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The Study of Culturally Relevant Visual Imagery and Student Interest in Contemporary Secondary Art Classrooms

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**THE STUDY OF CULTURALLY RELEVANT VISUAL IMAGERY AND
STUDENT INTEREST IN CONTEMPORARY
SECONDARY ART CLASSROOMS**

A Master's Thesis

Presented to

The Graduate College of

Missouri State University

In Partial Fulfillment

Of the Requirements for the Degree

A Master of Science in Education – Secondary Education, Art Education

By

Carly Marie Anderson

December 2018

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THE STUDY OF CULTURALLY RELEVANT VISUAL IMAGERY AND STUDENT INTEREST IN CONTEMPORARY SECONDARY ART

CLASSROOMS

Secondary Education

Missouri State University, December 2018

A Master of Science in Education – Secondary Education, Art Education

Carly Marie Anderson

ABSTRACT

Contemporary art pedagogy indicates some educators are using visual cultural exemplars that contain little cultural relevance to many students in their secondary art classrooms. The purpose of this study was to investigate students' preferences and interests concerning visual imagery as the focus of curricular content in current secondary art classrooms in Southwest Missouri. This investigation began with a review of visual imagery within traditional fine art academies and what role this imagery plays in contemporary art rooms. The research question included: Were current secondary art students more interested in contemporary, culturally relevant imagery or traditional Eurocentric Western fine art imagery? The methodology for this investigation was a descriptive survey design questioning a large population of art students, ranging from foundational to advanced art courses, about preferences of interacting with culturally relevant visual imagery. The findings of the study resulted in student interests blended between appreciation of traditional Eurocentric Western fine art and culturally relevant contemporary art imagery.

KEYWORDS: Authentic Learning, choice-based pedagogy, culturally relevant imagery, visual cultural exemplars, multicultural art education, Eurocentric Western fine art, thematic teaching and learning Visual Culture Art Education (VCAE)

This abstract is approved as to form and content

Dr. Steve Willis
Chairperson, Advisory Committee
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December, 2018

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In the interest of academic freedom and the principle of free speech, approval of this thesis indicates the format is acceptable and meets the academic criteria for the discipline as determined by the faculty that constitute the thesis committee. The content and views expressed in this thesis are those of the student-scholar and are not endorsed by Missouri State University, its Graduate College, or its employees.

ACKNOWLEDGEMENTS

I would like to thank the following people for their support during the course of my graduate studies: Dr. Steve Willis, Dr. Catherine Jolivette, Professor Keith Ekstam, Professor Kevin Hughes, Karen Anderson, Lauren Anderson, and Ted Hoerr. The first four individuals were, and still are, profound mentors who instructed me in the ways of finding true meaning in the world. The last three individuals are my foundation of support who, without fail, always cheer me on and greet me at each finish line. This work could not have been created without the unending support received from all. I am privileged and honored for knowing each of them in turn.

I would also like to thank the committee members of this graduate thesis: Dr. Steve Willis, Dr. Fatih Benzer, and Dr. Sarah Nixon. Their work and dedication to this project was and will continue to be immensely appreciated. Thank you, members, for being a part one of my largest accomplishments.

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INTRODUCTION

This paper addresses concerns associated with the role visual imagery plays in contemporary art classrooms. Visual imagery is abundant in its many forms ranging from historical to contemporary. In the world of art education, visual imagery serves as a vehicle for discourse between student and educator. But, what if the visual imagery used by the educator does not reflect current students' culture? How can students understand and then communicate through images that are no longer applicable to their culture? Art educators consistently use imagery as a form of communication for expression, meaning, intent, and content. It is important to expand this communication through relevant images so current students can understand on a deeper and more meaningful level.

However, there seems to be a lack of mainstream, culturally youth-relevant visual imagery within contemporary secondary art pedagogy. Multiple field experiences while acquiring practicum hours, student teaching hours, and hours of substitute teaching revealed much to the researcher of the art imagery students interacted with were predominantly traditional Eurocentric Western fine art. These experiences led to this investigation of visual imagery and the use of traditional imagery versus contemporary imagery. Even with the over abundant resources for imagery which comes from current students' socio-cultures through media, some art educators still use well-known art imagery from Eurocentric Western artists as cultural exemplars within their classrooms. For the purpose of this paper, it is understood that the meaning of Eurocentric Western fine art used within this context is "a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness,

specifically, painting, sculpture, drawing, watercolor, and architecture originating from predominately Caucasian European countries” (Dictionary.com). There are many more contemporary visual exemplars, which develop the same artistic instructional opportunities as traditional Eurocentric Western fine art, that are more relevant to secondary student culture of today.

I challenge the continued use of Eurocentric Western fine art imagery in contemporary art instruction because these artworks may hold less cultural relevance to students when compared to current visual imagery commonly found in current culture. Research indicates (Anderson & Milbrandt, 1998; Ballengee-Morris & Stuhr, 2001; Cummings, 2010; Manifold, 2009) the benefits of shifting art curricula to emphasize culturally relevant contemporary imagery and choice-based art education as the more effective route for student education. The concern shared by many art educators and researchers alike, is that art education is not serving to students’ educational needs when culturally relevant imagery is not included, indicating that a change, in culturally relevant imagery, is needed.

For this paper, I define *relevant imagery* as culturally relevant imagery students find important that they can respond to through their own personal experiences; thus, creating at some level, a meaningful relationship with the subject matter (See Figure 1). What is described is the connection between students and the imagery they interact with in the art classroom; and how those images should be engaging, interesting, and culturally relevant to capture students’ attention to create personal, intrinsic motivation to produce meaningful artwork.

Youth cultures have become wholly saturated with visual imagery through instruments such as, but not limited to; advertising, film, social media, and propaganda which creates a culture rich with visual communication. This paper claims there is an over-saturation of imagery that can be very significant to contemporary youth culture. According to Freedman and Stuhr (2004), “We live in an increasingly image-saturated world where television news may control a person’s knowledge of current events, where students spend more time in front of a screen than in front of a teacher” (p. 816).



Figure 1: Example of culturally relevant imagery associated with youth culture, specifically skate sub-culture. Skate Decks - Art Packs. (2009, February 27). In Graffart.eu. Retrieved November 7, 2017, from <http://graffart.eu/blog/2009/02/skate-decks-art-pack/>

It is possible, due to the over-exposure of imagery in popular media today, youth interact with a bombardment of visual imagery throughout the course of a single day. Walker-Smith stated we've gone from being exposed to about 500 ads a day in the 1970s to as many as 5,000 a day today (Johnson, 2006). The handiness and interaction of visual

imagery is supported by social media outlets such as; Facebook, Instagram, Snapchat, Twitter, and others where the posting, and sharing of these images have become a newly ingrained obsession with today's youth. This is not to speak of visual imagery and technology ill-heartedly, but rather, as a signifier of availability. Conceivably, numerous present-day youth cultures find themselves drenched in visual imagery due to ease of accessibility with the advancement and movement of progressive technology. Yet, this social construct, which has been built around imagery is often unguided and lacks any true meaningful interaction between image and consumer. It is at this point where art education can create the bridge between thoughtless and thoughtful consumption and interaction of visual imagery.

It is this type of technology, which is continuously being introduced into contemporary education to create a myriad of opportunities for educators, students, and administrators alike. Teachers can use technology to expand their curricula to include an understanding of global awareness. Sadly, this is frequently not the case. The art classroom is no exception to technological influences which should be embraced for educational accessibility of culturally relevant visual imagery. Such a time is gone when a student would come from and live through experiences where traditional Eurocentric Western fine art would have personal meaning and pedagogical value. Departed are the days when art students only learn artistic merit through replication and imitation within the Eurocentric Western fine art academies.

Through various informal interactions with contemporary students located in Mid-Western secondary art classrooms, I have observed many interactions between students and visual imagery. From these observations, I call into question the educational

value that traditional Western images hold for students. Images may be easily accessible and available, but how many of those images are actually engaging for students? Many art educators rely too frequently on Eurocentric Western fine art as an avenue for instruction instead of imagery more readily consumed and produced by the students in their classes.

Rational for the Study

My experiences previously working as a substitute teacher and now as a current art teacher have heightened my awareness of high school students' attitudes towards current art curricula. While working as a substitute teacher within the same art classrooms multiple times, I realized some students were comfortable expressing their opinions about their dissatisfaction with the art curricula they were studying. This led to the investigation of culturally relevant visual imagery and its impact on contemporary art curricula. Even though imagery is only a part, it is quite important to art curricula, and therefore is the focus of this investigation.

Technology provides global accessibility to thousands of images, which demonstrate similar features as Eurocentric Western fine art while also providing cultural relevancy to current student populations. Students may be able to identify well-known Eurocentric Western fine artworks because of the repetitive use of the exemplars in art classes, but teachers need to question if there are any meaningful connections or cultural relevancy to contemporary secondary students. From personal classroom experiences, I claim there are more efficient and compatible resources available, which are more culturally relevant to present youth (See Figure 2). Eurocentric Western fine art has much

to teach students, but other art forms deserve equal recognition and emphasis in the art classroom to engage a wider diversity of students.

There is proof from art educators' research relevant to visual imagery who have indicated that there are concerns regarding outdated visual imagery in current art curricula which inhibits positive growth and change of art education to meet the needs of contemporary secondary art students (Anderson & Milbrandt, 1998; Ballengee-Morris & Stuhr, 2001; Cummings, 2010; Freedman & Stuhr, 2004; Manifold, 2009).



Figure 2: Example of culturally relevant imagery associated with youth culture. Fairey, Shepard. *Bias by Numbers*. 2017. Screen print. Accessed 2 Jan. 2018. <https://obeygiant.com/prints/bias-by-numbers/>

Anderson and Milbrandt (1998) advocated for art teachers to adopt and implement Visual Culture Art Education (VCAE) to incorporate more student-choice options and to integrate culturally relevant visual imagery into the very core of art education. Freedman and Stuhr (2004) have defined VCAE as art education that includes

aspects of culture expressed in visual images. Many academic fields study this concept, including cultural studies, art history, critical theory, philosophy, and anthropology. Cummings (2010) also supported the VCAE philosophy based on her personal action research, which implemented culturally relevant imagery, discussions of social injustices, and student-based learning and teaching to improve overall student attitudes and behaviors within her own classroom.

