'm a professional friend" (FN, 9/8/98, p.1).

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Through this claim, she made visible a role time plays in the instruction of her students and that a professional relationship exists between the teacher and her students. Furthermore, she implied that some students in the present classes had studied with her over time, and had begun "to learn how to live the creative life." She believed that students develop over years in her classes, not only through a sequence of activities and days in one school year, although that would be the situation for first-year students.

The second event was a short meeting between the teachers and the researcher. All agreed that I would observe and write fieldnotes, and the teachers confirmed the curricular plans for the day. The school bell then signaled the end of the school's first period, and John returned to his classroom to prepare for his students.

In the beginning of Karen's class (Event 3), her language provided the students with an initial discourse of Art through her explanation of aspects of the curriculum. For example, money had been raised during the summer to buy software that would enhance the students' ability to edit student films for the coming year's "Film Festival" (FN, 9/8/98, p.4). Furthermore, she iterated a plan mentioned during the July 30th planning session, the need for "spontaneous activities...fun activities" because "art groups are known for this" (FN, 9/8/98, p.5). She began to make visible to the students a norm for participants of art groups, and thereby, positioned students of the class as

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individuals within an art group, implicitly, as artists. These artists would become an art group and make and edit film using computer software, and engage in "spontaneous activities."

Classroom Collaboration Begins

The significance of the next events was the discourse and roles of the teachers, who would soon publicly begin patterned language and action heard and observed in the July planning session (although Karen's class was observed to have had already begun a discourse of Art). During the common class events (#4-11), John organized the activities through verbal instructions and actions that managed class time, a concern for logistics similarly observed in the planning session, e.g., signaling for the next group to present their skit during Event 10. Conversely, Karen rarely engaged in the explicit management of student action and time up to that point (a fact that did not presume that she would ignore those roles in different situations). It was not until Event 10, the production and discussion of skits performed by class members, that Karen asserted a dominant role through questions she asked the students.

Opening Events of Combined Classes

Events #4-6 focused on the concept of "risk," and the teachers sought to elicit student voices. Immediately after students from his class found benches to sit on (upon entering Karen's classroom), John stated that the students would do a "quick assignment." Organizing the students into small groups of four or five (approximately ten groups), John then posed two questions for group discussion: "What does it mean to take a risk?" and "What does taking a risk have to do with being an artist?" Through John's language, the students heard the privileging of "artist" as they sat on benches in the Art room, and an apparent discourse of Art became visible, although the term "artist" could be applied to writers also, as John acknowledged and Karen showed later.

Following a five-minute discussion, a speaker from each group made public the presumed content of his or her group's discussion, and each short presentation followed a general pattern. John verbally or physically signaled the speaker to begin; the speaker presented; and then, John enclosed the response with an acknowledgement of the group's completion of their task with an "ok," or similar phrase.

Next, John announced a transition to "a short video about risks," explaining that the teachers "wanted to hear your voice first, which is something we'll do throughout the year" (FN, 9/8/98, p.8). Smooth, melodic

music accompanied a collage of statements about risk that appeared at intervals on the screen. After the two-minute video, the students and teachers filed out of the room and walked to the "Dance room" for Event 8, also organized by John. However, by Event 10 Karen initiated language that focused on inquiry and process, beginning a form of "public critique," a "literate practice" that will be explained later.

Dance Room Events and Coherent Metaphors

After John's instructions to the students, the first group performed a short skit and the class members were expected to publicly state possible themes that could accompany the observed action. Each group was given a prompt for a skit that they would perform (part of the "risk") for the class. Then class members would suggest possible themes that emerged from the language and action of the skit, and Karen led the discussion.

Through inquiry, Karen reiterated the concept of risk, "what kind of risk did they show and what do these risks have to do with being an artist?" (FN, 9/8/98, p.12). As students responded verbally, John listed the responses on the chalkboard; Karen launched into coherent metaphors (Lakoff & Johnson, 1980) that implied a process of discovery. "The arts can be a messy place" when a person is "trying to work through stuff" (FN, p.12), she said in a tone of voice that could have been described as encouraging. The plural of

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"art" apparently implied disciplines related to visual Art by some action, e.g., dance..

As students engaged in the skits and discussions, Karen used a printed literacy metaphor by urging students to "decode" the physical action they observed and to point to "the telling line" (FN, p.13), an activity practiced by SCWriP fellows to make visible phrases or sentences that reverberated with a reader for particular reasons. Furthermore, she claimed that to understand the possibilities that emerged from the observation of a phenomenon one must "do some archeological digging," move under the "surface" and "peel off layers" (FN, p.18). So students would learn to act in ways similar to archeologists: interpret one symbol system in terms of another one; the work would be "messy" and require long, patient hours to uncover answers or solutions to inquiries, and an understanding may lead to epiphanies.

After all groups performed and John finished covering the chalkboard with themes derived from classroom discussion, he announced the night's homework and handed students an assignment sheet to guide that evening's work (Event 11). Karen offered a final question that implied future action, "so what do you expect will happen here?" She then said "thank you for taking those risks today," further positioning students as collaborators instead of students burdened with teachers' expectations.

Finally, she tacked on one more philosophical statement as students were streaming out of the dance room: "I just thought of something: It's more work to be real" (FN, 9/8/98, p.19). These final comments continued her pattern of using language to potentially inscribe ways of thinking and acting as artists: work hard, ask questions, take risks and "be real," part of the apparent roles and responsibilities of this community of artists.

Reflection of Day One (9/8/98): The Discourses of the Teachers

Karen's classroom discourse and actions were consistent with her discourse of Art and curriculum during the July planning session. She used coherent metaphors that signaled ways of being and working. The most prominent metaphor was that of archeology, which implied work over time and "digging" to get below the "surface" of an idea, e.g., when observing a skit for thematic character, and when developing layers in drawings or paintings. Therefore, the discourse implied a dialogical aspect of the work of artists: they "layer" and they peel away layers; they build and dig below the surface. Furthermore, she expressed the need to make connections between "'separate' things or ideas" (FN, 7/30/98, p.3), e.g., "decoding" and pointing to the "telling line" of student performances on the topic of risks, and implicitly, coding or creating a "telling line."

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John's classroom language and actions were also consistent with those of the July planning session: he explained the organization of the class and the need to avoid redundancy (a goal repeated again in his discussion with Karen during a meeting after class). In class he organized the classroom activities and maintained a rhthym of action, e.g., the pattern observed during the first group discussion of "risk." However, John did not provide metaphorical explanations for the work of English, as Karen did for artists.

This raised questions for the collaboration: How would the processes that Karen claimed were similar between Art and writing look in an English classroom? Would they appear? What metaphors could describe the work of English? Most importantly, how would the teachers negotiate and develop a common discourse that would make available to students the opportunities to connect "separate ideas or things" and enact the processes involved with making art or writing manuscripts? However, I needed to know how the teachers understood the actions of the first day, and this led me to analyze a lunch meeting that offered time for the teachers to reflect on the first day of class.

Post-Class Meeting (9/8/98)

At lunch, the teachers and researcher met in Karen's classroom to discuss the events of the class. The meeting provided opportunities to address

apparent discourse differences, although that was certainly not a stated goal. The meeting allowed the teachers a chance to reflect on the class with the researcher and hear each other's perspective. Because of the brevity of the lunch period (40 minutes), the meeting was not conducive for in-depth discussions of issues raised, nor did either teacher publicly signal specific, curricular or philosophical goals for the meeting. I analyzed the post-class session to identify patterns of interaction between the teachers and understand what opportunities existed to discuss the distinctions between the discourses and processes, disciplinary and curricular.

Methods of Analysis

The meeting was audiotaped and transcribed. Discourse analysis was used to develop a topic map that illustrated the main topics addressed and discussed by each teacher (see Table 4.6: Topic Map of Post-Class Meeting, 9/8/98). The table shows topics raised in the approximate chronological order of the conversation. The columns do not represent direct comparisons, but exemplify the general progression of the topics.

Table 4.6: Topic Map of Post-Class Meeting, 9/8/98

Karen's Topics (Line Numbers)	John's Topics (Lines Numbers)
• Explaining teaching methodology, e.g., preparing students by "embedding seeds" of ideas (56-57)	• Assessing student action, e.g., a "skit was strong" (76-77)
• Explaining the process of an activity, e.g., "the repetition came early...they were speaking in generals...but it's the refrain that gives emphasis to the one idea that isn't in the refrain" (124-140)	• Reflecting on the actions of students, e.g., "we had the skit about love...then we had the self expression one..." (98-102)
• Explaining the outcome of an activity, e.g., "so we went from the general to the specific...without ever saying 'we're going to go from the general to the specific'" (158-161)	• Reflecting on future action, e.g., "we will get to know [the students] personalities" (170-173)
• Explaining need and value of avoiding providing too much direction to students early in an activity because "it stifles their own natural ability" (221)	• Reflecting on value of student action and role of teacher allowing continued action, e.g., "I had this urge to just...cut [the first group activity] off...but I decided no it's worth [it]" (257-261)
• Explaining the value of "repetition" and role it plays in teaching the "vocabulary" of the ideas discussed (284-323)	• Connecting a metaphor between disciplinary practices, e.g., "reading words that create images in your mind" and "reading images that create ideas" (347-350)
• Explaining need to explore the meaning of metaphor with students in each class for purposes of understanding and enlarging students' vocabulary (369-396)	• Stating that students will "start to say things in an English class that they first heard or talked about in an art class and visa versa" (365-368)

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The analysis focused on the teachers' discourse and it was used to portray particular issues. For example, Karen's discourse often explained how or why a teacher or student performed a specific action, or how a phenomenon worked, e.g., "refrain" was evident throughout the class in phrases such as "it's the refrain that gives emphasis to the one idea that isn't in the refrain" (9/8/99, Lines 124-140). This example illustrates how Karen's discourse of curriculum and Art intersected. On the other hand, verbs that made visible the intention of topics raised by John showed him addressing students' actions through declarative statements and the language of assessment, reflection and curriculum.

However, he also provided an analogue that connected processes of Art and English, an example of connections that John and Karen planned for their students to make, as mentioned earlier. Following a brief discussion on differences between the use of the vocabulary of Art and the vocabulary of English, he observed that, as readers in English classes, "we're reading [printed] words that create images in your mind/[and] what Karen's getting at is/the idea of reading images/that create ideas/or response" (Lines 347-351). Yet, little discussion of the differences ensued, nor did either teacher offer insights into pedagogical philosophies of how students learn to "create images" while reading print or image.

Confirmation of the Pattern Observed

During this meeting, Karen continued her pattern of implicitly

presenting her beliefs of teaching through metaphorical illustrations. The

dominant topics addressed by Karen could be separated into three categories:

(1) explanation of a teacher's role (2) teaching methodology and (3)

suggestions for further collaboration. Figure 4.2: Taxonomy of Karen's Topics

(9/8/98, Post-Class) illustrates the topics raised by Karen and provides

specific examples.

Figure 4.2: Taxonomy of Karen's Topics (9/8/98, Post-Class)

Karen's statements

- explaining teacher's role
  - metaphorically "embedding seeds" (Lines 56-57)
  - setting up problems or questions for students (Lines 220-232; 285-286); e.g., activity to encourage students to move from general to specific ("risk")
  - teach students a vocabulary for subject studied (Lines 290-324)

- explaining teaching methods
  - while setting up problem or question get students involved (Lines 220-232)
  - "send [students] out ahead of time" (Line 287), to introduce concept and encourage thinking

- making suggestions for collaboration
  - sending them "out ahead of time" leads to types of repetition that will help students learn (Lines 284-312)
  - "let's challenge ourselves [J and K] with that [learning more vocabulary from different perspectives]" (Lines 316-326)

Most of Karen's statements were situated within the context of the phenomena addressed; therefore, she presented an idea and explained how the idea looked in class and would--or should--be manifested over time. For example, she reflected on the first group activity of the class (a discussion of "risk") and explained that "the repetition" of words within the public responses to the question "What is risk?" were general in nature; however, the refrain of the responses led to a student presenting an idea that was not part of the refrain. (The student elaborated on Einstein and the risks he took within the field of physics by "going against what others" believed (FN, 9/8/98, p.7).) Therefore, a "series of repetitions" could lead to salient comments, such as the one above, and provide a vehicle for students to extend their thinking from the general to the specific, i.e., specific examples from "their own lives" (Line 155) to general ones.

Juxtaposing Karen's philosophy of "repetition" with the way John appeared to understand it illustrated a potential "rich point" (Agar, 1994) between the teachers, and possibly between disciplinary uses of a particular word. John understood "repetition" as it implied "repetitive," explained below, and the teachers missed an opportunity to discuss a potential "rich point" (Agar, 1994). Figure 4.3: Taxonomy of John's Topics (9/8/98, Post-Class) shows statements that are oriented towards assessment, prediction and connections between disciplinary perspectives.

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Figure 4.3: Taxonomy of John's Topics (9/8/98, Post-Class)

John's statements

assessing
- students' actions, e.g., students offered "real comments" during activity (Lines 33-44)
- students' actions, e.g., "their skit was strong" (Line 76)
- worth of an activity, e.g., "I think [the first group activity] was worth it" (Line 267)

predicting
- future teachers' actions, e.g., "we will get to know their personalities" (Lines 171-172)
- future actions of students, e.g., "they will start to say things in an English class that they first heard or talked about in an Art class" (Lines 365-367)

connecting
- intended actions of each teacher, e.g., in English class a teacher "reads words that create images in your mind" v. "reading images that create ideas or response" in an Art class (Lines 347-351)

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John's discourse continued the pattern of attending to general curriculum, and it lacked the disciplinary base evident in Karen's language. For example, John assessed students' actions, saying the students offered "real comments" (Lines 33-44) and that one of the "skits was strong" (Line 76). He predicted future actions that were not necessarily linked to overarching processes, e.g., "we will get to know their personalities" (Lines 171-172). Juxtaposing John's comments and curricular discourse with Karen's provided a contrastive approach to locating the missed opportunities for clarifying and understanding disciplinary processes; however, the missed opportunities were visible only through analysis.

Missed Opportunities

Table 4.7: Missed Opportunities shows three illustrative examples of moments within the post-class meeting in which pedagogical or disciplinary issues arose but were not explored. It is important to restate that the missed opportunities to discuss salient issues became obvious only through analysis of the data. Through the tones of their voices and facial expressions during the discussion, the teachers were clearly excited about the unfolding collaboration and the opportunities that were apparently being offered to the students.

However, since the teachers eventually elected to postpone the project, analysis of the meeting provided further evidence of the environmental forces

and constraints that were embedded in the collaboration of teachers from different disciplines. The discourse of Art, as exemplified through the construct "repetition," appeared distinct from the apparent discourse of English, as represented in John's understanding of "repetition" as "repetitive." Furthermore, because of the brevity of lunch period, one of the constraints appeared to be time (a social construct discussed in more detail in Chapter 5). Lack of awareness for the need of further discussion of salient points at the observable moment also constrained their progress, and these moments became missed opportunities.

Table 4.7: Missed Opportunities, Post-Class Meeting 9/8/98
K=Karen; J=John

Skr	Line #	Message Units	Topic and Comment
K	56-75	we'll get better about embedding seeds/.../so part of understanding how to [embed seeds]/is watching/.../and figuring out so	Planting metaphor; development. Discussing "part of understanding how to do that" (embedding seeds)
J	76-77	their skit was strong/so that helped	Does not address embedding seeds
K	124-127	the repetition came early on/they were speaking in generals/so in general/'what is risk'	Early in the class students talked about "risk," implying that repetition occurred then and during skits
J	128-131	right/in here in this room/yeah that was very repetitive/but	Agrees that there was repetition and takes K's statement to mean the repetitiveness of the discussion of "risk" in K's room; does not refer to later action.
K	154-169	but once they started to see it [the repetitive definitions of risk]/they went down to their own lives/they got specific with examples/we weren't asking for specific examples/so we went from the general to the specific/just an activity/without ever saying/'we're going to go from the general to the specific/it was built in/.../so there was the telling in the general/and now there was the showing/and naturally they had to sort of get into the specific	Explaining how students moved from a general discussion to specific examples without the teachers telling them to do so.
J	170-173	and what is neat is/we will get to know their/personalities/and we already know some of them	Moves from "general to specific" to developing relationships over time.

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Examples of Missed Opportunities. One of the topics again raised by

Karen was student development and the metaphorical explanations that

illustrate growth as an artist. Archeology metaphors of "digging" and peeling

"away the layers" in order to make discoveries arose during the first class, and

echoed the "layered art" she mentioned at the July meeting. Early in the post-

class meeting she explained that the teachers would "get better [at] embedding

seeds" of ideas through the use of an activity, a "vehicle" (Line 61). The

method to improve would be through "watching when [the embedding]

happens and...going back ...and figuring [it] out" (Lines 68-75). This became

a moment of opportunity to discuss how a teacher could "embed" an idea and

how the idea of "risk" was embedded within the class activities. However,

John responded in a tone of agreement and noted that one of the "skits was

strong," which he believed "helped" (Lines 76-77), although it was unclear

what constituted "strong," nor what was "helped."

The conversation then shifted to a brief discussion between John and

me about skits; therefore, all three people missed an opportunity to explore the

topic of "embedding seeds" as a pedagogical tool. However, Karen initiated

another opportunity to address the topic soon after the first missed

opportunity.

Upon conclusion of the brief discussion about the skits, Karen signaled

a shift back to the earlier topic of embedding seeds, "there's something here"

(Line 119), she said. She explained how "repetition came early on/they were speaking in generals/so in general/'what is risk'" (Lines 123-127). Karen's exact definition of "repetition" was not publicly available, and John apparently understood it to mean that the group speakers became "repetitive" in their explanations of meaning of "risk." John's tone of agreement, "right/in here in this room/yeah that was very repetitive" (Line 128-129), appeared to acknowledge acceptance of Karen's statement. But his tone implied a criticism of the students' actions.

This moment became a second missed opportunity to negotiate and clarify possible distinctions between the definitions of the concept of repetition. Although Karen proceeded to explain that, in Art, repetition is a principle used by an artist to intentionally repeat an element(s) (line, color, value, space, etc.) within a piece, John appeared to understand repetition to be an undesirable restating of what has publicly become obvious. His belief was confirmed later in the conversation when he reflected on his thoughts during the speakers' presentations (see Table 4.8).

Table 4.8: John's Reflection

Line #	Message Units	Comments
255	they [were] all talking about what it was to take a risk	the students
256	and it started to get repetitive	the speakers' comments
257	I had this urge to just be like	
258	'ok well you get the idea	because of the repetition
259	we'll just cut it off here and go to the video'	cut the discussion
260	but I decided no	
261	it's worth it	the discussion

John's comment occurred after Karen's more elaborate explanation of the pedagogical use of repetition: that through repetition, the students may come to understand a concept in a general way and then move to "specific examples" from their own lives. In the case of "risk," the students "went from the general to the specific...without ever saying 'we're going to go from the general to the specific," because the activity "built in" the opportunity for that type of thinking (Lines 154-169). John's immediate response shifted the topic: "and what is neat is/we will get to know their/personalities/and we already know some of them" (Lines 170-173). Hence, there is no evidence that John and Karen were discussing a topic, the use of repetition within an activity, from a common frame or knowledge base.

<u>Questions for Future Missed Opportunities.</u> How would these apparent missed opportunities manifest themselves in the classroom? Although it may have been obvious to the teachers that words have multiple meanings, would the teachers use "common" words whose contextual definitions would not be completely understood by the teachers or students? For example, Karen had used the term "reading" to refer to the act of decoding printed material as well as to decode visual material, therefore, implying a similar process of comprehending a text, and John tacitly showed his understanding through a nod.

However, in another example, John used the term "image" during his second period class (September 28, 1998) to refer to a mental representation of a concept under discussion; yet on the same day, Karen used "image" as physical, or visual representation of an idea in her third period class. Therefore, the students heard "image" in different contexts with apparently different meanings, but without a public reference to the distinctions or connections between the two definitions. The students missed an opportunity to discuss the distinctions and connections. In fact, one of the self-critiques Karen offered later was that "we expected the students to make connections that we should have shown them how to make" (Interview, May 1999).

These examples led me to analyze a "common" activity and the teachers' use of a "common" term to better understand the implications for

opportunities for learning and what difference a difference makes. The following questions guided the analysis of similar activities on a particular day:

How did the teachers employ a "common" term and activity in the classroom?

Is there evidence to show a difference?

What are implications of the differences?

A "Common" Activity: Quickwrites on September 28, 1998

Methods of Analysis

After analyzing fieldnote data, I chose an activity that appeared to be common to both teachers and classes on a particular day, September 28, 1998. Using discourse analysis, I explored the contextual definitions of a common action, "describe" in writing, and a common activity, a quickwrite. After transcribing the two-minute segments of each class into message units, I analyzed the talk and actions of the teachers for differences in the way they each presented a similar writing prompt and in their apparent purposes.

September 28, 1998: An Overview

At the beginning of both classes, the teachers asked students to write for a brief amount of time (approximately five minutes). The short writing

period can be called a "quickwrite," a term used among SCWriP fellows for a piece of writing used to initiate thinking and/or discussion about a particular topic. The teachers had used "quickwrite" during their SCWriP presentation), and both teachers had used the word during planning sessions, signaling some understanding of the word.

The writing prompts in both classes centered on a similar theme: a place a person goes for a particular reason. In both classes, the writing was done at the beginning of the period and both teachers instructed the students to "describe" the place. By September 28th students had been in classes for about three weeks. The classes had met separately for the majority of those weeks, and this allowed each of the classroom cultures to develop particular ways of doing and being. Therefore, analyzing the teacher's language and actions would provide an opportunity to infer what had become common practices of each class.

Describing a Place in an English Class

Table 4.9: September 28, 1998-John shows the transcript of John introducing the writing activity to his class. The announcement and explanation of the writing prompt came at the end of a general overview for that day's agenda and is represented in approximately twenty message units (of the fifty seven presented). In lines 1-34 John drew the students' attention to

the writing prompt and the agenda on the board, the handout on their desk,

and then explained future plans for the day and week, although he mentioned

the writing in lines 4 and 21.

Table 4.9: September 28, 1998--John

Clock Time: approx. 9:20-9:26 (documented in fieldnotes)
Tape Time: Lines 1-54, 06:23-07:35 (1 minute, 12 seconds)
         Between Lines 54-55, 07:35-11:30 (3 minutes, 55 seconds)

Line #	Message Units	Comments
1	[bell rings]	taking role at podium; looking at roll sheets
2	ok	
3	good morning	moves away from podium
4	the writing prompt	walks to middle of room
5	and the agenda	and faces students
6	are on the board	
7	the handout	
8	that's on your desk	
9	is the rubric	
10	for the response letter	
11	that you're working on for Friday	
12	ok	checking for understanding
13	I'm going to try	
14	to keep giving those to you	
15	for every creative assignment	
16	just as	
17	a frame of reference	
18	a framework for you	
19	ok	checking
20	um	transition
21	we're going to do a little work on the writing prompt	faces whiteboard but stays in middle of room
22	and then	
23	as you know we're going to the	
24	computer lab	
25	I just put a couple of reminders up here	on whiteboard
26	collection starts Thursday	points to whiteboard
27	for notebooks and sketchbooks	walks to board and points, but faces students
28	and if you're absent	
29	you have a week	
30	to make sure	

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31	that you do	
32	any makeup work	
33	that needs to be done	
34	ok	checks for understanding
35	ok	transition
36	so	
37	um	
38	I'm playing a song by Natalie Merchant	faces blackboard with this information written on it
39	called	stands in middle of room
40	"Where I Go"	
41	and I'd like you to think about	faces class
42	where do	
43	**you**	voice rises for emphasis
44	go	
45	when you need to	
46	**think**	voice rises for emphasis
47	or you need to be by yourself	
48	ok	checks for understanding
49	try to	
50	**describe**	voice rises for emphasis
51	that place	walks towards CD player
52	in writing	rise in voice implies "stop talking"
53	describe it in writing	
54	please	stops talking; students write; music playing
55	finish your thought	asking students to stop writing
56	and we'll go over a few announcements	
57	for the computer lab	begins to talk about computer lab

Following the general announcements, John introduced a song by Natalie Merchant entitled "Where I Go," apparently emblematic of the prompt, to "describe" a "place in writing" that each student would go when he or she needed to "think or be by yourself." By repeating "describe it in writing," John implied that he wanted the students to begin writing and stop the little discussions that started upon announcement of the prompt. The students began writing without asking questions, and the room grew quiet except for the sounds of pen and pencils and the music. Approximately four minutes later he signaled the students to stop writing, and they then prepared to walk to the computer lab to work on poems that would require most of the remaining class time. The students would then travel to the Art class and encounter a similar writing prompt.

Describing a Place in an Art Class

Table 4.10: September 28, 1998-Karen shows Karen's language and actions that led her students through a similar writing activity, but for explicit purposes that are contextualized and linked with other actions of the class. After the students entered Karen's class and the second bell rang, she launched into the logistics of the writing prompt with instructions and an introduction that created an intertextual link to the first week of school.

Table 4.10: September 28, 1998--Karen
Clock Time: 10:30-10:40 (documented in fieldnotes)
Tape Time: Lines 1-83, 01:01:33-01:04:24 (2 minutes, 51 seconds)
        Between Lines 83-84 (approx. 7 minutes)
Note: Shaded areas represent a student's voice.

Line #	Message Units	Comments
1	first off	in front of room, standing and facing class
2	while I take roll	
3	this is what I need you to do	
4	I want you to take out a piece of paper	
5	one that's [inaudible]	
6	and if you don't have paper	
7	then there's some blank paper	
8	on the back table	points to back of room
9	the first week of school	tone changes, denotes shift
10	I passed out ten rules	
11	these rules belong to John Cage	
12	we'll talk about that in a minute	voice lowers
13	these are our rules	"our" implies collective
14	for the class	
15	and it doesn't seem fair	
16	just to hand you the rules	
17	and say	
18	these are the rules that we live by	
19	unless we together	
20	can	
21	define those rules	
22	and uh	
23	reshape them	
24	any way we need to reshape them	
25	so they are rules	
26	that we	
27	**can**	emphasizes
28	live by	
29	so my [inaudible] today is rule number one	points to strip of paper with rule number one
30	this is rule number one ["Find a place	points to paper; does not

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	you can trust. And then try trusting it for awhile."]	verbalize rule
31	and for these few minutes	
32	while I take roll	
33	five minutes	
34	I'd like you	
35	on a piece of paper	
36	to describe for me	
37	a place	
38	that you can trust	
39	if this is going to become	the classroom
40	a place that you can trust	
41	what would have to be required	
42	in order for you to have a place	
43	that you can trust	
44	what does trust	
45	require	voice raises in question
46	what would have to happen	
47	in order for you	stops this sentence
48	so find a place you can trust yourself	again, points to rule one
49	so find a place	
50	you can trust	
51	and then try to trust it for awhile	
52	ok	checks for understanding
53	Jason	acknowledges student's raised hand
54	J: oh I have a question=	teacher looks at Jason and talks simultaneously
55	=question about this	the topic
56	J: yeah I do	
57	is this like	
58	a physical place	
59	or like a	
60	place in our head	points to his head
61	or something	
62	well	continues to look at Jason
63	it's a place that you can trust	does not directly answer
64	if you can	
65	if you are comfortable with who you are	

66	what you need to do about	
67	who you are	slight pause
68	so I don't know	
69	I can't define it for you	
70	you'll have to define that for me	
71	maybe	
72	it'd have to be a little of both	
73	that's why I'm asking you	K smiles
74	I don't know=	Jason begins simultaneously
75	J: =ok	nods
76	I see how it is	appears to understand
77	ok	smiles at class
78	are you ready	voice rises in question
79	there's no discussion between you	implies to write
80	I'd like you to have a discussion	
81	on a piece of paper	
82	just while I take roll	
83	for a few minutes	voice trails off as she walks towards CD player; turns on music; students begin to write
84	I noticed it took time	signals an end to the writing
85	for some of you to get started	

She instructed students to "take out a piece of paper" and then referred to the "rules" that she had passed out during "the first week of school." This intertextual link provided context for the rules and introduced the first one that was boldly written on poster paper at the front of the classroom, "Find a place you can trust. And then try trusting it for awhile." But she connected it to the concept of rules and to the need of having the classroom "become a place that you can trust" (Lines 38-39). Furthermore, she continued her pattern of inquiry and provided opportunities for the students to answer questions. In fact, one student, Jason, asked for clarification about what type of place she was referring to, but she would not directly answer his question. However, she answered it with instructions that the students must "define" the place on paper: they had choice and would need to make the decision. They needed to nurture what she later explained is the "intuitive self," the "teacher inside."

Conclusion

This brief analysis showed the teachers presenting a similar activity, describing a place in writing, and how a situated meaning of a term ("describe") and an action (a quickwrite) offered different opportunities for the students. There appeared to be an intercontextual link between the two quickwrites; however, the language and actions of the teachers inscribed different assumptions, approaches and contexts for the activity. John

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instructed the students to describe a specific place that each one goes "when you need to think or be by yourself," a presumption that students would want to think and/or be alone. Implicitly, there was an intertextual connection between the name of the song ("Where I Go") and the intention of the prompt. But such a link would have to be made individually, as it was not provided in the public space, and there was no obvious intertextual link to a discourse of writers.

Karen intertextually linked the intent of the writing to the class rules, and the first "rule" focused on finding a place to trust, which Karen implied the classroom would become. So her discussion informed the class rules, future action and the ability for the class members to "reshape" the rules as needed. Therefore, the writing prompt became a starting place for students to understand what it meant to trust a place and what was needed in order for that to occur, a notion that added to the discourse of working as artists. Furthermore, her exchange with Jason showed an apparent class norm: students could ask questions about the topic of discussion, but the teacher would not simply provide answers, although she would supply a purpose and process. This created an intercontextual link with the first day of class when Karen offered rhetorical questions at the end of class (see Table 4.5: Event Map of First Day (9/8/98), Event 11).

I do not mean to imply that John did not allow questions or encourage his students to ask them, particularly when they sought clarification. But on this day students heard different instructions that provided different opportunities to write on similar prompts during consecutive periods. The analysis showed how a similar activity (a quickwrite) and a similar term ("describe") embedded in the activity, were situated and allowed for different opportunities depending on the context, purposes and language of the teachers. As will be discussed in the next section, the teachers were rarely in each other's classrooms to hear the language used by each with his or her students, a situated perspective of language use. When they did talk with each other there was little evidence that "rich points" (Agar, 1994) were understood or explored by both teachers, evidenced by the apparent variant definitions each held for "repetition," "image," and "describe."

This led me to analyze planning sessions that followed September 28, 1998 to see how, or if, the teachers were negotiating the disciplinary languages and the processes that paralleled them. Would the pedagogical frames become more visible through analysis of the sessions? What difference would that make? The following questions guided the second section of analysis of this chapter:

What language was becoming common between the teachers, or what language appeared common but was not?

Was there an observable frame clash in their discussions, one that may

not have been visible to them at the time?

What were the implications of the differences for opportunities made

available to students for learning?

Second Cycle of Analysis

Introduction

The second analysis concentrates on three illustrative planning

sessions among the teachers and researcher during a one-month period of Fall

1998, as I continue to map forward from the opening month of school. Since

the teachers were provided with a common preparatory period, they met

regularly to plan and discuss curricular and student progress. Although the

focus of the illustrative examples was the dialogue between the teachers, the

researcher also participated in the discussions, particularly from an English

teacher's perspective in trying to understand Karen's pedagogical explanations

of her approach to teaching Art that she made visible at the July planning

session.

The analysis will show that common topics and actions were identified

across all three meetings, and patterns of interaction between the teachers

continued, including missed opportunities to discuss rich points--which, again,

became visible only through analysis. Furthermore, the analysis will illustrate a progressive disclosure of the topics of concern between the teachers, e.g., the need for more time (to plan and, implicitly, to learn), which appeared to surface as one of the constraints that hampered the collaboration. The recurring themes from the planning sessions, functioning in a similar manner as "repetition" did on Day One (9/8/98) for the students, and repeated analysis of these themes clarified the ostensible purposes and definitions of each of the ideas presented by the teachers. The three planning sessions analyzed took place on the following days: October 9, 1998 during breakfast at a local restaurant; October 22, 1998 during their common preparation period at school; and November 11, 1998 at Karen's home on a Saturday morning.

Methods of Analysis

Each of the planning sessions was audiotaped and transcribed into message units for further analysis. Discourse analysis was used to examine the common topics raised by the teachers across the meetings in order to understand how the individual topics fit into the larger frame of collaboration and the program. The three transcripts form a single text available for analysis, one that was not available during the lived experience of the meetings. This allowed the researcher to examine each of the common topics and make visible the cohesiveness of each within the three transcripts. For

example, the construct of "process," explained metaphorically and experientially by Karen in all three meetings, was analyzed in order to piece together and identify a deeper understanding of the pedagogical principles underlying it. Moreover, Karen's explanations of "process" was not clear to the researcher during the lived experience--nor to John, as the analysis will demonstrate; rather the multiple contexts for the model process described and explained by Karen required time to examine and learn.

John's challenge during the first year was to "redevelop" Karen's ideas about process and use them in the English class; this task appeared elusive, especially since this was to be done within the context of teaching 150 students over five classes daily. Furthermore, advocates for the Writing Project claim that it takes approximately three years for fellows to institute ideas and philosophies learned from the Writing Project. In fact, in the first of the sessions presented Karen claimed that it took her "fifteen years" to take ideas and "redevelop them" and "find the confidence" to "trust" that process of being able "to look past the concrete and see [a] model" (10/9/98, Lines 871-969). John would apparently be expected to learn how to do this sooner.

Methods of Identifying Common Themes

Table 4.11: Topic Map of Planning Sessions shows the three planning sessions and illustrative topics discussed during the first portions of the

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meetings. A topic map differs from an event map because the former intends to list the topics of conversation in sequential order, yet a conversation may be recursive; an event map depicts action bounded by particular activities. Therefore, unlike an event map, a topic map allows for the overlap of topics discussed.

The line numbers represent a movement from one idea to another, but the lines overlap purposefully because it was not always clear when one topic ended and the next one began. For example, on October 9, Karen provided comments about the progress of the program, explaining that the students appeared to be "excited" with the program and that "there's a powerful understanding that this is going to work" (Lines 579-590). She then explained how projects include "snags" and "issues" that require work, which is part of the process towards a conclusion. This led further into the topic of process, especially the reflective process at the "end of a big project" (Line 659), which she later labels "public critique". Therefore, the end of one topic (progress of the program) was often the beginning of the next one (processes involved with the program).

Table 4.11: Topic Map of Planning Sessions (Fall 1998)

October 9		October 22		November 11	
Line #	Topic	Line #	Topic	Line #	Topic
1-239	Discussion of research and days to observe	101-117	Calendar of assignments	1-170	Lack of concrete objectives; process involved
210-393	Interrelationships between the disciplinary languages	118-136	K returning to the process model; can't short change prep and incubation	170-242	Process of drawing and connection to teaching a novel
394-481	A process required to see	137-152	Teaching process	242-420	On critique and assessing
482-629	Excitement for the class and student reaction	153-165	Need for critique	421-562	Directed and intuitive teaching
587-805	On process	166-186	Instructing a range of students	555-694	Connection between Art and English learning languages
806-843	Planning next collaborative assignment	187-259	Need for being in each other's classroom more; languages	695-709	Interruption
838-1040	Model of process and K's experience	260-293	Process of painting	710-866	On process and planning documentation of it

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Common Themes Identified

Through analysis of the transcripts and the topic map, the following

themes were identified in all three sessions: Progress of the Program,

Planning, Situated Perspective of Disciplinary Languages, and Process.

However, underlying all of these is an omnipresent theme of time, because

each of the four themes mentioned above intersected with time in some way.

For example, "progress" denotes development across time; planning required

time; and "process" connotes a passage of time. (A more detailed explanation

of time as socially constructed in one of Karen's Art classes appears in

Chapter 5.) Although the four columns appear to represent the themes as

static, distinct and unconnected to the others, the converse is true: the themes

were interrelated to time and through time and in their natural, integral

connection (see Figure 4.4: Interrelationships of Common Topics).

Figure 4.4: Interrelationship of Common Topics

Situated Perspective of Language

Planning

Progress of the Program and Teachers

Process

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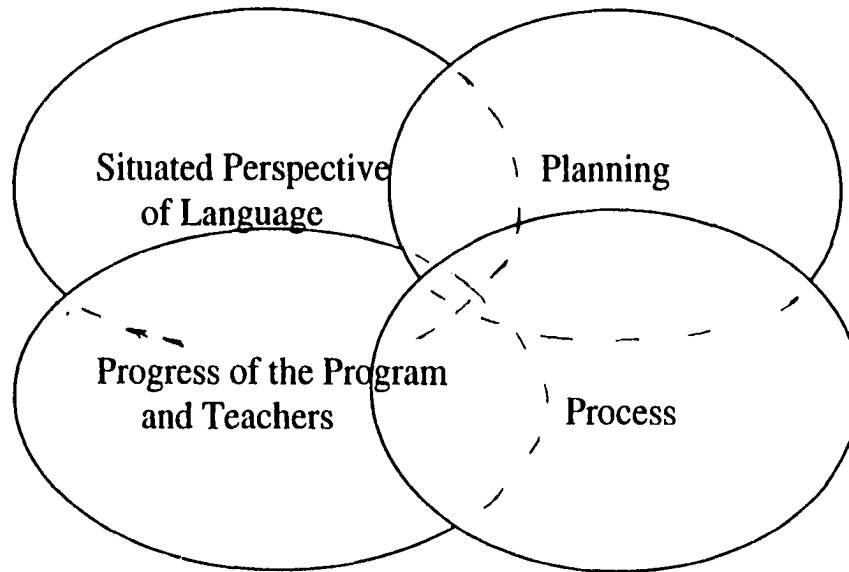
As will become evident, Karen believed that "process," and the language used to describe and explain it, provided a foundation for discussion because "process" was one of her pedagogical principles, i.e., there was a common process for planning, teaching, learning, and practicing as artists. Furthermore, her belief in process had implications for the opportunities that she provided students for learning, and she discussed process in the three planning sessions.

Table 4.12: Planning Sessions: Common Topics illustrates four themes identified across the three meetings, including process:

(1) Progress of the Program, which included discussions about upcoming assignments and events, or past ones. Linked to this theme was reflection about the progress of the collaboration between the teachers and the apparent effects it was having on the students.

(2) Process: included discussions about a model of process that could be used, according to Karen, to explain the teaching process, the learning process, the drawing/painting process and the "creative process."

(3) Future plans: included specific, collaborative assignments discussed and the planned curriculum of each teacher for future sequences of time.

(4) A Situated Perspective of language: included talk about the need for the teachers to learn more about each other's disciplinary language.

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Table 4.12: Planning Sessions: Common Topics (1998)
Example MU (Line/Page numbers in parenthesis); K=Karen; J=John

Date	Program's/Teachers' Progress	Process	Future	Situated Perspective
10-9-98	K: there's a huge/powerful understanding that/.../this is going to work (587-590)	K: there's a process/for/ being able/to see that way (448-451)	K: we'll be in the second day/of a two-day/exploratory process (71-73)	K: we share ideas/but I don't hear [J] with the kids and visa versa (246-249)
	K: it took me fifteen years/.../took a long time/to sort of find that confidence (871-903)	K: in the middle of the year/for sure by the end of the year/those final revelations and epiphanies come (637-639)	K: what could happen this week/is that we ask them to reflect/ask them to reflect on both (825-827)	K: how someone's using/the metaphors and the language in one situation/and then/being able to refer to it (315-319)
10-22-98	K: [the vice principal's] excited about the program /.../but my concern is it's still an infant (239-240)	K: if I short change the preparation and incubation/.../you don't' get the depth (130-135)	K: I'm going to be introducing that four-step creative process today (102)	K: [need for] sharing of language and sharing with each other in depth (245)
	K: the toughest lesson I ever had to learn [was] how much direction to give [the students] (320)	K: I'm constantly throwing them ahead of where we are; catching up to where we are (144-145)	K: November sketchbook homework is preparation for [self portraits in Dec] (305)	K: the first part [of an effective collaboration] is getting used to each other's language because we're not in each other's classroom enough (235-236)

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11-11-98	J: I don't know if I could put down points [objectives] on a paper yet (p.1)	K: in the process of painting/in the process of being in process/the knowing and the awareness/the discovery and the knowing/come at the same time (p.3)	J: it would be good for us/to figure how to get them to document [their process and progress] (p.8)	K: tell me what you think the analogy is in writing [for teaching the language and skills of writing] (p.5)
	K: I think [teaching teachers] is another whole time commitment (p.11)	K: [a student] said 'I'm getting this/all part of the process'/all part of the preparation/she's figuring out (p.8)	[Both teachers discussing the] walls celebration [project] (p.12)	J: I don't think I know how [to teach the processes of skill and intuitive language]/we don't leave that trail of bread crumbs (p.9)

Confirmation of Discourse and Interaction Patterns

The sessions confirmed the pattern of interaction between the teachers observed beginning with the July 30, 1998 meeting, and the post-class meeting during lunch on the first day of school (9/8/98). Karen would raise a topic and explain her views, generate questions and offer suggestions. John offered low inference responses, which rarely made public or visible his understanding of the topics raised in the discussions, although by the third planning session he began to assert his ideas, as will be explained later.

The pattern of missed opportunities is further confirmed through the analysis of the planning sessions. Furthermore, analysis of the three meetings provided an understanding of how each contributed to the constraints of the teachers' collaborative process. In the next section I will comment on the tone and focus briefly on the contents of each meeting to show the progression of common topics, especially the need for the teachers to understand a situated perspective of each other's language and a process model of instruction and learning. Then, using all three transcripts, I will propose a coherent explanation of the process explained by Karen, which was not explicitly or publicly available during the lived experience of the meetings. The reason for this will become apparent through the following analysis.

<u>October 9, 1998</u>

This meeting, over breakfast at a local restaurant, showed the excitement of the teachers in the progress of their program and Karen's stated commitment of making it "work." Karen and John spent time planning upcoming events and assignments and Karen explained that the students appeared "excited," and John and Karen "mirrored back" that excitement (Line 570-590). However, as mentioned earlier, she also explained that it took her "fifteen years" to develop confidence and trust in an "intuitive process," one that she explicitly sought to provide for John on November 11, the third session.

Many of Karen's explanations of process referred to her experiences with Art classes over time, and John did not offer similar explanations about processes in English classes. Since he was beginning his fifth year of teaching, John could not be expected to take one of Karen's ideas and "redevelop" it for English in a third of the amount of time that it had taken her to learn how. However, Karen was making visible a discourse of Art and a situated perspective of process. What was the parallel discourse for English?

<u>Constraint of Time</u>

Karen expressed a need for John and her to hear each other in their classes "with the kids" (Lines 246-249). For example, how could the teachers

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"cross" languages and "begin to understand how someone's [such as a student] using the metaphors and the language in one situation and then being able to refer to it" in another situation (Lines 314-324). The need for an understanding of each other's language would become crucial in learning how each teacher approached and taught the processes involved with their subjects.

Although she had begun to make visible her definition of process at the July meeting, Karen became more explicit across the three meetings in the Fall. Figure 4.5: Taxonomy of Karen's Topics (10/9/98) provides a map of how she explained process. Karen claimed that the model process she used allowed people to make connections between "advanced research in highly visible fields" and "the creative process," her label for the model (Lines 379-383). Furthermore, she believed that the creative process could apply to writing, particularly the reflective, or critique, aspect of it that comes at the end of a unit of study (Lines 815-844).