The concerns about the continued emphasis of Eurocentric Western fine art imagery as the preliminary source for exemplars in contemporary art classrooms is noted by existing research and inquiry. Anderson and Milbrandt (1998) and Freedman and Stuhr (2004) were supportive of dramatic change and revision of common art education curricula. Unlike core subjects within schools, which implement new curriculum techniques such as Common Core, art education as a whole is seemingly very reliant on the same type of imagery used fifty years ago. This is a stagnation of subject matter exemplars, which are no longer culturally relevant to current student youth populations. Stagnation does not create a conducive learning environment set for growth and meaningful experiences.

Purpose of the Study

The purpose of this study was to investigate students' preferences and interests concerning visual imagery as the focus of curricular content in current secondary art classrooms in Southwest Missouri. This study provides information regarding visual imagery in contemporary art classrooms and the influence it has on student attitudes.

Research Question

A research question was developed to address the concern of the use of Western fine art instead of culturally relevant contemporary imagery. The following research question guided this study:

1. Were current secondary art students more interested in contemporary culturally relevant imagery over traditional Eurocentric Western fine art imagery?

Research Design

This study utilized descriptive survey research design which outlined quantitative data collection through questionnaires, and qualitative data collection through open responses. The design followed: One double-blind student questionnaire about the use of visual imagery in their classrooms; one double-blind questionnaire regarding student preference between traditional Eurocentric Western fine art versus culturally relevant contemporary visual imagery; and a cross comparison analysis between each set of data collected.

A selection of Midwest high schools included students in a variety of art courses for collection of data for an overall representation of views and opinions expressed by students of similar demographics. The content of the surveys collected information pertaining to use of visual imagery being used in art curricula and the students' preferences of imagery. The data reported reflected percentages of students' use and preferences regarding culturally relevant imagery. This research included preferences, opinions, and justifications from art students concerning visual imagery seen in their classes.

Significance of the Study

The value of this research study will bring an awareness to art educators, which will show that European Western fine art pedagogy may no longer be culturally relevant to contemporary art students (Anderson & Milbrandt, 1998). Art education cannot grow and improve if educators are not willing to understand youth culture imagery and show this imagery in their classrooms. Using culturally relevant imagery in the classroom increases positive student attitudes, motivations, and level of engagement with the subject matter, which will improve the overall quality of the artwork being made (Cummings, 2010). More importantly, focusing on student interests improves the overall quality of student education. Since students are more engaged with content, they can make direct and relatable connections to imagery they are consuming and producing. By reusing and relying on Eurocentric Western fine art (especially from the past), some art educators exclude the sociocultural needs of their students. Certainly, there is far too much visual information available for use within a given school year time frame. It turns into a daunting task for the art educator who must decide what the most important images are for students. Therefore, the struggle between revising a preexisting curriculum and inventing new curricula to meet the needs of contemporary students is a concern for already overworked educators.

This study supports the claim that art education needs to change to address the interaction of students within contemporary youth cultures and educational settings (Congdon, Hicks, Bolin, & Blandy, 2008, p. 5). The outcome of this study supports that strengthening a more meaningful education is derived from relating experiences in the classroom to real-world experiences outside of the classroom, otherwise known as

authentic learning. Students learn better when they are actively able to find relevancy in their education to their personal lives.

Assumptions

The following assumptions were made. Study participants would:

- have been provided access to the survey questions,
- have answered the survey questions to reflect their opinions regarding relevant visual imagery,
- have taken the necessary time needed to understand and answer the survey questions,
- have ranged from foundational to advanced art courses, and
- have represented a generalized opinion from school to school regarding the study of visual imagery within various art courses.

Limitations

The limitations associated with this study were identified:

- Not all educators would participate in the double-blind administration of the surveys.
- The surveys could have been incorrectly interpreted by students, which would have resulted in skewed or inadequate results.
- Students may have chosen not to participate in the survey.

Definition of Terms

Various terms used in this paper:

1. Authentic learning - an instructional approach that allows students to explore, discuss, and meaningfully construct concepts and relationships in contexts that involve real-world problems and projects that are relevant to the learner (Donovan, Bransford, J., & Pellegrino 1999).
2. Choice-based pedagogy - The term student-centered learning refers to a wide variety of educational programs, learning experiences, instructional approaches, and academic-support strategies intended to address the distinct learning needs, interests, aspirations, or cultural backgrounds of individual students and groups of students (Hidden Curriculum, 2014).
3. Culturally relevant imagery - imagery students find important and one they can respond to through their own personal experiences; thus, creating, at some level, a meaningful relationship to the subject matter (as defined by the author).
4. Multicultural art education – “the proposed change of the entire educational system to better reflect society’s cultural diversity and the needs of all students” (Shaw, 1992, p. 20).
5. Western fine art - a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, watercolor, and architecture originating from predominately Caucasian European countries (Dictionary.com, 2017).

6. Thematic learning/teaching - an instructional method of teaching in which emphasis is on choosing a theme for teaching one or many concepts. Thematic learning takes place when different disciplines are all centered towards one definite concept (Wikipedia, 2016).
7. Visual culture art education (VCAE) – art education that includes aspects of culture expressed in visual images. Many academic fields study this concept, including cultural studies, art history, critical theory, philosophy, and anthropology (Freedman & Stuhr, 2004).
8. Visual cultural exemplars – visual examples of artwork provided to students as referential images to visually support subject matter and content in a classroom.

REVIEW OF RELATED LITERATURE

The scope of this review is the examination of the role of visual imagery in art education starting with a historical perspective, and then narrowing to more specific uses of visual imagery in contemporary culture. The purpose of this study is to investigate students' preferences and interests concerning visual imagery as the focus of curricular content in current secondary art classrooms in Southwest Missouri.

Presented in this review of related literature are: a) a history of visual imagery in art education, including the influence of Eurocentric Western fine art academies, the Industrial Revolution, and various art movements; b) approaches for culturally relevant imagery integration in contemporary art pedagogy including benefits and implications of approaches; and, c) a concluding summary of information provided.

Historical Perspective of Visual Imagery within Early Art Education

This research presents the perception of lowered student motivation and engagement within the art classroom where primarily Eurocentric Western fine art imagery is implemented as the main source of visual information and exemplars. An account of the influence of Eurocentric Western fine art academy on art education will be discussed in relation to visual imagery. This discussion will also include the division and distinction of the Fine Art Academy and the Applied Arts Movement prompted by the Industrial Revolution in the United States. This information is important to understand how society and culture has influenced art education by social industry and its effects on the shift of visual imagery used through factory production and reproduction. This review

will then discuss the evolution of visual imagery from various art movements such as the Arts and Crafts Movement, the Aesthetic Movement, and the Picture Study Movement, of which all had a lasting impression on how people interacted with visual imagery.

Effects of eurocentric western fine art academies on visual imagery. Efland (1983) suggested that Art Education has a long-standing foundation within the formal realms of the Eurocentric Western fine art academy, which originally began as artist and apprentice relationships being the mode of instruction. This same type of methodological aesthetic continued into formal fine art academies where instruction was based on trial-and-error copying of classical art by masters predominated by themes such as: life drawing, proportion, perspective, anatomy, composition, ornamental motifs, portraiture, and the nude model (See Figure 3).



Figure 3: Zoffany, Johann. *The Portraits of the Academicians of the Royal Academy*. 1771-72. Painting, Private Collection. Accessed 18 Oct. 2016.
https://en.wikipedia.org/wiki/Johan_Zoffany

Efland also explained that the fine art academy employed professional artists to instruct potential professional artists in the ways they had been formally taught first-hand,

thus continuing the instructional cycle of copying. Disapproval from educators and pupils of the fine art academy's pedagogical methods was noted by Efland (1983) as:

"A...criticism of academies was that they restricted the freedom of the artist in an economic sense by stifling competition among artists through the device of having them conform to established rules and conventions" (p. 151). The method of instruction implemented by the fine art academies essentially placed a monopoly on the economic structure of artwork. Imitation and replication did not allow artistic liberty because much of the artwork was very similar in appearance, which was the most common form of art education at the time (Efland, 1983).

Furthermore, in the United States during 1840s through the 1920s, there was a period of exploding economic and social change, which directly resulted from the Industrial Revolution. Stankiewicz, Amburgy, and Bolin (2004) noted that the influence of industry, production, and reproduction upon social culture of the elitist members and working class became evident, creating a division between class and art knowledge. A very distinct form of capitalism began to surface as a result of the Industrial Revolution dividing social classes on an economic level. These influences impacted how art education was molded and progressed during this epoch in American education. Efland (1983) and Stankiewicz, et al. (2004) reported that this reform in art education broadened the gap between the Western fine art academies, which focused on fine art curriculum, to the *common school* where applied arts were the focus of filling the demands of the factory industry. This shift of socioeconomic status of students led to shifting patterns of visual imagery within education. This prompted various art movements to influence how visual imagery was used in education--specifically in art classrooms.

Art movements: the arts and crafts movement, the aesthetic movement, and the picture study movement. The Arts and Crafts Movement began in 1881 as a form of art education when students would engage in minor arts, defined as; pottery, embroidery, and woodcarving. The Arts and Crafts Movement indicated that engagement in the minor arts would teach individuals work ethic strategies (Stankiewicz, et al., 2004). Strong work ethic could potentially create strong workers within factories. Therefore, the main goal was to instill strong, positive work ethic within an individual rather than meaningful interaction with art forms. Stankiewicz, et al. suggested the arts and crafts were an original form of art making which was easy to pursue and master because of its inherent nature within individuals. Interestingly, the elite class followed this movement, because these art works were more easily attainable with leisurely time, to which the upper-class had been privileged. So, minor arts played a role within both social economic classes, but for different reasons. For the working class, minor arts taught work ethic. For the elite class, minor arts taught art making as crafts only to be pursued during leisurely of the elite. Neither of these constructs emphasized direct meaningful interaction with the art forms themselves creating a need for more purposeful instruction.

In the early 1900s, Arthur Dow and Denman Ross were instructors who were central figures in the Arts and Crafts Movement. They introduced the use of elements and principles of art to teach what was considered good composition, which either influenced the idea of tasteful art or was the result from it (Stankiewicz, et al., 2004). This could be considered a leap in growth within art education where the role of minor arts was the vehicle for the leap. Once individuals began working with art forms for different reasons, a distinction of good art and bad art was re-defined to evaluate and interpret those

particular art forms. It was during this time when the role of aesthetics became more important, but only in a way which was appropriate to the art forms of the time. This created a juxtaposition between art as work and art as art.

The Aesthetic Movement began a few years earlier, and then, acted concurrently with the Arts and Crafts Movement; it was a movement that challenged capitalist influence of art based on the reaction of socio-cultural changes that came with industrialization. According to Stankiewicz, et al. (2004), this movement can be seen in opposition to the Arts and Crafts Movement because it appealed to a separate social class altogether. The authors (Stankiewicz, et al., 2004) noted:

The Aesthetic Movement placed artistic values above ethical ones. Its central ideal was art for art's sake, a celebration of universal form and style apart from the historical, social, and moral contexts in which works of art were created or used...The Aesthetic movement reflected and helped reshape Americans' ideas about nature, religion, political economy, and gender in ways that were in keeping with urban, industrial way of life. (p. 45)

With the influence of these movements, instructors chose which art work was most appropriate to display in art classrooms as a practice of cultural improvement of individual students. During the mid-1890s to the 1920s, the ideals of the Eurocentric Western fine art academies were re-emphasized in the applied arts institutions to cultivate students' character and aesthetic taste; consequently, the only art work to fulfill this ideology was the work of master artists (Stankiewicz, et al., 2004). It is interesting to note how Eurocentric Western painting became the defining art form of sophistication, and not surprisingly, it is still currently classified as fine art for its aesthetic value in educational

institutions and in society today. Paintings seemed to hold a high aesthetic appeal to a wide variety of individuals, which made them suitable for imagery examples during these various movements including the Picture Study Movement. The Picture Study Movement predisposed what visual imagery students studied in common schools mainly based on accessibility of imagery, which included a focus on mechanical drawing as applicable to industry (See Figure 4).

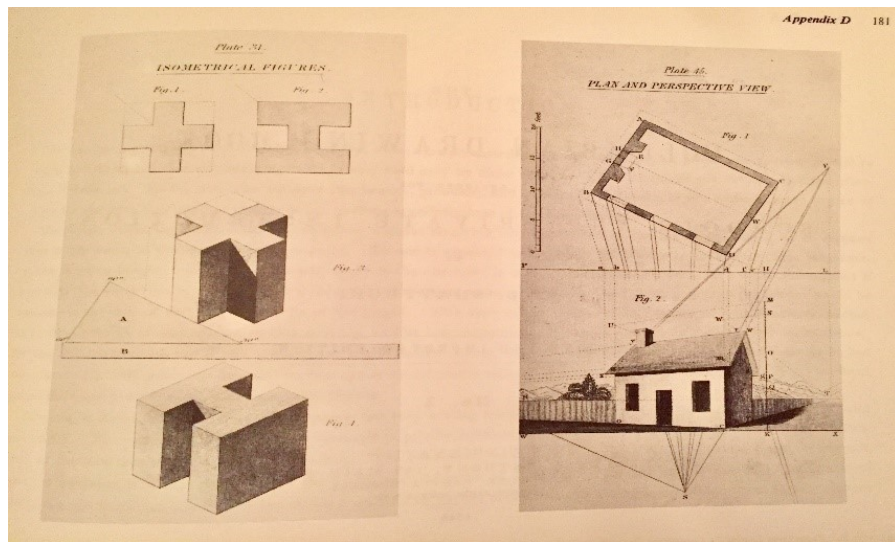


Figure 4: Example of early mechanical/geometrical drawing instruction, extracted from page 181. Wygant, Foster. *Art in American Schools in the Nineteenth Century*. Cincinnati: Interwood Press, 1983.

The Picture Study Movement found its way into classrooms by means of reproduced prints of academy-driven Eurocentric Western paintings. These reproductions (See Figure 5) were printed in either color, black-and-white, or sepia tones; with the latter two being preferred by art educators (Stankiewicz, 1985). The purpose of the reproductions in art education was to make imagery of art work more accessible to more individuals within the common schools. A drawback of reproductions was art educators' preference of black-and-white and sepia tones rather than color because color

reproductions or *chromas* were viewed as too garish for formal use (See Figure 5).

Evidence provided by Stankiewicz (1985) confirmed:

They [The Wilsons (1982)] find...that students do respond differently to reproductions which inadequately approximate the original. The reproductions used as objects of appreciation in picture study were perceptually different from their originals. Some art educators involved in picture study recognized this fact; however, most expected students to respond to the reproductions as if they shared aesthetic identity with the original works. (p. 87)

This is a keen point made when it comes to using visual image copies rather than originals in instructional contexts. Stankiewicz's original argument rejects the idea that inaccurate reproductions are just as good as the original piece and are appropriate for instructional use. More often than not, a viewer is going to respond differently to an art image shown in black-and-white and then shown the same image again in color.

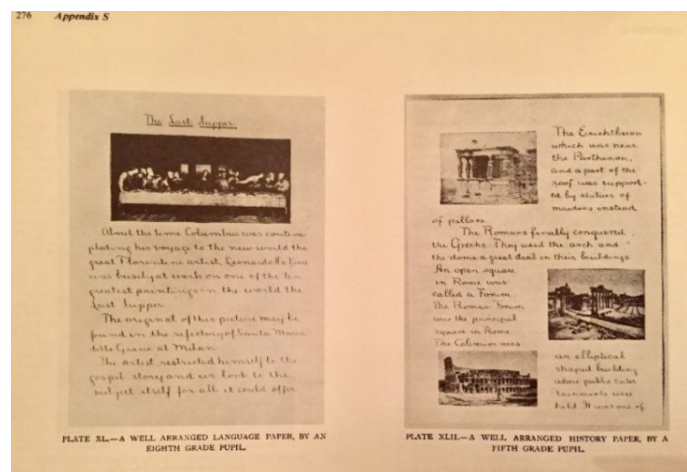


Figure 5: Example of student work using reproduction cards, extracted from page 276. Wygant, Foster. *Art in American Schools in the Nineteenth Century*. Cincinnati: Interwood Press, 1983.

It is important for teachers to consider this concept when selecting which images to study in any given environment. The Picture Study Movement was revolutionary in making art more accessible for viewing. In contemporary times, the use of the World Wide Web has become our revolution in the stocking, compiling, and sharing of visual imagery. The internet is a tool used for visual imagery development in art curricula; art educators and students only need to learn how to use it effectively to create a meaningful and relevant learning environment.

The following section focuses on specific topics of art work, contemporary students, and examines processes art educators could use to begin shifting their curricula to incorporate more contemporary visual imagery that is more relevant to current student youth culture.

Approaches for Culturally Relevant Imagery Integration in Contemporary Art Pedagogy

The use of a master study, typical of Eurocentric Western fine art academy instruction, is the general norm for many art classrooms due to the educational background most educators receive during their pre-service years. Although this can be the norm and the path of least resistance when in the depths of curricular development, is it truly the best curriculum for our current students? To ease the conflict between choosing which art is worth studying, an educator may take a blended approach by using Eurocentric Western fine art equally with culturally relevant art as visual image-exemplars. This dynamic approach could assist students and educators to use resources available to them to investigate artists and works that are holding important places in

contemporary art and culture. For example, instead of a Van Gogh master study, a student could focus on master artist Ai Weiwei to study Installation art (See Figure 6) or PichiAvo to study murals, street art, and wonderful examples or rejuvenating traditional fine art into the contemporary (See Figure 7).



Figure 6: Ai Weiwei. *Bang*. Venice Art Biennale, Venice, Italy, 2013, Wooden Stool Installation. <http://catesthill.com/2013/06/04/bang-by-ai-weiwei-at-venice-art-biennale-2013/>

It is dangerous for some to define Eurocentric Western fine art as the only art worth studying. This topic has been given some thought by others who are questioning if art education can live on if only Western fine art continues to be the emphasized subject matter in current art curricula. Art educators have provided insight regarding questions on what art education would look like when the current model no longer holds a place in education (Congdon, Hicks, Bolin, & Blandy, 2008).



Figure 7: PichiAvo, *Mislata's Representan IV*, Festival Mislata's Representan, Mislata, Valencia 2014, Spraypaint. <http://www.pichiavo.com/graffiti/>

Congdon's viewpoint within the multi-author article discussed several points in which she referenced the end or death of art education as it is currently known. Her statement regarding democracy in art education is the control of artistic freedom between students and teachers that comes from the lack of support within the United States (Congdon, et al., 2008).

The authors also discussed the topic of original art, or, the lack thereof in the contemporary classroom. This could be a common drawback in student art making if they are presented art and then instructed to copy the work. With this approach, students may learn a great deal about the subject matter, observational study, and technique. But, there may be very little room for the student as artist to explore their own art making possibilities.

A commentary was provided on the use of technology over-riding the purpose of the educator. For example, instead of providing in-class demonstrations or lessons coming straight from the educator, the lesson instruction would come from YouTube videos. Tutorial videos can assist learning and skill development of many varied ability students, yet these videos should predominantly stay as secondary instructional tools to the face-to-face demonstrations. The discussion of technology continued when Congdon (2008) reasoned why present art education is dying. Contemporary culture is moving forward and surpassing the current ways of teaching to the point of becoming irrelevant to contemporary students' educational needs. This is her concern for why the end of art education is near because art education is not moving forward rapidly enough to meet student demands.

Second, the next author, Hicks provided a refreshing take on the way art education should be viewed, as referenced from the Dali Lama (2003), "living well" and "dying consciously" (Congdon, et al., 2008, p. 6). The proposition expanded Congdon's view of art education ending in this time by rallying art educators to use the history of art education to create a better and more profound system for the future. Hicks (Congdon et al., 2008) described art education to be perceived as existing in a state of flux, always receptive to influence.