Figure 4.5: Taxonomy of Karen's Topics (10/9/98, Planning Session)

Karen's Statements

making suggestions/ comments about interdisciplinary collaboration

- Need to hear each other in classroom, e.g., "I'm not in J's classroom. We talk and share ideas, but I don't hear him with the kids and visa versa" (Lines 244-249)
- watch each other on video to "cross language, begin to understand how someone's using the metaphors and the language in one situation and then being able to refer to it" (Lines 304-319)
- commitment to this collaboration: "this is going to work" (Lines 589-590)

explaining process

- making connections between "advanced research in highly visible fields" and the "creative process" (Lines 379-383)
- there is a "process' for learning to see something for drawing, e.g., a plant, and it "requires study," being "open to changing your mind about what you thought you knew," and "skills" (Lines 439-465)

cont'd

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Karen's Statements
cont'd

explaining process
cont'd

- and students' responsibility to turn in work on time and for your own learning, and being "the teacher in yourself" (Lines 759-792)
- through metaphor: "it's not about looking like a hand right now" (Line 1030)
- process of learning a skill: "applying" a "skill to a place; everything they learned...doesn't show up in a drawing" (Lines 1177-1184)

explaining experience
as teacher

- "it took me a long time to see the scaffolding; it took me fifteen years to sort of finally see a kind of shape [for process used in teaching] (Lines 868-874); and "knew how to take ideas and...to develop them" (Lines 885-886)
- "took a long time to sort of find that confidence and now that I'm here I so trust a kind a intuitive process" (Lines 902-906)
- some teachers don't "know how to look past the concrete and see model" (Lines 967-969)

A Beginning Explanation of Process

According to Karen, there is a "process for learning to see something for drawing," e.g., seeing a plant "requires study" and being "open to changing your mind about what you thought you knew" (Lines 439-465), and this study demands "sequential education" (Line 1189) organized by the teacher. It began to be clear that Karen's explanation for drawing, and other processes of Art, were metaphors for learning in general, e.g., learning requires being "open to changing your mind about what you thought you knew." But she continued to explain process in terms of the actions of teachers and artists.

Although a teacher must sequence activities, she must understand that there is a process of learning with which the students are involved. For example, students will attempt to use a "certain skill," and in "the process of applying that skill/.../everything they learned about coming up with this [drawing] doesn't show up in the drawing" (Lines1165-1187). Although some of Karen's explanations appeared vague to the researcher at that point of the year, the next planning session became a place for repetition and clarification of some of the explanations.

October 22, 1998

This meeting in John's classroom during the teachers' common preparatory period (Period 1) preceded their common block. Karen's tone

changed from one of excitement noticeable on October 9 to one of concern,

especially of the constraints of time. An administrator was becoming very

excited with the program, among others, and sought to publicize it. "But,"

Karen began, using a mixed metaphor of child development and baking to

explain, "my concern is [the program's] still an infant; it's still in the

oven...[and] if you peek in at it too soon it flops" (Lines 239-242). She

believed that there was an urgency by others to present the program as an

accomplished feat (a school document mentioned the program repeatedly,

Karen said in an interview (April 5, 2001)), yet the growth process of the

program paralleled her vision for the development of the students. "I'm not

going to rush [the students] through it" because "if I short change the

preparation and incubation...you don't get the depth" (Lines 130-135), and

"preparation" and "incubation" are part of the creative process.[1] This would be

true of John and Karen's collaborative project as well. The teachers and

students were still in the conversations--the critiques--of the program, and it

would take time to mature.

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[1] The creative process was presented to her Advanced Placement
classes after the meeting. She provided a handout for students and explained
four steps of the creative process: Preparation, Incubation, Illumination, and
Verification. The process is generally ascribed to Graham Wallas (1926), who
credited a nineteenth-century German physicist (Helmholtz) for the first three
steps of his explanation of a problem solving process (cf. Doyle, 1974, p. 299
for an overview). Of course, others have used this model, e.g., Krashen, to
provide steps towards resolution to some form of inquiry.

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During this meeting Karen made explicit the need for a "public

critique" (Lines 155-157), a practice of individual students publicly presenting

their art and listening to comments and opinions about the work, and the

"verification" step in the creative process. By November 11, Karen began to

make more explicit the need for a common language with John, e.g., how the

"creative process" guided her instruction and student development and how it

might work in an English class. The "creative process" provided her a

language to discuss progress and process, and on November 11 she asserted

the connection of the creative process used in Art to English.

November 11, 1998

The third session was at Karen's house on a Saturday morning for

three hours. It was clear after this meeting that the teachers were experiencing

a type of environmental press (Chrispeels, 1997; Dixon, Green, Yeager, Baker

& Franquiz, 2000), although they were not fully aware of the contributing

constraints at that time. The missed opportunities to discuss rich points

continued, particularly because of the lack of time the they had to reflect on

the differences between their disciplinary frames, at least how the teachers

understood and practiced them. If redevelopment of ideas took years of

teaching experience, could John be expected to redevelop Karen's ideas for

English? Or, were there other unseen possibilities? Karen's experience

enabled her to delineate and expound aspects of the processes she used for the instruction of Art. However, John appeared to be learning Karen's pedagogical and disciplinary frame and ostensibly trying to connect it with the teaching of English.

The missed opportunities that occurred throughout the planning sessions visibly surfaced on that morning, although the moments for potential discussion were more explicit. In fact, certain instances considered "missed opportunities" evolved at this meeting as potential opportunities for discussion. For example, Karen explained that she teaches her students a language and skills that allow them to act more intuitively during the processes of developing a piece of art. She asked John to compare her method of teaching Art to a potential method of teaching writing. "Do the analogy," she urged, "Tell me what you think the analogy is in writing" for teaching the language and skills of writing and creating a place for an intuitive language and understanding (Lines 434-477).

John contemplated a moment and admitted, "I don't think I know how/how to keep track of [how he may lead his students] into that intuitive place/.../the assignments I give just naturally send us in there [that intuitive place]/but I think/too often/we [English teachers] don't leave that little trail of bread crumbs" (Lines 1186-1196) that would allow awareness of how the teacher and students got there.

John's realization and admission was crucial because it signaled to Karen that he was still learning what she had earlier assumed: that he knew and understood processes in English that paralleled the ones that she presented in Art.

Conclusion

These sessions were valuable for many reasons. They made visible over time the process Karen claimed that she used with her classes and her belief in the need to teach students a language of the processes used. She was openly excited about the project and determined to make it work, as was John on October 9. However, by October 22 time had become a prized commodity and she felt "protective" of time required for effective implementation in her classes of the model process, the "creative process."

November 11 was a pivotal meeting because Karen explained the instructional process she used with the Art students and asked what the comparable process was in English. John acknowledged that he was not sure (nor was I, a former high school English teacher). However, she began to make explicit the components of the process and how they could be used in an English class, although she acknowledged the apparent difficulties. For example, "public critique," an integral part of the creative process in her class, is rarely used by English teachers in her and John's experience (and mine),

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because it is more difficult to publicly critique with printed material in a similar manner that Karen did with her students. Furthermore, students are not part of a "program" (11/11/98, Lines 1334-1373). But what became clear was John's need to understand the process Karen described and used with her classes.

This previous analysis led me to construct the model process described by Karen over the planning sessions in order to understand the principles of it. The following questions guided this process:

How can the instructional process model be described using transcripts from the three planning sessions?

How can the learning process model be described using transcripts from all three planning sessions?

A Model of Process Constructed from Planning Sessions

Methods of Analysis

After transcribing the three planning sessions, I mapped out the processes Karen made visible on November 11 because that meeting was the most explicit and comprehensive of the three. I then mapped backwards and identified similar or related components in the other two sessions. Although the following is constructed from three meetings, the explanation is coherent and representative of what is available through the transcripts, and a model of

the creative process became more visible. Through the planning sessions,

Karen referenced the "process" in conjunction with teaching and learning, yet

according to her, the processes are parallel and require phases over time (also

cf. Appendix: "The Creative Process").

A Model of the Teaching Process

According to Karen, the teaching process involves planting "seeds" of

ideas for students (10/22/98, Line 332), or putting "a vision out there"

(11/11/98, Line 73), and mapping "out/.../a place/.../to take the kids"

(11/11/98, Lines 74-82); and setting "up problems and projects" (11/11/98,

Line 467-468) for all thirty five of her students in each class. She admitted

that there is a great "cost" to the teacher because of the increased work

(11/11/98, Lines 1444-1446). Part of this work required her teaching to an

intergenerational class, i.e., students with a range of experiences in Art

classes. Some students returned to her class for the second, third or fourth

year, which created a situation similar to "Spanish" class where "you've got

the native speakers who have been speaking all of their lives, and you've got

the kids who've never spoken Spanish before" (10/22/98, Lines 177-179).

Karen outlined two types of teaching, both related to the process:

directed teaching of particular skills, e.g., the "classical drawing" exercises,

and a more inductive approach. The latter type of teaching required the

teacher to pose questions that couldn't be decided ahead of time but would allow the teacher to watch the students' thinking (11/11/98, Lines 179-192). However, it would be the "combination of directing for skill and mastery and for thinking independently" (11/11/98, Lines 532-534). Yet one of her "hardest lessons as a teacher" was "how much direction to give [the students]" (10/22/98, Lines 319-321).

Public critique helps a teacher--and student--in this, she believes, because it allows the teacher and other students to watch a student think through, and answer questions, about his process (10/9/98, Lines 669-705; 11/11/98, Lines 243-260). Yet, the students will not be able "to talk about," or "articulate," everything they are learning during the critique process, but they will "use it in the next process" (11/11/98, Lines 275-277). Nor will all of what the students are learning show up in their drawings right away (10/9/98, Lines 1172-1187). However, sometimes in the students' development as artists, "it's not about looking like a hand [the object being drawn] right now" (10/9/98, Line 1030), it's about the process; although one day it will be about "looking like a hand."

Part of the teaching process requires "constantly throwing [the students] ahead of where we are and catching up to where we are" (10/22/98, Lines 144-146), e.g., presenting a rule during the first week of school (on "trust") and asking students to write about it a couple of weeks later, as they

did on September 28. Furthermore, teachers need to "shift" and remap as "[students'] questions inform" teachers about the students' progress (11/11/98, Lines 85-91); critiques serve this function of watching students think, as do writing journals (10/9/98, Lines 1205-1226). "Ultimately," a teacher should want to "get students [to] take notice of their own learning [and to] take responsibility for it" (10/9/98, Lines 717-720), because "you're your own best teacher" (10/9/98, Line 782). And one of the ways to begin a process towards that end is to teach a language for the different aspects of the process, the skill language and the intuitive language (10/22/98, Lines 167-174; 11/11/98, Lines 1444-1446).

A Model Process of Learning

From the learner's perspective, the phases are similar. Using a language of the "creative process" (preparation, incubation, illumination and verification) and the practices that accompany it, students can learn that there is a time commitment, and patience is required. However, someone learning from Karen's approach must "be open to changing your mind at what you thought you knew" (10/9/98, Lines 455-457). In Art, the process of painting or drawing becomes a learning experience and metaphor for other work (10/22/98, Lines 271-281; 11/11/98, Lines 177-182). Students need direct instruction for particular skills, e.g., "some classical drawing...studies"

(11/11/98, Line 503), but there is "the intuitive place/the teacher within" that they must learn to trust to guide their decision making during the process of painting, drawing, etc. (11/11/98, Lines 454-458).

But it is through public critique, or "art critiques" (11/11/98, Lines 243-260), that students make visible their thoughts of process and reflections about what question they answered. By becoming "interested in someone else's process" (11/11/98, Lines 1346-1347), students learn from their peers, other artists; and in Karen's classes, the experienced students "become active teachers in this process" (11/11/98, Lines 1354-1355). By the end of the school year "those final revelations and epiphanies come" (10/9/98, Lines 638-639), the illumination step of the learning process, and the students begin taking "responsibility" for their own learning (10/9/98, Line 719).

Conclusion

Outlining Karen's pedagogical processes as she explained them over the three planning sessions evoked questions for the teachers' collaboration. What would the principles of the process look like in English? Was John using these principles? From John's low inferential responses and lack of public explanations, or metaphorical illustrations, of how the processes work in English, or with teaching writing, it could be surmised that John was learning Karen's process in a similar way that her students would have been:

through the lived experience. But could John learn enough of Karen's

pedagogical frame to make the collaboration work the way both teachers

envisioned it? Would in-depth discussions of the potential opportunities to

understand each other's pedagogical frames contribute? How were students

taking up the opportunities to learn within this collaboration? In an effort to

better understand these issues, I identified a day that the students publicly

presented visual and written artifacts to both classes and teachers.

By analyzing public performance of students--and the teachers--I

would be able to infer what discourses appeared to be available to the students

in both classes, and how the discourses enabled students to perform particular

actions. This led to the third analysis for this chapter: how the students took

up the apparent discourses and practices available in the two classes. By

observing a public display of student work and listening to students and the

teachers discuss processes used to create the artifacts, I would get a glimpse of

how students appeared to understand the work of both classes.

Third Cycle of Analysis

Introduction

On the last day of the Fall semester, January 29, 1999, the teachers and

the four sections of students met for two hours in the school's auditorium to

provide space and ambiance for public presentations by students. The day was divided into four events (see Table 4.13: Event Map for January 29, 1999) and offered students an opportunity to publicly present their "final" projects to their teachers (who had already seen and graded the project) and peers and to listen to others explain their processes.

Table 4.13: Event Map for January 29, 1999

Tape Time (Clock Time)	Events		Phases	Comments
00:00:00-00:09:51 (8:10-8:23)	1	Students arrive and opening announcements	K explains agenda Students retrieve final projects	Teachers have already "read" and graded work
00:09:54-00:31:09 (8:24-8:43)	2 .	Students gather into groups of 3-4 and discuss projects	1. K instructs students to get into groups	"going to read each other's work" - K
			2. Camera focused on one group of three students	Todd, Teresa, Jenny
00:31:09-01:52:00 (8:45-9:59)	3	Students share (voluntarily) in large group	1. Students rearrange selves into semi-circle	
			2. Jenny	• reads poem • student comments • explains art piece • K comments
(8:54)			3. Brian	• explains painting • reads poem • K questions B

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(8:57)		Student presentations cont'd	4. Todd	• explains painting • student question • explains that his poem not meant to be read • student/teacher comments
(9:04)			5. Alan	• explains painting • student questions • J's question of art piece • K comments/critiques
(9:10)			6. Portia	• reads poem • explains painting • J comments on word in poem • K: Jim Dine connection
(9:16)			7. Marina	• explains painting and connection between art and writing • student comments
(9:24)			8. Tiffany	• explains painting and influence of Jim Dine • student comments

(9:32)		Student presentations cont'd	9. Lynne	• explains painting • J's question about poem • "When I get bored I write; it's English after all"
(9:35)			10. Kevin	• reads poem • explains drawing • student comments
(9:37)			11. Amy	• reads poem • explains painting • J comments on painting • student comments • K comments on "chi"
(9:44)			12. Teresa	• explains painting • reads poem • student comments
(9:56)			13. Kim (Tamara with her)	• explains art piece (cardboard box)
(9:58)			14. Tamara	• reads poem • explains painting (work in progress) • J comments on painting
(9:59-10:05)	4	Students leaving		teachers talk with students individually

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Methods of Analysis

A running record was constructed from fieldnotes and videotape. I located the day and approximate sequence of events from the fieldnotes; however, revisiting the videotape proved essential because the triangulation of the videotape and fieldnote data allowed for a more comprehensive perspective of the events. For example, during one portion of the class I sat next to a group of three students and jotted down their discussion of the artifacts. Although the camera was only about three feet from their mouths, their talk was nearly inaudible on the tape because of the echo of the approximately sixty students discussing artifacts on a wooden stage. Therefore, jotting their talk in fieldnotes was essential; however, the videotape allowed for a closer analysis of the whole class discourse when individual students presented or commented.

Analysis of the Day, 1/29/99

After providing an overview for the double-class period, Karen and John handed back the projects to the students, who then gathered into "tight little triangles" of three students at Karen's urging. Significantly, Karen organized the activity, breaking the pattern of John taking the organizer role observed earlier in the semester. The students were instructed by both teachers to "read" their peer's visual and printed texts and provide feedback about what

was read, or understood (Lines 35-40). I focused the camera on one of the groups (Jenny, Teresa, and Todd) and listened to their conversation.

Each person read one person's work (visual art and poem) and then a general discussion ensued. The two artifacts were supposed to represent a whole, but the brief comments about the poems suggested that the writing was a supportive piece. It became evident that the discourse of Art and an explanation of the associated processes dominated the conversation, a pattern corroborated during the individual presentations to the whole class.

Each student in the group explained the origin of the art piece, the idea behind it, and the final stages of development. But the discussions of the poems were brief, exemplified by two comments: Todd declared that his poem "was never meant to be read" (Line 94), which ended that discussion; and Teresa explained that she wrote her poem quickly, because "that's the way poems are written unless they're laid out in rhyme or pattern" (Lines 148-151). No one disputed this statement and little other explanation was provided as to the origin of the poem, the process of development, or the idea behind it.

Individual Presentations to the Whole Group

For the analysis of this section I mapped out the patterns of the student presentations, including student and teacher comments. Thirteen students presented their artifacts to the class. The basic pattern could be divided into

two basic groups: students who presented their poem first and those who initially presented the artwork. Of the five students who read their poem aloud first, all of them explained their visual piece next. Then students and teachers made comments or questioned the "artist or writer," as Karen positioned them.

Table 4.14: Individual Presentations, 1/29/99
Sequences: 13 students presented one of four ways

Students who presented poem first (5)		Students who presented visual art first (8)	
(5 Total) 1. Poem read aloud 2. Visual art explained 3. Student or teacher comments or questions	(2 Total) 1. Visual art explained 2. Poem read aloud 3. Student or teacher comments or questions	(3 Total) 1. Visual art explained 2. Mentioned poem or writing, but did not read it 3. Student or teacher comments or questions	(3 Total) 1. Visual art explained 2. Student or teachers comments or questions (Did not read poem or talk about it or writing)

Of the eight students who presented their visual art first, two of them read the poem immediately after. Therefore, seven students of the thirteen made attempts at explicating the connection of the two pieces, a driving goal of the final assignment. Six students did not read the poem; in fact, three of them not only did not read it, but they did not refer to the poem or writing in any way. This suggests that the visual art piece was tacitly mandatory, at least publicly. Furthermore, each student at least partially explained the idea behind the visual piece. The explanation of the poem appeared optional, especially since the teachers did not ask for the above mentioned six students to read theirs. Additionally, the explanation of the poem centered on the idea; only bits of the talk could be inferred as addressing the process of writing a poem.

The patterns observed during the whole-group presentations, and the one small group I observed, suggest that the students had learned a discourse of Art to present and discuss the processes of making visual art; however, a parallel process was not publicly observed for writing. In fact, Teresa's comment about how poems are written suggests a superficial knowledge of how poets work. The students appeared to have written poems for the assignment, instead of working through the processes of poets. The teachers' comments confirmed this.

<u>Teachers' Comments</u>

Following each student's presentation, students or the teachers

provided feedback to the artist. Of the ten times John responded, only four

comments were made about the poems, and none of the remarks expressed a

connection to a process involving writing. The six comments he made about

the visual art were mainly compliments and personal responses, although he

did question one student about which of two poems turned into him were

meant to be read with the artwork. Figure 4.6: Patterns of Teachers'

Comments (1/29/99) show that John responded publicly to presenters ten

times.

Figure 4.6: Patterns of Teachers' Comments (1/29/99)
K=Karen; J=John

Teacher	Responded to	Number of times	Type of Response
J	Poem	4 times	• compliment for reading aloud with appropriate intonation • pointed to a word • pointed to a line • questioned the student about poem
	Visual Art	6 times	• questions the student • compliments student • personal remarks
K	Poem	2 times	• assessed that student connected poem and visual art • questions intent of "punch line"
	Visual Art	6 times	• compliments student • on process used • on material used • use of "distortion" • connected visual piece to poem • creative center • other

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On the other hand, Karen's comments centered on the discourse of process. Of the two comments she made about the poems, one complimented the student on how well the contents of the writing connected with the visual piece; the other remark focused on a lewd punch line read aloud by a student "for a laugh," he admitted. Although other students did laugh at the inappropriate comment, Karen did not reprimand him. Instead, she contextualized a firm and rhetorical statement within the discourse of Art, "so [the poem's] about humor?" Her tone of voice made it clear that the punch line did not evoke humor in her, but she probed the presenter with a question that refocused his intent within the work of artists.

Conclusion to Third Analysis

The students who presented demonstrated a take up of the discourse of Art through explanations of the processes used to create and develop an idea in image. The companion poem, when read or discussed, illustrated the students' capacity to write a poem for a particular purpose. However, little public display of a discourse of poets was observed, or could be inferred. This suggests that a discourse of art was available to them, but a parallel discourse of writing was not publicly visible, or was not available in a similar way.

Conclusion

Following the analyses of the beginning planning session (July 30, 1998) through the first month of school and three illustrative planning sessions, patterns of discourse for each teacher were identified. The Art teacher articulated and expressed in metaphor a discourse of Art that provided ways to explain processes connected with being an artist. She talked Art. Furthermore, her discourse of curriculum focused on development, often linking the model process (the "creative process") with student development over time. Therefore, the pattern of student take up of the discourse of Art was predictably visible on the final day of the semester.

The English teacher, who was entering his fifth year of teaching, used a curriculum-based discourse that was more general and associated with the organization and logistics of curriculum, at least in the observed public space. A parallel discourse of English, e.g., the discourse of writers associated with disciplinary actions of writers, did not appear to be available to students in a similar way as in the Art class.

Environmental Forces that Impeded the Progress of the Collaboration

Dixon, Green, et al. (2000) explain how intertextually tied events "across time, actors and policy contexts" contributed to create an "environmental press" (Chrispeels, 1997) that informed a particular policy,

i.e., the policy was not simply shaped during the year it was instituted. The first year of this study showed how constraints to the collaborative effort of the teachers unfolded over time also. Furthermore, the constraints of time, teaching experience and missed opportunities, among others, formed a type of "environmental press."

The teachers needed more time to discuss pedagogical philosophy and the principles underlying the practices of the two classes. The experienced Art teacher was able to clearly delineate a pedagogical frame and discourse of Art that intersected with a discourse of curricular and student development. The less experienced English teacher was learning how to "redevelop" ideas to use in his classes, especially a process of working as writers, and presumably as readers. Furthermore, he did not have the curricular freedom that the Art teacher did, because he had to address a "core" curriculum, as the Art teacher acknowledged early on.

Through analysis, missed opportunities to discuss potential the "rich points" examined appeared to be an invisible constraint to the collaboration between the teachers. The disciplinary perspectives of each teacher may also have contributed to the invisibility of this point. In order to collaborate more effectively, the teachers needed time to discuss how a common frame of students working as artists and writers--and readers--could be implemented.

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Furthermore, time was needed to discuss "common" words with uncommon definitions or contextual links.

The first year of the study also showed the English teacher learning about the discourse of Art and learning from a more experienced teacher; similarly, the Art teacher's students were learning the discourse and actions of a community of artists. How did she initiate the construction of this community? How did she begin the processes of teaching the discourse of Art within an intergenerational class? These questions led me to the second year of the study, a focus on how the teacher constructed opportunities for students to learn within a community of artists.

CHAPTER FIVE

THE FIRST DAY OF CLASS
(1999-2000)

Introduction

Moving into the Second Year (1999-2000)

During the first year of the study (1998-1999), it became evident from observing the Art teacher and through chatting with her students that she viewed her role in the classroom as a teacher, a guide, a student and an artist. The teacher's discourse and actions appeared to corroborate the multiplicity of her roles. For example, she stimulated students to engage in the "creative process," which offered a discourse of Art and underlying principles for developing as artists and creating art over time, and she said that she would learn from the students also. The development of artists appeared to include learning the discourse and making visible to them the enabling principles of that discourse.

The Students and the Work of Artists

Through observations of the classes and informal interviews with students during the first year (1998-1999), it became evident that the Art teacher's discourse played an instrumental role in shaping how students practiced "the work" of artists, including the naming and use of "the creative process," and associated practices, e.g., "public critique." For example, Serena explained that in the Art class "we have time to critique and process," and she suggested that I see a critique (FN, 2/9/98, p.5). Catlin concurred, stating that the teacher told them "that if you're going to be an artist you need to learn to

accept critique" (FN, 2/9/98, p.5). Furthermore, the classroom appeared to be a studio with a community of artists working on their own projects. LeAnn provided some insight into how the teacher influences how they work: "[Karen] gives us the impression that we have freedom," particularly the freedom to choose within the parameters of assignments and the freedom to work (FN, 2/9/98, p. 7). Clearly, these students appeared capable of reflecting on the processes of the class and using a discourse of Art.

Language and Discourse

According to Bloome & Bailey (1992),"language is both a primary content and means of education" and is situated within events and the actions of members of a group (p.181). Through analysis of the first year it became apparent that the Art teacher's language formed a discourse of Art that structured an area of knowledge (Studio Art) and the associated practices (Candlin, 1997, cited in Jaworski & Coupland, 1999, p.3). Using a sociocultural frame as the theoretical position for "discourse" (Hicks, 1995), led me to examine how the members of the class socially constructed a discourse of Art for particular purposes and outcomes (Bloome & Bailey, 1992; Santa Barbara Classroom Discourse Group, 1992a). Furthermore, since intertextual links of the constructed discourse have consequences for the class members (Bloome & Bailey, 1992; Bloome & Egan-Robertson, 1993; Putney, et al., 1998), the first day would allow me to identify how the discourse was initiated.

Based on observations of the first year (1998-1999), the Art teacher used a discourse of Art that appeared to contribute to the students' development

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as artists, and she claimed that the principles of the processes used could be by teachers from other fields of study. Because the opportunities provided by a teacher influence what students have access to, the literate practices of a class allow students to become particular types of readers and writers (Cochran-Smith, 1984; Santa Barbara Classroom Discourse Group, 1992; Barton & Hamilton, 1998; Putney, Green, Dixon & Duran, 1998), or scientists (Lemke, 1990; Crawford, 1999), and/or ethnographers (Yeager, Floriani & Green, 1998), among other inquirers. Seeking to understand the types of artists students had opportunities to become led me to the second year of this study (1999-2000), particularly the first days of the class and the onset of the community. Since the focus is on Karen as an Art teacher, I will generally refer to her as "the Art teacher" or "the teacher."

The Second Year (1999-2000)

As I entered the second year (1999-2000) of this study, I sought to identify and examine how the teacher engaged students as artists through a discourse of Art and to identify and describe the literate practices of the class, and the principles underlying those practices. To accomplish this I observed and analyzed how the teacher shaped and constructed opportunities for learning during the onset of the class on Day One (9/2/99). By identifying the construction of the discourse and the literate practices, I would be able to examine them and identify the underlying principles. For the students, the constructed discourse, literate practices and underlying principles would constitute the curriculum of Advanced Placement Studio Art. In turn, the

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constructed knowledge and experiences in and of the class would provide a situated disciplinary knowledge for students of what it meant to be an artist, including representative beliefs, practices and processes.

This led to the overarching question for this study:

How did the teacher of an Advanced Placement Studio Art class construct opportunities for learning disciplinary knowledge?

Overview

In this chapter I examine the first day of class, Day One (9/2/99), in order to analyze how the teacher initiated the construction of the classroom community and a situated discourse of Art. Furthermore, I will explain how the teacher's pronoun use and construction of multiple times contributed to the positioning of herself and the students within a class as artists within a program and community of artists.

Therefore, I posed two questions to guide the analysis:

First, how did the teacher's discourse begin shaping a community of artists, including the times and spaces for students to practice, learn, and discuss making art?

And, how did the teacher's actions, particularly the activities offered to students, begin constructing opportunities for learning processes involved with acting as artists on the first day of class?

Methods of Analysis

Purposeful Selection of the First Days

The first day of a class begins to shape the language of and for the class (Lin, 1993; Dixon, Brandts & de la Cruz, 1995), as well as the students' initial perceptions of the class and teacher. Therefore, I analyzed the teacher's and students' discourse and actions of Day One (9/2/99), presented in this chapter, and Day Two (9/3/99), described and explained in Chapter 6. Moreover, since "living" in particular classrooms and engaging in particular practices leads to particular ways of constructing, understanding and viewing knowledge (Tuyay, Jennings & Dixon, 1995), I planned to examine how the teacher initiated the literate practices of the class and how she and the students co-constructed them over time. The language and actions of Day One (9/2/99) demonstrated the initial social construction and framing of the discourse and action of the class.

Fieldnotes and Videotape

I jotted fieldnotes, videotaped the first day of class, and transcribed the video data into message units for further analysis. Consistently, the fieldnotes illustrate my focus on the teacher (see Appendix: Example of Fieldnotes, 9/2/99, p. 1-2), although at times attention shifted to individual students in order to exemplify what the teacher proposed and/or assigned. The choice of observing and focusing the camera on the teacher, and jotting down her talk in fieldnotes, represented a first level of analysis (Evertson & Green, 1986; Corsaro, 1985; Emerson, Fretz & Shaw, 1995). One of the reasons for this focal point was to capture the teacher's voice within the construction of

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activities, including independent, student-work time. Therefore, opportunities

the teacher constructed for students to learn disciplinary knowledge was

integrally connected to, and shaped by, the discourse of Art situated within the

context of the classroom and evolving practices of a community of artists.

Analysis of Fieldnotes and Videotape

I purposefully transcribed the whole class period of Day One into

message units, which created another level of analysis (Ochs, 1979). Through

observation and analysis of fieldnotes and videotape data, I examined how the

teacher constructed times and spaces that would become opportunities for

students to engage in the discourse processes and literate practices involved

with developing as individuals and as artists within a developing community

(Souza-Lima, 1995). The fieldnotes provided clock time, a general description

of the room, and a chronological log of discourse and activities.

Since the camera focused on the teacher and/or on the place where her

eyes were focused, the video data did not capture some of the information

included in the fieldnotes. Furthermore, the fieldnotes and video data were

triangulated (Spradley, 1980) in order to verify particular aspects of the class,

e.g., time. This level of analysis provided a retrospective context for the

discourse used by the teacher, and it offered the opportunity to listen to the

discourse as often as necessary for accuracy and to generate event maps.

<u>Event Maps</u>

By developing event maps from the transcripts and fieldnotes, I identified the activities, or events, of the class. The segmentation of action into events helped contextualize particular activities, i.e., the theoretical frame informed the separation of action into events (Green & Meyer, 1991). An initial event map based on the transcripts provided the sequence of the events (see Table 5.1: Event Map of Day One, 9/2/99, a list of phases for each event, the line numbers of message units, and the tape and classroom clock times.

Table 5.1: Event Map of Day One, 9/2/99
T: Teacher; D: Investigator

Tape Time (Clock Time)	Event (Line Numbers)		Phases (phase numbers on left)
00:00:01-00:10:01 (9:09-9:18)	1	Preparation before students arrive (1-79)	1. T prepares 2. T explains to D about letters from past students to present students
00:10:02-00:13:56 (9:18-9:22)	2	Students arrive and K greets them near sink (80-134)	1. T continues talking with D about preparation for the class 2. T instructs students to pick up two index cards and select a bench
00:13:57-00:21:04 (9:22-9:30)	3	"Take roll" and "index card activity" (134-235)	1. Students write two questions, etc. 2. T gives each student an envelope 3. Students pass back the index cards
00:22:32-00:36:14 (9:30-9:44)	4	Formal welcome, agenda and introduction of teacher and program (236-686)	1. Overview of day and of program purpose 2. Introduction to Disney video 3. Disney video 4. Explanation of video and connection
00:28:28-00:34:28 (6 min.)	4a	Disney video (442-621)	
00:36:15-00:47:24 (9:44-9:55)	5	K reads excerpts from letters of past students (687-1063)	1. D, M, A, C; 2. T explains connection

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00:47:26-53:01 (9:55-10:00)	6	Assignments: Read letter from past student and write letter of intent (1064-1243)	1. Assigns letter of intent 2. Handout; quote of Z.Hurston 3. "Student agendas"
00:53:03-01:01:40 (10:00-10:09)	7	Four needs explained	1. Introduces sketchbooks 2. Notebooks: connection to AP and areas of concentration 3. Folders: Value of handouts 4. Fee: Cost of some of the materials
01:02:04-01:08:18 (10:09-10:15)	8	"Highlights" for upcoming year (1569-1792)	1. Mini-chalk festival with kids 2. Visit from superintendent 3. Presentations from students who attended art summer school 4. "Film Festival" 5. "Breakfast Club" 6. "Fashion Show"

Through further analysis, I developed a more detailed event map (see Detailed Event Map for Day One (9/2/99)). This level of analysis allowed me to examine how the teacher initiated the onset of the community of the classroom, particularly the class norms, roles and relationships and rights and obligations of the members. Brief interactions between the teacher and arriving students signaled the onset of the class, as students arrived for Period Two after the first bell, which signaled the end of Period One.

Day One (9/2/99)

The first day marked the onset of the community as members of the class came together and created "a purposeful environment for a social group or 'class'" (Collins & Green, 1992, p. 63). Members began to interact and form roles and relationships, establish rights and obligations, and set the norms for their new community. Analysis of the first day allowed me to understand how these actions were achieved and to discern what would potentially become common knowledge of and for the group, including the construction of patterns, practices and discourse (Collins & Green, 1992; Edwards & Mercer, 1987). Furthermore, this information laid the groundwork for understanding the consequential progression of the opportunities made available to students for learning (Putney, et al., 1998).

Initiating the Discourse of a Community of Artists

Introduction

The first day was dominated by the teacher's discourse for her stated purposes of introducing the students to her, the class, and the program. In fact, of the 1,805 message units transcribed from the first day, only 83--not quite 5%--of them represented a physical voice other than the teacher's, e.g., student questions. A six-minute video filmed in 1990 by Disney Corporation to honor Karen as one of the top Visual Art teachers in the country accounted for 65 of the 83 message units contributed by others (yet, more than half of the message units in the Disney video are attributed to the teacher).

The teacher also read aloud excerpts of letters from four past students (see Appendix). By selecting excerpts of student letters and reading them aloud, the teacher imposed her physical voice on the texts to form a new, verbal text, including choice of intonation, pauses and emphases. These excerpts provided to the present students a glimpse of past students' experiences in the class, represented by the authors of the letters. The video and letters also provided insight as to how the teacher and class had worked in the past, how the teacher perceived the "program," and the potential discourse and visual images of the work of "artists."

The Onset of Community

Entering the Classroom

The onset of the classroom community began when the students entered the room and were greeted by the teacher. As students arrived through the main

door for the second period of the school day, the teacher stood near the sink in the classroom (see Appendix: Map of Classroom) and welcomed them; she interacted more extensively with a few of them. She positioned herself as the teacher by welcoming students to the class and instructing them to "take a handout/and two index cards" (Lines 83-84) and to select and sit on a workbench of their choice.

During the greetings she spoke loud enough for anyone near to listen, and the exchanges appeared friendly. For example, the teacher looked at one student and said, "welcome back" (Line 106) loud enough so that the greeting appeared as a general welcome to other students arriving at that moment. Immediately after the welcome she smiled and looked at one student, and then another, and adopted a personal tone of voice with the latter: "I'm glad you're back/*you too J*" (Lines 107-108), who seemed representative of students who had had previous experiences with the class and teacher. However, since students arrived at different moments, all of the exchanges could not be construed as public information for the whole class.

Interaction Between Teacher and a Returning Student

What became evident through analyzing illustrative exchanges between the teacher and students was that some students, such as Mas, were returning to the class from the previous year and had a history with the teacher and the program. Table 5.2 presents an exchange between the teacher and Mas that exemplified these relationships.

Table 5.2: Exchange Between Teacher and Student
T=Teacher; M=Student (Mas)

Line #	Speaker	Message Units	Comments
086	T	hello Mas	T greets M
087	M	sorry I couldn't make it	M looking apologetic
088		to the chalk festival	
089	T	that's ok	smiling at M
090		I understand	
091	M	I was working	T still looking at M
092	T	I just put the call out	T's tone of voice rises
093		and	
094		we had twenty five kids show up	number seemed sufficient based on rise in voice
095		we did quite a few	the work
096		drawings	
097		we made enough money to buy a	T's voice exudes excitement
098		second hard drive	for editing film
099		which was our goal	T smiles
100	M	well hey uh	M smiles; acknowledges that things worked out

The teacher smiled and called Mas by his first name. The student apologized for missing an intended obligation during the summer; however, he ostensibly had a right to miss the event because of a job. By immediately smiling and moving on to explain the events, the teacher tacitly accepted the apology. The teacher implicitly made visible to anyone near the exchange the purpose of the event (to raise money), the action at the event ("we did quite a few drawings") and the outcome (enough money was raised to buy computer hardware, a "hard drive").

For the students who may have heard them, this exchange may have begun to shape their perceptions of how the teacher worked and what

opportunities students have had. For example, in the previous example, the teacher set a goal with students ("our goal"), they performed the work ("drawings") and reached their goal ("a second hard drive") and planned to use what was earned (the hard drive) for a future event (the "Film Festival," announced later in class period). Implicit in the teacher's explanation is that she had access to the home phone numbers of some of the participants. In fact, some of the "kids" contacted may have informed their friends and invited them (it depends on what was meant by "I just put the call out").

Reflection on the Exchange. A student entering this class for the first time and listening to the exchange between the teacher and Mas could have inferred that the class extended to activities outside of school, e.g., a fundraiser for equipment. (By the end of class on Day One it became evident through the teacher's talk that the hard drive earned would be used for editing films that students in this class would make later in the year.) The exchange also demonstrated a social construction of time: the teacher referenced a past event (a chalk festival) that may have been connected to members of the present class (based on the fact that Mas had intended to be there), as well as future events (the use of the hard drive). Through the first day it became evident that the language of time shaped perceptions of the teacher, class and program, and particularly the apparent opportunities available to students. The teacher's emphasis on time led to another level of discourse analysis and posing questions of this inquiry:

How was time conceptualized in this class?

How did the social construction of time shape the language of and for the class?

And, how did the constructions of time and referenced events shape opportunities for learning?

Shaping the Discourse of a Community of Artists

The Social Construction of Time

One of the important constructs observable by, and available to, members of the class on the first day was time. From a sociocultural frame, time is constructed through interaction by members of a group (Tuyay, Jennings & Dixon, 1995) and exists in multiple forms, i.e., time specific to a group, biological time, clock time, etc. (Adam, 1990; Nowotny, 1992). The plurality of times, or what Nowotny calls "pluritemporalism," allows "for asserting the existence of social time next to physical (or biological) time without going into differences of emergence, constitution or epistemological status" (Nowotny, 1992).

Through discourse analysis of the transcripts of Day One (9-2-99), it became clear that the teacher of this class initiated the construction of six types of time (Clock; Historical; Present; Possible Future; Future; and Developmental). Furthermore, the teacher's references to time were often metaphorical and formed a coherent system (Lakoff & Johnson, 1980) apparently related to the teacher's discourse of Art. The class, and "the program," offered students the opportunity to become participants within a

community of artists that extended beyond the classroom walls and the constraints of institutional clock time.

Institutional Time: the Carnegie Unit. Public secondary schools, such as this one, use clock time (for an example of a school schedule, see Table 4.3), and the members of the institution followed a bell schedule, similar to what Adam (1990) describes as being "choreographed to a symphony of buzzers and bells, timetables, schedules, and deadlines" to assure "conformity to a regular collective beat" (pp. 105-106). The segmentation of time in most public schools is based on the "Carnegie unit," an early twentieth-century construct, which presumes that "student seat-time in a given subject area is equated to completion or mastery of that subject" (Kruse & Kruse, 1995, p. 2; cf. Tyack & Cuban, 1995, pp. 91-93 for a historical account).

At this school, arranged in fifty-five minute blocks, a first bell signaled the end of one period and a second bell five minutes later announced the beginning of the next class. Yet in the planning of the class the Art teacher appeared to construct and provide opportunities of time that extended beyond the Carnegie unit, as evidenced by her discourse of time on the first day.

The Beginning of Class Time. Students entered the class on Day One (9/2/99) minutes after the first bell; however, the second bell did not necessarily dictate the beginning class time since the language and action of some individual members had started earlier upon arrival of the first students, e.g., the exchange between the teacher and Mas (Table 5.2). Similarly, the bell that signaled the

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end of the class period did not prevent the teacher from asking one more question of the students, many of whom answered her before filing out of the room. Therefore, class appeared to begin and end at different times for different students, although an approximate time for the beginning and ending of the class as a group roughly corresponded to the clock time represented by the bells.

Organization of the Class: Clock Time. In order to examine the structure of the day in clock time, and other socially constructed times, a detailed event map of Day One was developed (see Table 5.3: Detailed Event Map of Day One (9/2/99)). The event map portrays the day as organized into eight events, each one lasting for a particular amount of clock time.

Table 5.3: Detailed Event Map of Day One, 9/2/99
T: Teacher; D: Investigator

Tape Time (Clock Time)		Event (Line Numbers)	Phases (phase numbers on left)	Notes
00:00:01-00:10:01 (9:09-9:18)	1	Preparation before students arrive (1-79)	1. T prepares; music on 2. T explains to D about letters from past students to present students	• Loreena McKennitt CD • Letters from students of Year One (1998-1999)
00:10:02-00:13:56 (9:18-9:22)	2	Students arrive and T greets them near sink (80-134)	1. T continues talking with D about preparation for the class 2. T instructs students: pick up two index cards, select a bench; talks with individuals arriving	• Both stand near door as students begin arriving • Students choose benches
00:13:57-00:21:04 (9:22-9:30)	3	"Take roll" and "index card activity" (134-235)	1. Students write two questions about class on one card and phone number, address, bench number on other 2. T gives each student (personally) an envelope that contains letter from a student from last year as takes roll! 3. Students pass back the index cards	• T urges them to do so • Takes roll as students write
00:22:32-00:36:14 (9:30-9:44)	4	Formal welcome, agenda and introduction of teacher and	1. Overview day and of program purpose, including two overarching questions (251-261) 2. Two questions about teacher (286-	• "program" mentioned first time • "third fourth year" "AP" • Four questions total

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		program (236-686)	304) 3. Introduction to Disney video (347-440) 4. Disney video (441-621) 5. Explanation of video and connection to film festival (623-686)	• positions students and self (270-275) • individual responsibility and introduces collective (program) • "trust place" and teacher; • "preparation" mentioned first time Disney video • Provides rationale and context and purpose behind Dead Poets' Society and video • " creative process" • way of working: "your commitment to a community where we decide together what it is you want to accomplish"; • "our" activities: multiple voices invoked • "program" changed; gotten stronger since video (638-644) • "controversial" (645)
00:28:28-00:34:28	4a	Disney video	1. B.Bush introduces T	• "creative process"

(6 min.)		(442-621)	2. T addresses class (voiceover) 3. Students' testimonies 4. T addresses class 5. Parent's testimony: transfer of thinking in art class to others	mentioned by B.Bush, T, drama teacher • alludes to Nathan Olivera; • "program" mentioned • individual responsibility: in inquiry, struggle, "make the decision" • differences among students acknowledged
00:36:15-00:47:24 (9:44-9:55)	5	T reads excerpts from letters of past students (687-1063)	1. D (698-747) 2. M (749-955) 3. A (957-976) 4. C (978-1036) 5. T explains connection (1038-1063)	• "voices of a few students" (691) • letters from past students to encourage
00:47:26-53:01 (9:55-10:00)	6	Assignments: Read letter from past student and write letter of intent (1064-1243)	1. Assigns letter of intent and links to co-constructing curriculum (1065-1156) 2. Quotes Z.Hurston and suggests "copy change" (1204) to aid in writing letters of intent 3. "Student agendas" for goal setting (1231-1243)	• "this is art school in high school" (1085-86); start practicing writing letters for college (1079) • co-construction of curriculum made explicit (1107-1136); "map out" and "reshape" (1112-1127) • T intends to write letter to students (1148)
00:53:03-01:01:40	7	Four needs	1. Introduces sketchbooks (1247-	Sketchbooks:

(10:00-10:09) 00:53:03-00:57:34 (sketchbook) 00:57:35-01:00:04 (notebook) 01:00:05-01:01:04 (folder) 01:01:05-01:01:40 (fee) 01:01:41-01:02:02 (conclusion)		explained: Sketchbook (1247-1398) Notebook (1401-1489) Peechee folder for handouts (1491-1532) Fee $15.00 Reminder of four needs and dates (1555-1568)	1274); 2. Notebooks: connection to AP and areas of concentration 3. Folders: Value of handouts 4. Fee: Cost of some of the materials	• Sketchbooks: due dates to be set (1251) • purchase of sketchbooks Notebooks: • connects to AP program (1405) and area of concentration (1410) • be able to say "I want to be an art student"; "you are" (1438-1442) • preparation: "I will not ask you to do anything I haven't prepared you for" (1451-52) Folders: • Story of student who went to Stanford (1502-1514) • Connection to AP exam and need for handouts (1529-30) Fee: • Offers students who may not be able to pay to talk with her about a "plan" (1550-1554)
01:02:04-01:08:18	8	"Highlights" for	1. Mini-chalk festival with kids (1570-	• Downtown Organization:

| (10:09-10:15) | | upcoming year (1569-1792) | 1604)
 2. Visit from superintendent (1606-1618)
 3. Presentations planned from students who attended art summer school (1619-1642)
 4. Film Festival, 3rd yr. (1644-1697)
 5. Breakfast Club: extended film study (1698-1733)
 6. Fashion Show , 3rd yr. (1737-1792)
 7. Concluding remarks (1793-1804) | Art Festival helping kids with chalk festival (1570-1604)
 • Encouraged summer art schools (1619-1642)
 • History of film festival Breakfast Club connected to film festival
 • History of fashion show and connection to AP and collecting materials |

A new event was signaled when group members, through language and action, reoriented to a new activity, and this guided the representation of the map. The reorientation included a linguistic marker, e.g., "let's go ahead and start" (Line 136), which appeared to initiate another beginning of class (Event Three). At that moment, the teacher stood at the front of the class and looked expectantly at the students, which provided a further signal to begin. The students acknowledged the teacher's language and action by reorienting from their individual actions (arrival, selection of benches, and conversations with peers) to a collective action (not talking and physically orienting to the teacher), moving from an individual perspective to an implied collective perspective.