The third author, Bolin, described what art education has provided over the last 200 years. Bolin's interest was continuing the re-examination of the role of art education and making changes accordingly to better serve educators and students. Bolin (Congdon et al., 2008) discussed change as being necessary to education, but that generally change is uncomfortable, and sometimes even painful. His comments about change led to the

idea of a possible reason why some art educators may not incorporate more contemporary or culturally relevant imagery into their curricula. Change is certainly difficult at times, but for any growth to occur, change is the catalyst for growth. If curricula and art education focus primarily on imagery from the past, students and educators miss out on the work being created during their own time of living. Work that could potentially shape and influence current individuals, because this work expresses current issues these individuals are living through in present day. It is relevant. However, this would mean a change in some of the imagery within art curricula every year to stay current and relevant to students. This may be a cause to why Eurocentric Western fine art is popular in the art education imagery pool. Perhaps, it is easier to just clean and refresh rather than starting from scratch every time.

Fourth, the last response of the article came from Blandy (Congdon et al., 2008), who provided a viewpoint of a hopeful future existence of art education. His concept was that the existence of art education will need to be carried out through a global network where learners are self-directed and teachers are facilitators who keep the momentum of learning through inquiry processes. This would mean many classrooms would need to make the shift from teacher-centered instruction to student-centered education. Similarly, to planning for curricula development, this shift in instruction may also feel daunting and foreboding. Yet, this could open an environment for student-to-student and student-to-teacher discourse about what is the most important content to learn with each learner, and the instructor partaking in the decision-making processes. This shift may allow students to select the visual imagery which is important and relevant to their lives while simultaneously responding to those images through intellectual art making.

Congdon, et al. (2008) discussed not the death of art education, but rather the change of art education; how art education has reacted to the changes. What does this mean to visual imagery? The changes support the move of art education away from the historically traditional methods of teaching that have been the more popular choice for the past 100 years. For art education to remain culturally relevant and interesting to students, art education must evolve with its students.

Multicultural art education. Anderson and Milbrandt (1998), Manifold (2009), Cummings (2010), and Ballengee-Morris and Stuhr (2001) all suggested a total change in art education in order to maintain its continued existence. There are many routes available to that end. One possible pathway to more culturally relevant imagery in secondary schools is to include the application of Multicultural Art Education, which focuses on culture and diversity through various dimensions of art; such as, creating, presenting, responding, and connecting (See Figure 8). Anderson and Milbrandt (1998) emphasized how Multicultural Art Education would dispose of art for art's sake, and rather adopt and implement art for life's sake to encourage and support diversity and individuality within the educational atmosphere. According to Ballengee-Morris and Stuhr (2001), "*Multicultural Education* is the most popular term used by educators to describe working with students who are different because of age, gender or sexuality, social and economic class, exceptionality, geographic location, religion, political status, language, ethnicity, and race" (p. 8). This pedagogy is designed to reach, cultivate, and teach students based on individualized backgrounds. Ballengee-Morris and Stuhr (2001) provided suggestions of the most effective way to apply Multicultural Education in the art classroom:

Learning and teaching are student-based, often driven by their questions regarding a social issue or problem. Art, visual cultural forms, or artists that relate to the issue or problem can be investigated and explored. Teachers can initiate the investigative process by posing a theme, question, or problem relevant to the students' lives that is of interest to the students. (p. 9)



Figure 8: Example of multicultural art. Schambach, Melanie. The Belonging Action. 2001. Mural. Harbor Center, Vancouver, Canada. Accessed 7 Jan. 2018. <https://www.encirclephotos.com/image/two-women-faces-mural-belonging-action-by-melanie-schambach-in-vancouver-canada/>

Multicultural Art Education brings relevancy to students, because it focuses on the wide range of diversity students exhibit in all areas of human existence. If visual imagery within contemporary art classrooms reflected this approach, more students would be able to relate and connect to the imagery on deeper personal levels. Students would begin to relate their experiences to the art, artist, and sociocultural understanding. However, this approach must be supported by significant research for the most appropriate images to instruct students' facts rather than stereotypical fiction.

Adejumo's (2002) discourse regarding Multicultural Art Education integration into school curricula summarized the inadequacies of effective implementation of this pedagogy in general curricula. The inadequacies were mainly observed from the misuse of sympathy and empathy by individuals who strove to implement Multicultural Education without adequate knowledge and experiences. Information and sources concerning the difficulties rather than benefits of Multicultural Art Education were provided, which stated how it could be controversial among art educators due to the political nature these curricula pose to students. Adejumo (2002) discussed reasons why multicultural education would not be achievable in the classroom, which have been paraphrased:

- educators are not qualified to teach the contents of diverse cultures, unless they have actively participated within diverse cultures;
- the nature of multicultural education is too political to accept as a viable instructional approach;
- students' respect of minority cultures cannot be assessed; and,
- there are too many minority cultures to adequately cover in a particular curriculum.

A problem based on Adejumo's last point is the selection of which cultures to highlight due to the over-whelming number of diverse cultures that could or should be included in a Multicultural Education approach. To omit some cultures would be against the overall point of multicultural education. Adejumo's (2002) points on multicultural art education were his overall concerns about some art educators trying to teach multiculturalism in inappropriate ways. For example, if an art educator wants to teach a

unit that emphasizes specific cultural practices and aesthetics but has had no actual sociocultural immersion for experiences within that culture, then there could be lack of information, or worse, misinformation of those diverse cultures. Or, educators assuming cultural practices based on research of experiences from non-native individuals of a particular culture. It seems plausible that there is some apprehension in using multicultural art education as authentic learning for students due to the sensitive nature multiculturalism poses within school systems combined with the lack of authentic cultural experiences by many art teachers.

Visual culture art education. Visual culture stems from global culture, which is culture fueled by the current political and economic opinions, and events happening at any given time (Ballengee-Morris & Stuhr, 2001). Global culture is based in three foundational aspects: history, heritage, and tradition. As a by-product of those foundations, culture is “made up of what we do... [and] what we value” (Ballengee-Morris & Stuhr, 2001, p. 7). As time and events change, culture is continuously being re-defined and re-constructed to adapt to those changes to provide cultural relevance. Global culture is, therefore, redefining itself through mass media (television, radio, magazines, newspapers), technology (email, video-conferencing, internet), and more recently, social media (Facebook, Snapchat, Instagram, YouTube, blogs) to produce and cultivate a more shared experience of events.

Visual culture is an extension of global culture but focuses more intently on visual information/imagery (Ballengee-Morris & Stuhr, 2010). Visual culture also changes based on the needs, and developmental demands of global culture, which affects visual imagery through time when examined through a lens of relevancy. Therefore, if

global culture is continuously being revised and reconstructed, then the logical trajectory establishes why Eurocentric Western fine art could no longer hold cultural relevance to current youth populations. This fine art has become too far displaced in contemporary culture and time. Current youth may not understand much of the sociocultural language found in Eurocentric Western fine art, because they do not know the social and political constructs which made Western fine art culturally relevant and valuable at the time it was created. Current youth culture has moved beyond understanding that sociocultural relevancy of fine art, yet these images are still used frequently in contemporary studio art courses but appearing in art history courses may be more appropriate.

Art educators must see the trends and movements of art throughout the years to understand how contemporary imagery has evolved. It is important to distinguish contemporary visual imagery as a result of its own visual culture. Freedman and Stuhr (2004) defined visual culture art education (VCAE) as:

The shift to visual culture not only refers to expanding the range of visual arts forms included in the curriculum but also to addressing issues of imagery and artifacts that do not center on form per se. This includes issues concerning the power of representation, the formation of cultural identities, functions of creative production, the meanings of visual narratives, critical reflection on technological pervasiveness, and the importance of interdisciplinary connections. (pg. 816)

Defining imagery as a visual culture is important to contemporary art education because this is how students are interacting with the imagery of today, a product of their culture or subculture. This is the imagery that is culturally relevant to them. Visual Imagery of youth culture exists in memes, gifs, graffiti, street art, skate culture, product

logos, and so many more. Visual culture in this way provides a wider range of images than the traditional Eurocentric Western fine art academy style typically found and supported in classrooms today.

Duncum (2001) advocated for visual culture, which has presented itself as too ambiguous to be narrowed to a single definition. Rather, visual culture is a complex system of understanding. Visual culture acts as a web of connections that link, disconnect, and then, re-connects to form new meanings and understandings under various circumstances which affect visual interpretation; i.e. race, ethnicity, culture, gender, and more (Duncum, 2001). This explanation is similar to the suggestion made by Ballengee-Morris and Stuhr (2001) who each discussed the ever-shifting nature of visual culture. What was relevant fifty years ago no longer holds the same value of relevancy to contemporary culture.

Duncum (2001) argued that visual culture exists within semiotics and codes, which again, established the definition of visual culture being a broad web rather than a singular concept, which starts with a foundation and builds vertically. Semiotics and codes are completely dependent on cultures and sub-cultures for complete understanding and meaning to be conferred from one individual to another. Since we are all from diverse cultures, the rules and systems of semiotics and codes are more holistic and web-like instead of a linear structure (See Figure 9). Some images hold meaning to some individuals, and at the same time those images hold a completely differently meaning to other individuals.



Figure 9: Example of juxtaposition of semiotic meaning in art imagery.

Left: Magritte, Rene. *The Treachery of Images*. 1928-29, oil on canvas. Los Angeles County Museum of Art, Los Angeles, California. Accessed 7 Jan. 2018.
https://en.wikipedia.org/wiki/The_Treachery_of_Images

Right: Cosden, Genee. *This is Not a Pipe*. Digital. Accessed 7 Jan. 2018.
https://www.threadless.com/@little_g_design/products

Furthermore, Duncum (2001) focused on visual culture fostering visual imagery through the overall purpose served by the imagery, rather than the overly simple context in which much imagery is presented. Following his earlier research, Duncum (2002) explained that VCAE had its foundational start with Discipline-Based Art Education (DBAE) where critique became an emphasized facet of art education. Critique of images is an important factor when considering the role of VCAE in art curricula because it determines how students analyze, relate, and interpret visual imagery. Duncum (2002) noted that this was a major distinction when comparing art curricula to VCAE:

Mainstream art education begins with the assumptions that art is inherently valuable, whereas VCAE assumes the visual representations are sites of ideological struggle that can be as deplorable as they can be praise worthy.

The starting point is not the prescribed, inclusive canon of the institutionalized art world, but students' own cultural experience. (p. 8)

From this, it is understood that society and culture have a significant role in visual imagery interpretations and uses within education, but it cannot be assumed that either components are always included in art curricula. Duncum (2002) proposed that VCAE is a new form of pedagogy, which placed critique and understanding of cultural society as just as important as the imagery itself.

More recent research by Duncum (2009) regarding VCAE and its current understanding, use, misuse, acceptance, or rejection reinforces this new educational paradigm. Duncum explained that the positive and negative prevalence of visual arts culture has dramatically increased since 2003. Arguments that supported or rejected the use of VCAE along with examples of how VCAE was incorrectly used in art curricula was provided by Duncum (2002) whose main observation was how VCAE had been emerging frequently on a national and international level.

Conversely, Bolin and Blandy (2003) argued that using visual culture as a term does not fully include all aspects of art within human experience. They found visual culture to be too restrictive a definition in that it only addressed the visual characteristics of art making and response. Bolin and Blandy (2003) suggested material culture as a more appropriate term to use, since it is a broader definition which represents all senses perceived from all objects and experiences of humanity. This was supported by seven statements why material culture is a more appropriate term to use instead of visual culture. For brevity in this paper, the seven statements of material culture from Bolin and Blandy, (2003) have been paraphrased:

- 1) gives credit to advocates who included the study of forms and objects;

- 2) describes everything human-made and modified from the past to the present;
- 3) exists between a wide range of academic fields of study;
- 4) explores commonplace objects, forms, and expressions from the past to the present that are experienced daily;
- 5) is inclusive and does not hold visual perception as the most important sense over all others;
- 6) provides opportunities for adolescent learners to meaningfully explore their environment; and,
- 7) uses the terms material culture instead of visual culture to help eradicate restrictions on the term “visual” within visual culture.

Authentic Instruction. Generally, when art educators make the shift to VCAE, they will also find themselves shifting to authentic instruction within their classrooms instead of traditional instructional methods. Anderson and Milbrandt (1998) outlined authentic instruction as:

Authentic instruction in art means helping students to immerse themselves in real-life themes and ideas in real and meaningful ways that foster real solutions and have significance beyond the classroom, using real-world disciplinary strategies as appropriate to the tasks at hand. (pg. 16)

By using relevant and current visual imagery in the classroom, the pedagogy and curricula begin to shift to authentic instruction, learning, and art. Students become more invested, motivated, and engaged in content when they are able to make true and meaningful connections during the learning process. Through personal observation,

students more frequently chose to work on graffiti/street art pieces during their free time than any other project assigned to them during a semester long Art Foundations course. This unit was built upon student-centered inquiry, study of graffiti, and street art imagery, while also art making based on personal experiences related through imagery to produce a piece which visually described the student who created it. This allowed students to analyze themselves as individuals, evaluate which imagery was most appropriate to convey their personalities, and then create a composition that pulled all of those images together around their stylized name (See Figures 10 & 11).



Figure 10: 9th Grade Student example of graffiti/street art unit from a Midwest High School Summer School Program.



Figure 11: 9th Grade Student example of graffiti/street art unit from a Midwest High School Summer School Program.

Anderson and Milbrandt (1998) stated that contemporary pedagogy of authentic instruction:

...must appear to be open ended, creative, and personally meaningful while in fact being carefully controlled by an art teacher who should be able to turn students' 'creativity' on and off at the beginning and end of a period as though with a spigot. (pg. 14)

This definition could be viewed as a negative statement concerning the nature of contemporary art classroom pedagogy. However, in reality, authentic instruction engages students in a deeper understanding by the development of a less controlling, teacher-led environment, and simultaneously, providing an opportunity for more student choice instruction.

Authentic instruction and learning do have alternative avenues other than implementing multiculturalism within art curricula. Manifold (2009) wrote an insightful article on what art classroom environments encouraging authentic learning could potentially hold for secondary students. Manifold discussed and provided evidence on concerning issues. For example, is the way educators teach art in public schools relevant to contemporary students? Manifold (2009) provided data which stated subject matter was only a vehicle to reach critical dialog of how students' intrinsic motivation fueled their work ethic rather than being the overall solution to creating dialog. Gleaned from Manifold's research is how current art education is non-supportive to contemporary students' interests. Student interest should be at the core of the art curriculum to boost motivation, determination, and exploration. Manifold (2009) reported attitudes from study participants who stated their negative feelings about the instruction and curricula of the art education they received in public schools.

Specifically, Manifold (2009) concentrated on imagery based on fandom art and cosplay, and how students interacted with that imagery outside of school which reinforced the need to be attentive to student needs. In *Learning to Create Fanart of Cosplay*, Manifold delivered a fascinating account of the findings from data which reported students were much more engaged and motivated in art making when they were working with and studying visual imagery culturally relevant and of interest to them. “More than 33% of the fan artists and 75% of the cosplayers insisted that their art making skills were self-taught, because they learned through self-motivated research and practice” (Manifold, 2009, p. 265). From this, it is understood that students who choose to work with their preferable art were more motivated to research, explore, and create on their own time. This is a much deeper level of learning, because young adults are taking their learning into their own hands.

Manifold’s research explored how adolescents took on the role as self-taught art students. Based from their interests, these students took on the role of art self-education in critical ways outside the construction of a normal Eurocentric art education. The findings supported the argument of advocating for art curricula to include contemporary, relevant imagery for secondary students to increase interest, engagement and work ethic. Manifold’s (2009) findings also reported that students were trying to work with imagery they found interesting in formal art classrooms:

Thirty-five percent (35%) of the fanartists indicated that they learned useful techniques such as perspective, foreshortening, or shading...Several respondents (18%) expressed beliefs that art teachers misunderstood the deeply meaningful, self-revelatory aspects of fan-based expressivity and dismissed fanart and cosplay

as derivative, juvenile, immature, or naïve art forms...Among the fans who perceived school art classes as providing little support for their interests in fanart learning, the primary complaint (57%) centered on the structure of art curriculum and instruction. (pg. 266)

These statistics, reported by Manifold (2009), indicated student emotions and feelings, in regard to art curriculum, does not support student interest or relevant imagery. Rather, students had to seek preferred art making in alternative settings to reach a sense of enjoyment and fulfillment during the creative process.

Cummings (2010) developed a qualitative, action-based study in response to her students' attitudes and behaviors, which exhibited disinterest, disengagement, and dissatisfaction with the art curricula. After her own literature review, Cummings concluded that her curriculum was too rigid and formalist in nature, which was the potential cause of student attitudes. She changed her curriculum to incorporate popular culture reflecting her students' interest based on social injustices over which the students expressed concerns through class discussions and inquiry. However, Cummings (2010) reported that no significant change of students' attitudes and behaviors occurred after the curriculum change. Consequently, Cummings made more changes in her curriculum and implemented four additional steps:

- 1) student surveys for continued curricular development;
- 2) teacher and student journal entries for understanding of curricular topics were important;
- 3) audio recordings of class discourse for understandings of art increased understanding; and,

4) documentation of artistic development through photographs and catalogs in order to provide insight into students' needs.

Cummings (2010) reported significant evidence that supported student growth, and a change of attitudes and behaviors during each unit by providing statements from students and accounts through educator-as-researcher observations. This evidence fueled the desire to pursue this type of instruction in future classroom. Cummings' most significant observation was how the new curriculum she implemented was not the actual cause behind the change in student behavior and attitudes. Rather, the change occurred when she modified the way she interacted with students; her new curriculum was just the vehicle to get there. Cummings described an increase in confidences in artistic skills and abilities, willingness to share, acceptance of differences, and support and compassion just by accepting her students for who they were and creating a community. As Cumming's (2010) reflection sums the importance of contemporary imagery and valuing students, she reminds us:

... I believe that socialization was of utmost importance. It was in response to the curricular changes, changes in teaching, and the classroom environment that a feeling of belonging and a sense of community developed, and because of this kinship, the students' behaviors and attitudes changed. By creating a classroom atmosphere conducive to a continuous exchange of ideas, mutual respect, and tolerance of differences, I encouraged the students' self-reflection, discovery, and development of new understandings. I accepted my students for who they were, treating them as unique individuals and encouraging their questioning of self-understanding and individuality. I did not try to change their views or dictate their actions but guided them to a new realization of the importance their actions play on the lives of others. I set high but attainable expectations; sometimes my students' artistic endeavors did not meet with what I expected, but I always supported and encouraged their personal growth rather than focus only on the end product. I became more than a teacher to my students, but also a friend, mentor, advisor, and counselor. (p. 64)

Here the ultimate success was in creating a safe environment for students so they could thrive. Cummings' (2010) action-based research agenda indicated that a change of art curriculum and environment did indeed improve student attitudes and behaviors in the classroom. However, just including student-choice pedagogy and allowing student to investigate relevant imagery was not the ultimate catalyst for student improvement. Rather, Cummings created a strong sense of community, which was the main factor in positively changing student attitudes and behaviors towards the art curricula that was being instructed. Taking the time to review the benefits of authentic instruction and investigate holistic art education provides groundwork to understanding how authentic learning works most effectively and efficiently within classrooms.

Holistic art education. Campbell (2006) discussed holistic education as an encompassing pedagogy which focuses on the mind, body, and spirit of an individual during the learning process and educational environment. Art is to be human. When art making is approached in a holistic manner, “the reflective and meditative aspects...provide deeper and more authentic insights into an artist’s identity and purpose” (p. 31).