Since the teacher's language and action on the first day could not constitute patterned behavior for all members of the class, students did not necessarily anticipate events or sequences of activity; yet they appeared to tacitly accept the shift from one event to another. Furthermore, since the shaping of the six motifs of time began for the class as a whole on the first day, the lived experience of the students could be more accurately marked as following a clock-time sequence.

The following section briefly presents each event from a new-student perspective (or a "first-year" student), and it includes the event number and the approximate number of clock minutes. The summary of the day from this perspective also represents what was socially accomplished on that day, "what we did today in art" might have been a first line to a parent on the evening of the first day.

The Events of Day One (9/2/99) in Clock Time. This section describes the events of Day One for the purposes of providing a frame of reference for further analysis. Clock time is referenced because the sequence of class events in schools is measured in minutes, e.g., "finish up in a couple of minutes," and it allowed events to be analyzed by clock time.

Events 1-3: The Beginnings. The sequence of actions and language of Event One consisted of the teacher and researcher standing near the sink, facing each other and the teacher explaining to the researcher how she had prepared for a portion of the class (the selection of letters to be given to each student) (9 minutes). This conversation continued as the first students arrived, but her focus shifted from the researcher to the students walking through the door, and her voice rose to a welcoming pitch, and she instructed students to take two index cards and select a bench to sit on (Event Two, 4 minutes). Students then engaged in an "index card" activity, writing two questions they had about the class and listing their phone numbers while the teacher stood at the front of the room taking roll and handing a sealed envelope to each student when his or her name was called (Event Three, 7-8 minutes). As mentioned, this event appeared to "start" the class based on the teacher's opening: "let's go ahead and start" (Line 136).

Events 4-6: Introductions. The students then listened to the teacher welcome them as a group before watching a six-minute videotape filmed by Disney Corporation in honor of the teacher. The video served to introduce the teacher, the class and the program, as the teacher claimed it would (Event Four, 14 minutes). Next (Event Five, 11 minutes), the teacher shifted from the video

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and read aloud excerpts of "essays" written by students, "the voices/of a few students/who have written essays/about their life in this classroom" (Lines 691-694).

These writers had been seniors the year before, Year One (1998-1999) of the study, and were by then in college. The teacher never referred to these students as former students, but as students "who have experienced the class." This distinction is important because some of the students in the class on this first day had experienced the class before, and the presence of first time students and those who had experienced the class previously would form an intergenerational community.

The students then received a writing assignment to complete before the second day of class (Event Six, 5 minutes), to write a "letter of intent" upon entering "Art school in high school."

Events 7-8: Four Needs and the Future. Then the students listened to the teacher explain "four needs" (purchase of a sketchbook, a notebook, a folder and to pay a $15.00 materials fee) necessary for active participation in the class (Event Seven, 9 minutes). Finally, they were given due dates for assignments and provided highlights of events for the upcoming school year (Event Eight, 6 minutes). From this overview perspective, the teacher adhered to clock time, evidenced by her working between bells. However, within this clock-time frame she initiated the construction of other times that contributed to the students' perceptions of the class and the work of artists.

Multiple Times Constructed on Day One

Introduction

Through analysis of the teacher's discourse and accompanying events, it became evident that as the organizer of the class, the teacher chose to make visible the relationship among past, present and future events and people (Ramaprasad & Stone, 1992). A review of the transcripts showed the teacher's attentiveness to multiple times beyond clock time through her language. I have conceptualized and labeled six types of time that emerged from analysis of the teacher's discourse: Clock, Historical, Present, Possible-Future, Future, and Developmental Time.

Figure 5.1: Multiple Constructed Times depicts the constructions of time as independent, but intersections between them will be identified and examined later in this chapter. The intersection of the languages of time appeared to form part of the teacher's discourse of and for the class, which would shape the relationship among events and people over time, and the actions of the people. The discourse of time also contributed to the teacher's positioning of the class and students within a historical perspective within the class and program.

Figure 5.1: Multiple Constructed Times
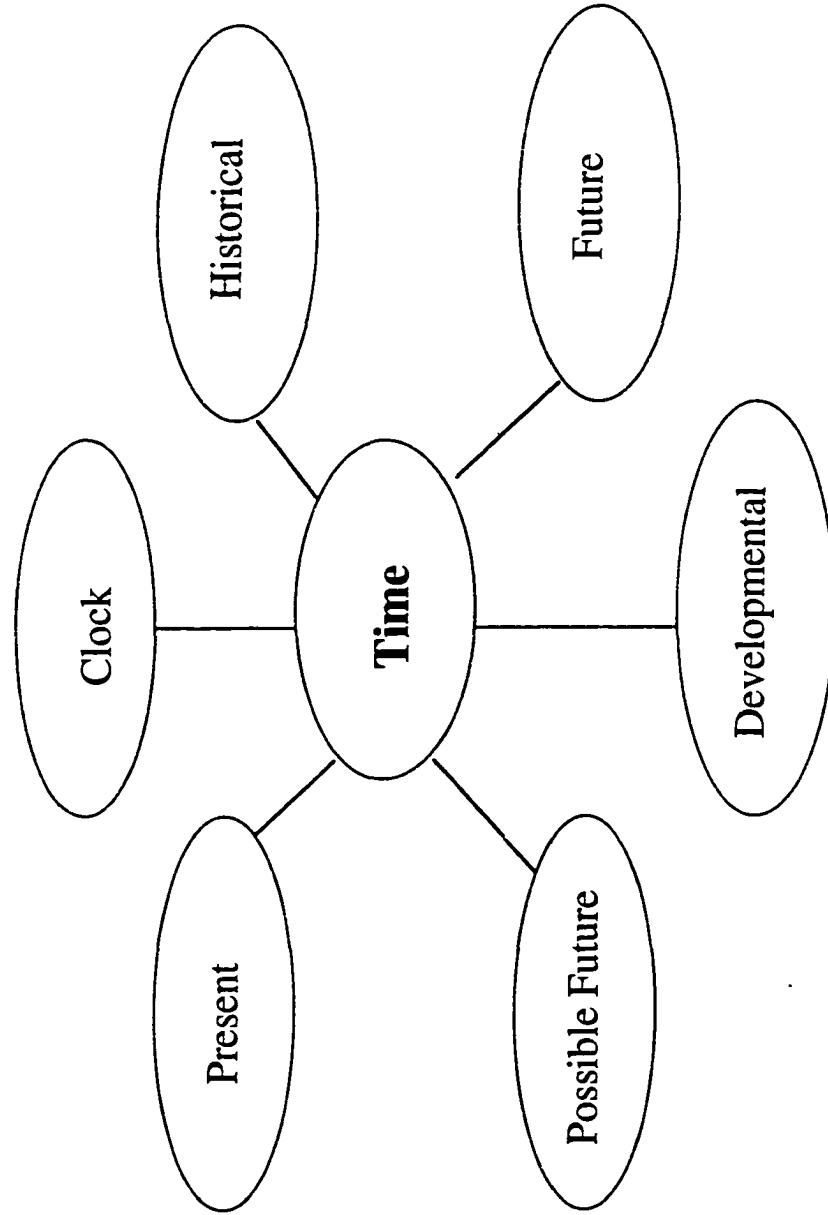
Further analysis of the discourse of time was guided by three posing questions:

How did the teacher accomplish the construction of multiple times?

How did the construction and presentation of multiple times shape the community of the class?

And, how did the multiple times begin to shape opportunities for learning? For example, did the activities of the first day mirror the principles implicit in the multiple conceptions of time?

Methods of Analysis

In order to identify the ways that the teacher constructed multiple times, transcripts were analyzed for the teacher's verb tenses and pronoun use. Verb tenses acted as linguistic markers of time and the pronouns began to shape roles and position the members within a community. I examined how the different times were constructed within events. This was accomplished through the teacher's pronoun use also, which were identified through domain analyses of pronouns.

Linguistic Markers of Time: Verb Tenses

Through analysis of Day One's transcripts, the teacher's use of three main verb tenses (the past, present and future) were identified as markers of time and associated with people, actions and events. In order to understand how the teacher used these tenses and how she shaped the class through them and the coordinated actions, I constructed a domain analysis of time (Spradley,

1980). Table 5.4: Domain Analysis of Time illustrates how the teacher's linguistic references to time through verb tense provided a historicity of the program, including some of the events, the people and their actions. The constructing and mapping of time by the teacher appeared to be strategic around events and people and not simply clock time (Ramaprasad & Stone, 1992).

Table 5.4: Domain Analysis of Time
Day One (9/2/99)
T=Teacher
*Quotation from "Disney video"

References of Time to	Example (Line#)	Speaker(s) (T unless noted) & Comments
Historical		
General	"welcome back" (106)	T looking at student (Mas); past experience with class/school
	"welcome back" (124)	general welcome to arriving students
	"I would welcome/some of you back/and some of you new to the program" (239-241)	to whole class: making distinction
	can use sketchbook "from last year" (1261)	some students have a sketchbook from last year; history implied
Events/Years	summer chalk festival, 1999 (94-95)	fundraiser for a "hard drive"; T's conversation with student (Mas)
	1989, "Dead Poets' Society" (348)	theme of movie and Disney's (Touchstone's) purpose; connects students and teachers
	1989, Disney begins teacher award (378)	
	1990, Disney award to T; video filmed by Disney	T credits students and program; "caught the way we worked"

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	chalk festival, in Disney video (665)	activity re-enacted in video
	last year's (1998-1999) third fourth year students wrote letters to incoming third fourth year students (1047)	past activity for present
	past student: "three years of science at Stanford" changed his major to art (1502-1514)	exemplifies subsequent need of handouts from art class
	some present students ("all seniors") went to art summer (1999) school (1620-1627)	the four will present their experiences
	"Film Festival": "going to have our film festival " (1647) first year called "Cheese Festival" (1648-1649) "Fashion Show" first year "we did it/our theme was paper" (1754-1755); "last year it was plastic" (1762) "this year/it's natural material/.../wearable art" (1765-1770)	third year history of an event and positioning class within it history of an event and positioning class second "Fashion Show" third "Fashion Show"
Actions/ Processes	"how we worked [in 1990]" (428)	visual images of work in class exhibited in video
	"you start with that white piece of paper" (464*)	beginning process of creating
	"struggle is part of the creative process" (487*)	versus "suffering," which is not
	"celebrating what they've[students] done"...by being able to "look back and say 'I know what I can do/because/I can say what I've done'" (494-498*)	way for students to demonstrate growth
	on students "going through phases" (542*)	reference to a self-consciousness
	working with historical and "contemporary issues" (585-87*)	value of using *The Crucible*
	Disney shot "12 hours of film" for a six min. video (672-674)	example filmmaking process
	M (past student) "went through a huugge block" (864-866)	example of struggle

People	Barbara Bush: T uses "creative process" (455*)	Bush introduces T (Disney video)
	Students in video: testimonies; others working	Disney video
	Students' letters explain experiences and growth	excerpts of student letters
	on the "first time" saw teacher and room (student, 505*)	student's reflection
	Stanford student who changed his mind after three years of science and became an art major (1502-1511)	example of why will need handouts
	Parent: daughter's writing "improved" (558-560*)	testimony about transference
	Peer: T lives the "creative process" everyday (603*)	testimony
	Other artists mentioned, e.g., Nathan Olivera	Olivera's philosophy
	School staff and their support	in reference to figure festival
"Future"	T explains she wants her "kids to leave that classroom [at the end of the year]" with sense of accomplishment (605*)	goal for her students
	if students accomplish their goals: then "it's been a wonderful time" (621*)	reflecting on one of her goals for students and class
Present		
General	"let's go ahead and start" (136)	introducing self and program
	"so let's start/if you haven't already/and of course you have" (937-939)	referring to developing ideas from own natural process
	"I want you to assume that you're starting Art school" (1083)	positioning students
	"start collecting materials" for "Fashion Show" (1792)	asking students
	"I would welcome/some of you back/and some of you new to the program" (239-241)	welcoming returning and new students
	"questions you have about the class/right now" (162-163); "while I take roll" (140)	students write two questions on index cards
	"six minute video [Disney]" (309)	introduction of teacher/program

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	T and program have changed since 1990 (634-641)	reflecting on growth
	"you're artists too already" (847-848)	positioning students as artists
	"you are [artists] now" (1440-1443)	positioning students as artists
	former students positioned as "artists" (1042)	does NOT refer to former students as *former*
	"third fourth year students" (1048)	different levels within class
	"sketchbook activity/it's a lot more/intense than even the second year program" (1265-1267)	difference between levels as evidenced by sketchbook
	"some of you you're in your second or third year of/college study already" (1429-1430)	positioning students as college students
Actions/ Processes	"part of the learning process": perseverance, build skills (872-899)	time needed
	"our own natural pattern of growth" (912-915)	a "natural creative process" (see B.Bush in video)
	"takes time to find that/a lifetime" (933-934)	emphasis on "lifetime"
	"I've come to appreciate the blocks in my progress" (941)	personal experience
Events & Activities	read excerpts from letters of students and "their life in this classroom" (694)	evidence of effects of program, class and teacher on students
	"I want you to right now/.../but start collecting materials" for "Fashion Show" (1788-1792)	preparation (part of process)
People	D: "graduating senior at UCSB" (699-702)	former student now at UCSB
	M: "who graduated two years ago...[now] attending Berkeley" (750-751)	former student now at UCB
	A: "just now this week/Maryland Art Institute in Baltimore" (962-963)	former student now at art school

	C:	does not introduce this former student
	Intergenerational relationships: some students in program last year and/or years before	second, third, and fourth year
	D: "grown...throughout the past four years" (727-746)	evidence of a students' growth over time
	M: "ideas and processing" (754; 756)	importance of processing
	M: on teaching technique used by T (757-769)	observation of technique
	M: "yearly trips to art galleries" (771)	fieldtrips connected to class; outside classroom opportunities
	M: "artist's experience/with day-long births/are offered a couple of times a year" (784-786)	process
	M: "every second is crammed with intense processing" (809)	processing vital part of class
	A: "I started out four year ago...I've grown" (964-970)	evidence of growth over time
	C: "it was September of 1995 that I encountered/for the first time/a woman who was to have much significance/in the path I would follow for the next four years of my journey" (981-984)	evidence of growth over time
	C: "here is the place I can learn to trust" (1013)	finding a place to trust
	C: "artist process found within" (1024)	process is within
Possible Future		
People	"sometimes I have occasion for calling you" (154-158)	phone calls home are not only bad
	"you will walk in with a homework assignment...[and] will take a [different] slant on something [than I had]" (833-835)	provides a glimpse at how students have impact on T

	"two years into college/and you're going to say" (1496-1497)	importance of keeping handouts
	attend art summer school "somewhere in the country" (1634)	advice for students to enroll in a summer art school
Future		
General	Question: "how would [living the creative life] change/how you live/and how you teach" (259-261)	rhetorical question to be answered over time
	Questions: "who is she/this teacher/that I'm going to spend the next year with" (288-289) and "what are we going to do" (298)	rhetorical question to be answered during period through video, student letters and teacher talk
	"on Tuesday/we're going to begin/.../and then we'll start/we're going to be starting our first big unit" (336-340)	Note: See "Present-General" for "start" of two other events. Unit referred to is "Fashion Show"
	"we're going to start that [the "Breakfast Club," extended film study] next week/Friday" (1708-1709)	outside class time
	"you will not even/understand/how important these handouts are/until you go to art school/or go to college" (1515-1519)	cannot understand or learn everything yet; time required
Events & Projects	"two/day figure festival" (788-789, 802-804), 1999-2000	first time in four years
	"seniors" who attended art summer camp to give "presentations" (1628-1629)	using students as examples of artist who have studied elsewhere
	"due dates" (329) .	give some towards end of class
	"we're going to have a film festival" (686)	connects class to previous ones
	"area of concentration," second semester (1407-1408)	this happens in third quarter
	"first [semester]/the homework is designed" (1411-1412)	how first semester prepares students for second

	"homework assignment once or twice a month" (1420)		not mandatory; grades effected
	"going to get/two/new/high eight cameras" (1673-1676)		fundraising for film festival
Tonight (implied)	"read these letters [and] write a letter of intent" (1069-1077)		each student given a letter written by a student from last year
	students to reflect on questions (1090-1105)		questions on handout; opening quote from "Zora Hurston"
Tomorrow (9-3-99)	"tomorrow I'll have a short activity" (332-333)		mentions "creative"
	"couple of more things I'll talk about tomorrow" (1793)		now towards the end of class
Specific dates	"on Tuesday," 9-7-99 (336)		specific dates for activities that connects to past years
	"during next week and a half" buy sketchbook (1291)		for in and out of class
	"September 17th" formal introduction of sketchbooks (1392-1393)		informal on Day One
	materials fee due "October 18th" (1550)		for class materials
	notebook by "Tuesday/that's the seventh" (1559-1560)		
	September 25th "little mini chalk festival" (1576, 1600)		for program, but out of class
	superintendent to visit class to thank student (1609)		her painting hangs in his office
	"every Friday morning/at 7:00/we have 'Breakfast Club'" (1700-1702)		extended film study, volunteer; another tradition
	"October...Thursday the 28th" is tentative date for "Fashion Show" (1739-1744) "Friday" October 29th , "Halloween breakfast day" (1745)		other traditional dates
	"this year we're going to do an evening show/for parents" (1760-1761)		additional "Fashion Show"

Actions/ Processes	"each of you will find your own/pathway/back to yourself" (277-279)	travel metaphor; a journey
	plans to "reshape that map [of the curriculum]/every single day/that we are together" (1120-1123)	curriculum is co-constructed
	"I intend to take you places/you never dreamed about going" (figuratively, 1131-1132)	information students provide help her with this
	"I intend to write a letter/back to you" (1149-1150)	in response to students' letters
	will check sketchbooks "to watch you think" (1370)	tells them to trust her and explains
	"I will never ask you to do something/I haven't prepared you for" (1445-1446)	pedagogical promise
	"it will take you awhile for you to get used to the way I work" (1456)	students need to learn
	"this year I have a plan to help you [keep track of your influences for AP exam]" (1470)	this year's plan is different from past year
	T will collect notebooks: "real spontaneous" (1485-1486)	notebooks must be in class and devoted to art only
	"in class/we're going to study short films" (1720-1721)	in preparation for film festival
Four needs	"sketchbook...and beginning in October...same day every month" (1248-1254)	T to help students who cannot pay; offers free sketchbooks & notebooks on Day Two, 9-3-99
	notebook and Peechee folders by Tuesday the seventh	
	materials fee by October 18th	

Sub-domains of Time

Four explicit sub-domains of time were identified through examination of the teacher's language: Historical, Present, Possible-Future, and Future Time (she did not make direct reference to Clock Time, and Developmental Time will be explained later). For each sub-domain, thematic categories were identified from analyses of the message units. References to events and/or years, people, and their actions and/or processes were identified as categories, and these categories guided the examination of how a view of the past was shaped by the teacher's discourse, and she began to shape the present and future events and actions. The third column of the table lists the speaker, if it was different from the teacher, intended audience, and brief comments.

The sub-domains share three categories that exemplify a positioning of the present class and students within the history of the program: Events/Years, People, and Actions/Processes; a "General" category was formed for time markers that did not clearly fit into one of the three. The teacher wove together past events, people and actions with those of the present and future. For example, the teacher referenced a past event, the Disney video, with a specific date (1990) and explained how understanding the actions involved with making that video informed a future event (the "Film Festival" in June).

An Illustrative Example: "Disney Video"

In this section I examine the "Disney Video" (Event 4) as an illustrative example of how the teacher positioned the students of the program and class, and introduced herself. As a "way of introducing myself," began the teacher,

"I'd like to do two things/I'd like to show you a six minute video/and then I'd like you/to hear the voice of my students" (Lines 307-311). The Disney Corporation made the film in 1990 in honor of the teacher who was selected as one of the top Visual Arts teachers in the United States as part of a series named "Disney Channel Salutes the American Teacher" (Line 384). The teacher explained that Disney (Touchstone) had sponsored "Dead Poets' Society," a film "about teachers and students/and the relationship between teachers and students/and about/how teachers/can/can be ignored/and how students can be ignored/and how students/are looking for a safe place to take creative risks" (Lines 354-366).

The teacher's explanation of "Dead Poets' Society" linked teachers and students, and the video symbolized a link between the past, present and future. The teacher's verb tenses signaled a belief that the actions seen in the video were representative of the program, then and now: "it is a good video/ for me/ because/ it really caught/ who we are/and how we worked/and what we look like/when we're doing that" (Lines 423-430). She further claimed that the video footage, which included students, a parent, one of the teacher's peers and the teacher, illustrated how members of the program "worked" in 1990.

Action Observed in the Video. Clips showed students drawing with chalk on asphalt and sidewalks (a re-enactment of that year's "chalk festival"); later, students were seated at easels painting or drawing as the teacher walked the aisles encouraging and instructing them. The compilation of scenes rotated among the teacher instructing students in a classroom, outside during the chalk

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festival re-enactment, frontal shots of the teacher explaining her beliefs, and the testimonies of others (students, a parent and a peer). At times, shots of student artwork filled the screen; and students viewed a practice performance of Arthur Miller's play The Crucible for the purposes of gathering ideas and inspiration, apparently an element of being an artist.

The teacher's discourse of process and time was a key component in the film because it signaled individual commitment to a community, which implied action over time. Similar components of the discourse of Year One (1998-1999) were also identified, e.g., "creative process." She explained that each student has "the gift" of the "creative process," which could carry over to other subjects and life in general. So, through the discourse of the teacher and the action of the students in the video, the present students heard language that would become a discourse associated with working in the class, and these actions would require time.

Linking the Past, Present and Future

Following the video, the teacher explained the controversy surrounding the video, created by a statement she had made. As students painted at their easels she announced: "good or bad/none of that matters/none of that exists/what exists.../what matters is that you make the decision/one way or another/what matters is that you paint" (Lines 529-535). However, her explanation of the controversial lines to the present class differed from the actual quotation in the video which focused on painting. For the present class, she enlarged the relative nature of evaluation to include a broader perspective that

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implicitly included the present students: "it was a controversial video/.../because/when a teacher makes statements like/right or wrong doesn't matter/what matters/is where you are right now" (Lines 645-652). The last phrase, "where you are right now," could be interpreted within the context of painting, as in the video, but it also implied a present time marker for students who were beginning their development as artists "right now."

The teacher continued to weave her explanation of that segment of the film with the need for particular consequential action: students would need to discover "the intuitive self/the teacher within you/which is not something that is thought of in a high school setting/so when people hear things like that/.../they can easily misunderstand" (Lines 656-662). The statement implied that the present students would be able to stimulate "the teacher within" themselves, yet they would need to prepare for possible controversy with others.

Furthermore, the video exemplified a process that could inform future actions, particularly the amount of time required to shoot a six-minute film. She explained that Disney "shot twelve hours [of film] that day/ in order to get/ a six minute video/ and then for the national program/ when they highlighted/ the finalists/ in each category/ they brought it down to one minute/ so um/ those are interesting ways to look at how they make film/ it should be important for us because/ we're going to have a film festival" (Lines 672-686). Apparently, the film festival would demand quite a bit of time.

Changes in the Program

The video offered the teacher a vehicle to show change over time. Some of the students remarked jokingly on the difference between the teacher's appearance ten years before (1990) and the present (September 1999). She acknowledged that she had "changed a little bit.../ since then [1990]" (Lines 634-635). But she emphasized that "the program" had "changed too/ we've just gotten stronger" (Lines 638-642). Evidence for the change could be heard through the teacher's explanation of the film festival. The "cheesy" films produced the first year (1997-1998) evolved into better films the second year (1998-1999), and the third year (1999-2000, Year Two of the study) promised further improvement, especially with the additional editing equipment purchased following the summer fundraiser.

This intersection of past, present and future time illustrated through Event 4 showed a way that the teacher constructed the multiple times and linked them to events, people and action. This led me to identify the multiplicity of constructed times heard in the teacher's discourse.

A Discourse of Time

Historical Time: Locating the Class, Students and Action

Table 5.5: Historical Time: A Chronology of Events Announced on Day One, 9/2/99 illustrates how the teacher positioned the class and students within the program's past events, people and actions. (The fears of the present students became public on Day Two when the teacher responded to questions that the students had written on index cards.)

**Table 5.5: Historical Time: A Chronology of Events
Announced on Day One (9/2/99)**

Date Chronicled	Topic/Event Presented by Teacher	Purpose, evidenced by teacher discourse
1989 (Event 4)	"Dead Poets' Society" movie	Introducing Disney's connection; positioning a student/teacher relationship
1990 (Event 4)	Disney Award & video	Showing the "way we worked" and how the teacher and program have changed over time
	chalk festival (Teacher explains after Disney video)	Representing an event
1991-92	(Years not mentioned on Day One)	
1992-93		
1993-94		
1994-95		
1995-96 (Event 5)	"Two day figure festival"	Linking last time event held and introducing it as an event for present year
	Two former students, C & A, begin their freshman year	Exemplifying development over time: in students' letters chosen and read aloud by teacher
	Former student's, M's, senior year	Exemplifying development over time: in student letter chosen and read aloud by teacher
1996-97	(Year not mentioned on first day, 9-2-99)	
1997-98 (Event 8)	First "Film Festival": "Cheese Festival" (1648-49) First "Fashion Show": paper (1754)	Explaining beginnings of activities and how they have changed and developed over time
1998-99 (Event 5)	C's & A's senior year D's senior year	Examples of students who developed over time, evidenced through their letters

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	Teacher had asked third-fourth year students to write letters to incoming third-fourth year students (for 1999-2000)	Providing personal testimony and/or advice to incoming students; also showing past students reflecting on class, teacher and classroom
(Event 8)	Second "Film Festival": (French name) (1656) Second "Fashion Show": plastic (1762)	Explaining development of activities and students' involvement
Summer '99 (Event 8)	Four students, incoming seniors, attend art summer school	Exemplifying opportunities for learning art beyond the class; positioning students as future presenters in class
(Event 2)	Chalk Festival fundraiser	Brief, public discussion between teacher and student
1999-2000 (Event 5)	Teacher reads excerpts from letters written by former students C, A, M and D	Providing evidence from student perspectives about class, teacher and their experiences
(Event 8)	Third "Film Festival" planned; Third "Fashion Show" (natural materials) scheduled for 10/28	Linking past activities with present year activities
(Event 5)	Two-Day Figure Festival (794-804)	Linking future class activity with past one (four years ago); announced during reading of one of the letters (M's); links activity with support program gets from staff (faculty)

Day One (9/2/99) represented another event located within the historical time of the program and was another beginning for the experienced students, and a starting point for students in the class for the first time, whether sophomores, juniors or seniors. This analysis led me to focus on the specific dates of events of the past and connect them to the ones that the present students would engage in. The following questions guided my analysis:

How did the teacher create a historicity of and for the class?

How did the teacher connect past events, students and actions to those of the present?

How did the construction of these connections shape the language of future action portrayed by the teacher?

An Eleven-Year Span. Table 5.5 shows that the teacher located events and people within an eleven-year span. The teacher mentioned some dates explicitly, e.g., "1989" and "1990," while other dates were inferred from referential statements. For example, the teacher provided a brief history of the first "Film Festival" and "Fashion Show," which were held during the 1997-98 school year, two years earlier. Certain events, such as these, had become traditions that the present students would continue. Locating people and events in time allowed the teacher to exemplify development of the program and of individuals, e.g., the Disney video. Moreover, through reading aloud excerpts of letters by students who had experienced this class in previous years, the teacher illustrated individual growth from the voices of her students and through

anecdotes about the students, e.g., the "huge block" M experienced in her artistic development.

An Intergenerational Community. Finally, Table 5.5 provides examples of the intergenerational relationships among the present students. Some students had experienced the class before, for example, the four "returning seniors" (Line 1627) who had attended Art summer programs in 1999 (and implicitly participated in the previous "Film Festival" and "Fashion Show"). The teacher used their experiences as a representative bridge between past events (summer programs) with people in the program and future planned events (presentations by these seniors to the class) with the new group. Coupled with the teacher's welcoming back of some students, these four seniors and new students represented the intergenerational relationships among students in the present class, and the relationships had implications for the actions of members of the class.

Figure 5.2: Intergenerational Relationships shows the experiential positioning of students heard in the teacher's language. Freshmen, as defined by the institution, were the only group of students not represented in the "third fourth year" class.

Figure 5.2: Intergenerational Relationships

Sophomores
- First year in program
  First year in third-fourth year class
- Second year in program
  First year in third-fourth year class

Juniors
- First year in program
  First year in third-fourth year class
- Second year in program
  First year in third-fourth year class
- Third year in program
  Second year in third-fourth year class

Seniors
- First year in program
  First year in third-fourth year class
- Second year in program
  Second year in third-fourth year class
- Third year in program
  Third year in third-fourth year class
- Fourth year in program
  Third year in third-fourth year class

The students represented a range of grade levels with a variety of artistic experiences. In the class they were classified by the amount of years in the Visual Arts Program at that school and by their grade level in school. For example, a junior who had been in the Visual Arts Program for two years would be considered a "second-year junior." In the observed class there were two sophomores ("second-year" students), seven junior ("first, second or third year" students) and approximately twenty-one seniors ("first, second, third or fourth year" students). Therefore some students were in their "second or third year of/college study" (Lines 1429-1430). However, the teacher addressed all students as Art students who were beginning Art school, regardless of experience.

Past Actions and Connections to the Present

As mentioned, before the Disney video the teacher claimed that the film "really caught who we are/and how we worked/and what we looked like/when we're doing that" (Lines 426-430). The use of past and present tenses appeared to be a way of preparing students to watch "who we are" in this class, and reflecting on how members of the class worked in 1990. Through her introduction of the Disney video, the teacher positioned teachers parallel with students, i.e., they could face similar dilemmas in life. Table 5.6: Teacher's Thematic Perspective of "Dead Poets' Society" shows the teacher's explanation of the themes of the film that illustrated experiences which link students and teachers.

Table 5.6: Teacher's Thematic Perspective of "Dead Poets' Society"

Line #	Message Units	Comments
356.	which was a film	"Dead Poets' Society"
357.	about teachers and students	positioned similarly
358.	and the relationship between teachers and students	the teacher Mr. Keating and his students
359.	and about	
360.	how teachers	
361.	can	
362.	can be ignored	
363.	and how students can be ignored	teachers and students experience similar dilemmas
364.	and how students	
365.	are looking for a safe place	mentions this earlier in Lines 291-295
366.	to take creative risks	
367.	and	
368.	looking for a place to decide	focus is on place again
369.	what their passions are	teachers and students
370.	and look for support	
371.	in following through on that passion	
372.	someone daring to dream	student who wanted to act
373.	film is really about that	
374.	someone daring to dream	
375.	and when dreams are unfulfilled	
376.	it can cause a crisis	the student's suicide

The introduction provided a parallel between what the characters in the film experienced and how she positioned the present students: they have an obligation to find a safe place to trust in order to take creative risks and develop as artists and people. Furthermore, if passion and dreams are unfulfilled a "crisis" may occur (as evidenced in "Dead Poets' Society" when one of the students commits suicide). Implicitly, these assertions would lead to questions, e.g., "how should one find a safe place?"

Minutes before her introduction of the video, the teacher posed overarching questions about the creative life, beginning with "is there a benefit to living the creative life?" She then adopted a student's perspective and asked two questions that led to the video. She claimed that students of the past usually asked two questions, which linked past students with the presumed need of her present students: "who is she [the teacher]/who's going to ask me to trust/the place/can I/can I trust her/to know what she's talking about?/and.../what are we going to do here" (Lines 290-298). Implicitly, the classroom would become a place that students could "learn to trust," as C did (see Table 5.11: Excerpt from C's Letter).

If students trusted the place and teacher, the classroom would become a place where students worked as individuals within a community of artists; where they engaged in the practices of artists. Day One marked the opening steps of building this trust.

Present Time

To signal the present events, the teacher often used "now" and "start" as time markers. The former was observed in her initial instructions to write two questions that the students would want answered "now" (see Event Three), which she immediately connected to an implied future, "or maybe not now." The juxtaposition of types of questions illustrated that some questions could be answered almost immediately but others could not, or would not. These inquiries were part of present language and events that represented the constituted curriculum (Mehan, 1979) in which students engaged on Day One. Furthermore, since the teacher linguistically positioned students as artists, the activities of the first day of class constituted actions of artists.

Positioning Students as Artists: A Premise. The teacher positioned students as "artists" during the class and urged them "to assume that [they're] starting art school" (1083), because she claimed a priori, "that's what this [the class] is/art school in high school" (1085-1086). Moreover, "you're artists...already" (847-848; 1440-1443). In fact, because some of the students had experienced the class previously, as the intergenerational relationships exemplified, "some of you you're in your second or third year of/college study already" (1429-1430). Although the teacher made these statements over the events of the day (Events Five, Six and Seven, respectively), the repetition of the theme emerged as an underlying principle based on the premise of "students behaving as artists."

Since the teacher had already made visible the intergenerational relationship among students, the students would realize that being positioned as artists did not necessarily denote common experiences, nor similar amounts of time invested in the practices of artists. Hence, all students were starting the class on Day One, but they were starting at different points in their development as artists, and in terms of the personal development that arguably occurred through the experiences of the class and program.

The Use of "Start". The teacher used the word "start" to initiate the class in clock time (Line 136), as mentioned above, and to start in terms of beginning to develop a way of working within a learning process, a process with a "learning curve," one that demands perseverance. She claimed that this process would take "a lifetime/to constantly be building" and urged the students to "start/if you haven't already" (Lines 934-938). Therefore, the teacher implicitly referred to multiple uses of "start," in reference to a physical beginning of action in clock time and to a personal and artistic beginning of development, or journeys, as people and artists.

On this day "start" also denoted the preparation stage of the process of a "big unit". For example, the teacher says that the students would "start" their first "big unit" (the "Fashion Show") during the second week. The students "started" with the teacher at the beginning of Event Three by physically orienting to her; later, they were urged to "start" the life-long process of artistic and personal development; and finally, they were told the "start" of their first

big project was approaching, although some students had already been preparing for it, as she mentioned.

Actions Connected with the Present. The language and actions of the teacher and students on Day One constituted the initial curriculum. Table 5.1: Event Map of Day One, 9/2/99 presented the events of the class and the activities. As explained, the activities included writing questions, listening to and watching a video; listening to the teacher read the voices of other students through letters; reading a handout silently as the teacher read it aloud; and listening to the teacher present four needs, and an overview of upcoming events. The members of the class interactionally accomplished each of these activities, and each activity was couched in the discourse of time, particularly possible situations and future events.

Possible-Future Time

Possible-Future Time represented a small percentage of message units and was associated with Future Time (explained below). These are scenarios that the teacher hypothetically posed to explicate some point, a pedagogical one or one that was directly linked to the process of acting as artists. Hypothetical situations provided vision for the students to begin understanding how they might act during the year as developing artists and people. The teacher claimed that she was "not the only teacher in this classroom" (Line 832), that she would learn from them also, because "I'm as interested/in your take on things/as I am/anything else I'm looking for out there/.../so you of course are a deep

resource for me" (Lines 838-849). Therefore, possible-future time included the potential action of mutually sharing ideas.

Implicitly, the teacher planned to observe students while they were thinking and learning and to listen and watch how an idea was artistically taken up by them. Furthermore, observing and listening to how others thought during the processes of making art or problem solving appeared to constitute a principle of acting as artists. More evidence for this emerging principle--and the use of a process--was derived from the excerpts of student letters, i.e., through the act of listening to the teacher read the letters aloud, the students heard the experiences of other students, the processes of other artists.

The demands of the "learning process" arose during the teacher's reading of M's letter. The teacher claimed that M had experienced a "huge block" in her progress, presumably as an artist and/or towards the production of a particular piece of art. In her letter, M alluded to the metaphorical concept of "block": "I've actually come to appreciate/blocks/in my progress/I learned to learn from them" (Lines 859-862). Using this experience as a foundation, the teacher launched into a scenario that demonstrated how the "learning process" required time and could be envisioned metaphorically as a person walking along a path with periodic obstructions.

When construction of a project goes well, an artist may believe he or she is learning, and this part of the process could be compared to walking along a flat surface unimpeded as "stuff falls into place," but "then the plateau stops" (Lines 874-875). The plateau becomes blocked and some people may give up at that point. But, she continued, "had [the artist] stayed [with the project] a day

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longer/a week longer/two weeks longer/the learning curve would've dropped,"
and she motioned with her hand a downward arc, "everything/would have
fallen into place" (Lines 887-893).

This hypothetical scenario portrayed a person who quit before learning
from an opportunity the block represented. Continuing to work, despite the
imposition of a block, happened through "courage" and "perseverance" that our
culture often lacks. The teacher explained, "it takes great
courage/to/persevere/skills/take time/to build/but we are a culture/that if we
don't get immediate gratification/if we're not good at something/right
away/.../we either quit/or we take steroids" (Lines 894-906). This example
juxtaposed two potential artists, one who quits when the work becomes
difficult; the other who does not quit and learns from the obstructions that occur
during a project.

The above scenarios contributed to the image and portrayal of artists that
students saw and heard on Day One, actions that would count as working as
artists in that class.

Future Time

Table 5.7: Future Time: A Chronology of Upcoming Events provides an
overview of the planned activities, ones which connect the past events and
people and actions of the program to the present activities, students and their
actions.

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Table 5.7: Future Time: A Chronology of Upcoming Events Announced on Day One, 9/2/99

Date Mentioned	Event/Topic	Purpose
Th, Sept. 2 ("today")	Write a letter of intent (1077)	Students presenting to teacher their goals, etc.
F, Sept. 3 ("tomorrow")	"short activity that's kind of a creative activity" (333-334)	Providing a glimpse of a future event
	Teacher will collect letters of intent (1217-1224)	Explaining that student information will be used to plan curriculum; T to write a response to letters
T, Sept. 7	"going to begin looking at classroom" (336-39)	Providing glimpse of future event (lockers given out)
	"need notebooks" (1559-60) and "folders" (1565)	Explaining purpose of these
F, Sept. 10	"Breakfast Club" begins (1709-10)	Exemplifying outside class activity and linking it to future activity, the film festival
F, Sept. 17	Introduction to sketchbooks (1393)	Exemplifying formal introductions (on 9-17) and informal ones (on 9-2)
Sat, Sept. 25	Kids' Chalk Festival (1570-1601)	Exemplifying outside class opportunity to work in local community with kids
October	Sketchbooks turned in on assigned days (1249)	Explaining T's role in students' sketchbook work
Oct. 18	Pay $15.00 fee (1550)	Need to cover material cost
Th, Oct. 28	"Fashion Show," tentative date (1737-1744)	Exemplifying an event that some students have already begun preparing for (idea from 1999 A.P. exam); providing vision of future event
F, Oct. 29	"Halloween Breakfast Day" (1745)	a traditional practice of the class
December	Student: "may want to ask for a sketchbook for Xmas" (1380)	Idea for how to acquire sketchbooks

The Disney video represented the first important link the teacher constructed among the past, present and future, as mentioned earlier. This showed how the teacher made visible to the students the importance of watching others work and think, particularly the labor intensive processes of creating even little projects that such a six minute film could represent. Moreover, by hearing and seeing the experiences of others, students may become better informed of the challenges and possibilities of their own work, especially since each student was to make a "five minute film" (Line 1723) later in the year.

The letters from students who had experienced the class and program provided further individual examples of opportunities that existed and the work the teacher and course would demand. The teacher also connected the letters read aloud and the experiences of those students with those of the present students and their intended actions by assigning the students to write a letter of intent (Event Six) that would explain their goals as artists for the year. Students were to write the letter as a response to the voices heard during the class: the excerpts of letters the teacher read, the individual letter that each student received from a past student, and the handout students picked up at the beginning of class.

The handout also enlarged the experience of artists to those of writers, also considered artists. In this case, "Zora Hurston," who the teacher quoted as an example of a person who recognized two sides of herself, provided an impetus for students to reflect on the two sides of themselves. Furthermore, this exemplified another opportunity to listen to other artists think. The inclusion of Hurston, an African American writer associated with the Harlem Renaissance,

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also enlarged the notion of a community of artists and offered another way for the students to view themselves.

Actions Connected with Future. The future action of students would partially depend on their interests and on how the teacher constructed opportunities for learning. For example, the Disney video and how it was made was linked to the need to further study film. In class, the teacher planned to "study short films" (Line 1721) because of limited time. However, students were provided opportunities for "extended film study" through the "Breakfast Club" on Friday mornings when interested students and the teacher were to "watch" and "discuss" films before school.

The opportunity to study film long before the students were to shoot and edit their own (May-June 2000) served as an example of the teacher's claim about preparing them: "I will never ask you to do something/I haven't prepared you for" (1445-1446). The example also illustrates how the pedagogy of the teacher was interwoven with the process she planned to teach the students and one she used pedagogically; both would begin with preparation. This process of the teacher can be triangulated through analysis of two other moments during the first day.

The idea of preparation was evident in the letter written by the student, M, and in the teacher's introduction of the sketchbook. In her letter, M explained that the teacher "gives us/an introductory assignment before we receive any information/regarding the overall topic" (Lines 759-760). This would provide students a way to "ask questions" and to "always start

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out/knowing what we know" before "she ever starts to confuse us/with ideas we know nothing about" (Lines 762-767). This emerging pedagogical principle was also visible during the teacher's introduction of the sketchbook (Event 7), which she claimed she would formally introduce on September 17. So by September 17, the students would have heard of the sketchbook, the basic purposes behind it, and a chance to purchase one before the teacher explained in more detail how it would work during the year.

Summary of Future Time. Through the portrayal of future events and intended actions, the teacher constructed future time, which intricately connected with the processes to be used by the students for planned projects and the personal and artistic development of the students. The teacher's explanations and examples of student development (through the video and letters) illustrated a discourse of the development of artists, and that signaled a sixth time constructed by the teacher, developmental time, which crossed times and events and people and began to shape the language in and of a community of artists. However, before explaining the social construction of developmental time, I will explain how the teacher's pronoun use informed and positioned members of the class and program.

The Teacher's Pronoun Use

Introduction

Table 5.8: Domain Analysis of Pronouns Used by Teacher on Day One (9/2/99) illustrates the three dominant pronouns used by the teacher that shaped who is, and has been, involved in the program across time, and how they were positioned by her. Therefore, the teacher's pronoun use was linked to the construction of multiple times. The following table presents the three dominant perspectives that the pronouns represent ("I" or "me", "you" or "your", and "we" or "us").