Students should be encouraged to explore their individual uniqueness and use their art to express that individual-ness. Giving students authority over decisions prepares them for life outside of an educational setting. Campbell (2006) perceived this as a positive practice: “Art education that includes a consideration of spirituality, specifically for articulating one’s purpose in life, will tend to help create more civilized and socially aware students” (p. 32). The inclusion of spirituality creates a more holistic approach to education and a more inclusive way students approach art-making. Campbell (2006)

defined spirituality as: “a concern for non-material issues, relating to the deepest part of the self, where one senses a regard for things or feelings for which one has a higher than average valuation” (p. 3). The act of bringing forward holistic art approaches asks students to put their full selves into the art making process, and to make connections with the information they are receiving to different aspects and experiences students have accumulated to become an individual. Sometimes asking students to truly investigate who they are creates vulnerable feelings, but a strong community supports individuals during that process.

This is reminiscent of Manifold’s (2009) commentary of the importance of creating a community and sense of belonging by treating students as individuals with their own agendas. If this practice was instilled by more elementary teachers, and continuously reinforced by secondary teachers, then there would be far more consciously aware students who would be able to come to sound conclusions on their own. From an art making perspective, students who grew up with holistic education would make more meaningful work. These students would also learn in an environment which promotes research and investigation of current events. In all, these individuals would be much stronger choice-based pedagogy in decision-making skills, inquiry, self-directed learning, and motivation.

Building communities in the classroom is documented in the rising popularity of choice-based pedagogy. Bedrick and Schultz (2017) advised art educators on how choice-based pedagogy can be implemented within an art classroom, and insight on how to begin planning for choice-based pedagogy for a curriculum change. Bedrick and Schultz also suggested the importance of evaluating the school environment to assess if choice-based

pedagogy is a good fit, "...it is crucial that you evaluate your school culture and how much choice is the right amount of choice for your school and program" (p. 20). Choice-based pedagogy may seem like a brilliant curricular alternative to traditional teaching methods, however, some art educators may have to become strong advocates of their curricula to change to foster this approach. Bedrick and Schultz (2017) explained:

The studio functions differently, it looks different, and the artwork looks different. If your extended community does not understand why it looks different, they may not be as excited by what that are seeing as they could be and worse they may not support you at all. (p. 20)

This could certainly be a concern for art educators who are considering changing their curricula, because as suggested, there may be some resistance from the school community, which could concern the school administration. If the administration does not support the curricula change, then most likely, the change will not come to fruition. Additionally, students may also be resistant to change due to breaking away from the classroom environment they have become accustomed to over the years. Bedrick and Schultz (2017) offered suggestions how to combat potential setbacks:

Help them [administrators] to understand that the student finds the idea, decides upon the medium, organizes and sets up their supplies, and possibly tries a few approaches before attempting the real artwork. Explaining this will open their eyes to the deep learning that is happening. (p. 20)

It is with this kind of approach that the art educator must be willing to give up product over process results while supporting the exact opposite. Students in this environment learn to question, experiment, and then analyze results through their own

self-guidance. The art making process, from start to finish, is the ultimate focus for learning. Therefore, the art educator will also have to be willing to not expect overall high-quality end-products, but rather support students' exploration and facilitate their learning instead of completely directing it.

Summary

This literature review has covered topics pertaining to visual imagery within art education, by providing information of early art education and how visual imagery was incorporated and changed based on the fluctuations of culture and industry during the era of 1840s to 1920s. This review included the influence of European Western fine art academy instruction and the Industrial Revolution upon education in the United States. Also, the literature provided information of three specific art movements which influenced visual imagery in the early years of art education: The Arts and Crafts Movement, the Aesthetic Movement, and the Picture Study Movement. Various aspects of art education were described which efficiently incorporated culturally relevant visual imagery within art education curricula. These specific topics were noted such as Multicultural Art Education, Visual Culture Art Education, Authentic Learning, and Holistic Art Education. Included in the literature review were selected examples of benefits of various approaches provided to art education. This review presented information regarding the evolution of culturally relevant visual imagery in art education.

This literature review also discussed research pertaining to the use of imagery within art classrooms. Traditional Eurocentric Western fine art was firstly implemented to create docile citizens and was perceived as the only imagery to promote culture and

elite class social values. This is one of many reasons why fine art continues to be implemented in art curricula. Historically, Eurocentric Western fine art from the academies, as a subject matter, is too far removed from contemporary student youth culture, therefore, there is less engagement and motivation coming from students based on not making strong connections to the information they are learning.

METHODOLOGY

The purpose of this study was to investigate students' preferences and interests concerning visual imagery as the focus of curricular content in current secondary art classrooms in Southwest Missouri. The research question included 1) Were current secondary art students more interested in contemporary, culturally relevant imagery or traditional Eurocentric Western fine art imagery? This research paper addresses traditional art curricula, which typically focus on a use of traditional Eurocentric Western fine art imagery and practices that no longer serves the artistic educational needs of contemporary youth culture. Existing research from art scholars have suggested there is a need for curricular change within art education to better serve the needs of current students (Anderson & Milbrant, 1998; Ballengee-Morris & Stuhr, 2001; Cummings, 2010; Manifold, 2009; Stankiewicz, Et al., 2004). Research proposes a higher inclusion of culturally relevant contemporary imagery along with more student choice-based opportunities to create becomes more meaningful to students.

A continuation of research is important to reveal information to improve student growth and education within art classes. Studies conducted by Cummings (2010) and Manifold (2009) indicated that students who engaged with subject matter or imagery they found interesting, performed much higher in critical thinking during their art making processes than with subject matter or imagery that was provided by a Eurocentric Western traditional fine arts curriculum. The overall concern with an art curriculum which emphasizes fine art predominately created from a Eurocentric Western perspective is no longer relevant or appropriate to meet the diverse needs of contemporary secondary

art students. It is important to conduct research to determine if an art curriculum, which provides culturally relevant contemporary imagery rather than Eurocentric Western fine art, is a catalyst for the improvement and continuation of art education. Since there seems to be more art curricula which are fine art-centered, further research is appropriate to provide information on how students may benefit more from contemporary art imagery.

The research design follows the model of qualitative research which defined the role of the researcher as, “Qualitative researchers collect descriptive – narrative and visual – nonnumeric data in order to gain insights into the phenomena of interest” (Gay et al., 2009, p. 336). This research descriptive survey design included the following:

- 1) Data concerning culturally relevant contemporary imagery that students found interesting in their classrooms;
- 2) Responses indicating students’ attitudes of art curricula they are subjected to; and
- 3) Data of student opinions and preferences regarding fine art imagery versus culturally relevant contemporary imagery.

Research Design

The research study was designed with two questionnaires to collect data from secondary art students. In this research, the purpose was to determine if Eurocentric Western fine art within art curricula is disadvantageous to youth culture as an educational paradigm and art making processes. The research designed survey approach consisted of two different surveys which acted as student questionnaires.

This design was appropriate to collect data to represent opinions or preferences given by secondary art students. Data were analyzed to determine the perceptual reactions from high school art students and their preference to culturally relevant visual exemplars. This research design was also appropriate for the collection of a range of data about how current high school art students respond to imagery within the art curricula being presented to them. Research by Anderson and Milbrandt (1998) indicated an increase in authentic learning for students when art curricula shifted to incorporate more culturally relevant contemporary imagery rather than traditional Eurocentric Western fine art exemplars. By administering student questionnaires, the data revealed insight into the research question: Are current secondary art students more interested in contemporary culturally relevant imagery over traditional Eurocentric Western fine art imagery?

This research question was also supported by Cummings (2010) and Manifold (2009) who conducted quantitative and qualitative research studies to determine direct reasoning from students who reported dissatisfaction with the imagery used while they were interacting in their art courses.

Site of the Study

The research design was implemented in multiple locations as a one-time use of each survey. To include all pertinent demographics of the research sites, it is important to provide information starting with data from The State of Missouri to focus on particular school demographics. The research sites were from high schools located in the Southwestern region of Missouri. These schools will be referenced by: “School A”, “School B”, “School C”, “School D”, and “School E”. These titles are provided to secure

anonymity as part of the research study. Schools “A”, “B”, and “D” are part of a large district, serving 24,955 students, totaling five high school locations within that particular district. School “C” is located south of schools “A”, “B”, and “D” and represented a completely different district. While school “E” was located north of schools “A”, “B”, and “D” and also represented a completely different district. The following demographic information was located at the Missouri Department of Elementary and Secondary Education (DESE) website. Full details of this information can be found in Appendix A (School Data, 2017) (County Demographics, 2017).

Participants

For this research, the participant population was secondary art students enrolled in any art classes ranging from foundational to upper level/portfolio/advanced. An estimation of the nth pool was: 30 students per class, 6 classes per art educator, and 14 art educators from 5 different high schools provide an nth pool over 2,500 high school art students. The researcher requested educators to administer the survey to all students in every art course taught. The actual total number of participants for the first questionnaire consisted of 474 across five high schools. This number was the total nth pool recorded by the student questionnaire platform. The second questionnaire consisted of 215 participants across two high schools and was determined in the same way as the nth pool from the first questionnaire: “C” and “E”. Each of these nth pools, 474 participants for questionnaire one and 215 participants for questionnaire two, directly resulted in the number of participants present in class on the day their educator administered the links for the questionnaire.

Ethical Considerations

The descriptive survey as questionnaires kept all information anonymous and was administered by a double-blind approach. The educators who participated voluntarily administered the questionnaires via online to provide students with a secure location where the educators never saw the student responses. Neither the educator nor the student received any financial compensation for participation. As the researcher, I never came in contact with the participants, and the participating educators never came in contact with the students' opinions given on the questionnaires. All demographics reported by the participants remain confidential and anonymous. During the research, data were kept in a secure location. All questionnaire data and responses were permanently deleted at the conclusion of the research study. The identification number for this study, IRB-FY2018-262, was conducted through Missouri State University and approved July 23, 2018 (Appendix B).