Table 5.8: Domain Analysis of Pronouns Used by Teacher on Day One (9/2/99)
(Note: *Refers to line numbers of Day One transcripts: Disney video or excerpts of student letters)

	"I" or "Me" (the teacher)	"You" or "Your" (the students)	"We" or "Us" (members of program)
Positioned as	• Teacher, guide, student, and artist • Person to trust	• Teachers, students and artists • People who should trust teacher • Second, third or fourth year students • "intuitively interested in something different" (553)*	• Teachers, students and artists • A "genuine program" • Members of the program, including teacher, students who graduated, in college, and present
Obligations: Institutional	• Gather students' name and phone numbers on 3x5 cards • Allow students to choose benches • Expect students to raise hands during roll when name is called	• Write name and phone number on 3x5 card • Choose a bench • Raise hand during roll when name is called	• Have the support of staff (e.g., two-day figure festival)
Obligations: Curriculum	• Gather students' questions on 3x5 cards • Expect students to accept an envelope	• Write two questions about the class • Accept an envelope from teacher during roll	• Take creative risks • Must learn to trust the place (the classroom) • "shake hands with

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	• during roll • Expect students to listen to teacher introduce self through video, letters and talk • Expect students to watch Disney video and listen to excerpts of letters read aloud • Expect students to write letters of intent • Expect students to listen to four needs and to highlights of upcoming events	• Watch Disney video • Listen to excerpts of letters read aloud by teacher • Write a letter of intent • Listen to four needs of class and listen to upcoming events	paint/and charcoal and plaster and cardboard/" (781-783)* • "immerse ourselves in the artist's experience" (784)* • "need to have a notebook in class/by next week Tuesday" (1558-1559) • Participate in "Film Festival" and "Fashion Show"
Obligations: Future	• Expect students to remain with same workbench • Expect students to purchase sketchbooks, notebooks, and folders and pay $15.00 fee	• Remain with same workbench • Purchase sketchbooks, notebooks, and folders • Pay $15.00 materials fee	• Draw in sketchbooks • Keep handouts in folders • Participate in various events and activities, e.g., "Fashion Show," etc.
As Inquirers	• Provide opportunity for students to write questions • Pose overarching	• Write two questions about the class • Answer overarching questions	• Question what "we are going to do" • "what does it mean to live the creative life?"

	questions for students to answer	• Seek preliminary answers questions through viewing video and listening to letters	
	• Pose questions about self and class		
Expected Future Actions	• Prepare students for actions expected	• Make a commitment towards community	• Make a commitment to a community and decide goals together
	• Call students' homes	• Answer questions	• Develop as artists and people
	• Write a return letter to students	• Make decisions during process of creating	• Transfer what is learned during the process of acting as artists to other academic fields and life
	• Integrate students' needs and desires into curriculum	• Provide information that will allow teacher to map curriculum	
	• Stimulate students	• Participate in upcoming activities and events	

The teacher's pronouns also made visible some of the members' rights and obligations and roles and relationships within the class and the program, and suggested norms for future action. For example, upon entering the classroom, the students had a choice of workbenches to sit on (a right and an obligation), and they presumably could not have sat on the counters or at the teacher's desk. Furthermore, the teacher explained that "this will be your assigned bench/so you'll look for this number everyday/and don't forget what it is" (Lines 147-149) (an obligation and a future norm).

Categories of Pronoun Use

Categories that illustrated the inscribed purposes or actions of the teacher's use of each pronoun were identified from analysis of the transcripts of Day One (9/2/99). For example, through the various pronouns the teacher positioned herself, the students and members of the program as artists. Furthermore, the teacher signaled the institutional and curricular obligation members of the class and program had or would have. Three more categories illustrate who participated in outside classroom activities; the role of inquiry; and the expected actions of the teacher, students and other members of the program. Finally, I added an "Other" category for allusions to ideas and events through pronouns that did not fit into the above categories. This analysis was guided by the following posing questions:

How does the teacher's pronoun use shape the language of and for the class?

How did the pronouns make visible the people of and in the program and class?

According to the teacher and other people in the program, e.g., former students of the class, what are the rights and obligations, roles and relationships and norms for the class?

The First Person: "I"

Using the first person pronoun, the teacher positioned herself in multiple roles with the students: "I'm here as/as a guide to help/as a teacher/as an artist/as a student/right along with you" (Lines 270-275). She presented herself as a teacher the students would be able to "trust" during her introduction of the purposes and uses of sketchbooks (Event 7), and her past students corroborated this through testimonies in the Disney videotape and the excerpts of letters she read aloud (Events 4 & 5, respectively). She wanted the students to trust and develop confidence in her: "I'd like to [show a video and read excerpts of student letters] to reassure you/and encourage you/and invite you/and in that short period of time/begin the unraveling/of/who I am" (Lines 308-321). A process of discovery was implicit in the latter part of the statement, and the "unraveling" of who the teacher is would become an example of a dialogical process of "layering" during a construction process and "peeling away layers" during a discovery process.

Moreover, she positioned herself as a teacher who encourages, invites and reassures. For example, as students walked into the room the teacher implicitly encouraged and invited students to participate by taking two index

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cards and choosing a bench to sit at: "if you could take a handout/and two index cards/we are going to get started" (Lines 83-85). Shortly after, she explains that the excerpts of student letters will serve similar purposes of invitation, encouragement and reassurance (see Table 5.9: The Teacher's Invitation):

Table 5.9: The Teacher's Invitation

Line #	Message Units	Comments
307.	as a way of introducing myself	standing in front of class
308.	I'd like to do two things	
309.	I'd like to show you a six minute video	Disney video honoring teacher
310.	and then I'd like you	
311.	to hear the voice of my students	excerpts of letters read aloud
312.	uh read a couple of paragraphs	
313.	and their description	
314.	of the class	letters describe classroom, teacher, and activities
315.	to **reassure** you	my emphasis
316.	and **encourage** you	
317.	and **invite** you	
318.	and in that short period of time	showing video/reading letters
319.	begin the unraveling	metaphor for discovery
320.	of	
321.	who am I	
322.	because we're complex beings	
323.	and I'm still figuring that out	
324.	so there's hope for you too	smiles

Teacher's Use of Inquiry. The teacher's use of inquiry sought to encourage, invite and reassure students in the beginning processes of their development as artists and people. She invited them to begin their "journey" towards artistic and personal development, and to reassure them that they would participate in the mapping of the curriculum and the shaping of the class. The teacher initially asked the students to write "two questions/that you need

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towards artistic and personal development, and to reassure them that they would participate in the mapping of the curriculum and the shaping of the class. The teacher initially asked the students to write "two questions/that you need answered," but not to "think about the questions I want you to ask" (Lines 165-169). This provocation positioned the teacher as more of a guide: she would organize an activity, but the students would have choice within the parameters set.

Furthermore, the students would have chances to offer their own voice and their questions would be answered, which provided evidence that the class would be collaborative. (Some of the student questions were explicitly addressed by the teacher on Day Two, 9/3/99 of the class, explained in Chapter 6.) As Day One progressed, inquiry appeared in this class to be an individual and collective action of artists.

Overarching Questions Posed by the Teacher. Shortly after roll, the teacher posed three overarching questions that she claimed were "ultimately/…what we're about/in a class like this" (Lines 265-267). The three questions signaled a conversation about the value of living a "creative life." She asked, "what does it mean to live the creative life?/what does it really mean/and/is there a benefit to that?/…/and how would it change/how you live/and how you teach?" (Lines 251-261). By providing these questions that "each of you has to answer…/for yourself" (Lines 268-269), the teacher demonstrated the answers would not depend on how well their actions or beliefs matched the teacher's. She declared that she was there in multiple roles

(a guide, a teacher, an artist, and a student) to help each student find his or her "own/pathway/back to yourself" (Lines 275-279). These questions signaled rights and obligations and roles and relationships. The implicit first person (the teacher) had a right to pose questions within the collective for the purpose of making visible the obligations of individuals to themselves within the collective. This led me to a closer examination of the teacher's apparent registers and how they formed a discourse of and for the class.

"Regulative" and "Instructional" Registers. The use of the first person pronoun linked the teacher's roles and obligations as the teacher to her pedagogic discourse, including what Christie (1995) calls "regulative" and "instructional" registers (Christie, 1995). The former refers to pedagogical goals of an activity and the latter addresses the disciplinary knowledge or subject being taught (Christie, p. 224). In this class, the teacher's first person pronoun and the "regulative register" signaled roles and obligations of the teacher and students, including organizing and participating in class activities. For example, she said "what I would like you to do now/is just let you listen to the voices/of a few students/who have written essays/about their life in this classroom" (Lines 690-694). The teacher intended to read and expected the students to listen to the voices of students who had experienced the class.

The teacher also appeared to use the regulative register for future actions, e.g., she asked students to write their names and phone numbers on 3x5 cards for the teacher's future reference for calling home when necessary. On these cards the students also wrote their workbench number, which the

teacher would use in the future to take roll. (During a phone conversation the teacher explained that the students would remain with the same bench for the school year for two reasons: first, since the benches would be moved around, students would work next to a variety of peers; second, the responsibility of maintaining the same bench number greatly reduced the possibility of graffiti on the benches.)

The teacher's instructional register for the first day linked to the regulative register to form a discourse of and for the class. The teacher's apparent regulative register organized events and activities for the students to participate in that would provide information about the activities and ways of performing them, e.g., asking the students to listen to the letters. However, this register could be construed as instructional also because she wanted the students to watch, and listen to, the actions and thinking of others. Observing the thinking process of others portended to become a guiding principle for this community, as will be explained later. Therefore, the regulative and instructional discourse acted as part of the discourse for this community of artists.

Moreover, by asking that the students view a video, listen to excerpts of student letters and, later in the period, listen to the explanation of "four needs" (sketchbook, notebook, folder and $15.00 materials fee), the teacher initiated the onset of the discourse of and for the class that combined the regulative and instructional registers. These examples also show how the teacher linked classroom discourse with the obligations of class members and the use of the first and second pronouns.

Co-Constructing the Curriculum

The use of pronouns in the formation of a class discourse was particularly important in the teacher's expectation of a co-constructing of the curriculum. The teacher claimed, "I'm not the only teacher in this classroom" (Line 832); she declared that the students would help to "reshape" and "map" the curriculum "every single day/that we are together/for the next year, " for the purposes of understanding where they were at that time and where they "want to go" (1110-1130). The students would formally begin this process through the letters of intent that she assigned on Day One (Event Six). She promised to write a return letter to the students to tell them what her "goals and expectations/for myself are/and/for the community that we're going to build" (1149-1154). Finally, she asserted that she "will never ask you to do something/I haven't prepared you for" (1445-1446), which would require her to consciously sequence activities. Furthermore, the teacher created an absolute obligation to the students through use of the second person pronoun.

"You": How the Teacher Positioned Students

Through use of the second person pronoun, the teacher distinguished the students of the class. The teacher addressed the students and positioned them as "artists" (Lines 847-848; 1440-1443) and as students who were "starting art school" (Line 1083), because "this [the class] is/art school in high school" (Lines 1085-1086). But the students would have to learn to trust their

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teacher and "this place" in order to take "creative risks," which would be necessary for their development as artists and individuals.

Using the second person pronoun, the teacher began to make visible the presumed characteristics of Art students, e.g., "each of you is interested in something different/intuitively interested in something different" (Lines 552-553, Disney video). However, as the teacher made clear in her welcome, the students entered the class having not only diverse interests, but diverse experiences as artists, i.e., some students had previous practice in art and others did not.

Obligations Inscribed through use of the Second Person. Through the discourse of the classroom and use of the second person pronoun the teacher inscribed obligations. For example, the students were expected to participate by choosing a workbench to sit on, writing bench and phone numbers on index cards, and raising their hands for roll. Furthermore, by watching the video and listening to student letters, the students would gain a peek at their future actions. For example, in the video the teacher urged the students, sitting on the same workbenches as the present students, to "make decisions" while working on "five minutes paintings." Appearing to follow a teacher's instruction may seem to be an obvious obligation for students, but through collaboratively fulfilling the inscribed obligations, the action of the curriculum is constituted.

Through use of the second person pronoun, the teacher's expectations of the students provided a vision of the class and how students would act as artists, particularly the collaborative demands of the actions associated with

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practicing artists. Similar to the linking of the first person with the collective, the teacher linked the second person with the collective: "we're a genuine program/and it has everything to do with/your commitment/.../to a community" (Lines 405-409). The students would be obligated to assist in developing a community and supporting the teacher in "mapping" out and "reshaping" the curriculum.

A Historicity of "You". Although the second person pronoun represented each student in the class, the individuals in the class would form a community, and the classroom community existed within the institution and the program, which included former students and classes, parents and the staff of the school. This provided a historicity of and for students, illustrated in the Disney video, students who were learning and developing as artists and people. The actions of students in the video and the letters appeared to parallel the planned action for the present students who were preparing to embark on their own journeys.

Excerpts of Letters and Positioning of the Writers. The excerpts of letters written by students who had experienced the program offered further testimony as to the value of the class, program and teacher. Most importantly, the experiences of these students served as individual examples and evidence of what could be gained through participation in the class and program over time, and they had represented the "you" at one time. The teacher never referred to the writers of the letters as "former" or "past students." The teacher called them

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"artists" or students, which signaled the continuance of the relationship between student and teacher beyond high school, and signaled the evolving learning process of those students.

During the introduction of three of the four students, the teacher mentioned the name of the school where each was attending (two were at University of California and one was at an Art school). Therefore, the excerpts presented illustrative examples of students who had developed as artists, e.g., D entered the classroom as a freshman, experienced four years of the program and then studied at the "College of Creative Studies" at a University of California (Lines 701-702). Part of the growth of these seniors appeared to be an ability to move from the first person to an awareness of others.

Through analysis of the excerpts of the letters, a pattern of pronoun use became evident. The use of the second person pronoun by these students (seniors at the time of the writing) demonstrated a change of focus by the students from the first person to the second person (one to be instructed), to a positioning of the self within a collective "we." For example, C uses the second person to portray what the present students may have noticed on the first day, the "creative stench" of the room and how it "gets in your face" (Lines 1010-1011).

The first person and the collective "we" are used throughout all four excerpts, although D only implicitly refers to the collective by mentioning the "class". The first person often signaled a personal experience and/or growth, e.g., D reflected upon arrival for her first day in the class: "I knew tight/perfect sketches/I knew introduction and conclusion/I knew algebra/and Melrose

Place/I knew that this class was exactly what I was afraid of" (Lines 715-720). But then she shifts to the second person and demonstrates her growth, "to grow/one must let go/and unveil yourself" (Lines 730-732).

The second person not only positioned students, it signaled expected action of the students, and the collective "we" appeared to symbolize a growth from a focus on the self to a collective or community "we." Furthermore, the teacher appeared to use "we" to signal collective principles and actions. This led me to examine the collective pronoun "we," and/or "us."

The Collective: "We"

The "we" used by the teacher usually referred to the members of the program, "a genuine program," which included the teacher, students in the video and letters, and in some respects, the parents, and the school's faculty and staff. However, the actions predominantly referred to the teacher and students, including students who had graduated from the school and program. The first mention of "we" arose during Event Four following the teacher's official welcome of the students to "the program." Prior to this moment the students were inscribed as individuals through the teacher's language.

The teacher greeted students upon arrival, instructed each of them to take two index cards and write on them, took roll and handed each student an envelope. From a student's perspective, each chose a bench to sit on, wrote questions and personal information on index cards, raised his or her hand during roll, and accepted an envelope from the teacher. The interaction was clearly between the teacher ("I") and each student ("you") for institutional

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purposes. But as Event Four (the Disney video) and Event Five (the excerpts of the letters) demonstrated, the teacher positioned the students within the collective "we." Therefore, the teacher built what Christie (1995) calls "solidarity with the students in establishing a common commitment to the tasks at hand" (p. 226).

Reorienting from the Individual to the Collective. The onset of Event Four began with a reorientation from one activity, the collection of the index cards (that now formed a collective stack of individual cards), to another activity, preparation for viewing the Disney video. The teacher then welcomed the students as individuals within a program and class: "I would welcome/some of you back/and some of you new to the program/if you just entered/the third fourth year/it's an A.P. class" (Lines 239-244), a class label that all students shared. Implicitly, students entered as individuals with different backgrounds in regards to the program, e.g., some students were returning. Yet, the individual would also maintain some independence within the collective.

For example, although the teacher positioned the individual students within a collective by saying "let's go ahead and start" (Line 136) at the beginning of Event Three, each person would work independently over time to answer the overarching questions the teacher offered (see Table 5.10): "What does it mean to live the creative life?" (Line 251), and how would that change "how you live" (Line 260). Furthermore, each student apparently had an "artist within" themselves that may guide their answers, and each of the students would have "to answer that question" for themselves. However, the class

apparently would support their efforts because answering the questions was

"ultimately/...what we're about/in a class like this" (Lines 265-267).

Table 5.10: The Overarching Questions

Line #	Message Units	Comments
250.	the big question is	stands in front of class
251.	what does it mean to live the creative life?	voice rises
252.	what does it really mean	
253.	and	slight pause
254.	is there a benefit to that	a second question
255.	is there a benefit to living the creative life	
256.	and	
257.	if there is	
258.	what is it?	a third question; voice rises
259.	and how would it change	part of the third
260.	how you live	
261.	and how you teach	
262.	[inaudible]	
263.	if you could ask the artist within you	
264.	if you could answer that question	
265.	ultimately	
266.	that's what we're about	the collective
267.	in a class like this	A.P.
268.	each of you has to answer that question	back to the individual
269.	for yourself	

Hence, the "we" (the collective) began with overarching questions that

were to influence the individual journeys and responsibilities of the students to

themselves. Through viewing the video and listening to the teacher read

excerpts from students who had experienced the class, the students were

presented a historicity of the "we" and the actions associated with working

within the program's community. Students would learn to "trust" the teacher

and place (the classroom); they would "shake hands with paint/and charcoal and

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plaster and cardboard/intimately [be] introduced to possible life companions" (Lines 781-783).

The students would have "opportunities to immerse" themselves in "the artist's experience" (Line 784). Students would purchase the three items mentioned by the teacher (sketchbook, notebook, and folder) and pay the $15.00 materials fee, make a commitment to building the class community, and participate in traditional events (e.g., the "Film Festival" and "Fashion Show"), adding to the history of the program. Evidence of program history was also visible on the walls of the room.

The Place, Room 34

Although "place" is not a pronoun, I include it with the discussion of the pronouns because it shaped the class discourse on Day One. It integrally linked the people of the program with their experiences and with the multiple times constructed by the teacher. As students entered the classroom for the first time, they would have noticed the walls of the room and the apparent clutter of mannequin parts, bicycle wheels, ink bottles, brushes, mirrors, and musical instruments, among other objects along the counters. Pieces of art exemplifying a range of mediums and subjects appeared to literally grow from the walls. Painted portraits dominated, yet the poses or subjects of the portraits were diverse, ranging from portraits of young girls and women to a clown. Whole body casts perched on walls, showing their age through collected dust, along with other "extremely foreign creations," as D described them.

Allusions to the importance of the place, the classroom, appeared in the excerpts of the letters by former students who made visible the impressions that many of the present students may have held on that opening day. C's letter (see Table 5.11: Excerpt from C's Letter) illuminated her thoughts as she walked into Room 34 for the first time "four years" earlier (September 1995), the beginning of her freshman year (see Appendix: C's Letter for complete excerpt read in class).

Table 5.11: Excerpt from C's Letter

Line #	Message Units	Comments
989.	I climbed the stairs to room thirty four	the room is on a second floor above a storage area
990.	I entered	
991.	letting the door	see Classroom map
992.	whine	
993.	its way closed	
994.	the classroom was unlike any I had ever stepped into before	
995.	it was cluttered and dusty	
996.	filled with a sense of organized chaos	
997.	ultramarine benched	the work benches
998.	benches lurched in the center of the room	
999.	their black and white drawing boards lounging	the easels
1000.	on them	
1001.	waiting patiently	
1002.	waiting for the next occupant	
1003.	the walls screamed	
1004.	with paintings	
1005.	that whirled the viewer through a hoola-hoop of emotions	
1006.	mannequins stood like sentinels along the edges of the room's deeper shadows	
1007.	dried flowers stood locked in mid-bloom	
1008.	barrels of nails reacted with dusty sunlight	
1009.	it reeked	
1010.	of a creative stench	
1011.	it is the kind of place that gets in your face	
1012.	and breathes heavily	
1013.	here is the place I can learn to trust	
1014.	in this place everyone has something	

Table 5.12: Excerpt from D's Letter (see Appendix: D's Letter for complete excerpt) shows a similar experience as she reflected on her first day in the class four years earlier, also illustrating a person within the metaphorical place that "screamed creativity" (Line 712), or one that "gets in your face/and breathes heavily," as described by C (Lines 1011-1012).

Table 5.12: Excerpt from D's Letter

Line #	Message Units	Comment
703.	'the feel of roughened	
704.	crackling old paint	
705.	met my hand as I meekly sat down to my art bench	the workbench
706.	the room was huge	
707.	and had no draft	
708.	it was filled with plastered bodies	mannequins
709.	dying plants	
710.	paintings and extremely foreign	
711.	creations that I barely had room to breathe	
712.	it screamed creativity	

The classroom was to become the place for students to take "creative risks" and develop within a community of artists. The walls described by C and D signaled a connection between the past and the present, particularly student fears of a kind of place that "gets in your face/and breathes heavily". Moreover, the letters linked past students to the present ones by suggesting that the future held similar experiences for the present students as those described by students who had experienced the class. Moreover, implicit in the letters was an acknowledgement of a developmental process that occurred across time within a community of artists.

Developmental Time within a Community of Artists

Table 5.13: Domain Analysis of Developmental Time presents the discourse used by the teacher during the first day that referred to development over time. Developmental time is inscribed in the events, people and actions of past, present and future, and, therefore, encompasses the five previous times explained. This notion of time differs from the other five because it was not marked by verb tense or pronoun (as were historical, present and future time), nor did it have direct connections to clock time or hypothetical situations suggested by possible-future time. References to development as artists appeared largely through the teacher's discourse. Through examination of Day One's transcript, sub-domains emerged and provided grounded definitions of the components attributed to the growth over time of students as artists.

Table 5.13: Domain Analysis of Developmental Time References
Note: Unless otherwise noted, the speaker is the teacher
T=Teacher; I=Investigator; D=former student; M, A & C =former students

Sub-domains	Event (#) & Line #	Message Units	Comment
Positioning Students			
with a question and vision	(4) 250-269	what does it mean to live the creative life/.../is there a benefit to living the creative life/.../how would it change how you live	referring to how living may be different if "live the creative life"
to transfer the creative process to other subjects	(4) 609-612	every single [student] has a gift/it's the creative process/and that process can be taken/to any subject area	in Disney video; claiming transfer
as preparing for art school	(7) 1429-1433	by the time our kids leave here in the fourth year/... /they are ready for art school	program prepares students for art school
to act as artists	(7) 1439-1442	I want you to be an art student/because/uh/you are	art student in terms of "art school"
Traveling (metaphorically)			
with a guide for a journey	(4) 270-279	and I'm here as/as a guide to help/as a teacher/as an artist/as a student/right along with you/to look for some pathways/each one of you will find your own/pathway	offering assistance to students during a metaphorical journey

a starting point, now	(4) 651-652	what matters/is where you are right now	experience not driving factor
start on first day	(5) 1050-1051	as you come into this first day/into this program	starting point
positioning as an artist	(6) 1083	I want you to assume that you're starting art school	a starting place
beginning in a place, classroom	(5) 1013-1036	here is a place I can learn to trust/.../this journey has helped me find it [light that can bring forth growth]	C's words read aloud; her journey in program
return and begin again	(5) 1059-1061	and those of you who are seniors/coming back to the program/you've already experienced	returning experienced and beginning again
by mapping out curriculum	(6) 1110-1121	I have not planned the curriculum/completely/I have roughed out a map/.../because I have plenty of/space/for your input/so before I can proceed/to detail that map out	student information and input will help teacher map curriculum
to unknown places	(6) 1131-1136	and then I intend to take you places/you never even dreamed about going	student input allows teacher to guide them
Searching/ Discovering			
self	(4) 319-324	begin the unraveling/of/who I am/because we're complex beings/and I'm still figuring that out/so there's hope for you too	teacher "still figuring" out who she is; metaphor of unraveling

a place and then taking a journey to discover self	(5) 1013-1036	trust/.../but this room and the artist process found within/would become the telescope/that would allow me to look farther within/.../this journey helped me find it [the light]	C's words read aloud; found a place to trust and experienced a journey
safe places to work	(4) 363-366	how students/are looking for a safe place/to take creative risks	connection to "Dead Poets' Society"
thinking through drawing	(7) 1358-1374	what I learn from sketchbooks/I learn to watch you think/I'm learning/to watch you grow/when you're thinking/because drawing is about how somebody thinks	why and how teacher will look at sketchbooks
Inquiring			
by asking questions	(3) 161-175	and then I need to know the two most important/questions that you have about this class/right now	asking students to write questions on index card
for purpose of change	(4) 250-269	what does it mean to live the creative life/.../is there a benefit to living the creative life/.../how would it change how you live	the overarching questions, "that's what we're about/ in a class like this"
to find out information	(4) 282-304	who is she/.../can I trust her/.../and.../what are we going to do	offering three questions
Acting			
stimulating and inspiring students	(4) 452-459	[the teacher] believes that it is/her job to stimulate/the natural/creative process in each of her students	B.Bush introducing teacher in Disney video

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struggling during process	(4) 487-488	struggle is part of the creative process/it's just part of the process	explaining in Disney video
exemplifying process	(4) 603	[the creative process is] something that she lives everyday	in Disney video, a peer describes T
observing processes of other artists'	(4) 672-674	[Disney] shot twelve hours that day/in order to get/a six minute video/.../ those are interesting/ways to look at/how they make film/it should be important for us because/we're going to have a film festival	explaining Disney's process and how students can learn from the process
"behaving as artists"	(5) 784-785	[there are] opportunities to immerse ourselves in the artist's experience/of day long births	M's testimony
processing	(5) 806-812	we have to think/feel/draw see create/every second is crammed with intense processing/birthing/reflecting/and internalizing	M's testimony; actions during, and metaphors for, process
studying film because each of them will make a film	(8) 1715-1723	we watch film/and we discuss film/and in the extended film study/there's no time in class for it/in class/we're going to study short films/.../because everybody will be making a five minute film	"Breakfast Club": "extended film study" beyond the short study of film during class
Preparing			
curriculum	(1) 79	a week's worth of preparation	T to I: preparing individual letters
for "Fashion Show"	(4) 342-343	those of you who have been/in preparation	since summer

to begin practice of artists; starting point	(4) 651-652	what matters/is where you are right now	"right or wrong" doesn't matter now
for "Film Festival"	(4) 672-674	they [Disney] shot twelve hours that day/in order to get/a six minute video/.../ we're going to have a film festival	students will shoot five minute films
	(8) 1715-1719	we watch film/and we discuss film/and in the extended film study/there's no time in class for it	"Breakfast Club"
students for study of an idea or topic	(5) 757-768	[teacher] gives us/an introductory assignment before we receive any information/ regarding the overall topic	M's testimony of how T prepares students
for sketchbooks	(7) 1269-1271	I'll kind of prepare you for that/.../formal introduction of sketchbook	informally preparing them now
Committing			
to building community and accomplishing goals	(4) 405-412	we're a genuine program/and it [Disney award] has everything to do with/your commitment /.../to a community/where we decide together/.../what it is you want to accomplish	explaining why she won award and Disney video
	(6) 1154	the community that we're going to build	students will build community
to writing goals and making them visible	(6) 1096-1136	[on setting goals] reshaping curriculum	information helps to "reshape" curriculum
Improving skills			
and transferring what	(4) 559-560	her writing skills have/totally improved	claims the class helped

learned from art class		(Parent in Disney video)	daughter improve writing
and claiming growth over time	(5) 713-747	not only have I grown artistically/throughout the past four years/ but I've grown in many other ways	D's testimony; claiming improvement in art and in other areas
	(5) 852-861	I've always had artistic tendencies/but she has developed them in me/.../I've actually come to appreciate/blocks/in my progress	M's testimony; improvement with help from teacher
	(5) 964-970	I started out four years ago/as a ninth grade freshman/.../I've grown in so many ways	A's testimony; claiming improvement
through multiple years of program	(7) 1429-1433	by the time our kids leave here in the fourth year/.../they are ready for art school	multiple years in program prepare students for art school
Reflecting on Growth			
by saying what was learned or accomplished	(4) 493-498	we're celebrating/celebrating what they've [the students] done/because they can look back and say/'I know what I can do/because/I can say what I've done	in Disney video, explaining actions of teacher and students
through internal dialogue about progress	(4) 537-545	there are so many gifts/the arts have to teach/and one of them is coming back/having a dialogue with oneself/getting back in touch with who I am	in Disney video, explaining value of program as a means for personal development
on change in self and	(4) 634-642	I've changed a little bit	the program have

program		too/since[1990]/.../and the program [has] gotten stronger	changed since video
a starting point	(4) 650-652	right or wrong doesn't matter/what matters/is where you are right now	process important first
over time, e.g., four years	(5) 713-747	not only have I grown artistically/throughout the past four years/ but I've grown in many other ways	D's testimony of growth
	(5) 852-861	I've always had artistic tendencies/but she has developed them in me/.../I've actually come to appreciate/blocks/in my progress	M's testimony of growth
	(5) 964-970	I started out four years ago/.../I've grown in so many ways	A's testimony of growth
"blocks" are part of growing	(5) 864-939	[T explains M's "block" and how to look at blocks in progress of developing]	T interjects while reading M's letter aloud
watching students' thinking in sketchbooks	(7) 1396-1374	what I learn from sketchbooks/I learn to watch you think/I'm learning/to watch you grow/when you're thinking/because drawing is about how somebody thinks	what she learns from student work in sketchbooks
through annual program event	(8) 1655-1658	the second year [of film festival]/.../the films were magnificently improved [over first year's]	film festival has improved over time

By analyzing statements that implied or stated development through and across time, I uncovered apparent principles that the teacher held regarding students developing as artists and people. Explanations and examples of each sub-domain will show a logical and principled sequence of statements that provided verbal opportunities for students to begin thinking and acting as artists.

Positioning Students

As mentioned earlier, the teacher positioned the students as artists. By positioning the students as artists, the teacher made visible underlying premises she held for the class and students: that the students were artists "already," ones who may plan to attend Art school. Since the class represented Art school, students would engage in actions of artists. According to the teacher, each student had "a gift," and "it's the creative process" (Lines 609-612), ostensibly similar to the "learning process" she mentioned during the reading of M's letter. (In an interview the teacher explained that the "creative process, the learning process and the living process are all the same thing" (February 2001); also cf. Chapter 4.)

On Day One, the notion of process was represented through the testimonies of the teacher's students in the video and in the letters, although the actions of introducing the teacher, class and program across events could also be construed as a process. Furthermore, by engaging in the processes of making art, students would apparently be living the "creative life," which may have a benefit and may "change" how they live and/or teach (see Lines 250-

269), which implicitly applied to the teacher as well. The changes would occur during the metaphorical journey that the process apparently offered and the teacher portrayed.

Traveling: A Metaphorical Journey

The positioning of students as artists who would begin by writing letters of intent (with the intent of attending Art school) was closely associated with a traveling metaphor. After the teacher announced that she was "here as/as a guide" it became evident that a journey would be involved, one that would have ambiguous, yet personal quests, e.g., going "places/you never dreamed about going" (Lines 1131-1132) and finding "your own/pathway/back to yourself" (Lines 277-279).

The beginning of the journey would begin at a starting point, "where you are right now" (Line 652). "Right now" signaled starting time for multiple journeys beginning with the classroom and class, which represented Art school (Line 1083). For some of the students, the first day was the starting point of a journey as an art student; others were returning to begin again. Students would also begin personal journeys "to look for some pathways" (Lines 270-279) with the teacher as the guide and fellow traveler. Apparently, on Day One students embarked on artistic and personal journeys, each journey informing the other. Excerpts from student letters provide evidence for students that the "journey" can bring forth growth artistically and personally (see Appendix: C's letter).

The journeys, and the teacher's ability to guide them, would require them to contribute to mapping the pathways of the curriculum, to "detail that

map out" (see Lines 1110-1121). In this way the teacher proposed to act as guide, collaborator, teacher and fellow artist in helping students achieve their goals, which the teacher would learn from the students' letters of intent. Furthermore, she had "roughed out" the initial shape of the map, or curriculum, and planned to gather information from the students in order to take them "places" they "never dreamed about going," symbolic places with "doors to rooms/in the home/that is inside your psyche/that you don't even know are there" (Lines 1131-1136). These places could be artistic and/or personal.

Searching/Discovering and Inquiring

The journey planned and co-constructed by the students would require students to "trust" the teacher and the classroom; they would need to find "a safe place/to take creative risks" (Lines 363-366). They would need to discover, "begin the unraveling/of," a complex person who is their teacher, and in turn, they would search for a greater understanding of themselves and the way they would work as artists. As mentioned earlier, the students began their public inquiry about the class through writing self-generated questions on 3x5 cards. The teacher posed two questions about herself and the place, or classroom, that would be answered through the Disney video, student voices and her actions on Day One. One of the methods the students would use for discovering would be inquiry, e.g., answering the overarching questions posed by the teacher: "what does it mean to live the creative life/.../is there a benefit/.../[and] how would it change how you live?" (Lines 250-269).

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The beginning action of inquiry would then lead them to further work of artists.

Acting as Artists

The underlying premise for the students was identified in letters from students who had experienced the class, e.g., M claimed that the class provided "opportunities to immerse ourselves in the artist's experience" and that "every second is crammed with intense processing/birthing/reflecting/and internalizing" (Lines 672-785). According to the introduction in the Disney video, the teacher "believes it is/her job to stimulate/the natural/creative process in each of her students" (Lines 452-459), and this process requires "struggle" (Lines 487-488). And the process demanded preparation.

The teacher had "roughed out" an initial map of the curriculum and introduced topics and ways of working, e.g., watching and listening to how other artists had worked (in the Disney video and student letters). But in order to create a place where students could take creative risks, the students would need to commit to building a community, "a community/where we decide together/.../what it is" they "want to accomplish" (Lines 405-412). So, the teacher positioned students as artists who were about to embark on journeys; the first day of class represented a starting point. Each student had diverse interests and would have a voice in the construction of the curriculum, and their interests may have influenced what opportunities they took up, e.g., whether or not they participated in the "Breakfast Club," and/or how they prepared for events, e.g., "Film Festival."

<u>Preparing</u>

On Day One, the teacher often used the word "preparation," beginning with Event One while talking with me about "a week's worth of preparation" (Line 79) that was required by her to organize the individual letters that were given to each student. The preparation for the activity could be traced to when the teacher assigned the writing of the letters. In June 1999 the teacher had asked her students to write letters to incoming students. The second year students wrote letters to incoming second year students; "third fourth year" students wrote letters to their incoming counterparts; and graduating seniors who had participated in the program for three or four years wrote letters to incoming seniors with similar time frames. Therefore, preparation could begin months before an event or the same day, e.g., the writing of letters of intent were to be written before the second day of school.

This preparation, which determined what student would get whose letter, signaled the teacher's pedagogical preparation. There appeared to be a parallel between the teacher preparing activities for class and an artist preparing to work on a project. Hence, the process she urged for artists appeared similar to the process she used pedagogically.

This pedagogical preparation was made visible to the class when the teacher explained how the curriculum had been roughly mapped out and would continue to become more detailed as she received input from them. Through her language, the teacher began to shape the students' obligation to prepare for the various events: Event Two and preparation for the "first big unit" was

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mentioned; Event Four, when she explained how the Disney film required so much time. What constituted preparation would be evident over time.

Reflecting on Growth

Finally, the teacher's language and action on Day One made visible the need for students and the teacher to periodically reflect on growth during their metaphorical journeys. When the teacher explained the controversial line of the Disney video, she stated that "right or wrong doesn't matter/what matters/is where you are right now" (Lines 650-652). This statement now became an implicit assertion about what matters for the present students, particularly as they work in a class with intergenerational relationships among students.

The initial two student-generated questions and the letters of intent would provide the teacher with a glimpse into where the students would be starting from, personally and artistically. Those activities acted as a way for students to begin voicing—at least in print—reflections about their starting place and growth.

Listening to the teacher, it became apparent that dialogue with the self would be a way to assess growth. In the video, the teacher proudly stated that "we're celebrating/celebrating what they've [the students] done/because they can look back and say/'I know what I can do/because/I can say what I've done'"(Lines 493-498). Implicitly, the teacher believed that the ability to reflect and have an internal dialogue with the self demonstrated artistic and personal growth. Moreover, in the video she explained: "there are so many gifts/the arts have to teach/and one of them is coming back/having a dialogue with

oneself/getting back in touch with who I am/they [the students] go through phases where they're not sure/where they belong/how they feel about themselves" (Lines 537-545). This relationship between the self and personal and artistic development was also exemplified through the excerpts of student letters that the teacher read aloud.

D, M, and C all mentioned how they grew artistically and personally (A's excerpt addressed only personal growth). Experiences in the class encouraged C to discover "the artist process" that allowed her to see growth during her "journey" (see Appendix: C's Letter). D claimed that she grew "artistically/throughout the past four years" and "in many other ways," including how she interacted with others and how she performed in other academic areas (see Appendix: D's Letter).

M's letter provides the deepest glimpse into the processes involved with growth, including the teacher's role. The teacher used a pedagogical technique that provided students with an "introductory assignment" that encouraged to begin at a comfortable point before engaging an unfamiliar "topic matter.". M referenced activities (field trips to museums and taking "visual notes") that impacted how she learned to "see deeper" and "think of ideas like composition" (see Appendix: M's Letter). M's letter also allowed the teacher to emphasize aspects of the processes represented in the letter, e.g., M's "huge block." As mentioned earlier, the teacher explained that when that "plateau stops," the unimpeded path towards completion of a project, perseverance and courage would be required to continue to build skills and/or finish a project; and "blocks" offer opportunities to "learn from them" (M's Letter, Line 937).

Conclusion

<u>Possible Opportunities to Learn on Day One</u>

Day One represented the onset of a community of artists and the teacher's language which initially shaped the classroom discourse and action. Through the social construction of multiple times, especially references to developmental time, the teacher made visible to the students the events, people and actions of the class and of the program. Historical time emerged from the teacher's discourse through linguistic markers, including verb tenses (past, present and future) and pronoun usage (I, you, and we). Through the events alluded to by the teacher, the students were able to hear (Disney video and student letters) and watch (the video) the actions of the people involved with the program in the past, including the teacher. Furthermore, the classroom represented a place where past students had experienced change and growth, as they testified in their letters to the present students.

Present time was constructed through actions of the teacher and students and linguistic markers, such as "now" and "start." The latter marker also signaled multiple beginning points: the onset of an event (e.g., Event Three), the onset of students developing as artists and people, and preparation for a unit of study (the "Fashion Show"). The historical and present times appeared to inform the students about the actions they would take during the construction of the future events outlined by the teacher. The actions and principled ways of working as artists emerged from the teacher's construction of developmental time references, which also encompassed the other five times constructed on Day One.

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Based on the teacher's discourse, actions and the activities presented, the students were positioned as artists at a particular starting point on Day One of a "third fourth year" class (an Advanced Placement class) within a program at a public high school. Although the individual students formed an intergenerational collective based on their experiences with Art, the teacher positioned all of them as starting where they were "now." The teacher claimed the students represented diverse interests, and they would embark upon individual journeys, which would include impediments, or opportunities, to learn from. Furthermore, efforts of class members would constitute a collaboration with the teacher and a community of artists that students would help build.

The teacher made explicit certain principles that appeared to apply to her teaching methods and to the development of students as people and artists. For example, preparation was observed as a pedagogical principle and as essential for an upcoming unit of study. The teacher provided potential ways and philosophies of working as artists: the use and practice of certain materials (sketchbook, notebook, and a folder); there would be no right or wrong in the initial production of artifacts. Day One represented a developmental beginning for students as artists, or another beginning for those who had experienced the class previously. Inquiry would be an aspect. And the characteristics of artists, i.e. courage, perseverance and struggle, would be required, as well as listening to and watching other artists think. Finally, students would periodically reflect on their growth in some public way.

The next chapter examines Day Two and the onset of patterns and the
repetition of illustrative principles stated or implied on Day One.

CHAPTER SIX

DAY TWO (9/3/99): PATTERNS

Introduction

This chapter leads from the onset of community and the initiation of a

discourse of and for the class (explained in Chapter 5) to the onset of patterns

of discourse and action. By analyzing the intertextual and intercontextual links

between Day One and Day Two, I identified the construction of patterned

discourse and action, which contributed to the development of the roles and

relationships, rights and obligations among class members (Collins & Green,

1992). Furthermore, patterned discourse and action initiated potential norms

for the class, which would have consequences (Putney, et al., 1998) for what

and how the students learn disciplinary knowledge of the class. But, how were

these patterns achieved?

For example, on the first day of class, the students watched the

thinking of others through viewing the Disney video and heard testimonies of

students who had experienced the class before. Watching others think

appeared to be a guiding principle for action encouraged by the teacher, but

how would this potential norm lead students to an increased understanding of

how artists work? Would this activity become a literate practice in the class,

and if so, what underlying principles drive the practice? Furthermore, how

does the teacher present opportunities for students to engage in the practices in order to experience and learn the principles?

Overview

Onset of Patterns, Day Two, 9/3/99

By analyzing Day Two (9/3/99) I identified and examined intertextual and intercontextual links with Day One in order to uncover the patterns of discourse and action constructed over the first days of the class that would signal to students what would begin to count as Studio Art. Furthermore, I examined the discourse and initial literate practices, ways of working over time that would prove students literate in the class and the underlying principles of those actions that would become common knowledge for class members.

On this day the teacher claimed that the students would be doing "what artists do" (9/3, Line 127); therefore, engaging in a classroom discourse and action that would begin to form a situated perspective of what counts as a discourse and the actions of artists. The language and processes orchestrated by the teacher for students would become a pathway to a situated, disciplinary knowledge available to the class; moreover, the first days of language and action would begin a consequential progression for students (Putney, et al., 1998). For example, the teacher introduced through the reading aloud of a

handout one of the "key" concepts of design. This chapter will also address

how a potential literate practice (reading handouts aloud) was achieved and

how a concept (responding) was talked into being (Green & Dixon, 1993).

The following questions guided the analysis of this chapter:

How were patterns of discourse and action constructed on Day Two

(9/3/99) of instruction?

How did the constructed patterns inscribe particular ways of acting and

being artists for the members of the class?

Methods of Analysis

In order to analyze the discourse and juxtapose it with Day One, Day

Two was transcribed from the videotape into message units. An event map

was constructed from the fieldnotes and the transcripts for the purposes of

locating patterns initiated on Day One, and providing a useful map for

subsequent analysis. The teacher's discourse was examined for intertextual

links that signaled recognizable, acknowledged and socially significant ideas

and/or actions between the first days (Bloome & Egan-Robertson, 1993). For

example, the teacher asked the students to hand the letter of intent assignment

"down/to the/the row like we did yesterday [when we passed in the index

cards]" (9/3/99, Line 48; cf. 9/2/99, Lines 232-234). This repeated action

initiated the onset of a pattern of handing in assignments that may have consequences for students in the future.

Intertextual Links

The intertextual links not only referenced an evolving discourse of the class and signaled action and possible future actions, they also contributed public information about particular ideas, or topics, similar to both days. Therefore, through analysis of both transcripts, topics apparently linked to the pedagogical and artistic principles of the class were identified. For example, on Day One the teacher stated that an "A.P. class" was "nothing to be frightened of" (9/2/99, Lines 244-247), although it meant "a collegiate level class" in high school (9/2/99, Lines 1422-1423). What further information about A.P. and her philosophical position on it would Day Two provide? More importantly, what did the additions to particular topics signal to students about working as artists?

Intercontextual Links

The transcripts provided data to identify intercontextual links that initiated patterns of actions, e.g., the passing in of the index cards on Day One and of the letters of intent on Day Two. Patterns of discourse and action could not be identified until the second day, because the language and activities of

Day One would not represent patterns until repetition occurred, although for the students who had experienced the class before, repetition and patterns may have been recognizable to them. To identify and examine patterns of actions and links to Day One, I constructed an event map for Day Two.

Event Map: An Overview of Day Two (9/3/99)

Table 6.1: Event Map of Day Two (9/3/99) shows the day divided into eight events, determined by a reorientation from one activity to another (Green & Meyer, 1991). Similar to the first day, the students collected a handout from a table towards the back of the room and sat at particular workbenches, and these actions initiated the first obvious patterns expected of the students by the teacher. The teacher stood near the handouts and urged the students to take one and find "their bench numbers" (Lines 5-9). Therefore, intertextual and intercontextual links to Day One signaled the onset of patterned ways of gathering handouts and sitting at particular benches, and this led to the phase of Event Two mentioned above (the handing in of an artifact, "letter of intent") that further linked actions between the two days.

Event Three provided intertextual links as the teacher publicly answered a "few" (Line 80) of the student-generated questions written on index cards from Day One. Through her responses to the questions, the teacher repeated and/or shaped concepts and principles initiated on Day One,

as will be explained later. But the teacher appeared to have planned Event

Three as a preliminary event to be done "quickly before we begin/today's

work" (Lines 74-75), represented by Events Four through Eight.

Table 6.1: Event Map of Day Two (9/3/99)
T=Teacher

Tape Time	Event (Line #)		Phases (Line #)	Notes
00:00:00-00-03:26	1	Students arrive (3-26)	1. Students take handouts and get settled at their benches	
00:03:27-00:05:34	2	Collection of letters of intent (28-71)	1. Pass in letters with envelope with past student letters (46) 2. Pencil or pen to draw with (35-38) 3. Notebooks and old peechee folders available (58-71)	• Tells them not to talk also while passing in letters • Intertext link: pass them in "like we did yesterday"
00:05:35-00:12:04	3	Addresses questions from index card activity (73-324)	1. T addresses questions on index cards: students fear lack of experience, esp seniors (84-271); concept behind AP (114-122) 2. Future projects and activities (272-274); lots of painting (276); materials (279-280) 3. Grades (287-300) 4. Drawing: "lots of drawing" (303) and "we work" (305)	<u>Lack of experience:</u> • Derek Wolcott poem paraphrased (145-157) • Isadora Duncan quote about finding self (162-168) • T will "provide a process" (189) • Story from past student (197) <u>Grades:</u> • Assured of B+ if do the work • Encourages all to "stay" (308)
00:12:06-00:21:45	4	Roll and Activity ("Message to an Art Student") (327-589)	1. Roll; Students read and respond to "Message to Art Students"(a "copy change" from an art school) 2. Students respond to T's question about what they circled (424-467)	<u>Roll:</u> • Importance of sitting in "proper" bench (360) • Mostly seniors, juniors (7) and sophomores (2) (413-422)

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			3. "students behaving like artists" explained (468-512) 4. T's need to know how students think and comic strip (514-589)	Reading: • Directions for reading: circle "telling line" (336) • Volunteers say what they circled (424-468)
00:21:47- 00:39:25	5	Activity: "The Design Spirit" (590-1181)	1. Directions: T to read aloud; students circle "telling line" 2. First Paragraph (609-643); discussion (645-723) 3. Second Paragraph (724-752); discussion (754-939) 4. Third Paragraph (946-958); discussion (959-1014) 5. Fourth Paragraph (1016-1034); discussion (1036-1083) 6. Fifth Paragraph (1085-1101); discussion of fifth (1103-1181)	Goals: "introduce the first concept in design" (598-99) • Students circle telling line similar to above (608) First Discussion: • Two kinds of response (693-705): "a thirty second drawing is not something less than a three year painting; they're just different ways of responding" (708-715) Second Discussion: • Process defined/linked to yesterday (854-866); "design as process"(883) • "life is itself a creative process" Third Discussion: • Making choices is teachable" (967) • Isadora Duncan quote: connects dance, art and poetry (971) Fourth Discussion: • "access to the artist in you" (1044) • Responsibility (1066, 1079-81)

				Fifth Discussion: • Oliver quotes Flaubert, on talent: patience, originality, an effort of will and intense observation (1153-1171)
00:39:27- 00:43:24	6	Response Activity: drawing (The Little Prince)	1. Drawing on overhead, T asks "does that drawing frighten you?" (1187) 2. Story from book The Little Prince (1309)	• Pattern of response: teacher questions, student responds (no IRE), then T reads from book ("The Little Prince")
00:43:26- about 53:04	7	Eight Sentences activity (1311-)	1. Directions (1312-1351) 2. Students work/T walks around asking questions aloud (1396-1439)	Directions: • Transcribe sentence into image without using words (1321) • Share with a partner, see if can read another's work During: • "I'm giving you something to respond to" (1365) Students work/P: • Compares work to archeologists (1415) • Growth of tool box (1418)
about 00:53:04	8	Assignment: Respond to strip of film	Directions: Students choose to respond in any way	• "This is the beginning of the film festival right here" (1468)

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"Today's Work"

Events Four, Five and Six centered on reading and discussing common texts (printed and visual). In Event Four the students silently read and circled "telling lines" of "Message to Art Students," a "kind of letter" (Line 486) that derived from "an art school," although the teacher had taken "their name out/and put [ours] in" (Lines 479-483). (See Appendix: "Message to Art Students".) Then, after the teacher asked "so/what did you circle/somebody/just holler out what you circled" (Lines 424-427), the students volunteered to publicly state their chosen lines. In Event Five, the teacher read aloud--paragraph by paragraph--"The Design Spirit," an excerpt from the introduction of Tim McCreight's book The Design Spirit. Students again circled the "telling line," this time of each paragraph, and voluntarily stated publicly the chosen lines. However, the interactional pattern between the teacher and students shifted, which will be explained.

Event Six marked another shift, from reading a printed text to a visual one. Students were asked to respond to a drawing and listen to the artist's explanation of the drawing, the impetus for drawing it and the meaning behind it. These three events led to the final two events (Seven and Eight), ones that showed the students beginning "to take a bit of a risk" (Line 470), as the teacher claimed they would during Event Four.

The event map led me to identify instructional sequences of the activities on Day Two and juxtapose them with Day One in order to analyze patterns of discourse and action.

Patterned Sequences

Cycles of Activity

During Year One (1998-1999), the teacher explained that students in her classes engage in "cycles of activities" (Chapter 4), which implied discourse and action over time. In describing and analyzing discourse and actions in the class, I used the term cycles of activity also because of the "over time nature of classroom events" (Green & Meyer, 1991, p. 150). The length of a cycle appeared to depend on what actions constituted a cycle, which will be explained. For Day Two, the teacher used an instructional pattern of three activities that could be viewed as a cycle, which began with Event 4.

Although Event Four initially signaled another link to Day One (students engaged in an activity while the teacher took roll), it became emblematic of a sequence of three activities bonded by a concept that led to independent actions by the students (see Figure 6.1: Instructional Patterns of Three, Days One and Two). The example of the instructional pattern of three activities on Day Two (over Events 4 and 5) centered on "responding," a construct introduced by the teacher as "the first concept of design" (Line 598).

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By circling the telling line of the letter during Event Four, the students responded to the teacher's instructions and the letter ("Message to an Art Student"), and then to a comic strip shown on the overhead. These actions linked to Event Five as students again circled telling lines of a short essay on design, and Event Six, when students responded to a drawing from The Little Prince on the overhead. This sequence of three activities led students to independently respond to sentences by transcribing them into image (Event 7), the opposite of what was asked in Event 6, to respond to a visual image with words. Finally, the teacher gave each student a roll of film strip and assigned them "to respond to [the] object in some way" (Event 8, Line 1444).

A re-examination of Day One identified a similar sequence of three activities interrelated by a common idea, "introducing," that led to independent action. On Day One, the teacher introduced herself, the class and the program through the showing of the Disney video (9/2/99, Event 4), the reading of excerpts from student letters (Event 5), and the distribution of individual letters to each student (Event 6). Students were then asked to independently write letters of intent to introduce themselves to the teacher. However, this instructional link to Day One became visible only in retrospect and may have been invisible to the students.

Figure 6.1: Instructional Patterns of Three, Days One and Two

Day One (9/2/99):
Concept or purpose binding
the activities: <u>introducing</u>   **Assignment**

1) Disney video   2) Excerpts of   3) Individual letters   Students to write a "letter
   (Event 4) ⟶   student letters ⟶   given to each ⟶   of intent" (homework)
                                read aloud   student; handout
                                by teacher   (Event 6)
                                (Event 5)

Day Two (9/3/99):
Concept binding activities:
"<u>responding</u>"

1) Read and circle   2) Read and circle   3) Read a drawing   Students to transcribe a
   telling line in   telling line in   and discuss the   sentence into image
   "Message to an ⟶   "The Design ⟶   artist's intentions ⟶   (Event 7); and "respond"
   Art Student" and   Spirit" and discuss   (Event 6)   to a roll of film in some
   read a comic strip   (Event 5)   way (Event 8)
   and discuss
   (Event 4)

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In order to understand how these events and patterns were socially constructed with implied consequences for future action, the language that inscribed a discourse of Art across events was examined. Therefore, by analyzing the transcripts for connections between the days, e.g., the teacher's pronoun use, I identified intertextual links that provided a patterned discourse of and for the class, and of and for learning Studio Art. Moreover, the constructed discourse of Studio Art would provide opportunities for students to engage in particular actions of artists within a community of artists.

Pronouns and Constructed Times

The teacher's language on Day Two included essential links to Day One (outlined earlier) and, therefore, initiated a patterned discourse that signaled roles and relationships of the students, class and program. For example, the teacher's pronoun use on both days inscribed a historicity of and for the class, program, and community of artists that included the new students and those who had experienced the class before, including graduated seniors (cf. teacher's two examples of graduated students, Lines 197-211; and Lines 213-224).

On Day Two, the first person pronoun again positioned Karen as the teacher, and the second person established a pattern of positioning students as artists who would engage in particular practices. For example, the students

would learn "a process," a teachable component of the class "in which you will learn anything you need to learn" (Lines 189-190), again implying action over time. Furthermore, her verb tenses again signaled a co-construction with the students of a multiplicity of times (historical, present, clock, possible-future, future and developmental as defined and described in Chapter 5).

The multiplicity of time was used as a vehicle for the teacher to explain aspects of the class, particularly the principles of her instruction and the actions of artists that required time to develop (developmental time). For example, the teacher addressed a concern of many seniors who were having "their first chance/to finally take an art class" (Lines 93-94). She explained that the first year seniors were "just as capable/of reaching that insight/as" the seniors who had written the letters the teacher read from on Day One (Lines 173-180), but their development would demand time and perseverance.

This example also led to the continued construction of historical time through allusions to graduated students who had experienced the class. For example, S, who was attending art school in Kansas City provided further testimony of the teacher's trustworthiness and approach to her students: she said that the teacher treated her as "a bright/intelligent being" and artist (Lines 197-209), which was a key to S's development as an artist. S's story also exemplified how the teacher appeared to approach her students on the first days.

Common Topics of Day One and Two

The social construction of the multiple times through verb tenses and the inscription of roles and relationships through the pronouns was integrated with the actions of the students and the concepts and principles of action, or common topics of both days, presented to the students. To identify these topics, I analyzed the discourse of the transcripts and developed a table of illustrative examples of common topics. Table 6.2: Similar Topics of Days One and Two identifies the intertextual links of the stated principles integral to the actions of acting as artists in Karen's class.

Table 6.2: Similar Topics of Days One & Two
*Line from Disney video

Topic	Day One Example (Line #)	Day Two Example (Line #)
Class, Program, and Student		
what class is about	ultimately/that's what we're about/in a class like this [how would living the creative life change the way you live] (266); I want you to assume that you're starting art school/ok/that's what this is/art school in high school (1083-1086)	don't drop the class/because you don't think you have the experience/because the whole/ purpose/of the class is to introduce you again to yourself/is to introduce you/to the artist/that is waiting within (137-144); part of what you learn here/is/how/to be/un/afraid/of a challenge (261-267); part of the training in a class like this/is not just how to draw well/and how to paint well/but how to live well too (584-587)
A.P.	it's an A.P. class/.../it's nothing to be frightened of (244-247); an A.P. class means/it's a collegiate level class (1422-1423)	the whole/concept/behind Advanced Placement/is that anyone/on campus/should have a chance/to take a college level class (114-122)
program	we have a different kind of program/.../we're a genuine program (400-405); the program [has] changed...gotten stronger (638-642)	'Come to take/Risks/come to [school name] Art to discover/how great you can Be' (405-407)
classroom as place	students/are looking for a safe place/to take creative risks (364-366); C: 'here is the place I can learn to trust' (1013)	so ["Message to an Artist" is] about/where is that artistic place/it's not a scary place (493-496); in a place like this/is you get to make your own decisions (959-962)

risk	students/are looking for a safe place/to take creative risks (364-366);	take risks (465); we're going to take a bit of a risk today (470)
trust	C: 'here is the place I can learn to trust' (1013); you can trust me looking in your sketchbook (1363)	trust me there's a beautiful person in there/and it's nothing to be afraid of/it's you (501-503)
intergenerational relationships	for some of you you're into your second or third year of/college study already (1429-1430)	I have/ten/fifteen twenty students a year/who've had absolutely/no previous art training (109-113); there are lots of students in class/who have been here/for several years (318-322)
building community	we're a genuine program/and it has everything to do with/your commitment/.../to a community/where we decide together/uh/what it is you want to accomplish (405-412; 1154)	there are lots of students in class/who have been here/for several years/who know what it's like/to sit where [the new ones are]/.../and they're here to help too (318-324)
future activities	Upcoming highlights (Event #8)	we do two books a year/.../we'll do lots of painting/.../and we'll be working in lots of materials (273-280)
example activity: film festival	how they [Disney] make film/it should be important for us because/we're going to have a film festival (684-686); we're going to have our film festival back (1647)	this is the beginning of our film festival right here [with piece of film strip assignment] (1468)
Students as Artists		
positioned as artists	you're artist too/already (847-848); I want you/to feel like/'I want to be an art student'/because/uh/you are (1437-1442)	that's another wonderful reason to/become an artist/or at least access the artist in you (1042-1044)

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art school	I'd like you to write a letter of intent/.../I want you to assume that you're starting art school (1077-1083)	when I said to you 'welcome to art school'/that's just what I meant (484-485)
students behaving as artists	I want you to be an art student/because/uh/you are (14439-1442)	we're going to do what artists do (127); students behaving like artists/is a saying/that comes out of Art Center (475-477); we're going to look at/something/an artist would do (510-512)
artist/teacher within	if you could ask the artist within you (263); the teacher within you (657)	the whole/ purpose/of the class is to introduce you again to yourself/is to introduce you/to the artist/that is waiting within (137-144); access the artist in you (1044)
Time and Process of Making of Artists		
time	skills/take time/to build (897-899); our/own/natural/pattern of growth/.../...takes time to find that/a lifetime (912-934); there's no time in class for [extended film study] (1719)	you are starting out/with nothing less/than what [the experienced seniors who wrote the letters] started out with/.../I'm here to provide you a process/in which you will learn anything you need (181-190)
teachable skills (concepts and techniques)	[letters written by students who had experienced the class provide examples of teachable skills since they credit the class for the range of things they learned]	I'm here to provide you a process/in which you will learn anything you need to learn (189-190); make your own choices/but that's a teachable thing (962-967); long patience/originality/an effort of will/and intense observation/.../those are teachable skills (1154-1161)

skill building	skills/take time/to build (897-899)	so if your tool box is a little/you know/shallow right now/we can do that/get you a deeper tool box (1418-1422)
process	'every second is crammed with intense processing' (M, 809); the learning process (872); 'artist process found within' (C, 1024); struggle is certainly part of the creative process (487)*; the creative process/.../can be taken to any subject area (610-612)*	I'm here to provide you a process (189); design is understood as a living process (745); living process (810); so process means/what we talked about yesterday/that learning curve (854-857); process/of hearing somebody else/talk to you about/how/they were thinking/through image (1345-1351); life is itself a creative process (892)
right or wrong doesn't matter	right or wrong doesn't matter/what matters/is where you are right now (650-652)	now there's no right or wrong/there's no good or bad/everyone gets full points just for doing it/I just want us to begin to understand/this idea of responding to something (1360-1364)
the learning curve	had you stayed [with a project] a day longer/.../the learning curve would've dropped (887-890)	so process means/what we talked about yesterday/that learning curve (854-856)
making decisions	what matters is that you make the decision (533)*	to imitate from the cover of something/is very different/than/having a live object in front of you/because there are many more decisions that have to made (798-802); you get to make your own decisions (959-962)
responding	I'm asking you to respond [in writing to the letters and letter] (1222)	we're made/to respond (662-663); [and discussion on responding]

watching others think	what I learn from sketchbooks/I learn to watch you think/I'm learning/to watch you grow/when you're thinking/because drawing is about how somebody thinks (1369-1374)	I want to watch you think/and that's what today's exercise/is for [comic] (521-523); we're going/to go through a process/of hearing somebody else/talk to you about/how/they were thinking/through image (1346-1351)
allusions to other artists and their thinking	Nathan Olivera said that/'art is a series of recoveries' (461-462)*; Zora Hurston [quote] (1162-1214)	Derek Wolcott [paraphrased poem] (145); Isadora Duncan (162; 971); Mary Oliver (1148); Flaubert (1151)

The table is separated into three categories of topics for the purposes of illustrating the relationships between and among them. Each category represents a specific topic and intertextual link addressed by the teacher during the first days and contains subcategories identified during analysis. Each subcategory includes illustrative examples, not a detailed list for each reference or allusion to the topic. However, the analysis represents intertextual links that were socially significant and recognizable within the context of the situation (Bloome & Egan-Robertson, 1993) and were made visible through explicit statements by the teacher, e.g. "what the class is about."

Some of the examples included the topic verbatim, while other examples implied a topic. For example, "what the class is about" represented an explicit statement; and the following illustrated an implicit allusion through inquiry to the same topic, what the class is about. Early on Day One the teacher offered three overarching questions of the class: "what does it mean to live the creative life?," "is there a benefit to living the creative life?", and "if there is/what is it?" (9/2/99, Lines 251-258). She claimed that independently answering those questions was a driving purpose behind the class, "ultimately/*that's* what we're about/in a class like this" (9/2/99, Lines 265-267). Later, she explained "that's what this is/art school in high school" (1083-1086). The "that" and "this" implicitly referred to the class. The teacher's

explanation of what the class was about inscribed a perspective of acting as

artists that apparently would inform the future actions of class.

Interrelationship between Student, Class, and Program

<u>Introduction</u>

The topics of the first category of Table 6.2 illustrate the dimensions

and principles of the class and the relationship of the class to the overall

Visual Arts Program at the school and the roles of the individual student and

teacher within both. Figure 6.2: Taxonomy of Class, Program and Student

offers another way to visualize the relationships and to understand the

underlying pedagogical principles of the class, and the intertextual links to

Day One.

Figure 6.2: Taxonomy of Class, Program and Student

	part of a program	Advanced Placement — Studio Art — a "collegiate level class"; opportunity for all interested students	
		visual arts program at the school — $3^{rd}/4^{th}$ year class — "genuine program"; "gotten stronger" over time	
class	classroom — a place to take "creative risks" and "trust"; an "artistic place" — testimony of students who have experienced the class — extends to other parts of campus		
	community (teacher, students, and symbolically graduated students)	members of class will build community — individual within collective — individual to begin at his or her level	
		intergenerational relationships — some students had taken class/some new — students who had graduated	
	curriculum — map "roughed out" by teacher — students to help "reshape" map — includes language, action and materials		

The class was comprised of four main components: (1) a part of two

overarching programs (the school's Visual Arts and Advanced Placement

programs); (2) a community, including the teacher, students and, at least

symbolically, graduated students who had experienced the class; (3) a

classroom (Room 34), which was located within the school walls, yet

ostensibly would include other parts of campus (e.g., the two-day chalk

festival that would occur later in the year and was represented in the Disney

video); (4) and finally, the curriculum, which was composed of a frame,

discourse, action and materials.

On Day Two, the teacher implied that the curricular frame that would

drive the class would begin with "students behaving as artists" (Line 475) (cf.

Bruner, 1960; Barkan, 1966), actions she claimed the class was "going to do"

that day (Line 509).[1] Therefore, if that premise was a pedagogical principle,

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[1] The teacher explained that the notion "Students behaving as artists" came out
of "Art Center" in Pasadena, California. The roots of this idea derive at least
from the early sixties with Bruner (1960), and Barkan (1965), who explicated
Bruner's process of education for art education (Eisner, 2000). However, the
word "behaving" carries connotations of cognitive psychological and
behaviorist frames. From a sociocultural frame it would be more accurate to
say "students acting as artists," because the patterns of everyday life that are
constructed in the class constitute opportunities to act in particular ways
(Tuyay, Jennings & Dixon, 1995; Brilliant-Mills, 1993). Furthermore, in this
class students used a discourse of Art and engaged in processes in their quest
of becoming artists, or at least to practice these as artists do. "Students acting
as artists" will be the phrase I use because it more accurately reflects the
theoretical frame of this study, and because it maintains an allegiance to the

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the language and actions of the class would begin to counts as those of artists.

This led me to identify examine the topics that were implicitly those of artists.

Students as Artists

Table 6.2: Similar Topics of Days One and Two also shows principles

of students as artists and a situated perspective of the work of artists. Over the

two days, the teacher positioned the students as artists, particularly on Day

One, "you're artists too/already" (9/2/99, Lines 847-848). On Day Two the

teacher offered a slightly different perspective: that students could "become"

artists or "at least access the artist" within themselves (9/3/99, Lines 1042-

1044). Furthermore, she reiterated the notion of the class as representative of

art school, "when I said to you [on Day One] 'welcome to art school'/that's just

what I meant" (9/3/99, Lines 484-485). And on Day Two the teacher asserted

that the students would act as artists do (9/3/99, Lines 127; 510-512).

The third category of Table 6.2: Similar Topics of Days One and Two

provides illustrative examples of the actions and principles of acting as artists

from the teacher's and class's situated perspective. The students would engage

in a process to learn teachable skills, some conceptual (e.g., originality), but it

would require time, patience, perseverance, effort and courage (cf. Lines

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spirit of the teacher's philosophy. However, direct citations of transcripts will
use "behaving."

1162-1182). In order to make visible the interrelationships of these topics, I developed a taxonomy that illustrates the interrelationship of the various components.

Figure 6.3: Taxonomy of Students as Artists contextualizes the teacher's stated principles of practices associated with students engaging in the discourse and actions of artists--and the unfolding actions within the class.

Figure 6.3: Taxonomy of Students as Artists

students as artists	positioned by teacher	"you're artist/.../ already"	can "become an artist"	will begin where they are
	in art school	A.P. represents college level class	certain practices	letter of intent is a practice
	artist within	can be accessed	connected to teacher within and intuitive	
	use a process	"creative process"; "learning process"; "living process"	learning curve	requires patience, perseverance, couráge, decision making
	will build skills	"tool box" can be developed	there are "teachable skills"	conceptual and technical
	respond	to stimuli (sensory; object; concept)	take in and send out	spontaneous or contemplative
	watch and listen to the thinking of others	teacher and peers	graduated students	other artists (e.g., Isadora Duncan)

Students would presume to be Art school students (therefore, they wrote a "letter of intent" on Day One and began watching others think on Day Two): they would use a model process, which the teacher referred to many times and was synonymous with other processes (e.g., the "creative process," the "learning process," and the "living process"); they would build skills (conceptual and technical), which again would demand a commitment of time. On Day Two, the skill building noticeably began with the teacher's presentation and instruction of "the first concept in design" (9/3/99, Line 598): responding.

The Construction of Concepts within the Actions of Artists

A Discourse of Art

Since the teacher had "roughed out" a map of the curriculum (9/2/99, Line 1112), Day Two could be viewed as an introduction to formal concepts or principles that would guide them as artists: "to respond," "response," and "design." To understand how the teacher constructed opportunities for students to learn these concepts I used the Event Map of Day Two (9/3/99) (see Table 6.1) to locate Events 4-8 that focused on these topics. Through the discourse of the teacher and students, printed material and actions of the class members--the lived experiences--a situated perspective of the process

referenced by the teacher emerged. But first the concepts of respond, response, and design were identified through discourse analysis in order to understand how they were linked with the actions, and/or would be linked to future actions.

The following questions guided this analysis:

How would the concepts be socially constructed?

How did the action of the class members mirror the concepts defined through verbal language?

Respond, Response and Design

Day One marked the first use of the verb "to respond" (9/2/99, Line 1222). The teacher provided a handout with questions "to help guide" the students "through" writing a letter of intent; furthermore, she explained that the individual letter from a student from the previous year was to inform their letter of intent also. "I'm asking you to respond/to the letter as well" as to the questions of the handout (9/2/99, Lines 1216-1223). Although "respond" was not introduced as a formal concept, the teacher stated that the letters of intent should include answers to a series of questions (see handout) and a response to the letter, the Disney video and implicitly, the excerpts of letters read earlier.

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Expecting the students to respond, without an explicit definition of the word "respond," exemplified a pedagogical principle made visible by M's letter on Day One: a "surprising technique" of giving students "an introductory assignment before we receive any information/regarding the overall topic matter," that would allow students to "start out/knowing what we know" (9/2/99, Lines 757-768). Through her planning sessions with the English teacher during Year One, the teacher made this belief visible also (see Chapter 4, Planning Sessions 1998). So the students would have had to use their initial understanding of what it meant to "respond" to letters for that assignment, although the handout of the assignment and ensuing discussion provided a path. On Day Two the concept of responding, and its dialogic companion, "response," was talked into being (Green & Dixon, 1993).

Dictionary Definitions of "Respond" and "Response"

To understand how the concept of responding was talked into being (Green & Dixon, 1993), I consulted a dictionary to gather possible a priori definitions and determine how these were linked to definitions read from a handout and talked into being by the teacher and students. According to Random House, 2nd edition, the verb "respond" means (1) to reply or answer in words; (2) to make return by some action as if in answer; (3) to react favorably; (4) and/or in physiology, to exhibit some action or effect as if in

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answer; react, as when nerves respond to a stimulus. The noun "response" is

(1) an answer or reply, as in words or some action; (2) in biology, response is

any behavior of a living organism that results from an external or internal

stimulus. However, the lived experience of constructing definitions for these

terms and relating them to the practices of artists would drive the

understanding of the constructs for members of the class.

The biological definition of "response," coupled with the physiological

definition of respond, would become metaphors that were explained on Day

Two through the vehicle of a handout, an excerpt of "The Design Spirit" by

Tim McCreight, which made visible the dialogic relationship between respond

and response. Furthermore, the use of a handout, the second one on Day Two,

marked the onset of a literate practice of the class: reading handouts and

discussing the contents, which began on Day One. This led me to examine

how the practice was constructed.

Constructing a Literate Practice

During the event prior to reading "The Design Spirit," the students

read silently "Message to an Art Student" (Event Four) and circled "telling

lines," a form of responding aligned with the second definition of "respond" in

the Random House dictionary. The teacher organized an event, the silent

reading of a "letter," asked the students to circle a line that "resonates to you"

(Line 339), and then began a line of inquiry that addressed their choices. The teacher questioned, "so/what did you circle?" (Lines 424-425). The students volunteered lines and the teacher replied with short acknowledgements, e.g., one or two-word responses, "good" (Line 432; 454) and/or repeating students' public responses, e.g., Student: "don't come to prove anything/unless it's for yourself" (Lines434-435); Teacher: "don't come to prove anything/unless it's for yourself" (Lines 436-437).

Although the teacher's replies to the students' choices of lines could be viewed as evaluative, the teacher's responses appeared to maintain a consistent rhythm of and for student volunteers, especially since she did not stop to discuss any of the lines in detail. This rhythm appeared to encourage students to risk speaking aloud without fear, and apparently exemplified actions of artists. "Message to an Art Student" represented a letter "from an art school," a "kind of message/that you would get/as a freshman/at an art school/any where in the country" (Lines 480-491). Therefore, the students added another step in acting as students of an Art school: they wrote letters of intent and read a letter intended for incoming Art students.

Next, the teacher explained to them that "we're going to look at/something/an artist would do/.../[because] I need to know about how/.../...you think/how [you] handle a situation/when you have a kind of brainteaser/.../I want to watch you think" (Lines 510-521). The "something"

was not clearly marked through the naming of an activity, so presumably, the next actions would also be those of artists. However, she proceeded to explain her need to "watch" the students "think (Line 521) and offered a comic strip apparently as an example activity that would allow that.

"Misconceptions about what it means to be an artist"

The final segment of Event Four consisted of the teacher showing the students on the overhead a comic strip of a young boy reflecting on the failures of his life before deciding to become an artist (his "stupid" grades and actions, and the criticism he receives from his parents). The teacher had covered the caption and asked the students to guess the parents' response in the last frame. A discussion ensued about "typical" responses to a "teenager who says/'I want to be artist'" (Lines 562-563), and there was general agreement that the listener rarely encouraged the teenager.

When the caption exposed the assumed negative response ("very nice darling/but you're better off being stupid"), the teacher explained that there are "misconceptions/about/what it means to be an artist" and that "part of the training in [the] class" would be "not just about how to draw well/and how to paint well/but how to live well too" (Lines 581-587). Therefore, the students made visible some of their thinking through voicing "telling lines" and offering captions to a comic, actions that allowed the teacher to "watch" their

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thinking; and the teacher continued to construct perceptions of what it meant to act and think as artists.

The actions in Event 4 created an intercontextual link to Event 5, and the students were approaching the "bit of a risk" planned for that day. In Event 5 they would socially construct the "first concept in design" (Line 598), responding, a concept that they had already begun to engage in. The next section examines the social construction of key terms in design and intertextual and intercontextual links between Day One and Day Two.

Social Construction of Concepts

The reading aloud by the teacher of a handout for the purposes of introducing an idea in Events 4 and 5 also provided intercontextual links to Day One. On Day One (9/2/99, Event 6), a handout provided an artist's thoughts about herself (Zora Neale Hurston), whose quotation about her own dual nature the teacher used as an example to guide students during the writing of their letters of intent. On Day Two (Event 5), the teacher read another handout aloud, an excerpt from "The Design Spirit" in order "to introduce the first concept in design" (Line 598), responding, which included the noun "response," a dialogical concept of responding.

<u>"Responding"</u>

Through the reading and discussing of "The Design Spirit" the teacher

and class members socially constructed a definition of responding and its

relationship to response and design. Table 6.3: Domain Analysis of "Respond"

identifies illustrative examples of message units containing the word

"respond" and it provides context for understanding how the definition was

socially constructed. Since the teacher claimed that the short essay was "one

of the best descriptions of design/I've/ever/come across" (Lines 1139-1142)

and did not negate any of the propositions of the essay, the use of "respond" in

the discussion implied acceptable and expected definitions.

Table 6.3: Domain Analysis of "Respond" (Day Two, 9/3/99)
T=Teacher; S=Student
*The message unit derives from Teacher reading aloud "The Design Spirit"; P=paragraph

Speaker	Message Units (Line Numbers)	Comments
T	return the letter you got from the student/because I'm asking you to respond/to the letter as well (Day One, 9-2-99: Lines 1221-1223)	First time teacher mentions "respond"; an action for homework that is due on Day Two, 9-3-99.
T	'it is fundamental to our nature/to respond to the stimulation/of our senses' (610-612)*	first sentence of essay; principle; (P1)
T	'we are driven to respond/by making sounds/by altering the environment/or by making objects' (623-627)*	types of responses; (P1)
S	'it is fundamental to our nature/to respond to the stimulation of our senses' (657)	K states telling line she circled from P1
T	'respond to the stimulation of our senses' (658)	T says back to K and class what K said
T	'it's fundamental/to our/nature/it's the way we're made/to respond/to our senses' (662-663)	T continues and writes this on poster paper
T	they're just/different ways/of responding (713-715)	"thirty second drawing" and a "three year painting"; one not less than the other
T	contemplation leads to responding (716)	responding leads to design
T	we are driven to respond (717-718)	T repeats line and writes it on poster paper
T	instead of/just naturally/responding (787-789)	distinguishing natural and "dead design"
T	if we have a natural desire to respond to something/then let's naturally respond to something (790-791)	K goes on after this comment and makes an analogy: drawing something live instead of from a book; teacher agrees

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T	you have everything you need/to just respond to something/it's a living process (836-838)	students are "alive...well...breathing...and have senses"
T	'a pledge/to respond to the birdsong/and sunsets' (1091-1093)*	refers to Latin root that "means promise to return"; "artists make a pact with the universe"
T	to respond in kind/to respond to what/the birdsong and the universe/and the sunset/respond/to the world/respond to its sound/and its sight/to its heartbeat/become part/of the dance of life/respond to life/promise/in/return/means to give back/to listen/and to respond in kind (1118-1135)	part of the pact the artist makes with the universe; particularly important is the "give back/to listen/and to respond in kind"; used "respond" 6 times
T	so let me give you something to respond to (1184)	first drawing in the book "The Little Prince"; couples drawing with a question: "does that drawing frighten you"
T	I just want us to begin to understand/this idea of responding to something/I'm giving you something to respond to (1363-1365)	sentences that students were to translate into image and share with partner
T	found 200 of them/want to respond from deeply personal place/just want you to respond to this object in some way/a film strip (1442-1445)	film strip assignment; due the second Friday, Sept. 10, 1999
T	the idea is you're being given a given/and next week you're going to bring back/going to respond	makes visible the purpose behind assignment

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By developing a taxonomy (Spradley, 1980) of "respond," x (an

example or a definition) is a part of y (the concept), I identified the

interrelationship of the contextual uses of the word. Since the word was first

used on Day One, Figure 6.4: Taxonomy of Respond illustrates the elements

of respond as constructed through the first two days.

Figure 6.4: Taxonomy of Respond (*from Day One, 9/2/99)

	Contextual Definitions of Respond	Message Units (Line Numbers)
	an ontological principle	• it is fundamental to our nature/to respond to the stimulation/of our senses (610-612) • you [the students] have everything you need/to just respond to something/it's a living process (836-838) • we are driven to respond/by making sounds/by altering the environment/or by making objects (623-627)
	root of word	• means promise to return [and] artists make a pact with the universe (1086-1090)
to respond	artistic principles	• to respond in kind [to the universe] (1118-1135) • different ways/of responding (713-715)
	physical action: writing*	• I'm asking you to respond/to the letter (9/2/99, 1221-1223)*
	physical action: drawing	• let me give you something to respond to (1084) [a drawing from a book] • I'm giving you something to respond to [sentences] (1363-1365)
	physical action: making an object	• respond to this object [roll of film strip] in some way (1451-1453)
	mental action: contemplation	• contemplation leads to responding (716)

Figure 6.4 shows that "to respond" exemplifies an ontological

principle of the author--and teacher, i.e., to respond is "fundamental to our

nature" (Lines 610-612); therefore, the students already had the necessary

capacities to respond. The teacher urged the students to action: "you're

alive/you're well/you're breathing/you have senses/you have everything you

need/to just respond to something" (9/3/99, Lines 832-837). Furthermore, "we

are driven to respond," which could be enacted in different ways: "by making

sounds/by altering the environment/or by making objects" (Lines 623-627),

which made visible a multiplicity of ways to respond.

This ontological argument led to an extension of the principle to artists

who "make a pact with the universe" (Lines 1086-1090) "to respond in kind,"

which "means to give back/to listen" to the universe (Lines 1118-1135),

apparently done through physical actions. The reference to a "pact" derived,

according to the teacher, from the root of the word respond, "promise to

return," which has its origins in the Latin word "spondere," to pledge.

Therefore, artists pledge "to return" a response to the universe in some way.

Engaging a Principle of a Literate Action: Responding. Implicitly for

the Art teacher and class, responding may be a physical action, e.g., writing

(9/2/99, Lines 1221-1223), drawing (9/3/99, Lines 1363-1365), or making an

object (Line 1451-1453); it may also be an internal action, e.g., contemplating

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(Line 716). The act of reading the handout and discussing the contents could be viewed as responding; therefore, the constructed literate practice of reading and discussing the contents of class handouts included engaging an underlying principle of working as artists, responding. When an artist responds in some physical way, he or she has created a visible or auditory response.

Although, "response" was clearly related to "respond," a domain analysis of "response" identified from the transcript made visible the different types of responses and clarified the relationship between the two words and their connection with design. This led me to examine the contextual use of "response" to understand the situated and dialogical connection it had with "respond," and how both words related to the principle of studying "design as a process" (9/3/99, Lines 883-884).

"Response"

Table 6.4: Domain Analysis of "Response" identified the message units that contained "response."

Table 6.4: Domain Analysis of "Response"

*The message units derive from Teacher reading aloud "The Design Spirit"; T=Teacher; S=Student; P=paragraph

Speaker	Message Units (Line #)	Comment
T	what's a typical response/to a teenager who says/'I want to be an artist' (561-563)	shows students comic portraying that scene; teacher's need to watch students think
T	'I think that this response/is fundamental to our understanding of design' (618-619)*	"this" refers to responding to "stimulation of our senses"; (P1)
T	'these responses are sometimes spontaneous' (628)*	"these" refer to "making sounds," "altering the environment," and "making objects"; (P1)
T	'sometimes it is our nature/to contemplate our response' (631-632)*	versus a "spontaneous" response; (P1)
T	'for those thousands of opportunities/when thought/and deliberate sensitivity/go into the making of a response/we have coined the word/design' (637-643)*	definition of design and its relation to response; (P1)
S	'it is our nature/to contemplate our responses (685-687)	Sarah's telling line from "Message"
T	so 'contemplation/leads to refinement'/so that sort of leads us to think/that there are two kinds of responses (689-693)	T writes on poster paper; spontaneous and contemplative are the two kinds of responses
T	'by its nature/design is/an isolated/personal experience/which after all is the nature of response' (951)*	Proceeds to explain that a person must "define it" for himself/herself; (P3)
T	'my definitions of art make the most sense/when I consider them in the context of response' (1018)*	art school as example; training "ourselves/to see" and "develop our technical skills"; (P4)
T	'the root of word response/is from Latin' (1086)*	'means to promise to return" and so "artists make a pact/with the universe'; (P5)
T	'our/passion/is [sic] our response' (1101)*	"Our passion is in our response"; (P5)

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The table illustrates the apparent interconnectedness between "response" and "respond," e.g., the root of both words derive from the same Latin word; however, "response" allows for the nominalization of types. The author and teacher distinguished between "spontaneous" (Line 628) and contemplative responses (Lines 631-632). Although these examples were read from the "Design" text, the teacher provided examples of both. A spontaneous response demands that an artist take an idea and quickly "put it down/just let it out" (Lines 696-697); conversely, a contemplative response occurs when an artist thinks "on it[the idea]/cook[s] it/simmer[s] it/to let it grow/and cook and cook/and become something you know/or something/else (Lines 699-707). However, she asserted a principle that would apparently guide future actions: "a thirty second/drawing"--a spontaneous response--"is not something/less/than a three year painting"--a contemplative response; "they're just different ways/of responding" (Lines 708-715). Neither one is right or wrong, good or bad; the appropriate response would depend on the situation.

Yet, according to the short essay and teacher, contemplative responses are related to design: "sometimes it is our nature/to contemplate our response/to refine our expression [sic]/.../[and] for those thousands of opportunities/when thought/and deliberate sensitivity/go into the making/of a response/we have coined the word/design" (Lines 631-643). Therefore, a spontaneous response is not necessarily linked to design; while the making of

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a contemplative response would be closely associated with design. The definition of response and its relationship to design appeared to be another guiding principle for class members since they would engage in the actions of artists, particularly the actions that go into "the making of a response" and organizing the design of an idea.

"Design"

As mentioned above, the teacher claimed that design would be studied as a process, and since responding is a natural inclination, they would learn to generate and create spontaneous and contemplative responses towards design. The teacher read and discussed design as "a living process" (Lines 745; 816; 877-884), as opposed to "dead design," which the teacher explained would be similar to walking into "an art class/and you pull out the books" and reading and drawing from them "instead of/just naturally/responding" (Lines 783-789), implying that the students would not simply use art textbooks to direct their work, nor would they copy drawings from a book. She distinguished between the two types of design and provided a principle that would guide their work in the class, drawing from objects in front of them.

Through the following lines (Table 6.5: Design vs. Imitation) a fourth-year senior, Kristen, provided an analogy of the difference between live and

dead design, which the teacher further explained and transformed into a

principle, drawing from objects "in front of you," instead of pictures.

Table 6.5: Design vs. Imitation
K= Kristen; T=Teacher

Line #	Message Units	Notes
792	(K) it's kind of like drawing something live	the distinction between dead and live design
793	instead of from a book	
794	(T) yeah	
795	that's a great	voice rises at end
796	analogy	
797	the copy	
798	to imitate from the cover of something	
799	is very different	
800	than	
801	having a live object in front of you	
802	because there are many more decisions that have to be made	spoke rapidly

The students would engage in live design and draw from objects in front of

them, not imitate drawings in books or covers of magazines. Furthermore, the

students would "experience" design as "a living process," not simply discuss it

(Lines 918-924).

Patterns of Response in Event 5

Through analysis of Event Five, the intercontextual links to Event

Four appeared obvious during the lived experience of the class: reading a

handout, circling a telling line, and volunteering to voice what was circled.

However, the teacher's responses to students in Event 5 encouraged more

participation by the students than during Event Four. Table 6.6: Teacher

Responses to Students provides illustrative examples of the pattern of

responses.

Table 6.6: Teacher's Responses to Students
Event 5, Reading and Responding to "The Design Spirit"

Paragraph	Student	Type of Teacher Response	Example Lines (Line Numbers)
1	A	say back; one word assessment; writes on poster paper	[repeated lines (658-661)]; "ok, good" (665)
	B	say back; questions student; writes on poster paper	[repeated lines (671-672)]; "what does it mean" (673)
	C	agreement; restates and explains and writes it on poster paper	"yeah" (688); "so...[and explains different types of responses]" (692-721)
2	D	questions student; writes on poster paper	"why is it important/not/to lose/the liveliness" (761-764)
	E	agreement; explains quote; writes on poster paper	"yeah" (779); "that idea of dead design..." (780-791)
	A	A: makes analogy in response to teacher's of E's line; Teacher agrees and explains further	"yeah/that's a great/analogy" (794-796)
	F	says back part of line; questions class in general (rhetorical)	"so design/as a living process..." (815-818); "what's the good news in that" (819-820)
	G	G: explains further; Teacher agrees and explains	"yeah/so process means..." (853-866)
	D	D: explains further; NO teacher response	
	H	H: explains further; Teacher agrees and leads into third parag.	"that's lovely/H...let's use that as a segue" (939-942)

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The five paragraphs of the short essay became the phases of Event Five, and each phase had a similar pattern. The teacher read aloud the paragraph, then asked for responses; students voiced telling lines and the teacher responded to students' lines. For example, the teacher read aloud the first paragraph and then asked for volunteers. Student A voiced the telling line she had chosen; the teacher repeated the line, wrote it on poster paper (which was perched on the easel at the front of the class), and provided an apparent assessment of the response, "ok, good" (Line 665). However, the teacher encouraged further response from the students by asking questions of the responder, e.g., Student D voiced her chosen telling line from the second paragraph, and then the teacher responded with a question, which the student answered. Hence, the identified pattern exemplified the action of responding, which was the topic of the essay: since it is natural to respond, a person responds to an initiating action (teacher's instructions and printed material) with a type of response (circling a telling line and voicing choice, both spontaneous responses).

Moreover, similar cycles of action were identified upon reanalysis of Day One and Day Two. By examining cycles of response I would be able to identify the types of responses inscribed in the actions, which would count as responses in this class.

Cycles of Response on Days One and Two:
Towards an Understanding of Design

Through analysis of the event maps and the transcripts I identified

cycles of response based on the constructed definitions of "respond" and

"response". In order to respond an artist must have something to respond to,

and the teacher provided activities for students to respond to. Figure 6.5:

Cycles of Response Identified on Days One and Two illustrate seven cycles of

response that represented the definitions constructed on Day Two.

Figure 6.5: Cycles of Response Identified on Days One and Two

Day One (9/2/99)				
(1) T asks students to write questions	Students write questions on index cards	Teacher responds to questions on Day Two		
(2) Disney video, Excerpts from letters, Individual letter, Handout, Teacher's language	Write a letter of intent	Students return letter on Day Two	Teacher to write a letter in response	
Day Two (9/3/99)				
(1) T assigns students to read silently "Message" and circle telling line (Event 4)	Students read silently and circle telling line	T asks for volunteers to state publicly what was circled	Students state publicly	T responds with one-two words or repetition of line; some explanation
(2) T assigns students to circle telling line of each paragraph of "Design" (Event 5)	Students circle telling line of each paragraph	T asks for volunteers to state publicly what was circled	Students state publicly	T responds with one-two words, repetition of line, and/or questions and explanation; Students respond
(3) T shows drawing from a book and asks question for students to respond (Event 6)	Students respond verbally	T provides artists/author's explanation		

(4) T gives students sentences and tells them to create an image related to the sentence ("transcribe"); then show to peer who will "read" it (Event 7)	Students create image individually	In pairs, students "read" each other's image		
(5) T gives each student a roll of film and asks them "to respond" in some way (Event 8)	Students given contemplative time (one week) to make response (object)	Students share responses publicly (Sept. 10 & 13)	T and peers respond to objects with praise (Sept. 10 & 13)	

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<u>Day One</u>

Each of the cycles depicts an interaction between the teacher, the organizer of the activity for students to respond to and a responder to student action, and the students who responded to an activity and provided responses. Depending on whose perspective for particular purposes, a response could be considered "spontaneous" or contemplative. For example, the first cycle of Day One, the index card activity, extended into Day Two. From the students' perspective their response could have been construed as spontaneous because they were expected in a few minutes to "bring it down to two questions/that you need answered" (9/2/99, Lines 164-172). However, from the teacher's perspective, her response on Day Two could have been considered contemplative since she took the cards home and had more time to reflect on her responses to the questions, although whether or not her responses would have represented "design" was not clear.