Data Collection Procedures

Due to the ease of technology and one-to-one devices in schools (schools where each student has a tablet and Internet access), the questionnaires were administered via an online platform. Students were provided a Google Forms link to follow, and the results were sent directly to the researcher electronically for analysis. Educators were contacted via email for the request of administering the links provided for the questionnaires. Not all educators contacted participated in administration of links. Educators were instructed to provide the link to participants, and that the questionnaire would take about ten minutes for participants to complete.

Instrumentation

This research was conducted through the use of two separate questionnaires. Questionnaire One (Appendix C) asked participants to answer six out of seven questions with “Yes”, “Maybe/Depends”, or “No”. The last question provided was an open response to collect participant responses regarding imagery within their art courses.

The Questionnaire Two (Appendix D) asked participants to choose which art image they found to be more interesting based on their personal preferences. For each choice, participants were also asked to explain the reason behind their decision making in open response format.

Questionnaire One asked participants to provide information about how they use and interact with visual imagery within any given art course they were enrolled in at the time. This questionnaire was given shortly after the beginning of a new school year, whereas the second questionnaire was given about half way through the school year.

Questionnaire Two asked participants to select one image or the other based on their preference, and to also provide reasoning for their preference selected. For each image preference selection, participants were provided two choices of imagery that showed similar content/subject matter overall. However, one image could be classified as “traditional” based on time period, artist, style, or representation, and the other could be classified as “contemporary” based on the same criteria listed previously. Selecting imagery for participants in this way allowed the researcher to analyze more specific data relating to individuals’ preferences.

Role of the Researcher

The surveys were provided via an online platform, which was appropriate for this study due to the large number of participants. The data were analyzed to determine insight to student preferences of art imagery.

Data Analysis

The data collected from the student questionnaires were analyzed showing students' opinions and preferences about culturally relevant imagery in art curricula to create an understanding of student opinions/attitudes about traditional Eurocentric Western fine art images versus contemporary culturally relevant images. Google Forms, the platform used for the questionnaires, grouped the answers provided by participants into direct percentages. The open responses were analyzed by the researcher via the frequency of similar responses provided by participants. Specifically, the data revealed student preferences towards imagery or practices used in art curricula, which employ relevant contemporary imagery that enhances student choice-based pedagogy.

DATA COLLECTION AND RESULTS

The purpose of this study was to investigate students' preferences and interests concerning visual imagery as the focus of curricular content in current secondary art classrooms in Southwest Missouri. One research question was proposed at the beginning of this paper: Were current secondary art students more interested in contemporary, culturally relevant imagery or traditional Eurocentric Western fine art imagery? This study utilized a descriptive survey research methodology which provided questionnaires to participants to answer the research question presented in this study.

The data collected were based on two separate questionnaires administered to students to inquire about the usage of and interest of culturally relevant imagery within contemporary high school art courses. As stated previously, Questionnaire One asked participants to provide information about how they use and interact with visual imagery within any given art course they were enrolled in at the time.

Again, as stated previously, Questionnaire 2 asked participants to select one image or the other based on their preference, and to also provide reasoning for their preference selected. For each image preference selection, participants were provided two choices of imagery that showed similar content/subject matter overall. However, one image could be classified as "traditional" based on time period, artist, style, or representation, and the other could be classified as "contemporary" based on the same criteria listed previously. Selecting imagery for participants in this way allowed the researcher to analyze more specific data relating to individuals' preferences.

While the data from Questionnaire One did provide some insight of the interaction between high school students and culturally relevant imagery, especially in

the form of student responses, the overall data were unsatisfactory in its results. The questions asked of participants were not developed in a way that accounted for possible lack of image exposure within art classes. Therefore, a conclusion was made: students who are not shown a wide variety of imagery do not know they have more options when culturally relevant imagery comes into play in art curricula. This conclusion was deduced after the researcher analyzed data which resulted in conflicting answers provided by participants.

Therefore, the researcher concluded a second, more direct questionnaire which solely emphasized participant preference of visual imagery was needed to further complete this study. Questionnaires One and Two were analyzed separately to collect data based on the questions pertaining to culturally relevant imagery. Each questionnaire was analyzed via each question by the researcher with provided visual organization of data represented in pie graphs showing the total percentages of participant answers which were taken directly from instrumentation platform, Google Forms.

Questionnaire One

The research question; Were current secondary art students more interested in contemporary, culturally relevant imagery or traditional Eurocentric Western fine art imagery? was the target research question for Questionnaire One. This Questionnaire was administered to 476 participants from five separate high schools; it asked six questions regarding students' level of interaction with culturally relevant imagery within their art classes. The questions ranged from exploration of images, to emotions resulting from images, to overall usage of imagery (see Appendix B). Analysis of each question follows.

Exploring images/artists in art class. According to Figure 12, a large majority (70.8%) of the participants responded with “Yes” to being able to explore interesting images/artists within their art classes, while only a very small amount (3.8%) of participants responded with “No” for interesting image/artist exploration in class.

Are you able to explore interesting images/artists in your art class?

476 responses

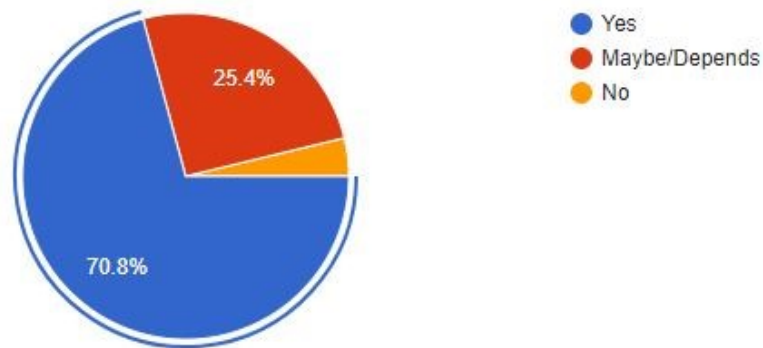


Figure 12: First Question within Questionnaire One.

The concerning data factor for this question was the portion (25.4%) of participants who answered “Maybe/Depends”. Three deductions were made from this factor: 1) either participants did not know how to answer the question appropriately, 2) participants did not know what kind of imagery/artists classified as interesting, or 3) the exploration process was circumstantial based on the flow and implementation of curricula provided by the instructor.

The majority of the participants who gave an overall positive response to image/artist exploration within their art classes provided a counter argument proposed previously by the researcher, which suggested a lack of culturally relevant imagery being

integrated in contemporary secondary art education. These results are positive in the sense that perhaps more educators than previously thought implemented relevant imagery within the classroom, but the results are negative to researcher's purpose based on the wording used to achieve desired target responses from participants. For example, notice the wording used in the question: "Are you able to explore *interesting* images/artists in your art class?" Here the researcher asked about interesting imagery rather than using wording such as *culturally relevant contemporary* imagery/artists. Consequently, the participants' responses could have been entirely different and could have produced entirely different results. The former wording was used for simple clarity for student understanding but did not actually ask the specific target question as proposed by this paper.

Excitement of images/artists in art class. This question suggested even further evidence of circumstantial factors not taken into full account by the researcher. According to Figure 13, over one-third (35.9%) of participants responded they were "Maybe" excited about the art images/artists they learned about. The ultimate reason of why participants reported in such a way was inconclusive, because there were too many factors of what "Maybe/Depends" really meant to each participant. However, a little over half (54.8%) of participants did respond they were excited about the images and artists they learned about in art class. A slightly larger margin (9.2%) of participants compared to the last question responded that they were not excited about the imagery used in their classroom.

Are you excited about the art images/artists you learn about in your art class?

476 responses

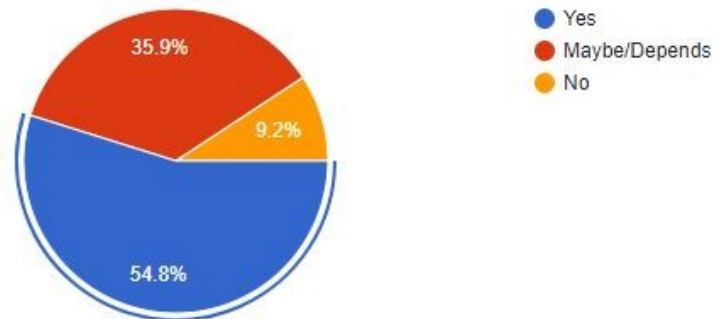


Figure 13: Second Question within Questionnaire One.

When comparing the percentages from the first question to the second, there is contradicting data. 70.8% of participants responded they were given opportunities to explore imagery they found interesting, but then only 54.8% of the participants responded they were excited about the imagery and artists they were studying. It would seem that if participants (students) were given choice or opportunities to explore imagery they personally found interesting, then the data should also have reflected a similar percentage for excitement of imagery. More often than not, personal interest and excitement could be considered to support each other due to human nature. Generally, if one is personally interested in something, then one should also show more excitement for that something of interest. But, the data reflected from this question does not support that theory in its entirety. Again, the researcher questioned the wording/accuracy of the questions provided to participants to relay the specific target proposed by this thesis. However, an overall positive response by participants was received to again suggest there was more focus on student interest than previously thought by researcher.

Interests taken into consideration in art class. As seen in Figure 14, the data from this question also followed the more positive response trend as the other data from previous questions indicated: 66.8% of participants believed their interests in art were taken into consideration within their art classes. Still, over a quarter (26.3%) of participants responded with “Maybe/Depends”.

Are your interests in art taken into consideration within your class?

476 responses

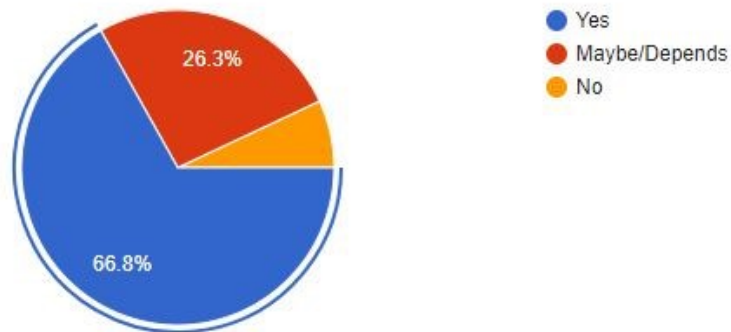


Figure 14: Third Question within Questionnaire One.