The second cycle of response on Day One represented a definition of response closely associated with design because the students were given something to respond to (the Disney video, excerpts of student letters, an individual letter, and the teacher's language and actions) and time to contemplate a response in writing. The teacher claimed that she intended "to write a letter/back to you/and tell you my goals and expectations/for

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myself.../and/for the community that we're going to build" (9/2/99, Lines 1149-1154), a proposed, contemplative response, or design.

Day Two

The first three cycles of Day Two could be viewed as spontaneous response cycles, and they appeared to represent verbal exchanges more than design, as defined through reading and discussing "The Design Spirit." The students were given something to respond to in Events 4-6, and the responses were spontaneous, which the interactions between the teacher and students illustrated. However, the instructional pattern depicted in Figure 6.1: Instructional Patterns of Three, Days One and Two shows that the activities of the three events led to more contemplative responses later in the period.

For example, in Event 7 the students were asked to "transcribe" a sentence into image and were given time to do "a lot of thinking" (Line 1413), which would eventually lead into the processes of painting. Finally in Event 8, the teacher provided each student with a roll of film strip, and students were told to "respond to this object in some way" and to bring it back in one week (Lines 1444-1452), implying that a contemplative response by each student was appropriate in the process of designing an object from material common to all students.

Through all of these cycles students were asked to respond to a type of text, verbal (e.g., teacher's instructions), visual (e.g., video or handout), print (e.g., a letter or short essay) or tactile (e.g., a roll of film). And they were instructed to respond in particular ways, e.g., writing, reading, circling a telling line, speaking, drawing, or making an object. Table 6.7: Response in Action (9/2 & 9/3/99) illustrates the pattern of the teacher providing the students something to respond to, specifying the type of text, student response and example action for each activity. What became evident through analysis was that the teacher provided opportunities for students to engage in spontaneous responses, including verbal interactions of the whole class. The teacher initiated the actions and the students responded to them.

Table 6.7: Response in Action (9/2 & 9/3/99)
*Refers to Day One, 9/2/99; **Refers to future plans issued on Day Two (9/3/99)
S=Students; T=Teacher

Responding to	Type of Text	Type of Response	Action
teacher's instructions*	verbal*	writing*	S write questions on index cards*
video*	visual/verbal*	watching *	S watch/listen to video*
video, letters*	visual/verbal *	writing*	S write letters of intent*
handout*	visual/verbal*	writing*	S read handout*
teacher's language and instructions*	verbal*	reading, watching, writing*	S listen
teacher's instructions	verbal/visual/print	reading	S read "Message to an Artist"
teacher's instructions and printed text	verbal/visual/print	circling telling line	S circle telling line ("Message to an Artist" and "The Spirit of Design")
teacher's question/text	verbal/visual/print	speaking	S voice their choices of telling lines
teacher's question/text	verbal/visual	speaking	S guess caption of a comic strip; S guess content of a drawing
teacher's instructions and printed text	verbal/visual/print	drawing	S draw images to transcribe sentences
teacher's instructions and image	verbal/visual/print	reading and speaking	S read a peer's transcribed image and explain to peer what he or she read
teacher's instructions and physical material	verbal/visual/tactile	making object**	S make an object with/from a roll of film strip**
teacher's instructions and object**	verbal/visual**	seeing/reading and speaking**	S share objects made with/from roll of film strips**

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Yet, by Day Two (Events 7-8) the students had the opportunity to choose a response within parameters provided by the teacher (the assignment), and this set a stage for students to respond to each other. For example, the students transcribed sentences to image, and the images became the "something to respond to" (Line 1365), representing the "bit of risk" (Line 470) that she mentioned earlier. Furthermore, these actions were ones that she claimed "artists are interested in" (Lines 1366-1367), using image as a language to communicate (Lines 1369-1393) and responding to those images.

Implicitly, the transcribing of sentences into image and the roll of film strip assignments connected design, process and responsibility. Students would be "reading" each other's images transcribed from printed sentences, and the teacher had stated earlier that there is "responsibility" to learn "a language" that would help with understanding "how to/read/what you've said" in image (Lines 1008-1013). Designing an image from a sentence and an object from the roll of film would demand some level of contemplation, a process.

The Connection of Response to Process

<u>Process</u>

Throughout the discussion of the concepts of responding, response and design on the second day of class, the construct of process was linked

explicitly and implicitly with all of them. In order to examine the use of "process", I constructed a table to illustrate a domain analysis of the construct. Table 6.8: Domain Analysis of "Process" identifies the context for each time the word "process" (or "processing") was used during the first two days of class. On Day One, aside from the Disney video and the reading of excerpts of student letters, the only time the teacher explicitly mentioned "process" was during her explanation of M's "huge block," and she stated that blocks in progress are "part of the learning process" (9/2, 872).

"Process" was linked with the name the "creative process," which was portrayed in the video as naturally residing in all people. This internal process could be stimulated and taught (9/2, 452-455), yet it would require "struggle" for anyone who engaged in it. However, on Day Two, "process" became flexible and apparently could be extended to multiple processes. The teacher claimed that she would "provide [the students with] a process/in which you will learn anything you need to learn" (9/3, 189-190), one that was intertextually linked to the process that they had "talked about yesterday" on Day One, one intricately linked to the "learning curve" until the "epiphany comes" (9/3, 854-856; cf. 9/2, 872-906). The teacher also linked this process to the creative process and the living process, "life is itself a creative process," she claimed (9/3, 892), an interrelationship visible through the planning sessions discussed in Chapter Four. Furthermore, she linked "process" to

design, a focus of the class: "a class like this is a/about/the living

process/[and]/what we're going to do is/we're going to study design/as a

process" (9/3, 877-884).

Table 6.8-Domain Analysis of "Process"

T=Teacher; S=Student; Pr=Teacher's peer; Pt=Parent

Day One, 9-2-99

Speaker	MU (Line Numbers)	Comments
B.Bush	'[this teacher] believes that it is/her job to stimulate/the natural/creative process in each of her students' (452-455)	Disney video; introduction of the teacher
T	'struggle is certainly part of the creative process (487-488)	Disney video; the creative process has components
Pr	'the creative process.../.../is something that [the teacher] lives everyday' (600-603)	Disney video; drama teacher reflecting on Teacher and the creative process
T	'every single [student] has a gift/it's the creative process/and that process can be taken/to any subject area' (609-612)	Disney video; creative process can transfer to other subject areas
T	'never before have I been in a class/with energy/ideas and processing dancing on every particle in the room/we are expected to add to the energy/ideas and processing in the air' (752-756)	M's letter
T	'every second is crammed with intense processing/birthing/reflecting/and internalizing' (809-812)	M's letter
T	it's part of the learning process (872)	M's "huge block"; a person must persevere so that the learning curve will drop

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Day Two, 9-3-99

Speaker	Message Units (Line #)	Comments
T	I'm here to provide you a process/in which you will learn anything you need to learn (189-190)	encouraging students who lack experience to stay
T/S	once design is seen as a living process/a part of what it means to be human/then/it can be discussed in terms of its component parts (740-750)	design as a living process with component parts; (P2 of "Design"); student repeats this: his "telling line" (80-814)
T	what does it mean/design as a living process (815-818)	question; student's answer inaudible
T	you have everything you need/to just respond/.../it's a living process/it's about being human (836-840)	response is a living process
T	so process means/what we talked about yesterday/that learning curve (854-856)	some days a person may want to "throw in the towel," give up, but "the epiphany comes"
T	a class like this is/.../about/the living/process (877-881)	writes this on poster paper
T	we're going to study design/as a process (882-884)	design as a process to guide class
T	that is a process that is parallel to learning how to live/learning how to design well/is learning how to accept the dance of life/learning how to accept the ups and downs in/creating (885-889)	connecting design with life
S	in some classes you can give the definition/of/design as a living process/but you're not going to understand it/.../ until finally/you're experiencing it/so you can understand the definition (904-913)	student connects design and living process with other classes and need to experience
T	we're going to go through a process of hearing somebody else/talk to you about/how/they were thinking/through image (1345-1351)	transcribing sentences into image and sharing with a partner

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By developing a taxonomy from Table 6.8, the general qualities of the

process model espoused by the teacher became more visible. Figure 6.6:

Taxonomy of the Qualities of Process illustrates that, according to the teacher,

process can be stimulated and taught; it can be a part of daily living. For

school, the teacher claimed that the process could be transferred from the Art

class to other classes; it could be used for different purposes, but it must be

experienced to be understood.

Figure 6.6: Taxonomy of the Qualities of Process

	Quality of Process	Example of Quality (Message Units)
PROCESS	can be stimulated in others and taught to others	• '[this teacher] believes that it is/her job to stimulate/the natural/creative process in each of her students' -B.Bush (9/2, 452-455); • I'm here to provide you a process/in which you will learn anything you need to learn -T (9/3, 189-190)
	can be part of daily living	• 'the creative process.../.../is something that [the teacher] lives everyday' -drama teacher in video (9/2, 600-603)
	can transfer to other subject areas	• 'every single [student] has a gift/it's the creative process/and that process can be taken/to any subject area' -T in video (9/2, 609-612)
	an action related to other actions, e.g., "design"	• what we're going to do is/we're going to study design/as a process -T (9/3, 882-884); • 'every second is crammed with intense processing/birthing/reflecting/and internalizing' -M's letter (9/2, 809-812)
	has different components, e.g., "struggle"	• 'struggle is certainly part of the creative process/it's just part of the process' -T in video (9/2, 487-488); • once design as a living process/a part of what it means to be human/then/it can be discussed in terms of its component parts -T reading "The Design Spirit" (9/3, 740-750)

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PROCESS
cont'd

various adverbs
attached,
"creative"
"learning"
"artist"
"living"

- 'struggle is certainly part of the creative process/it's just part of the process' -T in video (9/2, 487-488);
- it's part of the learning process - M's block (9/2, 872);
- 'I didn't know it then [first day of art class]/but this room and the artist process found within/would become the telescope/that would allow me to look farther within' -C's letter (9/2, 1023-1026);
- so design as a living process/what does it mean/design as a living process -T (9/3, 815-818); life is itself a creative process -T (9/3, 892)

can be used for
different purposes

- we're going to go through a process of hearing somebody else/talk to you about/how/they were thinking/through image - T (9/3, 1345-1351)

must be experienced
to understand it

- what if I said to you/'design as a living process'/and we stopped there and moved on/and we didn't stop and/experience/that -T (9/3, 918-923)

is associated with the
"learning curve"

- so process means/what we talked about yesterday/that learning curve -T (9/3, 854-856)

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Adjectives Attached to "Process"

The nominal noun phrases "creative process," "learning process," "artist process," and "living process" appear to be distinct processes with particular steps towards some end. For example, the "creative process" credited to Wallas (1926) has four steps (preparation, incubation, illumination and verification), as described in Chapter 4. That could imply that there is a process to work creatively, one for learning, another for living, etc., which would make the first word of each phrase an adjective. Yet, at times the teacher presented the processes as having similar characteristics or components, e.g., the "learning process" and the "artist process" demanded a student learn and build skills. Therefore, the phrases appeared interchangeable on the first days of class.

However, the stated ("struggle") and implied ("work" over time) actions of the processes suggested that the actions were paramount for the work of artists in this class. This implied the use of "process" as a verb, an action or series of actions. This fact led me to examine the word "process" within the context of each of the nominalized processes and determine to what extent they appeared to be synonymous, particularly since the adjectives implied different contexts.

A Collage of Definitions of "Process"

To examine the elements of process included with each of the four adjectives used with "process," I constructed a domain analysis for each of the labeled processes with representative message units that referred to the particular adjective (see Table 6.9). Statements that included the adjective were easily identified and placed in the appropriate column; however, other teacher statements implied a particular process, and that message unit was attributed to the implied process, e.g., students would need to look for a "safe place to take creative risks" (9/2, Lines 365-366) was listed under the "creative process."

However, some statements seemed to apply to multiple processes, e.g., the above message unit (9/2, Lines 365-366) could fit under the "artist process," and was thus listed in both columns. This posed a dilemma. Did x fit into that category or the another one, e.g., the "learning process"? It appeared that most could fit into any of the categories. Therefore, using all the information as a text, what would the discourse and actions of "process" sound and look like?

Table 6.9: Domain Analysis of Named Processes shows referential statements of the particular adjectives and the associated message units that contextually addressed the column in which it is situated.

Table 6.9: Domain Analysis of Named Processes (Days One and Two)
*Disney video; **"The Design Spirit"

"Creative Process"	"Learning Process"	"Artist Process"	"Living Process"
• can be stimulated in students (9/2, 452-455)* • can be lived "everyday" (9/2, 600-603)* • can be "taken to any subject" (9/2, 609-612)* • "struggle is certainly part" (9/2, 487-488)* • "accept the ups and downs in creating"; "life is a creative process" (9/3, 888-892)	• a process for learning "anything you need to learn" (9/3, 189-190) • a "block" is part of the learning process (9/2, 860-872) • "process means...that learning curve" (9/3, 854-856)	• "study design as a process" (9/3, 882-884) • a process "of hearing somebody talk/.../ thinking through image" (9/3, 1345-1351) • an "artist process found within" the classroom (9/2, 1023-1026) • there's an accessible "artist" within (9/3, 1052-1053)	• "design as a living process" (9/3, 740-750)** • design as a living process must be experienced (9/3, 918-923) • responding is "a living process" (9/3, 836-840) • "a class like this is about the living process" (9/3, 877-881)
Implied	**Implied**	**Implied**	**Implied**
• look for a "safe place to take creative risks" (9/2, 365-366)	• be able to say "I know what I can do because I can say what I have done" (9/2, 495-498)* • extend class study, e.g., "Breakfast Club" (9/2, 1707) • "skills take time to build" (9/2, 897-899) • write goals: "letter of intent" (9/2, 1077-1104) • watch others think, e.g., Hurston (9/2, 1188), returning seniors who attended art summer school	• some students "have been in preparation for [first big unit]" (9/2, 340-343) • look for a "safe place to take creative risks" (9/2, 365-366) • an "artistic place" where you can get to know yourself (9/3, 494-500) • "good or bad/none of that matters/.../what matters is that you make the decision/.../what matters is that you paint" (9/2, 529-535)*	

		(9/2, 1629-1630)	write a "letter of intent"; goals (9/2, 1077-1104)	
		• learn "teachable skills" (9/3): being "unafraid of a challenge" (263-267); making decisions (962-967); understanding a language to "to read what you've said [in image]" (1009-1013); patience, originality, making good choices, "an effort of will," and" intense observation" (1160-1171) • there is "responsibility to become" a student and scholar "so that we can become good at what we do" (1066-1083) • "epiphany" comes from perseverance (9/3, 859-860)	• drawing outside of class time, e.g., sketchbooks (9/2, 1277-1285) • need materials (9/2, 1535) • work with "lots of materials" (9/3, 278) • do "what artists do" (9/3, 127) • responding through spontaneous or contemplative actions (9/3, 693-715) • drawing live objects demands "more decisions" than copying/imitating (9/3, 792-802) • the "arts are there for what you can't say with words" (9/3, 979-999) • can "train ourselves to see as much as we can" (9/3, 1060) • use "signs" and "symbols...to somehow communicate/.../in image alone (9/3, 1325-1334) • develop a "deeper tool box" (9/3, 1418-1422)	

Models of Process

By omitting the adjectives and integrating the information, the adjectives appear as coherent metaphors for a general process, one that could be used in life, as the teacher claimed: "life is itself a creative process/always breaking up/uh building up/and breaking down/building up/and breaking down/continuing to reshape itself" (9/3, 892-898). This statement appeared reminiscent of her claim on the first day: that she would "reshape" the map of the curriculum that she had "roughed out" in order to "reflect/what I'm learning about you/and what you need/and where you are/and where you want to go" (9/2, 1110-1130). Similar to a process of "building up and breaking down," the teacher would use a process to map and remap the curriculum as necessary. From the many allusions to process, particularly the claim that she planned "to provide [the students] a process" (9/3, Line 189), the teacher implied that she would teach the students a general process that could be applied to art, creating and/or learning something, and living.

In an interview the teacher explained that she believes that the "learning, writing, and creative process" are the same process, a natural process that can be used in daily living (Interview, February 3, 2001), which further corroborated the findings of Year One (see Chapter 4). This statement led me to identify the teacher's discourse of the first days of class to infer an

inscribed process model for the purposes of examining how it was being socially constructed and talked into being.

To infer and outline a general process inscribed in the teacher's language of the first two days, I used Table 6.9: Domain Analysis of Named Processes to identify components of an overarching process. Identifying a general process then signaled the apparent metaphorical nature of the adjectives; furthermore, although the examples applied to the Art class, the illustrative message units inform a general model of process.

Table 6.10: Model Process is divided into three columns, the "General Process" in the middle represents the components that could be taken to other areas, e.g., the "learning process" and the teaching process, the latter was inferred from the discourse and actions of the teacher. The left column illustrates components of the process situated within the students' perspective, the first days of an A.P. Studio Art class. The intent of the examples is to illustrate how a component of the general process could be identified from the student perspective and used for one of their apparent purposes, to learn Studio Art.

For example, the first step of beginning "where you are right now" was exemplified on Day Two, Event 7 when the students began to transcribe printed sentences into image. As students began to transcribe the sentences, the teacher echoed a statement she made in the Disney video to that class

while they worked on "five minute paintings" (9/2, 529-535). She explained

that the activity signaled a beginning, a starting point: "now there's no right or

wrong/there's no good or bad/everyone gets full points just for doing it/I just

want us to begin to understand/this idea of responding to something" (9/3,

Lines 1360-1364).

The third column represents an inferred teaching process exemplified

by teacher's public discourse and actions. For example, using the first step of

the general process mentioned above, the teacher organized an activity that

would allow the students to begin where they were as artists, initiating

learning and/or artistic processes for her and the students. For the teacher, the

activity would allow her to watch the students and learn how they think and

work. During the activity she walked around the room and watched the

students, and asked prodding questions that signaled what she may have been

looking at, e.g., how the students were beginning: "so how are you going to do

this/are you going to be literal/.../what's your thinking/.../we're archeologists

digging deep/using everything/we find/so if your tool box is a little/.../shallow

right now/we can do that/get you a deeper tool box" (9/3, Lines 1405-1422).

The teacher watched how students approached the assignment and

what techniques or tools they applied to the work, all of which would inform

her reshaping of the curriculum. From a student perspective, the assignment

provided opportunities to take a risk and try out the classroom as a safe place

to do so, among other possibilities.

Table 6.10: Model Process
Inferred from Discourse and Action on First Days (*refers to Disney video)

Learning Process (Student perspective)	General Process	Teaching Process (Teacher perspective)
Transcribe sentences into image (9/3, Event 7)	Begin where you are e.g., "right or wrong doesn't matter/what matters is where you are right now" (9/2, 529-535*; 650-652)	Organize activities that allow students to begin from their own starting place, e.g., transcribe sentences into image, "there's no good or bad/.../I just want you to begin to understand/this idea of responding to something" (9/3, 1361-1364)
Write "letter of intent," includes goals (9/2, 1077-1104)	Goals/Objectives	"rough out" map of curriculum and reshape as necessary; organize goal setting activity (letter of intent)
Find a safe place to "trust" to take risks, classroom	Find a safe place to "trust" and take risks	Initiate community through language and action and organize community building to create a safe place to take risks, e.g., classroom
Learn a process that will enable them to "anything [they] need to learn" (9/3, 189-190)	Learn and use a process	**Provide a process**, e.g., "I'm here to provide you a process" (9/3, 189), a process that she may use
Prepare for particular work, e.g., for daily sketchbook work by buying a sketchbook and listening to T's "formal introduction" (9/2, 1271)	Prepare e.g., conceptually, physically and materially	Prepare students to engage in actions, e.g., "I'll kind of prepare you for [the daily sketchbook work that will be expected]" (9/2, 1269)

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Ask questions, e.g., about the class (9/2, Event 3)	Ask questions	Pose questions, e.g., overarching questions for class (9/2, 251-261)
Engage in activities presented by teacher, e.g., writing questions on index cards (9/2, Event 3)	Do the work, e.g., painting	Organize and reshape curriculum, e.g., "a week's worth of preparation" organizing letters (9/2, 79)
M's huge block; a "block" is part of the process (9/2, 860-872);	Accept ups and downs (9/3, 888-892); blocks; "struggle is certainly part" (9/2, 487-488)*	Exemplified by not simply giving M the answer (9/2, 860-872)
Exemplified by D's letter (see Appendix, p. X, Lines 739-742)	Be unafraid of challenges (9/3, 263-267)	Provide opportunities for students to feel challenged
	Be patient (epiphany will come), "can learn to be patient" (9/3, 1162)	
e.g., Choose how to transcribe sentences into image (9/3, Event 7)	Make decisions (9/2, Event 4)	Urges students to transcribe (9/3, Event 7): "how are you going to do this" (9/3, 1404)
e.g., "respond to [roll of film strip] in some way" (9/3, 1444)	Do original work, "originality is seeing past the norm" (9/3, 1164-1166)	T does not give students books or magazines for imitation
	Commit "an effort of will" (9/3, 1168)	
	Observe intensely, which is "about learning how to see" (9/3, 1169-1170)	
Learn "teachable skills," e.g., patience, originality, an effort of will and intense observation (9/3, 1162-1171), among others	Build skills over time (9/2, 897-899)	T provides opportunities to learn skills, e.g., sketchbooks for drawing; responding to a roll of film strip (originality)

Sketch daily (9/2, 1262-1264); extended film study	Study beyond institutional time, e.g., sketchbook; "extended" film study (9/2, 1707)	T urges daily drawing and will provide time for extended film study
Sketchbook, notebook, folder for handouts, pencil, etc. (9/2, Event 7)	Use a variety of material	T to provide materials, reason for $15.00 fee (9/2, Event 7)
Watch and hear others think, e.g., other artists (Zora Hurston, Derek Wolcott, and graduated seniors) (9/2; 9/3)	Watch others think	T will watch students think (9/3, 521) and will provide opportunities for students to watch others think, e.g., transcribed sentences activity (9/3, Event 7)
Engage in activities to discuss and learn language of design (9/3, Events 4-5)	Use a language to explain what you've done	T provides letter ("Message to an Art Student") and short essay ("The Design Spirit") to initiate language of design (9/3, Events 4-5)
Engage in activities and then look back at what was accomplished, e.g., transcribing sentences into image (9/3, Event 7)	Be able to look back and say what you've done for what purposes (9/2, 495-498)*	T will watch students engage in curriculum and "reshape" as necessary (9/2, 1121)

The following represents an explanation of a general, dynamic process presented by the teacher through her discourse and actions, although the sequence will appear static for the purposes of illustration of the parts. The process was defined by the teacher--through "The Design Spirit"--as a "living process," one that is verbally "difficult to capture" (9/3, Lines 740-750). According to the teacher, a process exists within a person and can be stimulated and taught. A person would begin where he or she is in terms of knowledge and skills and then set goals and objectives, e.g., for students, writing "letters of intent" on Day One.

A person must find a place to trust (see 9/2, Event 5, excerpts of student letters) in order to take creative risks. The above components would prepare the person to engage in further actions of the process, ones which can be taught, including a language to explain what was done along the way (9/3, Lines 1009-1013). A person must prepare for the work, e.g., through an introduction to it (e.g., the sketchbook, 9/2, 1271) and ask questions. But it's the work that is important, e.g., painting (9/2, Event 4). During the process of working for a particular purpose there will be "blocks" in the progress of the individual's path, which must be accepted because "struggle" is part of the process.

The process of doing original work demands that a person be patient, make decisions, commit time ("an effort of will"), intensely observe, and build technical skills over time. Watching others think is part of the process, particularly others who have experienced the process. Finally, there exists a language about the process and the skills that must be learned for a person to assess his or her progress by reflecting on what was created, made or done (9/3, Lines 1009-1013). There is a responsibility to become the student and scholar "so that we can become good/at what we do" (9/3, Lines 1082-1083); furthermore, there is a responsibility to reflect on what was created "so you don't say the same thing/over and over again" (9/3, Lines 1066-1073).

Since the class was Art, the class would study "design" as a process, one "that is parallel to learning how to live" well (9/3, Lines 883-885). The examples for the components of the general process represent actions observed during the first two days. For some aspects of the process the examples were left intentionally blank because the action aligned with the particular part was not observed during the first two days. For example, students learning to accept the blocks in their progress was not observed, although this part of the process would appear later in the course (e.g., Lauren). This was true for the teacher's process also: how she taught some of the components or exemplified them through her language and actions would be seen later.

Conclusion

Transition from the First Days

By looking at the patterns constructed on the first days of the class, I identified what initially counted as acting as artists. Artists of this community would engage in particular languages of skill and process, a discourse of Art, and particular ways of acting and being within a group. For example, they watched and listened to others think (Disney video, excerpts of student letters, and individual student letters); they set goals (letters of intent); and since there is a natural desire to respond ("The Spirit of Design"), they responded through spontaneous acts and planned to respond with contemplative acts, the latter of which would lead to design.

The integral link between the students learning the discourse and practices of artists would be a process provided by the teacher, and the process would include steps towards learning the "teachable skills," "patience," "an effort of will," "intense observation," making good decisions and formal artistic skills, e.g., drawing, among others. Students would learn to respond to the artwork of their peers, through a public critique, which provided a means of reflection and assessment for the individual within the community.

Practices within a Community of Artists

Artists of this community included an intergenerational mix of students, including ones who had experienced the class before and were by then in college. By creating a historicity for and of the class, the teacher extended the intergenerational relationships to "artists" in college, some of whom were in Art school; the students of the class were positioned as being in Art school in high school. Art school had a discourse and literate practices for particular purposes, e.g., reading letters or short essays in order to discuss ideas and concepts. Furthermore, underlying these practices were principles that guided and informed the action. For example, reading a handout (e.g., "The Spirit of Design") provided a means to engage in a principle of practice, responding through spontaneous responses; and since it was done publicly, these actions led to watching others think, another principle.

By the end of the second day of class the students and teacher had engaged in an evolving discourse of Art and practices that exemplified the teacher's proposed frame of students acting as artists. As discussed in Chapter 5, the students and teacher read an introductory letter, "Message to an Art Student," to introduce the frame of acting as artists and the intent of taking risks and doing original work. A short essay, "The Spirit of Design," became the vehicle to discuss important concepts integral to acting as individual artists and sanctioned by a collective group of artists. Therefore, students began to

engage in the discourse of Art and associated literate practices that

exemplified principles of the work of artists.

CHAPTER SEVEN

"PUBLIC CRITIQUE": A TELLING PRACTICE
WITHIN A COMMUNITY OF ARTISTS

Introduction

In this chapter I have selected a "telling" literate practice, "public

critique," to explore and make visible how students took up the discourse and

actions of the literate practices and the underlying principles across time. A

literate practice includes the cultural language and actions that portray

members as literate in a community (Santa Barbara Discourse Group, 1992a);

it is also action repeated over time. According to Barton and Hamilton (1998),

literacy practices "are the general cultural ways of utilising written language

which people draw upon in their lives" (p. 6).

However, I would like to extend this notion to include visual and

verbal language, i.e., literacy practices can be cultural ways of utilizing

written, verbal and visual language that students draw on for particular

purposes. For example, public critique offered students the opportunities to

utilize their constructed visual texts to show and explain through a discourse

of Art to the class the processes involved with making the "warmups" and

"final" pieces of artwork. Moreover, "public critique" provided students a

forum to present and explain their artwork to their peers and to respond to the

artwork of their peers.

The following questions guided the analysis of this chapter:

How did members of the class construct the practice of public critique, and for what purposes?

How did the students' language and actions during public critique exemplify the principles of this community of artists, e.g., students acting as artists?

Methods of Analysis

The telling case of public critique occurred in November 1999, the public critique of "Bug Art," a unit that focused on figure drawing of bugs. To locate public critique within the literate practices of the class, I analyzed the fieldnotes and event maps between September and November to locate the literate practices constructed between the first day of school (9/2/99) and the last observed segment of the telling practice (11/19/99).

Table 7.1: Literate Practices Between September and November 1999 displays illustrative examples of literate practices and dates where each was found. The domain labels are represented in the participial form because each action occurred during the lived experience of the students, and they consisted of processes implied in that action. For example, "reading" handouts included reading printed handouts (e.g., "The Design Spirit") and discussing the issues and concepts raised publicly. Furthermore, the labels of the domains refer to

actions explicitly named by the teacher in the public space. For example, the

teacher asked the students "to respond" to a drawing from the book <u>The Little</u>

<u>Prince</u>, by George Leonard Mastery (9/3, Event 6).

Table 7.1: Literate Practices, September-November 1999
T=Teacher; S=Students

Domain: Activity (Y)	Action: X is an example of Y	Date
Reading	T reads handout aloud to class	9/2; 9/3; 9/7; 9/9; 10/20; 10/21; 11/16
	T reads aloud from a book (*Courage to Create*)	10/22
	S read silently	9/3
	S read as T reads aloud	9/3; 9/7; 9/9; 10/20; 10/21
	T reads a poem aloud	11/10
	S read "Response Grams"	11/17-19
Writing	S write questions	9/2
	S write letters of intent	9/2
	S do quickwrite	9/8; 9/9
	S write notes	9/22-23; 10/20-21; 11/17-19
	S write about their process	11/16
	S write "response grams"	11/17-19
Watching video	"Disney" video honoring teacher	9/2
	"Risk" video on risk	9/9
Viewing slides	Former student's presentation of his art work from college	9/16
	T's presentation of former student's concentration on bugs	10/20-21
Listening to outside visitors	Superintendent	9/9
	Two representatives from local art collaborative	9/16
	Former student	9/16
	Various faculty ("Artsy Tie Day")	10/13
	Art school representatives	10/19; 10/21; 10/22
Viewing overhead material	Drawing from a book (*The Little Prince*)	9/3
	Comic strip	9/3; 10/20
	Sketchbook examples	9/17
S working	"Synectic Art" project	9/10

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independently on projects	"Fashion Show"	Most Mondays*
	"Bug warmups"	10/1; 10/8; 10/13
	Final bug project "roughed out"	10/27
	Preparing for critique	11/16
"Sharing"	T shares excerpts of letters from former students written to present students	9/2
	Former student shares his work	9/16
	T shares a student's sketchbook as example	9/17
	T shares former student's work	10/20-21
	S share film strip responses	9/10 & 9/13*
	Faculty share "Artsy Ties"	10/13
"Responding"	T responds to students' questions written on index cards	9/3
	S respond to reading	9/3
	S respond orally to drawing	9/3
	S respond in writing	9/8*; 9/9
	S respond by creating a object	9/10
	S respond to film strip project by peers	9/13*
"Critiquing"	"Gentle" critique	9/22-23, 24*
	"Fashion Show" critique	11/5*
	"Deep" critique	11/16-19, 22*

The domains appear separate, but the interrelationship among them became visible through the critique of "Bug Art." For example, although "sharing" was labeled a category distinct from "critiquing," the two were connected by a principle of the practice, artists watching and listening to the thinking of other artists. During her formal introduction of the sketchbook on September 17, the teacher "shared" a student's sketchbook, a model that other students could use in their construction of one of the homework assignments, "The Roadtrip Chronicles," which encouraged students to take notes daily and sketch places and ideas they encountered (and this would lead to the "flip books" in November). This sharing of a student's work exemplified thinking and working processes of student-artists, processes that public critique would make visible.

A taxonomy of literate practices offers another view of the actions within this community of artists. Figure 7.1: Taxonomy of Literate Practices shows that artists in this community (including the teacher) read various printed texts and wrote questions, letters, and quickwrites--spontaneous responses; they watched videos and viewed slides and listened to outside speakers for various purposes. The students worked independently and collaboratively within the community, and much of their work centered on responding to some problem presented by the teacher, e.g., transcribing sentences into image and having a peer "read" the image (9/3).

These actions occurred as part of cycles of interrelated actions;

therefore, fieldnotes and event maps were used to identify and examine cycles

of activities.

Figure 7.1: Taxonomy of Literate Practices: September-November 1999

Literate practices
- Reading printed texts
  - Handouts for understanding of concepts
  - Courage to Create to provide possible ideas
  - Silently ("Message" & "Design")
  - "Response Grams"
- Reading visual texts
  - Sentences transcribed into image
  - Synectic & Bug Art Critiques
- Writing
  - Questions
  - Letter of intent
  - Quickwrites
  - "Response Grams"
- Watching videos
  - Disney video
  - "Risk"
- Viewing slides of other artists
  - Student from UC
  - Student's area of concentration
- Listening to outside speakers
  - Superintendent
  - Student from UC
  - Art school representatives
- Working independently within a community
  - e.g., on synectic art project
- Sharing
  - Roll of film project
  - Slides of area of concentration
- Responding to
  - a drawing
  - a roll of film
- Critiquing
  - "Synectic Art," a "gentle" critique
  - "Bug Art," a "deep" one

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Cycles of Activity

<u>Introduction</u>

By November, the students had been engaged in various cycles of activity, "Bug Art" being one of them. (See Figure 7.2: Cycles of Activity.) By examining fieldnotes and event maps I identified five illustrative, main cycles of activity between September and November that contributed to the development of artists within this intergenerational community, and these cycles were interwoven and each contained sequences of activities, or cycles, themselves. Furthermore, the cycles presented here represented longer periods of time than the ones described in Chapter 4, i.e., they represented class activity across time (Green & Meyer, 1991). However, within each of these extended cycles of activity there were shorter cycles similar to the one described in Chapter Six.

Figure 7.2: Cycles of Activity

"Fashion Show"

Introduction of
"Fashion Show"
(9/2/99 & 9/6/99*) ⟶ Work on "Fashion Show"
on most Mondays
(Sept.-Nov. 1999) ⟶ "Fashion Show"
(Nov. 4) ⟶ "Fashion Show"
critique
(Nov. 5)

Homework

Write
"letters of intent"
(9/2/99) ⟶ Respond to a
roll of filmstrip
(9/3-13) ⟶ "Artsy Tie"
design
(9/17-10/13) ⟶ "Roadtrip
Chronicles"
(9/17/99-11/99)

Drawing, Figure-Bugs

rubber bugs &
"live bugs";
"seeing" exercises
(9/30*-10/1/99) ⟶ bugs; "layering":
"continuous
line, texture, shape"
(10/5-8) ⟶ bugs; continue
layering sequences;
figure/ground;
working on floor
(10/12-15) ⟶ "roughing
out" of final
bug piece
(10/20-)

Drawing, Materials

pastels with gel and
India ink;
dead felt pens
(9/30*-10/1) ⟶ Colored ink; charcoal;
twigs and brushes
(10/5-8) ⟶ Ink and brushes
(10/12-15) ⟶ Ink or charcoal
(10/20)

Critique

Roll of film project
public "sharing"
(Sept. 10 & 13) ⟶ "Synectic Art" "gentle"
critique (Sept. 22-24) ⟶ "Fashion Show"
group critique
(Nov. 5) ⟶ "Bug Art"
"deep" critique
(Nov. 16-19)

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The "Fashions Show" Cycle

As the "Bug Art" critique neared, the "Fashion Show" was also

approaching (November 4), and students worked busily most Mondays in

groups designing "wearable art" that students would model during two

performances, one for the student body during lunchtime and an evening one

for parents and friends. The teacher introduced the show on the first day of

class (see 9/2/99, Lines 1737-1792), and some returning students were already

"in preparation for that" (9/2/99, Line 343), because the teacher had assigned

incoming students to begin the project during the summer.

By the end of October, students had gathered "natural" materials for

their designer clothing, e.g., magnolia leaves sewn together as a skirt, and

prepared to present them at the "Fashion Show," complete with a master of

ceremonies, conga drumming and dancing. These activities linked with other

public performances or showings across the year that took place outside of the

classroom, even though much of the work took place inside, e.g., "Fashion

Show" (November 4), "Art Show" (May 25-26), "Cheese Festival" (film

festival) (June 10).

Homework Cycles

Homework represented a second cycle of activity (see Figure 7.3:

Homework Cycle). The teacher assigned two kinds of homework, "project

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homework" and "sketchbook homework." In September the teacher assigned

students to write a letter of intent, a part of "Art School," explained in Chapter

Five (cf. 9/2/99, Event 6). The next day she assigned students to "respond" to

a roll of filmstrip "in some way" (9/3/99, Line 1444). The film strip became a

vehicle to observe projects created from a common material, and to exemplify

the concept of response and the diversity of response. Both assignments

represented project homework of the classroom that contributed to the

processes of developing as artists. But students also participated in

assignments that were community-based, and some were voluntary.

Community-Based Projects

On September 17 students were also asked to create an "Artsy Tie" for

teachers of the school, who would wear them on "Artsy Tie Day" (October

13). The tie would represent a chance "to give something back to a

community [the teachers at that school] that supports us" (FN, 9/17/99, p. 2).

The processes involved with the filmstrip project and the "Artsy Tie"

exemplified the concept of "design," introduced on Day Two (see Chapter 5,

9/3/99), specifically contemplative responses which led to the design of a

response for some purpose. Yet, the "Artsy Tie" represented a school-

community project. Although the project began as voluntary it became

mandatory homework as the number of ties needed increased. (Many teachers

and staff decided that they wanted to be involved after an initial memo sent by the teacher explained the project.)

Connecting the class with the community also extended beyond the school. The mandatory project assignment given October 22 was one that the teacher explained that her classes did "every year to support the PTA" (Interview, May 10, 2001). Students also volunteered to participate in a "Kids' Chalk Festival" (September 25, 1999), which acted as another way to support community art efforts. Although some of the projects appeared unrelated, students had opportunities to see how the Visual Arts' Program was influenced by various communities and how student-artists impacted these communities. Furthermore, the activities contributed to the program's reputation as a community provider.

Figure 7.3: Homework Cycle (September-December 1999)

Project-Based Homework

Write a letter of intent (9/2/99), due 9/3/99 Setting goals for "Art School" $\longrightarrow$ Respond to a roll of film (9/3/99), due 9/10/99: Common material given to all students $\longrightarrow$ "Artsy Tie" (9/17/99), due 10/1/99 "Artsy Tie Day" (10/13/99) $\longrightarrow$ Enter the drawing or photography contest (9/27/99), due 10/22/99 $\longrightarrow$

Sketchbook Homework

"Roadtrip Chronicles" $\longrightarrow$ in sketchbooks (9/17/99), due in November; labeled "the first homework assignment" (FN, 9/17/99, p. 5) "Flip Books" November $\longrightarrow$ "Comic Books" December $\longrightarrow$ Storyboard Books December-January $\longrightarrow$

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Sketchbook Projects

Although the teacher introduced the "letter of intent," the "Kids' Chalk Festival" and the "Fashion Show" in the first days, she presented the "first homework" assignment on September 17: students would chronicle their "everyday life" in sketchbooks (FN, 9/17, p. 8). The distinction between the first three assignments and the "first" homework assignment was the direct link between the sketchbooks and the onset of the figure drawing unit, focused on bugs.

"The Roadtrip Chronicles" would become material for "flip books" in November, and the "flip books" would lead to December and January's comic book and a storyboard book, respectively; all three represented project homework assignments. The teacher claimed that all of these required drawing and the sequence of assignments was in preparation for the "Film Festival" in May and June (2000). On the day the teacher introduced the "Chronicles," she explained that "this first assignment" was to prepare students for the book project and filmmaking; the students were "trying to harrow a field" (FN, 9/17/99, p. 5), a farming metaphor for the preparation for planting and growing. In this class, the teacher and students were in preparation for many interconnected projects, all requiring a similar design process.

The teacher repeated her claim that "everything is connected to

everything" within the sequence of sketchbook assignments (FN, 10/20/99, p.

3). Hence, the reason for the label of "first" homework assignment became

evident: the sequence would interweave, or scaffold, drawing concepts and

manipulation of a range of materials, components of the process necessary to

complete assignments later in the year. The connections also represented

cycles of activity. In the next section cycles of activity will be presented and

examined.

Figure Drawing and Material Cycles

A common unit of figure drawing that focused on bugs linked the third

and fourth cycles of activity, illustrated in Figure 7.2: Cycles of Activity. This

unit initiated a drawing cycle that would lead to learning concepts and

techniques of drawing and experimenting with a range of materials. Bugs

were not only used as a vehicle for learning drawing skills and concepts, but

also for the introduction and development of the discourse that accompanied

the skills and concepts. This initial cycle of learning the tools and concepts of

drawing clearly linked to the practice of drawing in sketchbooks offered by

the "The Roadtrip Chronicles" assignment and would lead to drawing the

human figure (December-January) and portraits (March).

The bug unit also prepared the students to use various materials and mediums for drawing (a fourth cycle), e.g., pastels with a gel medium, dead felt pens, and India ink (e.g., 10/1/99), and then progressing to twigs and colored ink (e.g., 10/8/99). It is partly through the vehicles of bugs, the materials of ink (and charcoal and pastels) and the drawing instruments that students would enter a process of creating artwork that they would publicly hold up for critique.

Cycles of Critique

The telling case of public critique of "Bug Art" represents a cycle within a series of three public critiques, or "sharing," which began with an assignment that had its roots in activities of the first days of class, e.g., responding to an object (a strip of film, a common material) in some way. Responding became a principle of critique, as will become evident. Furthermore, the students engaged in "critique" in multiple ways before the "Bug Art" critique; however, the latter critique represented a larger cycle of critique.

Purpose for the Selection of "Bug Art Critique"

The specific instance of public critique that will be illustrated in this chapter is the "Bug Art" critique, a "deep" critique of individual students' art that focused on bugs, or insects, as the subject. The purposeful selection of "Bug Art" critique was chosen for a multitude of reasons. First, this critique allowed me to analyze the discourse and actions of class members and infer how the students took up the discourse and principled-actions of the class over time (September to November 1999). The observed actions represented a situated perspective of the discourse and processes of making art within a community of artists, according to the teacher's opening premise, "students behaving as artists." Second, the "Bug Art" critique represented the third cycle of critique of individual student work, which began in September.

The First Critique: "Sharing"

The first critique, actually labeled "sharing," occurred on September 10 and 13 when students publicly shared their projects made from the roll of film given to them on Day Two (9/3/99). However, it was not until October 8, 1999 that I expressed to the teacher that "critique" would become a focal practice of the research; and, therefore, it was not until analysis of the construction of critique that I realized that I had missed an opportunity to observe a public sharing.

On September 10 the students turned in their roll of film projects and the teacher publicly called attention to some of the objects constructed by students, complimenting the work. I had assumed then that that was the extent of the sharing, especially since I noticed projects apparently sporadically placed around the room. But through analysis I later identified a statement in the fieldnotes that on "Monday" (9/13) the students would "share" their "film strip project" (FN, 9/10, p. 7). The teacher explained to me in an interview (February 3, 2001) that the sharing consisted of students volunteering to briefly present their project and the idea behind it, although she said that she prompted some students to share.

The Second Cycle: A "Gentle" Critique

The next cycle of critique occurred September 22-24 when the students participated in the "gentle critique" of Synectic Art projects. On September 9 students watched a brief video ("Risk," about two minutes in length) and responded in writing to the video and randomly selected three numbers between 1-100. Later in the period the teacher provided students with a list of 100 words that corresponded with the numbers, and this provided students with three words, which they used to fill in the following sentence, the assignment: "Create an art form that involves ( ) _____, ( ) _____, and ( ) _____" (Appendix: "The Synectic Art

Problem"). The students were given the "problem" of reconciling "the seemingly contradictory sentence in any way" they desired (Handout, "The Synectic Problem"), e.g., "Create an art form that involves (1) constellations, (2) headlines, and (3) shadows (these words corresponded to the three numbers I chose, 7, 42 and 57). The next day they began work on the project during class time, the first time they were expected to work "the way we work" in the classroom (FN, 9/10/99, p. 1).

On September 22-24 each student was provided opportunities to present their art piece and hear feedback from his or her peers, a second whole class sharing of individual student's artwork. Each student presented his or her artwork and listened to feedback from members of the class. The pattern of this "gentle" critique began with a student clipping his or her artwork to an easel at the front of the room (see Appendix—Map of Classroom), briefly explaining how the idea and art worked together; then engaging in a brief discussion with the teacher and/or peers, and finally, hearing his or her peers applaud. However, as will be explained below, the components of this pattern became interchangeable over the three days.

The critique was labeled a "gentle critique," because it was "all in the spirit of responding," according to the teacher (see 9/23/99, Running Record, p. 2).

The teacher explained that (9/23/99, Running Record, pp. 3-4):

Line #	Message Units
1093.	all we're interested in is that idea of response
1094.	and all we really want to do
1095.	as an artist
1096.	is just to have people respond
1097.	to what you've done
1098.	so you get
1099.	some experience
1100.	what kind of effect your work's having on other people
1101.	and then you get a chance
1102.	to just respond to someone's work
1103.	translate some of what
1104.	you think is being communicated to you

Furthermore, the discussion between the teacher and students focused on the

positive aspects of the idea the students generated and the piece that

developed from the disparate concepts.

The teacher periodically explained the actions or thoughts of other

artists, e.g., the Japanese filmmaker Kubuki (9/23/99, Running Record, p. 6),

or related personal stories that connected with an idea, e.g., "I remember

growing up in a Catholic church..." (9/23/99, Running Record, p. 7); or she

explained how elements of a composition worked, e.g., "contrast" (9/22/99,

Running Record, p. 6). However, critiques usually lasted between two-nine

minutes (most of them averaged about four minutes), much shorter time

periods than the "deep" critique of "Bug Art," and the focus was rarely on the

piece of art itself. In fact, the dialogue of the longest critique focused on a

discussion about the possibilities inherent in the three words used by that particular artist (a returning student's, Teresa, was nine minutes, see 9/23/99, Running Record, pp. 9-10).

Therefore, the critiques offered students an opportunity to present their work, receive compliments, and get them used to public critique. However, soon the teacher would instruct the students in drawing skills and using particular tools and mediums, which would provide a discourse for future critiques.

Cycles within Cycles

The "Synectic Art" critiques exemplified cycles within cycles. For example, over the three days of critiques students performed critique in three different ways, although the presenter still shared his or her idea and artwork and received feedback. On the first day (9/22) the presenters clipped their work to an easel, told the class what three words guided the development of the idea and art piece, and then explained how they arrived at the idea behind the piece. However, on the second day (9/23) the presenters withheld the art piece until the students had a chance to hear the three words and discuss what possibilities appeared to exist; then the presenter explained his or her idea. Finally, on the third day (9/24) presenters displayed the artwork and waited for students to "read" the piece; then the presenter explained.

The cycle of three ways of doing critique within a larger cycle of critique, which included the roll of film sharing, "Synectic Art," and "Bug Art," confirmed an instructional pattern--and intercontextual link--of three identified in the first days of the class (see Chapter 6; cf. Figure 6.1). The pattern created a familiar sequence and allowed students to practice types of critique, each one demonstrating an opportunity for different types of thinking. For example, the first day of "Synectic Art" critique showed an artist's evolution from verbal text (the three words given to the artist) to a visual text or idea created by the artist. The second day offered a different opportunity for the class: students were encouraged to brainstorm possible ideas for the three words provided by an artist, action that exemplified diversity of thought within a community of artists engaged in a similar pursuit. Furthermore, the variety of critique demonstrated that critique would be dynamic, and that there was choice within the parameters of a practice.

The diversity of projects again publicly demonstrated that artists approach similar problems in unique and original ways, in this case conciliation of disparate ideas into a cohesive whole. The representation of diversity also occurred during the roll of film strip project--a common material was used by students to create diverse, original artwork. This suggests that roots of critique, observing diversity of thought and work of artists, could be seen during the first days of class.

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The cycles within "Synectic Art" also again showed shorter cycles within a longer one (e.g., the three ways to critique within a critique cycle), and a cycle of an activity (e.g., critique) within a longer period of similar cycles, e.g., "sharing" (9/10 &13), "gentle critique" (9/22-24) and "deep critique" (11/16-19). This fact also implies that the roots and principles of the literate practices could be observed during the first days.

Observed Roots of Critique 9/2/99 and 9/3/99

The actions of the first examples of public presentations by the artists in this community of artists showed that the roots of critique, particularly the concepts of "respond" and "response," were visible in the first days. For example, on Day One (9/2/99) students were asked to "respond" to letters, as examined in Chapter 5. Day Two (9/3/99) became the formal introduction of the "first" important concept of design," responding in a contemplative way with sensitivity, as shown in Chapter 6.

"Watching and listening to people think," an important principle of practice for artists, according to the teacher (9/22/99, Running Record, p. 2; 9/23/99; Running Record, p. 2), was clearly evident during the first days, e.g., the Disney video and excerpts of student letters. Furthermore, the principle was observed in action during the transcribing of sentences into images (9/3) and Sean's presentation of his artwork (9/16). On the second day there is also

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another action of "Bug Art" critique, "say back," observed when the teacher said back to students the telling lines students made public.

The Third Cycle: A "Deep" Critique

The third cycle of critique centered on individual student work of "Bug Art." The "deep" critique of each student lasted approximately ten minutes and class members complimented the artist for his or her ideas and artwork, actions similar to the "synectic" critiques. However, as will become evident, the "Bug Art" critiques extended beyond the scope of the "synectic" critique: students scrutinized the processes of the artist and the composition of the artwork. The discourse and principled actions observed in "Bug Art" will be described and explained in a moment.

Common Traits of the Cycles of Critique

These three critiques can be viewed as being within a larger cycle of critique, from "sharing," to "gentle," and finally to a "deep" critique, although the participial form of "share" denotes an action and the latter two adjectives describe the intent of a labeled process. Yet, similar to using "creative" as an adjective in the phrase "creative process," "gentle" and "deep" signal ways of acting within the actions associated with process. All three cycles provided

students opportunities to present their work to their teacher and peers in a public forum and receive feedback.

Figure 7.4: Cycles of Critique illustrates how each cycle displays a relationship among all three instances of presentation of individual student work.[1]

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[1] The class also engaged in a group critique of the "Fashion Show" the day after the performance, Friday, November 5. But, since the focus was on the group presentation and not individual students that instance of critique will not be discussed, although two students were criticized for their actions, the teacher later told in the days following.

Figure 7.4: Cycles of Critique

Public Sharing
of Roll of Film
Strip Project
(9/10 &13*)

"Gentle Critique"
of Synectic Art Projects
(9/22-24)

"Deep Critique"
of "Bug Art" projects
(11/17-19)

Volunteers and
Teacher prompting

Three cycles within larger
cycle, i.e., there were three
ways "to do" critique over
the three day period.
All students presented.

Similar pattern of critique
as "gentle critique."
22 student presenters observed.

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Other Cycles within Cycles that Informed "Bug Art"

A cycle within a larger cycle, evident in the "Synectic Art" critique, was also observed during the first figure drawing unit, which provided opportunities for students to practice drawing and drawing concepts, and the "teachable skills" the teacher mentioned on Day Two (9/3/99): patience, originality, an "effort of will," intense observation and decision making. During the drawing cycle of "Bug Art" students sketched and drew "warmups" of various rubber and/or preserved bugs. The warmups offered students opportunities to experiment with concepts of drawing and use different materials. For example, the students engaged in "seeing" activities, part of learning the "intense observation" that artists must develop, according to the teacher. From September 30 to approximately October 8, the teacher added another concept and/or material each day of warmups that led to the announcement on October 20 of the final bug project. And within the literate practice of drawing were cycles of activity that exemplified the teacher's instructional pattern of three.

An Illustrative Example: A Sequence of "Seeing"

On October 1 the teacher again used the instructional pattern of three to provide opportunities for students to practice "seeing" a bug from three perspectives and declared that "we're learning vocabulary" of drawing (FN,

10/1/99, p. 2). First, students held a rubber bug, or a paper with a bug pinned

to it, in one hand, stared at the bug and drew "blind" a "continuous line" to

practice allowing the hand to record "what the eye [was] seeing" (FN, 10/1/99,

p. 3). The teacher explained that "your line is your vocabulary," and it "keeps

changing depending on what you're describing" (FN, 10/1/99, p. 5). Therefore,

"vocabulary" included concepts such as "continuous line," but it also acted as

a metaphor for expression of the concept in a drawing.

Next, the teacher urged students to look at the drawing infrequently, or

about ten percent of the time during the drawing of another warmup, a "90/10"

exercise that meant looking at the bug ninety percent of the time and the

drawing only ten percent. This activity actually had two parts, students

holding the bug with one hand for one warmup, and then holding it with the

opposite hand for the next drawing (for most students this meant drawing with

their left hand). The students "traded bugs" after the first "90/10" warmup in

order to work with a variety of bugs and to continue observing the bugs

intensely, seeing and discovering the bug "from the inside out" (FN, 10/1/99,

p. 3).

"Layering"

The pattern observed in the "seeing" activities was again observed

during the practice of other drawing concepts, such as "layering." Figure 7.5:

Figure Drawing--Bugs Unit Cycles shows the drawing cycles within the larger

drawing unit, a first major cycle of figure drawing. The drawing concepts

embedded within "layering" ("continuous line," "texture," and "shape") were

introduced in a parallel sequence of presenting the materials (India ink, pastel-

gel, charcoal and colored ink). These became key concepts that were available

to students and would presumably appear during the public critiques, as

students explained the processes of drawing their final projects.

Figure 7.5: Figure Drawing--Bugs Unit Cycles

Figure drawing preparation announcement (9/23)	→	Figure drawing begins "seeing activity" (a sequence of three; dead felt pens, india ink and rubber bugs (9/30)	→	Figure drawing continues (a sequence of three) (10/1)	→	Concepts of drawing introduced through sequences of activities (continuous line, texture, shape; layering; using twigs and colored ink) (10/5-8)	→
Figure drawing: layering sequence continues (10/13)	→	"Roughing out" of final project begins (10/20)	→	Slide show of "area of concentration" that focused on bugs (10/20-21)	→	Figure drawing: "thumbnail sketch" of final piece (10/27)	→
Preparation for critique (11/16)	→	Bug Art critique (11/17-19)					

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Assignment for Final Bug Drawing

<u>The Assignment and Individual Responsibility</u>

On October 20, one month before the "deep" critiques, the teacher explained to the students that they would begin "roughing out" a final bug drawing. It was during this explanation that she made visible to the students that she expected them to move from receiving direct instructions to guide their warmups towards taking more "responsibility" for their learning and selection of an idea for the final piece. She exclaimed to the students, you "better not be thinking about 'what was the assignment'...[rather] be able to think for yourselves...[because] you're going to have to figure out what you're going to do" (10/20, Lines). The students would be expected to generate an idea--a step towards doing original work, and begin warmups towards a final piece that exemplified their idea in some way.

As an example of developing an idea over a period of time and through a number of warmups, the teacher showed the students a series of drawings by a student who "did over 100 drawings" on bugs for his "area of concentration" for the second semester and Advanced Placement test requirements. The narration and slide show again exemplified the practice of watching and listening to the thinking of others, especially for the purposes of gaining insight to new ideas and modeling processes of artists.

On this day the teacher also presented the "creative process," a model process where she claimed "ideas come from."

The Creative Process

As explained in Chapter Four, the creative process was presented as a dynamic model of a process to create and develop a piece of artwork for some purpose. The model provided language that could be used in the discourse of Art to explain processes used by artists in the development of artifacts. This process was closely linked with the constructed times explained in Chapter Five because the emphasis of the four aspects of the model required thought and work over time.

The first step in the creative process presented to the students was "preparation," a concept used by the teacher from the beginning of the school year. So it would not have been a surprise to the students for the teacher to prepare them for "Bug Art" critique. Then came periods of incubation, which the warmups during the drawing unit represented, especially the ones leading to the final piece that students would present during the critique. Furthermore, it was during the continued work of the warmups that artists would perhaps arrive at "epiphanies" (the teacher rarely used "illumination," the third concept of the creative process as defined by the handout). Finally, publicly sharing artwork would be the verification component of the creative process. The

epiphanies and verification through critique may send artists back to the preparation or incubation stages, as was evident in the teacher's explanation of one student's area of concentration of bugs (shown October 20-21).

"Bug Art" Critique

Methods of Analysis

The "Bug Art" critiques had three main aspects: preparation for the critiques, the critiques and the post-critique. Similar to an artist's process of preparing to construct a project, artists in this community prepared for critique. In order to examine the sequence of events during the preparation component of "Bug Art" critique on November 16, I used the event map of that day (see Table 7.2: Event Map for 11/16/99) to outline the parts. This process also enabled me to locate an essential part of the teacher's introduction, the explanation of the procedure the students would engage in to prepare themselves for public critique. I generated a "running record" of the class period in order to identify significant aspects that would provide insight into the preparation, and I transcribed all of the teacher's explanation of the technical preparation for critique for further analysis.

Table 7.2: Event Map for 11/16/99
Preparation for Critique

Tape Time (Clock Time)	Event		Phases	Notes
00:00:04-00:04:23 (9:15-9:20)	1	Students arrival		
00:04:24-00:23:59 (9:20-9:41)	2	T introduces preparation for critique	1. Intro to day 2. D's letter 3. Explanation of preparation for critique 4. Explanation of rubric and thinking process 5. Comparison to poetry writing (Lines 225-241)	Explanation for critique is transcribed completely (Lines 47-123)
00:23:59-00:51:32 (9:45-10:08)	3	Students gather materials and prepare for critique	1. Students gather warmups 2. Students work quietly 3. Roll (Line 298)	T reminds them to be "honest" with what they know and what they don't know (Lines 319-321)
00:51:32-00:55:00 (10:08-10:15)	4	T's last instructions	1. Explains response grams and points for attendance (Lines 329-345)	T explains how to put away drawings
00:55:00-01:01:30 (10:15-10:21)	5	• Students leave • D talks with John • T and Cindy talk		T & C talk about value of art

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Preparation for Critique: Criteria

The teacher's pattern of preparing students for particular actions began for the "Bug Art" critique on November 16, 1999 when she explained that the day would be used to prepare for critique, which would begin the following day (11/17/99). Students were given time to gather their warmups in a stack and begin to write responses to the questions provided on a handout (a rubric) provided to guide them (see Appendix: Rubric for THE BUG FINAL). The event map for the day also allowed me to construct a taxonomy of actions of preparation for critique, see Figure 7.6: Preparation for "Critique".

Figure 7.6: Preparation for "Critique"
as stated by the teacher on 11/16/99 (Line Numbers)

	collecting all _____ warmups _____	warmups for final	all drawings during bug figure unit

Preparing for critique includes:

- collecting all warmups (54-55) — warmups for final — all drawings during bug figure unit
- choosing two to three "strongest" warmups (59-61) — "significant for you" (65-66); "critical for you in your learning cycle" (83-85) — "represented a turning point" (70); "represented a shift in seeing" (72-73); "represented an awkward moment" (74-75); "somehow something important" (77)
- describing each chosen warmup (105) — use blank piece of paper to write "reason" for choosing warmups (99-102) — blank piece of paper provided by Teacher
- stacking "strongest" warmups on others (114-115) — all warmups — poster paper provided to wrap together work
- Reflecting on rubric in writing (150) — questions to prepare to explain "evolution" of idea and process (162-176) — handout: rubric questions for final piece

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Preparation

After the students gathered their warmups, they were to choose two to three of the strongest of them, "for some reason," ones that led to their final drawing. Then students were to use the "Rubric for THE BUG FINAL" to reflect and write about the purpose for the selection of each of them, especially explaining the thinking and process behind each warmup. Finally, the rubric provided by the teacher would guide them to write a reflection on the final piece. All of the work was then to be stacked in a particular order, the reflections were to be placed on the final drawing, which was to be placed on the warmups. In the written reflection, the students were to connect their idea and processes with the problem they addressed.

Rubric for Critique

The "Rubric for THE BUG FINAL" centered on five components of the process that the students used. The purpose, "What was the question or problem that we addressed" was the question that supposedly drove the students towards the next steps of producing warmups and a final piece. The next two parts focused on the process the students used during the warmups and final work, the "Approach/Selection" and "Evolution/Process." Finally, they were to reflect on the technique and the "solution" to the problem.

Students had the rest of that period to gather the drawings and write

reflections, and what they did not finish would become homework.

The preparation for critique was to drive the students' presentations of

their work and then be handed into the teacher for points (500 points for each

section of the rubric and 100 points for the written reflection). However, for at

least twenty-two of the students, the assessment would come during public

critique. The next section explains the methods used to analyze the critiques

and the observed patterns of critique.

Observed Pattern of Critique (November 17-19, 1999)

Methods of Analysis

Through reading the fieldnotes and observing the videotape of the

three scheduled days of critique, a pattern of discourse and action was

identified. Then the first day of "Bug Art" critique (11/17/99) was transcribed

in order to examine illustrative examples of observed patterns over the three

days and to locate telling cases that would exemplify the critiques. Four

examples of critique were chosen as illustrative cases, transcribed, and further

analyzed. Although all four students were seniors, they represented a range of

generations of students within the class.

Four Illustrative Cases

By the "Bug Art" critique, Maya, a senior, had been enrolled in the class for only one month and had no formal art training in school. James, a first-year senior who had participated in the class from Day One (9/2/99) also had no formal training in art in school, although he had performed with the drama department at the school. Sean, a second-year senior had transferred from a large high school in southern California prior to his first year in the program, but the experiences he had were apparently very different from those at his present school. Finally, Kristen represented a fourth-year senior.

The discourse used during the four critiques, especially the presenters', was analyzed and compared and contrasted to identify the extent of the take up by each student of the community's discourse and actions. Next, the pattern of critique observed across the three days will be explained.

Pattern of "Bug Art" Critique

Through analysis of the first day of critique, November 17, 1999, a pattern critique for "Bug Art" was established. The pattern consisted of five main components, which in some respects mirrored the rubric used the previous day for the artists' reflections. Although the pattern illustrated in Table 7.3: Pattern of Critique appears static and/or linear, it was not. The critiques were dynamic and the discourse did not simply flow from the

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presenter to critiques of the artist's process or final piece from the other members' perspectives. For example, in one critique a discussion of the artist's process and idea preceded a discussion of the composition (e.g., Maya's below); in another critique, questions and comments about the drawing's composition appeared to precede the artist's process (e.g., James's below). However, the general pattern was observed across the three days.

Table 7.3: Pattern of Critique
Bug Art, November 17-19, 1999

Component	Sub-component	Explanation	Example
1. Set up	Tape warmups to wall	Presenter and Teacher tape warmups left of final piece; warmup #1 closest to sink	All presenters
	Tape final within frame on wall	Frame vertical or horizontal depending on piece	All presenters
2. Student Presents	Intent of piece, including background of idea and impetus	Student sits on stool or stands in front of critique wall and explains origin and background of idea	All presenters, e.g., Ta: the beast in Lord of the Flies
	Process, including warmups, techniques, mediums, revisions, evolution of idea	Process of developing warmups and final; mediums used and difficulties; revisions; evolution of idea	All presenters, e.g., S explained technique used for each warmup presented
3. Initial responses to presenter's final piece and process	Teacher or Student Comments	Student or Teacher makes initial comment, usually prompted by presenter or Teacher	All presenters

	General statements	Usually focused on process and/or an positive, evaluative comment	
	Questions	Presenter asked to clarify or explain something; Questions that continue conversation about process	
	"Say back"	Teacher says: "You said," and then says back statement to presenter	All presenters
4. Teacher/Students Discuss and/or Comment on final piece	Art technique and dilemmas inherent in piece	Focused on final piece, especially the composition, mediums, techniques, and dilemmas	Example dilemma: Ta's piece and the viewer's perspective offered
5. Applause and Response Grams	Applause	Students and Teacher applaud presenter	All presenters
	Response Grams	Students write response grams to presenter	All presenters

<u>The Five Components of the Pattern:</u> First the teacher and student

taped his or her work to the critique wall in preparation for the presentation to

the class. Next, the student presented the warmups and the final piece through

an explanation of the idea and processes used to resolve some problem

encountered by the presenter. The student's presentation contained parts

visible in the rubric, e.g., explanation of his or her artwork, including the idea

behind the work, the process and mediums, materials, and/or techniques used,

and the evolution of the idea.

Upon finishing an uninterrupted portion of the presentation, the

student then fielded questions about the piece or his or her process, or listened

to rhetorical questions and comments of others, including the teacher. A

discussion of the student's process included "say backs," e.g., a student

addressed James after his uninterrupted statement about his work, "when you

asked the question 'is it alive'" (see James's, Lines 1187-1188). This brief

illustration of the use of a "say back," exemplifies a vehicle the class members

used to further discuss aspects of an artist's, e.g., James's, process or drawing.

The initial comments and questions during this third component of the

critique tended to be general in nature. For example, the teacher would

compliment the student for something, e.g., for being the first student to

present (see Maya's, Lines 624-633); a student would ask a question, e.g.,

"that's a tree behind [the bug's] head, right?" (see James's, Lines 1154-1156).

The initial conversation allowed the teacher and students to reflect and gather their thoughts about the information and art before moving into the specifics about the presenter's process or composition of the work displayed.

Following the questions and discussion of the process, members of the class shifted into a fourth component of critique, a focus on the composition of the final piece and the observed dilemmas within it. The teacher's discourse of Art dominated this portion of the discussion, as she explained how the artist's idea, mediums and materials converged to create a text that could be "read" in particular ways.

Finally, the students clapped, wrote response grams, and handed them to the presenter. This final part encouraged students to learn each presenter's name and offered the opportunity to provide and receive individual, written feedback. The teacher explained the purpose of writing "hello" and the presenter's name on the response gram: "if you don't know our names already/you kind of want to get to know our names" (11/17/99, Lines 210-211), showing that the intimacy of the community was still forming.

Assumptions about Selected Students

Although the "Bug Art" critique occurred after two months of the class, I had not learned all of the students' names, nor did I intend to at that time. My focus had been on the teacher and the discourse and principled

actions she offered as opportunities for students to learn disciplinary knowledge of art. Consequently, I did not know what year in school and/or the program all students were in. I did occasionally discuss with some students their progress and views of the class or thoughts on particular activities.

A few of the students acted as informants and I naturally took an interest in their opinions and progress. However, I became interested in how an intergenerational range of students understood and/or took up the opportunities of practices, such as public critique, offered by the teacher and how those opportunities were manifested in students' discourse and actions.

The lack of information regarding each student became important during analysis. After an initial discourse analysis of "Bug Art" critique, I believed that I could distinguish between less and more experienced students, aside from those with whom I developed an informant-researcher relationship. For example, judging from his presentation, James appeared to be an experienced art student, perhaps a third-fourth year senior (I knew he was a senior). However, during a phone conversation with the teacher in an attempt to verify my assumptions (April 29, 2001), I learned that he was a first-year senior. This led me to reanalyze the discourse and examine the data with new eyes. Why had I assumed that James was an experienced artist after viewing his critique? What would an experienced artist of this community sound like?

The following questions guided my analysis of the four critiques:

How did the discourse of the presenters make visible their intergenerational position within the community of artists?

How did the practice of critique exemplify the principles of working as artists of this community?

And, how did the critiques make visible the discourse and processes available for presenters to use?

Four Critiques

Maya (a "first-year" senior)

As mentioned above, Maya had transferred to the school from another high school out of the district. Since she enrolled after the first part of the school year, she missed opportunities to learn what counted as art and how to talk about art, and these missed opportunities would ostensibly be evident through her discourse.

Maya arrived about October 11, in time to participate in some of the Bug warmups. Although her exact start date was not marked during the observations, the teacher stated during the critique that Maya had "never...critiqued with us before" (Line 628), which implied that Maya could not have arrived before September 24, the last day of "Synectic Art" critiques. Furthermore, Maya affirmed the teacher's inquiry that "during the warmup

series" Maya's idea had started to "percolate even before [she] knew there

would be a final [piece]" (Lines 649-664). This implied that she entered after

September 24, yet before October 20 when the "roughing out" of the final was

announced. In a phone conversation (May 8, 2001), the teacher recalled that

Maya had entered around the middle of October, towards the end of the first

quarter.

Maya's Missed Opportunities

Table 7.4: Maya's Missed Opportunities depicts the basic concepts and

activities of illustrative days before her arrival. She was not present for the

onset of the community, including the foundation of historicity emphasized by

the teacher on the first day of class, nor the onset of patterns and the informal

introduction to "process". Furthermore, she did not hear the teacher's

epistemological premise of "students behaving as artists," and that all students

can learn the "teachable skills." She missed at least the beginning "seeing" and

drawing sequences (September 30-October 8), which included the repeated

concept of "layering," and the interchangeable sequences of "continuous line,"

"texture," and "shape."

How would these missed opportunities affect, or become visible, in her

presentation?

Table 7.4: Maya's Missed Opportunities
Fall 1999

Date	Topics/Activities
9/2	Introduction of and for class: Historicity constructed through watching Disney video, listening to excerpts of letters, etc.
9/3	Introduction to "design" and key related concepts, e.g., "responding," "process," etc.
9/7	Discussion of rules for the class; Introduction to "Fashion Show"
9/8	Responding to music through writing
9/9	Responding to video through writing; "Synectic Art" project introduced; "brainstorming" for project
9/10	Independent work time begins; Sharing of film strip projects begins
9/13	Public sharing of film strip projects
9/16	Sean's presentation of his artwork, example of an artist's process
9/17	Introduction of sketchbook; "Artsy Tie" assignment (part of design)
9/22-24	"Gentle" critique of "synectic art" projects
9/30-10/1	Beginning drawing concepts, including "seeing" sequence
10/5-8	Building of drawing "tools," including "layering," "continuous line," "texture," "shape," and a variety of materials

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Maya's Presentation

Maya's presentation initiated the pattern of critique described above

and illustrated in Table 7.3. After she and the teacher taped the drawings to

the critique wall, she explained that her idea arose from reading "Lord of the

Flies" by William Golding, because she "was always fascinated with/Lord of

the Flies/[and] the beast" (Lines 491-493). She sought to do something

"abstract," represent the "beast" as "dark and massive," and work on "dark

lines and shading and stuff" (Lines 494-511).

However, she confided that the drawing "wasn't working," it "didn't

look scary," because she had not used dark enough colors to portray the

"nightmare" she had imagined would have best represented the beast (Lines

516-526). The resolution of her idea, her epiphany, arose from the limitations

of her skill, a fact that she reconciled in her explanation of the final piece:

"what came out was/[the beast] didn't/really have to be/as fierce/as I wanted it

to be/because/the beast was an imaginary thing anyways/so/whose to say/what

it's supposed to be/it could have been/something a little

less/overbearing/but/still capture your eye" (Lines 585-599). Hence, the

evolved image of the beast was informed by her apparent inability to draw

what she imagined in her head, yet her conclusion supports a theme in the

novel, that the physical beast imagined by the boys was actually the

personification of their brutal actions against one another.

Maya's initial presentation showed that she had taken up the practice

of explaining the evolution of an idea and the process of how her drawing

skills and the materials and idea were rendered in a visual image (see

Appendix: Rubric for THE BUG FINAL). The explanation demonstrated her

understanding that the evolution of an idea and construction of a

representative image required time to develop, and that epiphanies may

emerge during the process of the working. The teacher made Maya's

epiphanies visible to the class after much discussion, which allowed Maya to

explain that she was working through the concept of nightmares in her own

life (see Table 7.5):

Table 7.5: Teacher Reflects on Maya's Process

(11/17/99, Lines 814-835)

Line #	Message Units	Comments
814.	do you see how that worked	Maya's process
815.	she starts with	
816.	an idea	a dark and "massive" image of the beast
817.	about a story	from "Lord of the Flies"
818.	that's she connected to	
819.	because she's working on those same issues	her thoughts about nightmares
820.	in her own life	
821.	and she works it out in image	the idea
822.	but the	
823.	image	
824.	wrestles with her	her ability to use the materials, colors, etc. to create the image
825.	as she	
826.	tries	
827.	to give shape	in image
828.	to something she thinks she understands in her head	her idea
829.	but	
830.	just because	
831.	we're young in manipulating materials	this was Maya's first year in an art class
832.	and they don't always manipulate	
833.	the way we want them to	
834.	so something	
835.	else happens	the idea changes to fit the image that Maya could create

Differences in Available Discourse

Maya's discourse also shows epistemological differences between her implicit frame and the one posed by the teacher from Day One (9/2/99). Maya wanted to "do something really abstract," but declared that she was "not really good at doing them" (Lines 478-481), implying that some people are inherently better at drawing abstract images and that her inability to draw abstractly is a state of being. Furthermore, she wanted her image to "be different" (Lines 549-550), ostensibly from the other artists; and she questioned whether or not she "succeeded" in these endeavors, but apparently taking solace in the fact that she "tried" (Lines 574-583). Therefore, trying makes up for not succeeding, another state of apparent grace or not.

Implicit in these statements are "important misconceptions about what it means to be an artist" in this community of artists, as explained by the teacher on Day Two (9/3/99, Lines 580-583). The teacher admonished students against believing in the "myth that some people have it [ability] and some people don't" (9/3/99, Lines 1172-1173). Part of the process of becoming an artist emphasized early in the year by the teacher was that "there's no right or wrong" or "good or bad" (9/3/99, Lines 1361-1362), and repeated verbally (e.g., FN, 9/9/99, p. 6) and tacitly in her actions, e.g., "Synectic Art" critiques (e.g., FN, 9/22/99). What mattered for the class of intergenerational artists was beginning where an artist was at the moment.

Therefore, the frame constructed through the discourse and the links to action

practiced within this community of artists was antithetical to Maya's implicit

evaluation of her ability in the statement that she's "not really good at doing"

abstract drawings. She wanted to be "different", yet being different within this

community came from generating original work, one of the "teachable skills"

mentioned by the teacher on Day Two (9/3/99).

Furthermore, Maya's admission that she used a biology book to figure

out what "tropical" bugs look like belied the practice of intense observation

that students learned about through the "seeing" and "continuous line"

activities at the beginning of the bug unit, which she missed. On Day Two the

teacher publicly stated that "a living process," which the class would engage

in, required observing "objects before you," not imitating from pictures (see

the teacher's and Kristen's exchange in Chapter 6).

Therefore, Maya's discourse reflects the missed opportunities available

to the other students before she arrived around October 11. The consequences

of the missed opportunities include a discourse of Art with different

underlying principles than introduced and repeated by the teacher. Would

another first-year senior who did enter at the beginning of the school year

display evidence of taking up the drawing concepts and underlying principles

available to the class through the teacher's discourse, actions and literate

practices of the class? This led me to examine an illustrative case of a "first-year" senior who had entered on the first day.

James (a "first-year" senior)

James, a "first-year" senior, also had no formal training in art until that school year (1999-2000), but he entered the class on Day One (9/2/99). Yet, after initial analysis of his critique I had presumed him to be a third or fourth year senior because he appeared eloquent, thorough and instructional at times. After taping his drawings--the final drawing was a poster-sized, multi-colored butterfly--to the critique wall he stated the "problem" he addressed: "how to expand on the [bug] bodies," because "we were doing these small little sketches in the beginning with just ink and I really wanted to take the whole page" and "express how life is [inaudible] everywhere" (Lines 1067-1076). The intertextual link to the beginning of the drawing unit indicated a process used over time; and the pronoun "we" signaled the collective action and suggested a link with the teacher's use of the collective pronoun that positioned members of the class within a community of artists.

During his explanation of his process James again shifted pronouns from the individual "I" to the second person, and his tone adopted an instructional tone used by the teacher. Furthermore, the shift occurred while explaining the need for an artist to look intensely at his subject, as the students

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did during the "seeing" sequence on September 30 and October 1, and

something Maya apparently had not done (see Table 7.6):

Table 7.6: James on Looking at the Parts
(11/17/99, Lines 1093-1104)

Line #	Message Units	Notes
1093.	I found that you really need to look at the parts of the bug	
1094.	I came to look at this little part over here	points to a part of the final piece
1095.	and the wing	
1096.	and the head	
1097.	and the little antenna	
1098.	and uh	
1099.	you need to examine every single part and see how they relate	similar to the lesson of "continuous line"
1100.	to each other	
1101.	and work with each other	
1102.	you can't just draw the whole thing all at once	
1103.	and uh	
1104.	I learned that in my warmups	walks towards the sink and the warmups posted near it

He continued to provide evidence of his proclaimed lengthy and

arduous process of working towards the final drawing, and he again adopted

the instructional tone of the teacher as he reflected on the final (see Table 7.7):

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Table 7.7: James on Final Piece

(11/17/99, Lines 1128-1142)

Line #	Message Units	Notes
1128.	it's a long process	creating and developing a final piece
1129.	like I worked on this for about	the final piece
1130.	five	recalling and emphasizing
1131.	six	
1132.	seven days straight	
1133.	ever since we just started doing	
1134.	the first warmups for the final project	Bug project began October 20
1135.	I already started	
1136.	beginning this	
1137.	you just start working on it everyday	
1138.	build a little bit more	
1139.	a detail here	
1140.	a detail there	
1141.	and	
1142.	it all adds up and the end	implying process

The shift in pronoun use and the adoption of an instructional tone

provides evidence of the intertextual and intercontextual links between the

discourse of Art and the principled actions of the artists of this community.

Furthermore, the materials he claimed to use exemplified the ones

experienced in the drawing unit. However, this fact was also used by the

teacher during a phone conversation (April 29, 2001) to explain why James's

choices proved him to be a first-year student: those concepts and techniques,

e.g., "continuous line," "texture," etc., were all he had experienced.

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Therefore, the confidence he exhibited during his presentation could be attributed to other factors, e.g., being a senior and experienced in performing in front of people, as he had in drama. Or, as the teacher suggested, "that's why I give those first-year seniors a chance, because they are ready for that experience," i.e., the experience the class offers (phone conversation, April 29, 2001). However, the next student also stayed within the parameters of the materials and techniques practiced during the figure drawing unit, but he represented a second-year senior.

Sean (a "second-year" senior)

Sean, a second-year senior, clearly delineated his process from his warmups to the final drawing, and the steps he explained paralleled the concepts offered during the figure drawing unit. After he and the teacher taped his drawings to the critique wall, Sean explained his choice of bug and subject for the final drawing, cicadas "mainly because/I liked the way their legs/were kind of hunched over/and their front ones/were so big/compared to the rest/.../their bodies are all hunched over/I was kind of fascinated by that" (Lines 1502-1512). His use of the collective "we" signaled an intertextual link between his and the whole class's work with a concept of drawing, "continuous line," which he claimed his first warmup represented.

Similar to James, Sean continued to use the collective pronoun, e.g., "[the teacher] was telling us that/the bug was the only thing in the world/and just to look at the bug" (Lines 1538-1539), and each use of it linked his action with the group's. Therefore, his decisions about his drawings grew from experiences common to the group. His three warmups served as a summary of the sequence of concepts introduced, i.e., he worked on "continuous line" during his first warmup, "texture" on the second, "shape" for the third, and a combination of all of them--plus colored ink--for the final piece. Furthermore, Sean's critique provided evidence that he had extended his learning to include an application of the concepts.

For the final piece he claimed that he did not outline the bug, a practice that "lots of people" had been telling him to avoid since that was what he usually did, apparently. This change represented growth and became visible to the group after the teacher asked Sean how the change felt. Sean answered (see Table 7.8):

Table 7.8: Sean's Reflection
(11/17/99, Lines 1635-1656)

Line #	Message Units	Notes
1635.	it felt good	finishing the final
1636.	I like the way the final came out	points to final
1637.	compared to the rest of them	the other warmups
1638.	I think these still have outlines	pointing to the second and third warmups
1639.	a lot	
1640.	I tried not to make it solid	
1641.	right here	standing and pointing to the top part of the third drawing
1642.	I kind of left it open	and didn't close the top with solid lines
1643.	I just filled it in with a color	
1644.	and I kind of like the way I did that	points again
1645.	and I wished that I did that some more	
1646.	in the rest of it	
1647.	but this one	the second drawing
1648.	is pretty much just solidly outlined	continuous line
1649.	and through the legs	
1650.	and all that	
1651.	and I like this one too	the first drawing
1652.	because it's kind of sloppy	
1653.	and it works	
1654.	and I think that if I filled it in	shape of drawing
1655.	with the colors	
1656.	it would work out pretty good	

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Immediately following his explanation, the teacher widened a portion

of it to introduce an art term: "another word for that ['sloppy' outlines], she

began, is gesture/a gestured painting" (Lines 1660-1662), which later showed

up during Kristen's critique on the third day (11/19/99).

Kristen (a "fourth-year" senior)

The fourth telling case represents one of the most experienced students

in the class, a fourth-year student; the teacher told me "yeah, Kristen was with

me for four years" (phone conversation, April 29, 2001). Yet after examining

Kristen's discourse during her presentation, I had decided against using her as

a telling case because she did not appear to demonstrate take up of the skills

presented during October, as Sean exemplified. My initial, and inaccurate,

conclusion was based on the fact that much of her talk appeared to exclude

obvious intertextual links to the drawing concepts presented earlier in the

school year.

However, when discussing my choices and triangulating the analysis

with the teacher--and learning of my erroneous assumption about James--she

informed me that I would not have heard the discourse of those beginning

concepts of drawing "because she [Kristen] was generations away" from

learning those concepts, which by then had become "second nature" to her

(phone conversation, April 29, 2001). This sent me back to reanalyze the
transcripts with new eyes.

Kristen: Methods of Analysis

Reviewing the event maps between September and November 1999, I
located the conversations that Kristen and I had had during Break (between
periods two and three). On September 17 we discussed sketching; on October
1 she explained "continuous line," and "texture" and "layering" on October 8.
I generated running records of the conversations and transcribed parts in detail
for the purpose of connecting the knowledge she exhibited then with her "Bug
Art" critique on November 19. I also identified an important intertextual link
between one of these days and October 20, the day the teacher assigned the
final bug drawing. Therefore, Kristen acted as an informant about particular
practices and then exemplified an experienced student through her public
critique. I also transcribed her entire critique, which came on the third day of
critique, for the purposes of further analysis.

Conversations with Kristen

I recalled and examined conversations I had had with Kristen about the
value of sketching, the importance of "continuous line" and "layering,"
concepts integral to the drawing unit. At Break on the day the teacher formally

introduced the sketchbook to the class (September 17), Kristen explained to me the value of the sketchbook within the "work" of the class and the process provided by the teacher. During her freshman year in the class, her first year, Kristen recalled quickly drawing in her sketchbook the night before it was to be turned in to the teacher, "I thought I better hurry and try to do something" (9/17/99KP, Line 156). The next day, according to Kristen, the teacher said to her, "'well,/at least you did it'/she said/'just do the work/it's about you and your learning process'" (9/17/99KP, Lines 160-164). On October 20, 1999 Kristen shared this experience with the class.

Another Break time conversation with Kristen occurred on October 1. She explained the value of "continuous line," that she defined as a "map for what you're drawing," and an artist must learn to "read" his or her own map (10/1/99KP, Lines 212-221). In Kristen's words the teacher's voice was evident. During this conversation the teacher walked up and sat down and listened to Kristen explain line to me. "She's going to be a teacher one day," Karen said (10/1/99KP, Line 241).

Finally, on October 8, Kristen explained "layering" to me and described an "acrylic thing" the class had done the year before, when "we couldn't use black (10/8/99KP, Lines 305-312). (See the explanation of her critique during the moment Kristen discussed her "middle drawing," and then

the teacher explained the experience of "taking black out of pallet" the

previous year, Table 7.10.)

Kristen's Presentation

      After the teacher and she taped five drawings to the critique wall,

Kristen launched into an explanation of the evolution of her idea for the final

piece and the process of conciliation among the materials, idea and her

drawing and designing skills (see Appendix: Kristen's Presentation). Similar

to James and Sean, Kristen immediately linked herself with the common

actions of the other artists through her use of the second person. For example,

she began with "actually I started off/by doing/like/you know this kind of stuff

(points to one of the warmups)/where you're working with/the different kinds

of textures" (11/19/99, Lines 24-29). But, different from beginning artists,

such as Maya and James, she "was just having fun" with the paint and ink

"sticking it on the page/with different textures/to see how it turned out" (Lines

31-36). This showed confidence in her ability to create "different textures"

and experiment with the mediums during the initial whole-class warmups

before choosing a subject for her final drawing.

      Similar to Sean, Kristen chose a bug based on her initial interest in the

way the bugs looked. In the "big boxes" that housed many of the bugs she saw

"these two mosquitoes" that "were just/.../hunched over/and I thought they

were really cool/because they had this/huge back/which kind of comes up/and hunches back down underneath them" (Lines 45-53). She compared their appearance to "sitting on a couch" and began to imagine a mosquito performing human actions, e.g., "sitting in a/big/lounge chair/with a remote control/and potato chips next to him/with a beer in his hand" (Lines 63-68). However, she eventually chose a "bee" to portray because she "couldn't figure out" how a mosquito would "sit in a chair," she said in a tone of resolve (Lines 100-110).

So Kristen made visible her inability to reconcile her chosen image (a mosquito sitting) with the materials, similar to Maya's inability to create a "dark" and "massive" bug. However, Kristen simply chose another bug (a bee) to illustrate her idea, unlike Maya whose idea evolved into something else because of the change in image. Kristen's change of bug also sparked a story about her sibling's fear of bees, and this ironically led to the eventual image of a bee sitting and holding a teacup. She reasoned that bees are not scary and portrayed one as "a finest person leisurely sipping tea". Her choice then drove the other aspects of her composition.

Kristen explained the techniques and use of color of the composition in the confident tone of voice of someone who understands the combinations of line and color (see Table 7.9).

Table 7.9: Kristen's Explanation of Line and Color
Critique, 11/19/99

Line #	Message Units	Notes
155.	I decided not to do black	using the color black
156.	because I think	
157.	[inaudible] sorts of outlines	
158.	and so	
159.	that was why	
160.	I started working with	
161.	the light areas first	
162.	and the green	
163.	to try to push it back a little bit more	pointing to final piece
164.	and red and green together	
165.	make a brown	
166.	and so that would have been	
167.	the darkest [inaudible]	
168.	and I think that on	
169.	most of these	motions to all of the drawings
170.	I should have gotten more	self critique
171.	value	
172.	I didn't push them back	
173.	as far as I wanted to	
174.	[inaudible]	

Kristen's confident and reflective tone of voice displayed her experience.

While James explained what he attempted to do in his drawing, "give

it/movement and life," and then asked for confirmation from the class

members if the butterfly he had painted looked "alive" (11/17/99, Line 1115),

Kristen explained her intent and explained why it didn't work as well as she

intended, a self-critique that demonstrated her knowledge of what works and

how it works.

A discussion among another fourth-year student (Teresa), Kristen, and the teacher ensued about the idea of a bug acting as human and how the drawing portrayed that. The teacher also linked Kristen's choice of omitting the color black in the drawing with an activity from the previous school year (1998-1999), which showed Kristen as having experienced a practice that had not yet been made available to the first-year students (see Table 7.10). This link positioned her publicly as a more experienced artist than some of the first-year students because she had access to additional choices because of her experience.

Table 7.10: Teacher's Explanation of Color
Kristen's Critique 11-19-99

Line #	Message Units	Notes
245.	last year we took black out of the pallet	1998-1999; points to middle piece that Kristen discussed
246.	we just took it out of the pallet	
247.	we did a lot of paintings without black	
248.	trying to get these semi-neutral	looking at Kristen's piece
249.	through complimentary hues	
250.	so that you can see	pointing to Kristen's painting
251.	you can get value change	
252.	you can get spatial change	
253.	without using black	

Kristen's purposeful omission of black in favor of other colors to perform similar functions provided first-year students with a glimpse of techniques or strategies that would become available. Furthermore, the teacher pointed to Kristen's drawing and complimented her "wonderful gestures"

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(Line 255), illustrating the use of a term ("gesture") within the context of its meaning. During Sean's critique, the teacher had used the word to define what Sean had called "sloppy outline." The use of and naming of other art terms showed another level of critique, or conversation, that the teacher may have with more knowledgeable art students.

The teacher claimed that Kristen was "multilingual" because of "the range" that she worked in, exemplified in her five drawings, a level of expertise that "we're after" (Lines 272-275). Kristen became an example of a student who took a drawing problem and stretched herself in attempting to solve it. The teacher connected the repetition of subjects by some beginning students to beginning writers (see Lines 276-301).

Kristen's Dilemma

Kristen's dilemma for her drawing occurred between the middle drawing and the final, she "tightened up a lot" (Line 313). The teacher explained how tightening up works, enlarging the individual problem to the collective (Lines 330-353). Kristen concluded with a question about how to resolve the problem in her final, which shows the take up of inquiry demonstrated repeatedly by the teacher.

Conclusion

The preparation for critique (11/16/99) encouraged the students to take

responsibility for their own learning by reflecting on the processes of their

warmups and final drawing, or two drawings in Kristen's case. Students did

not simply turn in the final drawing to the teacher for an evaluation of their

skills; they explained the process involved with the warmups and how the

self-generated idea was reconciled through visual image in some way.

The presentations publicly displayed how students took up the

discourse of Art sanctioned by a community of artists. The dialogical

relationship that existed between constructing, and/or layering, an image and

the peeling away of layers to understand what is there and how it was

constructed became visible. Presenters not only discussed their processes and

evolution of their ideas, but using a discourse of Art explained the drawing

concepts, tools or techniques used and for what purposes. Furthermore, many

explained how they "wrestled" with the materials and tools.

As viewers and listeners of another artist's art and thinking, students

observed visual art and heard explanations of the pieces, which informed

critiques offered to the artist. The "discipline" of sitting and being interested

in other artists became visible on the first day when Teresa said "I think this is

a record/we've gone through only two people/in one day" (11/17/99, Lines

1452-1454). Obviously at that pace all students would not present during the

three days, and they did not. The teacher later explained that as many students as possible present during the deep critique; the ones who did not have a chance "will be first to go the next time" of deep critique (Phone conversation, April 29, 2001).

The interaction among the artist, his or her peers and teacher provided space for public conversations using the constructed discourse of Art to critique a piece of student art. Furthermore, the individual artistic development and personal responsibility of each artist occurred within the collective development of the classroom community of artists, who shared in the responsibilities.

Finally, as a researcher I continued to learn through analysis a more accurate end of an event. I had presumed that November 19th marked the end of critique because the teacher believed it would. However, the "end" of critique did not occur until the students had had time to reflect and answer the two overarching questions provided by the teacher before the critique, and to reflect and write about what each student had learned from critique, whether the student presented his or her art or not. Furthermore, the reflection after the public critiques led students into a generation of problems to resolve during their next drawing unit and projects, e.g., Kristen would continue to learn how to stay loose and not tighten up.

CHAPTER EIGHT

SUMMARY OF FINDINGS, CONCLUSONS,

IMPLICATIONS AND SUGGESTIONS

FOR FURTHER RESEARCH

Overview

This final chapter presents a summary of the study's findings and

conclusions. Furthermore, implications and suggestions for further research

are presented.

Introduction

In this two-year ethnographic study I sought to describe and explain

how two teachers provided particular opportunities for students to learn a

situated disciplinary knowledge. The original intent of Year One (1998-1999)

was to observe and identify opportunities that the proposed two-year

interdisciplinary curriculum would extend to students. However, the teachers

decided to indefinitely postpone the second year of the curriculum. This

decision led me to analyze how their collaboration was supported and

constrained through a type of environmental press (Chrispeels, 1997; Dixon,

Green, et al., 2000), which included lack of training and/or learning time,

experiential differences, and different pedagogical and disciplinary frames.

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The focus of the study shifted to the Art teacher for Year Two to explore the opportunities the teacher provided students to learn and take up the practices of artists within a community of artists. The analysis examined how the teacher initiated the construction of an intergenerational community of artists and the discourse and practices used by members in patterned ways across time and space. Through the socially constructed discourse and literate practices of the class, the teacher and students developed a situated perspective of disciplinary knowledge, i.e., what came to count as Advanced Placement Studio Art was situated in the interactions of the class over time.

Year One (1998-1999): Summary and Findings

Based on my initial discussions with the teachers and the first planning session among all three of us (July 30, 1998), the teachers were committed to launching a two-year program and collaboratively teaching a common body of students. Although the interdisciplinary approach appeared to offer students opportunities not available in traditional curriculums of English and Advanced Placement Studio Art and the teachers met regularly to discuss and plan the course, they postponed the second year.

Through a series of analyses, beginning with the July 1998 planning session, it became evident that the teachers did not share a common pedagogical frame or disciplinary discourse. Through the planning sessions

and class activities, the Art teacher made visible coherent metaphors that inscribed particular ways of acting as artists, and she provided opportunities for students to learn and practice a recursive process for making art. For example, the teacher made visible a dialogical process of studio artists through a construction and archeological metaphor, the "layers" used by an artist to construct a drawing and the "peeling away of layers" to see how a drawing was constructed. This dialogic principle, therefore, addressed principles of making art and observing art. The Art teacher repeatedly made visible a model for process that she believed "could be taken to any subject." During the observed planning sessions and classes, the English teacher expressed few metaphors for teaching English; nor did he describe or explain a process for constructing written work that paralleled the "creative process" of the Art class, e.g., for crafting poetry. Furthermore, by tracking students across two classes, I observed differences in processes and classroom environments; therefore, even if the teachers shared a common language the students did not necessarily engage in common tasks, or approaches to the tasks.

The epistemological differences between the teachers and the opportunities offered to students by each became most visible through analysis of their discourse during the observed planning sessions and selected events. Furthermore, public presentations by approximately one third of their students on the final day of the first semester provided a stage to analyze the

students' language and infer disciplinary processes ostensibly made available to them in each class. For example, when presenting their art, students discussed processes used to construct their artifacts. However, when presenting their poems (for those who did), students simply read them or briefly mentioned background for the poems. Although these actions do not explicate opportunities available to students in each class, the students' actions suggest that poems were not constructed through similar processes as the artwork, i.e., students wrote poetry, instead of writing poetry as poets.

The teachers spent hours each week discussing and planning their classes, yet their collaboration was constrained by time. They lacked time to collaboratively learn and build their envisioned interdisciplinary curriculum. The administration willingly supported their efforts by providing them a common planning period prior to their collaborative sections of English and A.P. Studio Art. However, the teachers needed more time to observe each other's classes, discuss pedagogical and disciplinary frames, and develop a common discourse for their approach.

Since the Art teacher was an experienced and practicing artist, she based her class on a premise of students "behaving as artists," a disciplinary approach with roots in Bruner (1960), Barkan (1966) and Eisner (1997). However, there did not appear to be a parallel premise for writers and readers in the English class. The experiential difference between the teachers

appeared to be a constraining factor, especially since the English teacher was learning how to apply the Art teacher's pedagogical and disciplinary frame while teaching 150 students daily. Furthermore, models for teaching English in a similar manner as the Art teacher taught Studio Art were not visibly available to him, other than the one exhibited by the Art teacher. Yet, when opportunities to discuss how the model could be used in English arose, the teachers did not pursue them. Of note is the fact that the opportunities appeared obvious only through analysis and not in the lived experience, as represented by their actions and discourse.

Their missed opportunities to discuss the differences further constrained their collaborative efforts. However, the Art teacher's approach suggested a need to further observe and examine how she initiated a community of artists and constructed opportunities for students to engage in practices of artists.

Year One: Implications and Suggested Research

Secondary students live in an interdisciplinary environment each day as they travel from subject to subject, each with its own body of structured knowledge, texts, problems and inquiry methods. If teachers collaboratively learn and discuss concepts or rich points for and with the students, they may provide opportunities for students to explore particular knowledge from

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multiple disciplinary perspectives, particularly in mutually informing ways. However, if teachers are not provided institutional time to discuss and negotiate pedagogical and/or philosophical differences, then rich points between the teachers and disciplinary perspectives may remain invisible to them and to their students.

For effective interdisciplinary collaboration, teachers must have time to make visible their pedagogical and disciplinary frames and address a reconciliation of the differences, and/or explore what difference a difference makes (Green & Kelly, et al., 1996). Frames include epistemological and disciplinary principles that guide a teacher's actions in the classroom and approaches to their subjects, particularly as the principles are manifested through the literate practices available for students.

As explained in Chapter 2, although team teaching, or "teaming" offers teachers benefits (Kain, 1996), a review of literature on team teaching shows that the approaches often fail because of "lack of organizational support, the lack of time for planning, and the desire to avoid conflict over differences in approach" (Friedman, 1997, p. 336). However, in this study the teachers needed more time than a public school appeared to be able to offer; furthermore, they spent hours each week planning and discussing the curriculum, and there did not appear to be obvious signs of avoiding

differences. Instead, the differences of epistemology and disciplinary

knowledge did not surface visibly for both teachers until November.

Further research is needed to examine how students learn to act as

writers and readers, particularly if they are provided with processes similar to

those of writers and readers associated with disciplines of English. Future

research might also examine how the "creative process" described by the Art

teacher would look in an English class; and how teachers without twenty-nine

years of experience construct classroom communities that support and engage

students in processes of artists, writers or readers. These questions would

require teachers as well as researchers to explore the purposes behind the

teacher's curriculum decisions, particularly the negotiation of disciplinary

practices and the personal development needs of students (Stengel, 1997).

Year Two (1999-2000): Summary and Findings

As Year One ended, I renegotiated access to the Art teacher's A.P.

classes. Through observation and analysis, I sought to identify methods used

by the teacher that provided opportunities for students to practice as artists. By

analyzing transcripts and videotapes, particularly of Day One (9/2/99) and

Day Two (9/3/99), I identified and examined how the teacher constructed

discourse and actions for the students to engage in the literate practices of the

class, thus forming a base for learning a situated disciplinary knowledge of Studio Art.

The teacher's discourse and actions, developed through the interactions with the students, created an intergenerational community of artists and a historicity for and of the class and program. One analysis of the discourse focused on the use of pronouns and verb forms to examine how the teacher initiated a historicity of and for the class, which became a resource for the students. This analysis showed that pronouns and verb tenses signaled to the students' roles and relationships, rights and obligations, e.g., the right as artists to generate ideas within parameters of an assignment (as students did with "Bug Art"). It further showed that the teacher initiated the construction of norms and expectations by intertextually (Bloome & Bailey, 1992) and intercontextually (Floriani, 1993) linking concepts and action in patterned ways over time. These links contributed to the construction of the common knowledge available for class members (Edwards & Mercer, 1987; Santa Barbara Classroom Discourse Group, 1992a), e.g., the implicit knowledge of the teacher's general sequencing of activities in threes, and explicit knowledge, e.g., that talent consists of "teachable skills" that can be taught.

The constructed common knowledge of and for the class progressively had consequences for students (Putney, Green, et al., 1998). For example, the teacher introduced "responding" on Day Two and provided opportunities for

students to respond to their peers' work, and this action became a literate

practice for the class, evidenced by the "gentle" critique in September and the

"deep" critique in November. Furthermore, the discourse and actions of the

literate practices identified in Chapter 7 (Table 7.1) contributed to the

consequential progression for the students to learn a situated disciplinary

knowledge available for students to take up.

Through analysis of an illustrative cycle of activity, "public critique," I

made visible principles of the practices and suggested how these were

manifested across "generations" of student artists. Through practicing and

discussing the Art teacher's metaphor of "layering," students used a

metadiscourse to explain how they constructed drawings through layering

elements of drawing, as other students began "peeling away the layers" of

drawings to read what the artist had said through visual image.

Additionally, the consequences of providing opportunities for students

to present their work made visible the initiative taken by students to generate

interest in self-chosen problems and work towards resolving them. The cycle

of "Bug Art," showed students tacitly accepting the parameters of the

assignment (use bugs as a vehicle for studying drawing techniques and

mediums) and choosing a subject for a drawing and initiating a process

towards resolving problems encountered along the way.

For illustrative purposes I chose four seniors who represented different generations of Art students. Maya exemplified a "first-year" and new student whose public presentation of her "Bug Art" represented an implicit ontological view of drawing antithetical to a principle provided by the teacher from Day One. Maya entered the class near the end of the first quarter (in October), and the consequences of missed opportunities could be heard in her admission that she was "not really good at" doing abstract art. The self-evaluation of her artistic ability implied that she believed that some people were inherently better at abstract art, or particular types of art, than others. However, through actions and a discourse of Art and process, the teacher expounded a belief that it is through "the work" of the "creative process" that artists learn to draw in particular ways for particular purposes. First-year students who started the class on Day One, e.g., James, demonstrated the latter principle through the explanation of their work.

Through his presentation, James represented his understanding and use of the elements of drawing that the class had been introduced to ("continuous line," "texture," and "shape"), but he also emphasized the "long process" he engaged in over "six, seven days straight" to construct his final piece. Similarly, Sean, a second-year student in the program, made visible his knowledge of the elements of drawing and how he layered them in his drawings. However, he also demonstrated how the community of artists

became a resource for him: the advice of his peers had encouraged him to take

a risk by not first outlining his drawing, a norm for him. Instead, he worked on

"shape" and "texture." Therefore, through his presentation he proved his

knowledge of the available elements of drawing and exemplified his personal

development as a member of a community of artists.

From Day One, the teacher positioned students as artists, and through

their "Bug Art" critiques the first three students exhibited actions like artists.

(Even Maya presented her drawings in the expected way and engaged in a

public discussion about it.) However, Kristen illustrated a student acting as an

artist. Through her presentation, Kristen implicitly demonstrated that the three

elements of drawing were an internalized part of her repertoire; therefore, she

spent little time mentioning the elements common for the class in the

discussion of her process of drawing the series that she presented to the class

for critique. Instead, she focused more on the evolution of her idea (an insect

acting as person) and the dilemmas of constructing the drawings. Therefore,

her presentation was not only a presentation to the group but also part of her

working process as an artist.

The analysis of the illustrative four students demonstrated actions and

implicit beliefs of artists in this community. As artists, the students generated

ideas for their final drawings, practiced drawing techniques, experimented

with drawing tools and mediums, engaged in a series of "warmups" in

preparation for a "final" drawing, and reflected on their process and progress through preparation for public critique. Then, they presented their work to the class and engaged in a public conversation and critique of their drawings, an important part of Art school (Barrett, 1988; 2000). Furthermore, the "teachable" skills mentioned by the teacher on Day Two (9/3/99) (patience, originality, an effort of will, intense observation and "good" decision making) were visible through the students' explanations of their processes and the ensuing discussion and critique of the artwork.

The epistemological principle of students acting as artists guided the discourse and actions towards a situated disciplinary knowledge of Studio Art. Therefore, by providing students the opportunities to engage in actions of artists, including the public discourse, the teacher ensured access to a disciplinary knowledge of Studio Art, considered one of the four disciplines in the field of Art, for all students in the class.

Year Two: Implications and Suggestions for Future Research

By naming and creating a community of intergenerational artists through intertextual and intercontextual links, the teacher encouraged students to act as artists and to continue developing their knowledge, skills and ways of engaging with the creative process. Furthermore, by accepting any student who wished to enroll in the class, the teacher provided A.P. experience to any

student who signed up. "I never turn away a student," the teacher said in an interview (February 2001). The epistemological principle that "all" students can be taught and learn the teachable skills necessary to practice as artists within a community of artists implies that becoming artists is a process, not a state of grace.

The teacher's approach challenges the academic tracking of students because students were able to learn the discourse and literate practices of a community of intergenerational artists. A.P. Studio Art, therefore, was made accessible to all students, not just to a select few. For example, although Maya was new to the community and inexperienced as an artist compared to Sean or Kristen--or even James, she was capable of presenting her artwork through expected actions of the more experienced students while engaging in a learning process of other principles and actions of the class.

In this community of artists, the teacher made it clear that the process is not learned over one month's time, or after naming (the "creative process," the "learning process, " or the "living process") and describing it. The process of working as artists is learned and practiced over time through the interactions within a community, exemplified through the teacher's stories of students who had experienced the class and were by then in college, e.g., students whose letters were read by the teacher on Day One (9/2/99). Through these stories, the teacher wove together many communities of artists that

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provided shared knowledge and resources for the present students. This suggests that community building, and what counts as community, cannot be separated from constructing opportunities for students to learn disciplinary knowledge.

Implications for Future Research on Disciplinary Knowledge

The findings of this study demonstrate the importance for researchers to look at classroom phenomena over time. Observing and examining how a teacher initiates and co-constructs with students a community of artists allows researchers to investigate the opportunities provided students for learning a situated disciplinary knowledge. However, there is a need to get beneath the surface agreements and curriculum of a class and examine deeper layers of differences and available repertoires for action. For example, future research may look at the opportunities afforded members of a class (a group) and how individuals-within-the-group take up the opportunities over time. For the Art class, charting patterns of change and growth among the different generations of students would provide further information about how the teacher's whole-class instruction influenced the range of students. Therefore, classroom researchers should continue to use a comparative and contrastive approach for observing and analyzing classroom interactions.

Furthermore, by observing how teachers provide opportunities for students to engage in the disciplinary work of their subject, researchers and teachers can gain insight into the differences and commonalities across school subjects, or disciplines. To understand what counts as disciplinary knowledge for students and how this is related to local situations or changes over time, future research needs to explore the relationship between student experiences and those of professional artists and/or students in an Art school. This would entail juxtaposing the experiences of different artists in different types of settings. This further suggests the need for longitudinal studies that trace students' (teachers' and artists') action over time.

Teacher Education: A Personal and Professional Reflection

As a secondary school English teacher, I sought to develop a discourse and practice that would allow students to act as writers and readers, i.e., writers and readers who use disciplinary knowledge to construct meaning for particular purposes. The findings and methods of this study have enabled me to revisit and revision how I viewed the processes and practices that can be used to achieve this goal. Through analysis of Year One, I realized the importance of teachers making visible their pedagogical and disciplinary principles that guide their actions, particularly when collaborating with other teachers. Teachers need to let students and other teachers know guiding

principles for the literate actions of their class and engage in conversations about how the premises and principles suggest certain kinds of action. The analysis in this study showed that it is important for teachers to explicitly collaborate with their students as well as with other teachers (administrators and others), because through the discourse and actions of a class, members construct a particular perspective of disciplinary knowledge. The metadiscourse makes visible just what counts and does not leave this to be induced by members of the class (or team). Without such discourse, what counts may remain invisible to many, whether students or other teachers as was the case in this study.

As the contrastive analysis across years, and students within years has shown, this knowledge has consequences for students (and teaming partners). For example, a teacher may provide students in a writing class with opportunities to act as writers within an environment that encourages those actions--and nurtures development of "teachable skills" that contribute to "talent" ("long patience, originality, an effort of will and intense observation" (9/2/99, Lines 1154-1157)). By constructing a community of writers that act as a resource for individuals and the group, students of various background experiences and experience levels may gain access to and learn new or varied ways of approaching and/or understanding processes of writing. Public conversations of critique may also demystify what counts as writing within a

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community of writers, i.e., the beliefs and values are sanctioned by the group. In this way, students can learn that writing, or reading, or drawing, is situated and constructed within particular communities for particular purposes, each with its own norms and expectations.

Then, students may approach an academic situation and be able to ask questions familiar to ethnographers: What are the literate practices that count as disciplinary knowledge in this situation? How are actions assessed? By whom? For what purposes? Under what conditions? And for what desired outcomes? By inviting students into professional or disciplinary conversations, and providing opportunities for them to engage in a metadiscourse and actions associated with members of a discipline, teachers can begin to make visible to, and co-construct with, the students the discourse and actions that will contribute to students becoming literate in academic communities.

Three challenges facing those of us in teacher education were identified. First, the findings from this study suggest that if teachers make visible to their students how disciplinary knowledge in their class is layered, students can be taught to "read" the metaphorical drawings the teacher presents and begin "peeling away the layers" towards understanding. Second, the work in this study shows that if teachers provide opportunities for students within the class community to learn and practice the metaphorical drawing

processes, skills and techniques of the discipline the class represents, students can begin initiating a process of constructing layers of knowledge for the edification of themselves and the community. These two sets of findings ask teacher educators to consider how they can incorporate these processes and practices into their own classes and programs. They also suggest the need to engage student teachers in exploring how they plan to work with these processes and practices and how they will explore them in their student teaching placement(s).

Finally, the findings from the comparative study of teaming suggest the need to have open discussions within teacher education programs of common processes across disciplines. These challenges can lead to a productive dialogue among teachers and professionals within and across disciplines that can lead to a new discourse about what it means to take an interdisciplinary perspective or to examine what counts as disciplinary knowledge.

These challenges are critical for teachers to learn how the constituted disciplinary knowledge of their classes becomes available knowledge for students to learn and use as they construct opportunities for themselves and society through their understanding of the creative, or learning, or living process.

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APPENDIX:

TABLE OF CONTENTS

Map of Classroom

Main Campus ----Stairs---------- Usual entrance/exit door

Computer Room

Restroom

Storage Room

Storage

Lockers/Counter

Sink/Counter

Lockers

Table

Camera

Lockers/Counter

Benches

B   B   B

Lockers

B

Cabinet (CD-music)

Lockers/Counter

Stage

Camera

Desk

Desk

Podium

TV & VCR

Wire Racks and Storage for Student Work

Supplies

BASIC BELIEFS AND PRINCIPLES

- Forms of artistic expression are companions in composition.
- These forms should be used in complementary, not redundant, ways.
- You and your students can naturally express themselves in a variety of these forms.
- This expressive voice must be fostered and understood as a basis for your instruction and classroom environment.
- The classroom community must be organized to promote constructive dialogue about students' artistic expression.
- This collaborative "writing" and "reading" will create meaning for you and your students in many ways.
- You can provide skills, exercises, terms, and opportunities that will enhance your students' natural artistic voices and insights.
- These activities will change the dynamics of your classroom.

The Creative Process - an Introduction

1. PREPARATION;

FOCUSED RESEARCH/ STUDY - GATHERING OF INFORMATION, IDEAS, SEARCHING OUT
POSSIBILITIES - LOOKING AT POINTS OF VIEW- CONVERGENT THINKING - LOOKING AT
THE "KNOWN"

2. INCUBATION;
3. CREATE A SPACE TO PERCULATE IDEAS

"and in that clear un-peopled space they saved, it lightly reared its head and its brow put forth a horn,
one horn"   Rainer Rilke

A PLACE TO LET THE IMAGINATION "IN" ON THE WORK - DIVERGENT THINKING
INVITE THE "INTUITIVE" SIDE IN - THE TEACHER FROM WITHIN
ACTIVE INCVUBATION (WARM-UPS, SKETCHES, BRAINSTROMING- FOOLING AROUND)
QUIET INCUBATION - SITTING WATCHING A SUNSET - SILENCE

"when the stone speaks, I am silent"

3. ILLUMINATION -THE "A HA!"
AN IDEA - A SEED - A PLACE TO START
SHORT INCUBATIONS LEAD TO ILLUMINATIONS
LOMG INCUBATIONS LEAD TO REVELATIONS

now you have a place to begin - a place to start - be open to change- evolution
the idea will/could re-shape itself over time if you don't close it off

4. VERIFICATION -THE OUTCOME
5. SO WHAT DID YOU GET? CAN YOU READ IT? WAS IT THE ANSWEER TO THE
   QUESTION OR DID YOU GET SOMETHING ELSE ?- ANOTHER QUESTION?
6. A NEW DEPARTURE - CLARITY OF SOME KIND?

The artist is symbolically moved - but the answers are not given in advance of the painting -
the act of painting is the act of discovery - they come together
the awakening and the discovery at the same time.

He "knows" and discovers at the same time
She "knows" and discovers at the same time
There is a magical vividness that results from the act of painting - in the process the artist
himself/herself is transformed
in order to get at the meaning you must decide to give it this time
the analogy to alchemy is; when you paint it is a physical substance - you change it as a result of
contemplation - there is a change in the quality if the image and ONE'S OWN EXPERIENCE AS
WELL.

Example of Fieldnotes, 9/2/99, p. 1-2
Day One, Thursday, Sept. 2, 1999
Karen's class - P.2

Clock Time	Notes (Page 1)	Expanded Notes
9:09	Finished setting up camera	
9:12	before students arrive - panned camera around room. Karen is preparing for class (P.1 is her prep). Loreena McKennitt plays in background, which is foregrounded since no students; and the music is melodic and beautiful and patient.	particularly the walls
	PN: see handout - she gives the students today	Handout - Zora Hurston's quote; for letters of intent
9:15	First bell rings	
	Students wrote letters to in-coming students welcoming them giving them the advantage of whatever insight to pass on, advice. 3rd-4th students wrote letters to students coming into 3rd-4th	"a week's worth of preparation" in gathering letters from last year's students and matching with roll from this year's.
9:18	Students arrive - Karen greets them at door "take a handout and 3x5 cards "can sit where you want "but where you sit, that will be your bench number.	Choice - K gives choice
	Tr is in this class	student from last year
	Karen hugs many of the students "Welcome back"	
Clock Time	Notes (Page 2)	Expanded Notes
9:21	welcomes J K "I'm so glad you're back"	She thought he might have been a senior last year
	K "Everybody find a bench and sit in	

9:22	K "I'm going to give you index cards while I take roll	
	"Put bench # bec. that will be your bench # "Need phone #, address"	has information on overhead; benches will move but #s are same
	"The two most imp questions that you have abt this class"	already getting them to question
	K passes out letters written by last year's 3rd-4th yr. students to this year's studentts	makes connection between last year and this year
9:25	"on the second index card can put just name & phone # I need one for here and one for home"	Q: How did she pick the letters? Actually, are these the letters?
9:29	K "could you pass your cards this way [towards windows] and person at end collect them"	
	PN: There's a peaceful feeling in here. Students are quiet. Only sounds are binders clicking periodically.	

C's letter (lines 979-1036)
Excerpt of student letter read aloud by-teacher
Day One, 9/2/99

Line #	Message Units	Comments
981.	'it was September of 1995 that I encountered	a beginning pt
982.	for the first time	
983.	a woman who was to have much significance	
984.	in the path I would follow for the next four years of my journey	journey
985.	the air that day was humid and	
986.	swam with humidity	
987.	autumn had closed the door on summer and the first day of school had come to a close	
988.	glancing at the schedule of classes one last time	
989.	I climbed the stairs to room thirty four	Rm 34
990.	I entered	
991.	letting the door	
992.	whine	
993.	its way closed	
994.	the classroom was unlike any I had ever stepped into before	
995.	it was cluttered and dusty	
996.	filled with a sense of organized chaos	
997.	ultramarine benched	
998.	benches lurched in the center of the room	
999.	their black and white drawing boards lounging	
1000.	on them	
1001.	waiting patiently	
1002.	waiting for the next occupant	
1003.	the walls screamed	
1004.	with paintings	
1005.	that whirled the viewer through a hoola-hoop of emotions	
1006.	mannequins stood like sentinels along the	

	edges of the room's deeper shadows	
1007.	dried flowers stood locked in mid-bloom	
1008.	barrels of nails reacted with dusty sunlight	
1009.	it reeked	
1010.	of a creative stench	
1011.	it is the kind of place that gets in your face	
1012.	and breathes heavily	
1013.	here is the place I can learn to trust	
1014.	in this place everyone has something	
1015.	no one is stuck	
1016.	with too much of nothing	
1017.	someone once said only one percent of the night sky can be seen from any given place on the earth	
1018.	that minute fraction	
1019.	has inspired both genius and dreamer to look father	
1020.	likewise	
1021.	I have only seen a small part	
1022.	of who I am to become	
1023.	I didn't know it then	
1024.	but this room and the artist process found within	process within as vehicle for growth
1025.	would become the telescope	
1026.	that would allow me to look farther within	.
1027.	at some moments that great expanse has been frightening to me	
1028.	there is so much that is unfamiliar	
1029.	so many bridges	
1030.	sway precariously	
1031.	when stepped	
1032.	even lightly	
1033.	upon	
1034.	but there is light even in the darkest reaches	
1035.	and that light can bring forth growth	
1036.	this journey has helped me find it'	journey

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D's Letter (Lines 703-747)

Excerpt of student letter read aloud by teacher
Day One, 9/2/99

Line #	Message Units	Comment
703.	'the feel of roughened	K reading from paper--see binder with essay and excerpt highlighted
704.	crackling old paint	Describing the bench and the classroom
705.	met my hand as I meekly sat down to my art bench	
706.	the room was huge	
707.	and had no draft	
708.	it was filled with plastered bodies	
709.	dying plants	
710.	paintings and extremely foreign	
711.	creations that I barely had room to breathe	
712.	it screamed creativity	
713.	I wearing my new trendy halter top and designer brand	her beginning pt developmentally
714.	shoes could not relate	
715.	I knew tight	
716.	perfect sketches	
717.	I knew introduction and conclusion	
718.	I knew algebra	
719.	and Melrose Place	
720.	I knew that this class was exactly what I was afraid of	
721.	this class did not know conformity	
722.	this class did not know me	
723.	sitting in that class I knew that	
724.	at one time had been an artist	
725.	releasing my creativity	reading from p. 3 of essay
726.	has changed me so much as a person	personal development
727.	not only have I grown artistically	artistic development
728.	throughout the past four years	time

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729.	but I've grown in many other ways	
730.	I've come to realize that in order to grow	
731.	one must let go	
732.	and unveil yourself	
733.	I've learned to be natural	
734.	and at the same time	
735.	I have learned to attempt those things that may	
736.	feel completely	
737.	unnatural	
738.	This actually ended up applying to many other things	transfer
739.	in my life	
740.	how I write	transfer to other subjects
741.	how I interact with others	
742.	how I challenge myself	
743.	but mostly how I see myself	
744.	now	
745.	not only can I see myself	
746.	but I am becoming aware of myself	
747.	as well	

M's letter (Lines 749-955)
Excerpt of student letter read aloud by teacher,
Day One, 9/2/99
Note: Shaded areas represent teacher's interjections.

Line #	Message Unit	Comment
752.	never before have I been in a class	K begins to read; Reflecting on class;
753.	with energy	
754.	ideas and processing dancing on every particle in the room	
755.	we are expected to add to the energy	expectations of class
756.	ideas and processing in the air	"processing"
757.	the first surprising technique	
758.	that has become second nature to me	
759.	is that she gives us	explaining a pedagogical technique of the teacher
760.	an introductory assignment before we receive any information	
761.	regarding the overall topic matter	
762.	she does this so that we can ask the questions	
763.	we'll have before she ever starts to confuse us	
764.	with ideas we know nothing about	
765.	this way	
766.	we always start out	pause: turns the page
767.	knowing what we know	beginning of a process
768.	and not knowing what we don't know	
769.	down on paper	
770.	yearly field trips to art galleries	
771.	allow us a chance	
772.	for a whole other way of seeing and experiencing	
773.	a piece by taking visual notes on the pieces	
774.	that really impact us	
775.	or that we want to see deeper into	
776.	visual notes are when you sketch what you see as you look at it	
777.	which requires you to think of ideas like	

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	composition	
778.	highlights and shadows	
779.	just like the artist did	learning from artists
780.	we shake hands with paint	
781.	and charcoal and plaster and cardboard	
782.	intimately being introduced to possible life companions	
783.	opportunities to immerse ourselves in the 'artist's experience'	behaving as artists
784.	of day long births	metaphor (see 808)
785.	are offered a couple times a year	
786.	like the I Madonadi chalk festival	
787.	and a two	
788.	day figure festival	
789.	to help us get an idea of what an	
790.	'artist' does all day in their studio	
791.	bedrooms	
792.	den, etc.'	
793.	I don't do that two day figure festival	K stops reading and looks up and talks
794.	every year	
795.	it's just too tough	
796.	to take you out of school for two days	
797.	and uh	
798.	the staff is very supportive of the program	
799.	but this is the year	
800.	so we'll be doing that again	
801.	it's been about four years	
802.	since I've done the figure festival	
803.	so that's something to look forward to this year	
804.	'we have to think	continues reading
805.	feel	
806.	draw, see create	
807.	every second is crammed with intense processing	processing
808.	birthing	metaphor repeated
809.	reflecting	
810.	and internalizing	
811.	if you allow it	

812.	this class has called me back for the fifth time	
813.	after affecting every other class	transfer to other subjects
814.	be it in history by opening my eyes to a new slant to use	
815.	on an essay	
816.	or a visual aid to accentuate my point	
817.	or in math	
818.	by allowing me to appreciate and accept the need	
819.	the need to process that side of my brain	
820.	as well	turns the page
821.	[the teacher] asks us to think	
822.	she requires us to think	
823.	and she encourages us to form opinions that are backed up with knowledge to inspire	
824.	pieces from our hearts	
825.	she is open to new ideas or new angles on old ones	see Lines 1120-1121 re "shaping" and "mapping" curriculum
826.	and thanks us for them	looks up at students
827.	wholeheartedly'	
828.	I'm not the only teacher in this classroom	stops reading; begins talking
829.	you will walk in with a home work assignment	scenario: possible future
830.	you will take a	
831.	slant on something I haven't thought of	
832.	and it's in the next day's lesson	
833.	or it's in the next week's lesson	
834.	I'm as interested	
835.	in your take on things	
836.	as I am	looking at students; hands open
837.	and anything else I'm looking for out there	
838.	and I look everywhere	
839.	for whatever it	
840.	takes	

841.	for me to bring to you	
842.	whatever it is that [inaudible]	
843.	well your artist too	positioning students as artists
844.	already [ ]	
845.	so you of course are deep resource for me	students as resource
846.	'she wants and needs us as much as we want and need her	continues to read
847.	I've always had artistic tendencies	
848.	but she has developed them in me	artistic development
849.	she helped me realize how to integrate art	
850.	and an open mind into everything I do	transfer
851.	the impossible is now always possible	
852.	and I have learned how to accept confidence in myself	
853.	and live through it	
854.	I've actually come to appreciate	
855.	blocks	"blocks" are part of progress
856.	in my progress	
857.	learned to learn from them'	
858.	M went through a	Stops reading and looks up at students
859.	huuuggge	strong emphasis
860.	block	
861.	she just stopped	
862.	you know	
863.	she just	
864.	was on a plateau	
865.	and it's perf-	
866.	it's just part of the learning process	
867.	you know	
868.	stuff falls into place	
869.	and then the plateau stops	
870.	and seems	
871.	you're not getting better	one of her hands is rising as example
872.	and you're not getting better	
873.	and you're not getting better	
874.	and you're not getting better	

875.	and just as you quit tennis	
876.	and quit this	
877.	and you quit that	
878.	because you	
879.	just	
880.	don't think you're any good at it	
881.	had you stayed a day longer	perseverance
882.	a week longer	
883.	two weeks longer	
884.	the learning curve would've dropped	hand starts to drop
885.	and	
886.	everything	
887.	would have fallen into place	
888.	it takes great courage	
889.	to	
890.	persevere	she is passionately showing; "persevere"
891.	skills	
892.	take time	time is required
893.	to build	
894.	but we are a culture	
895.	that if we don't get immediate gratification	alternative to taking time to build
896.	if we're not good at something	
897.	right away	
898.	[pause]	
899.	we either quit	
900.	or we take steroids	students chuckle
901.	you know	
902.	to make us stronger	
903.	faster	
904.	better	
905.	so we can get there first	
906.	and then we come out of our	
907.	own	
908.	natural	
909.	pattern of growth	
910.	and then to know what is artificial	
911.	and it's not about us	
912.	if it's not about us	

913.	can you trust it	
914.	if it isn't yours	
915.	how much weight can you put on it	
916.	how much weight will it hold	
917.	will it hold you	
918.	if it doesn't hold on to you	
919.	and you lose it	
920.	what's going to be left	
921.	what will you know to find	
922.	if it's yours	
923.	you can trust it	
924.	it's deep	
925.	you don't hold anything	
926.	[ ]	
927.	and it takes time to find that	
928.	a lifetime	
929.	to constantly be building that	
930.	[ ]	
931.	so let's start	
932.	if you haven't already	
933.	and of course you have	
934.	'I've [K omits 'actually'] come to appreciate the blocks	continues to read
935.	in my progress	
936.	learned to learn from them	
937.	enjoy	
938.	enjoy	
939.	the anguish	
940.	the infuriation	
941.	the frustration	
942.	and rejoice	
943.	when the long	
944.	over-due break through occurs	
945.	she helped me develop my ability to see myself	
946.	and recognize	
947.	that what I see	
948.	is truly mine'	

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Message To ART Students

Don't come to HS ART if you think art school is going to be easy. don't come to dabble or Drift or DROP Out of the World. Don't come here to wait for the muse to strike you. strike First. Don't come to VHS ART just to Be a TECHNICIAN or to learn a trade. don't come just to GET a JOB when you graduate, though chances are, you will. Don't come here to imitate. Come to invent. don't come to VHS ART because someone told you to. don't come just to make your parents or your friends or teacher happy. Don't come here to prove anything. Unless it's to yourself. Come to experience. Come to take Risks. Come to HS ART to discover How great you can Be.

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Your Name _____
AP Studio Art: Warming up for the New School Year

The basic task in the creative process is to bring together, in some useful fashion, ideas which are usually remote from each other.   S.A. Mednick

The Synectic Art Problem

(synectic: the synthesis of disparities; the term Synectic is from the GREEK Synectikos, which means " bringing forth together" and "bringing different things into connection". This is a form of creative thinking that combines imagination and analogical thinking in order to transform commonplace, familiar elements into new an unusual structures. Through various processes of mixing and matching, exciting metaphors and visual analogues are produced. Since Synectics involves the process of fusing disparities it demands a tolerance for ambiguity and for the initial chaos that accompanies the process of mixing highly diversified elements.)

Objective:
To evolve a cohesive structure and art form from disparities.

This problem is designed to prod your imagination by presenting you with highly disparate elements for conciliation

Here is how it works:
You have chosen 3 numbers at random from 1 to 100 - each number corresponds to a word...Fill in the words that correspond to your numbers to complete the "Synetic art problem"

CREATE AN ART FORM THAT INVOLVES ( )_____,
( )_____, AND ( )_____.

Your job is to reconcile the seemingly contradictory sentence in any way you desire. There are no "wrong" answers. Allow ideas - no matter how outlandish_ to fly freely. Eventually, cohesive ideas will emerge from the seemingly chaotic problem. Remember, there is virtually nothing that cannot be connected to something else in a physical, intellectual, or psychological sense.

Creativity is that marvelous capacity to grasp mutually distinct realities and draw a spark from their juxtaposition.   Max Ernst

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Rubric for THE BUG FINAL

On another piece of paper answer each of the following questions with complete
sentences. The drawing is worth 500 points (100 points for each of the following
sections)

The write-up is worth 100 points

PURPOSE / QUESTION   (the What)
What was the question or problem that we addressed ?
What was the purpose of asking that question?
In what ways did the warm-ups we did in class help?

APPROACH / SELECTION
What point of view did you take on approaching your solution to the question?
What was your initial intent?
Why did you choose that point of departure?
How did you begin (what were your initial steps)?

EVOLUTION / PROCESS
What was your process after the initial steps?
Did a concept develop to support your initial point of view?
In what ways did your thinking develop?
What kinds of decisions did you make?
Upon what basis did you make these decisions?
How did the art work develop over time - how did it evolve?

TECHNIQUE
looking at the formal concerns :use of the materials/mediums to support an idea
                              understanding of design principles – composition
\How have you used composition to support your conceptual intent - or to support your
solution to the problem?
Evaluate your composition.

OUTCOME / PRESENTATION (the result - the So what?)
You began with a point of departure, where did you end up?
What is your solution? Did you solve the problem? Offer evidence of to support your answer.
Where are you now in your understanding of the question and your solution for it?
Are you satisfied with your overall presentation of the problem? Why or why not?
What questions still remain?

Kristen's Presentation
November 19, 1999, "Bug Art" critique
T: Art teacher; K: Kristen

Line #	Message Units	Notes
	00:35:20 [tape time]	
101.	Kristen are you horizontal or vertical	T asks K; preparing to tape drawings to wall
102.	actually I [inaudible]	K responds
103.	[inaudible]	
104.	different pieces	
105.	different directions	K walks to front with art pieces
106.	[pause]	K comes to critique wall; T takes frame off wall; K tapes warmups and final to wall; there are five drawings/paintings on wall, horizontally placed
107.	[inaudible]	T discusses with K
108.	are you sure	T to K; T finishes putting up last of the five; puts it in middle
109.	yeah	K
110.	[00:37:41]	explains where idea came from; points to the various drawings and explains her process of idea
111.	ok	K begins
112.	um	sits on stool
113.	this	
114.	is	gets off stool and points to drawing second from right
115.	this is my	
116.	first final piece	
117.	this is	
118.	second final piece	far right, next to her on stool
119.	and actually I started off	
120.	by doing	
121.	like	
122.	you know this kind of stuff	points to piece second from left; she's standing now
123.	where you're working with	
124.	the different kind of textures	motions with right hand and

		arm, from chest outward as in painting
125.	[inaudible]	
126.	I was just having fun	
127.	taking the paint	
128.	[inaudible] ink	
129.	and sticking it on the page	
130.	with different textures	
131.	to see how it turned out	
132.	um	
133.	then I started playing with composition	points to piece on far left
134.	and so I did that with just regular pen	
135.	um	
136.	and there was	
137.	in the big boxes	shows size of boxes by palms facing each other in front of her about six-eight inches apart
138.	I got to [inaudible]	
139.	and	
140.	there were these two mosquitoes	
141.	and they were just	
142.	kind of like	
143.	hunched over	
144.	and I thought they were really cool	
145.	because they had this	
146.	huge back	
147.	which kind of comes up	makes an arc with right hand to show hunched back
148.	and hunches back down underneath them	
149.	and	
150.	um	
151.	they looked like they were	
152.	kind of sitting on a couch	
153.	and	
154.	so they looked like they were really tall	

155.	skinny	
156.	couch potatoes	
157.	wanted to play off of that	
158.	and um	
159.	have a mosquito sitting in a	
160.	big	
161.	lounge chair	
162.	with remote control	
163.	and potato chips next to him	
164.	with a beer can in his hand	pretends beer in her left hand
165.	but	
166.	um	
167.	I decided not to do that	
168.	and so	
169.	and I started becoming interested in	
170.	well	
171.	what if mosquitoes and bugs	
172.	are just like	
173.	you know they're part of our daily life	
174.	but so is [inaudible]	
175.	so what if they're just like us	
176.	so that was when I decided	
177.	that I wanted to kind of put them into a more	
178.	human area	
179.	and then I saw this little fly	moves to second, final piece-- far right; shows "little" with her left thumb and forefinger
180.	over in the corner	
181.	just this	
182.	little	
183.	tiny	
184.	fly	
185.	and he was just	
186.	[inaudible]	
187.	colors all over him	
188.	so I wanted to do colors	
189.	so I did this guy	points to first final piece: large,

		mainly black fly, but other colors also; all white background
190.	and then	
191.	I never got to the background on him	
192.	but uh	
193.	[inaudible]	her back is to the camera
194.	so then I went in	
195.	and started	
196.	I wanted to do	
197.	one of the bugs	
198.	in a chair	
199.	and so	
200.	I did the bee	
201.	instead	
202.	because the	
203.	the mosquito	
204.	was just	
205.	I couldn't figure out	
206.	how he would sit in a chair	tone of resolve
207.	he just wouldn't fit	
208.	and so I looked at the bee	
209.	a little more	
210.	and uh	turns to face class
211.	I don't know how many of you	
212.	have siblings or not	
213.	but whenever a bee comes into the house	
214.	because we leave the backdoor open	
215.	or something	
216.	my brother just like	
217.	freaks	
218.	out	
219.	and it's almost like	
220.	it's the end of the world	
221.	or something	
222.	and um	
223.	and so	

224.	it's kind of like	
225.	he thinks that bugs are disgusting and stuff	
226.	and actually	
227.	[pause]	
228.	I did	
229.	until I went to a girl scout camp	
230.	and um	
231.	and so	
232.	you know	
233.	[they're in your house?]	
234.	so you know they're not [disgusting?]	
235.	so that was why I decided to	
236.	kind of give this one	
237.	a teacup	points to teacup
238.	I don't know if you can see it	
239.	doesn't really look like a teacup	
240.	that was why I wanted to do it	
241.	because	
242.	whenever I think of someone whose having tea	
243.	I think of a finest person saying	
244.	'ok	
245.	let's go have tea'	mimics a person saying that
246.	and [inaudible]	
247.	[inaudible] checkerboard	
248.	it's all polished and shiny	
249.	and then	
250.	on this one	middle piece
251.	I decided not to do black	
252.	because I think	
253.	[inaudible] sorts of outlines	
254.	and so	
255.	that was why	
256.	I started working with	
257.	the light areas first	
258.	and the green	
259.	to try to push it back a little bit more	

260.	and red and green together	
261.	make a brown	
262.	and so that would have been	
263.	the darkest [inaudible]	
264.	and I think that on	
265.	most of these	stands back and motions to all pieces
266.	I should have gotten more	
267.	um	
268.	value	
269.	I didn't push them back	
270.	as far as I wanted to	
271.	[inaudible]	
272.	[00:41:37]	