This percentage may be considered a fairly large portion of the participant population, which left the data questionable similar to the reasoning of too many factors relating to what this response was actually reporting. Were interests taken into consideration from some curricular units and not others? Did participants understand what this question meant in regards to their interests? Only 6.9% of participants believed their interests were not taken into consideration when studying imagery and artists.

The following conclusions are based on data analysis:

- 70.8% of participants had the opportunity to explore interesting art imagery/artists during class.

- 54.8% of participants were excited about the art imagery/artists learned in class.
- 66.8% of participants believed their interests were taken into consideration during class.

Therefore, almost three-quarters of the participants responded that they were given opportunities to explore imagery and artists they personally found interesting within their art class. About two-thirds of the participants believed their interests were taken into consideration when learning and making art. A little over half of the participants were excited about the imagery/artists they learned about in class.

Teacher allowance of image/artist study in art class. The fourth question on the questionnaire was intentionally proposed to mimic a previous question provided to participants to see if exact or similar data would be reported. The first question asked participants if they were able to explore interesting images/artists, whereas this question asked if the teacher allowed students to study interesting art images/artists. The questions differed in generalization of exploration/study of images to directly placing the control of the exploration being exercised by the teacher. Exact results did not occur. According to Figure 15, 70.8% of participants in Figure 15 compared to 65.5% participants in Figure 13 reported “Yes” to being able to explore interesting imagery/artists and to the teacher allowing them to study interesting images/artists. 25.4% in Figure 15 compared to 27.1% of participants in Figure 13 responded with “Maybe/Depends for the same questions, and 3.8% in Figure 15 compared to 7.4% of participants in Figure 13 responded with “No” they are not able to explore or the teacher does not allow them to study interesting imagery/artists.

Does your teacher allow you to study art images/artists you find interesting?

476 responses

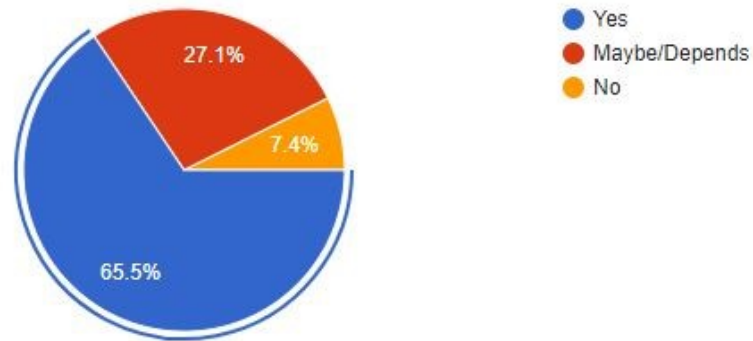


Figure 15: Fourth Question within Questionnaire One.

It is interesting to note the slight differences data analysis indicated for the comparison of two similar questions with the only variance of image exploration/study being the authoritative figure of the teacher rather than the free will of the participants. There was a 5.3% decrease in positive responses, a 1.7% increase in unsure/neutral responses, and a 3.8% increase in negative responses. Future research would have to be conducted to determine a possible direct correlational relationship, but in this early stage of image research, the data indicated less satisfaction from participants when study/exploration of imagery and artists was controlled by the teacher.

Inclusion of interesting imagery in art class. The fifth question from the questionnaire was intentionally proposed after inquiring into the role of the educator in image exploration and study (See Figure 16). The researcher had made previous inferences within the introduction of this paper indicating a possible reason for a lack of culturally relevant imagery within classrooms could mainly perpetuate from the curricula taught or not taught within any given art curricula.

Do you want your art class to include more art images you find interesting?

476 responses

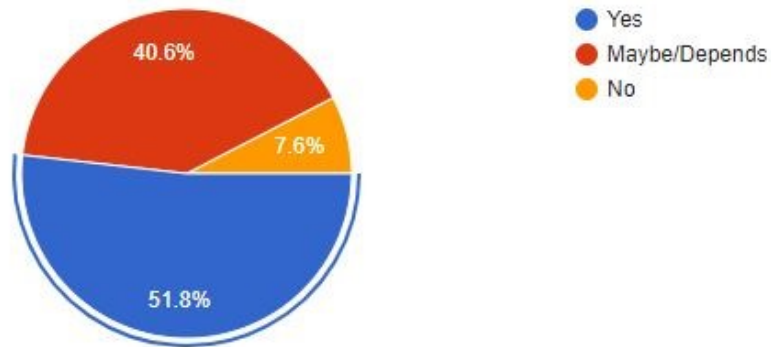


Figure 16: Fifth Question within Questionnaire One.

Question four of the questionnaire (Figure 15) placed the educator as a deciding factor in image study or exploration. Therefore, it seemed appropriate to let participants specify if any curricula changes could be made to foster more student interest and engagement. Another comparison for data to provide better understanding is provided:

- 70.8% of participants had the opportunity to explore interesting art imagery/artists during class.
- 54.8% of participants were excited about the art imagery/artists learned in class.
- 66.8% of participants believed their interests were taken into consideration during class.
- 65.5% of participants reported their teacher allowed them to study interesting images/artists.
- 51.8% of participants responded they wanted their art class to include more images they found interesting.

According to Figure 16, a little over half (51.8%) of participants responded they wanted their art class to include more imagery they found interesting. This response seemed slightly contradictory to the overall conclusion data analysis suggested from the full questionnaire. The data from all other previous questions consistently specified a margin of over half the participants who indicated they had plenty of opportunities to learn, explore, and work with visual imagery they found interesting. This contradiction is met with a simple question: If participants (students) reported they are given ample chances to work with interesting imagery in class, then why did they also report they wanted their class to include more images they found interesting? This was the most serious conundrum the researcher identified post analysis of the overall effectiveness of the questionnaire.

The result of the neutral response (40.6%) to this question was the highest out of all other questions, which left a higher margin of possible misunderstanding of the question by the participants. Therefore, this inquiry which may have been the most important to answer the research question, proved to be the most inconclusive due to the higher neutral responses which indicated a poorly written question by the researcher.

Art-making practices outside of art class. Question six of the questionnaire participants were asked if they pursued art making outside of school and if this was due to being the only opportunity to pursue their interests. As noted in Figure 17, 58% of the participants responded they did pursue art making outside of class, but it was not because it was their only opportunity to explore their interests. 26.1% of the participants reported they did not pursue art making outside of school. Lastly, 16% of participants reported

their art making outside of school was in response to that time being the only time they were able to pursue their own interests.

Do you make art outside of class? Is it because it is the only opportunity you have for your artistic interests?

476 responses

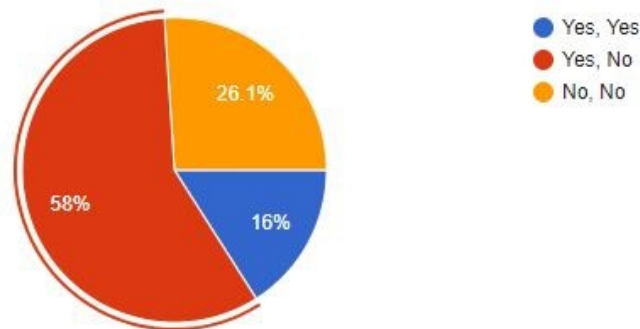


Figure 17: Sixth Question within Questionnaire One.

The analysis of data indicated a slight similarity when the overall trend from participants reported they had plenty of interaction with interesting imagery/artists in the classroom. A large majority showed they continued to pursue art making outside the educational environment, but it was not directly due to the lack of interaction of interesting imagery/artists they received in class.

Open responses concerning personal interests in art class. Question seven of the questionnaire was an open response section to extract additional information to support the overall research. Responses varied depending on what the participants deemed as necessary or important. Responses also varied in length and description over topic proposed by participant. Out of 476 participants, only 40 (11.9%) participants elected to respond with additional information. Out of 40 responses-10 (25%) were

positive in nature, 11 (27.5%) were neutral, and 19 (47.5%) were negative. Responses were kept anonymous on all accounts which include the participant, the teacher, and the school. If any information was provided, it has been assigned a pseudonym for the purpose of anonymity. Only the positive and negative responses are discussed as the neutral responses neither add to nor subtract from the overall research concerns/questions. It should also be noted the open response question should have been worded differently to achieve responses that would have focused more on imagery/artists rather than general participant interests in their art class. Due to this, the responses below describe overall satisfaction or dissatisfaction of the class rather than the satisfaction or dissatisfaction of imagery/artists study.

Some of the positive responses described their educators as the influential factors as to why the participants enjoyed their classes. Such as, "I've only had [Teacher A] as an Art Teacher at ['A'], so I'm pretty biased, but I love [their] way of teaching. It allows me to be free and to simply enjoy making art." The participant who gave this response relayed that his/her art educator created an educational environment where students were given more opportunities to research, explore, and take chances when it came to art making. Another similar response about the same educator stated, "Being in an [advanced] one-year art class means that I have more freedom with who I research and what I use for inspiration in my pieces." This participant also reported on the open or free environment where he was encouraged to pursue their own interests to guide research which then influenced the art making process.

Another response specified a possible factor not previously taken into consideration by the researcher; educators may be well versed in using culturally relevant

imagery and artists within their curricula, but the lack of research or usage lies with the students. “[Teacher C] is a great teacher and [they are] underappreciated by students. [Teacher C] allows many opportunities for students to create unique and successful projects, but it is the students who choose not use those opportunities.”

60% of these responses described how the educator was a factor in how imagery and artists were used within their classrooms, but only 10% specifically noted artists/imagery which was the target subject of the research, but not in the question provided to participants. This respondent stated, “I love my art class and we are constantly going through different artists and ways to approach art and photography!” Participants were asked to give an open response to anything involving their interests in art class. For more specific responses, the researcher should have revised the question to ask participants to respond about their interests in artists and/or imagery. Since this did not occur, participants mainly discussed their teachers.

Participant focus on educators with the open responses continued into the negative responses as well. One participant explained, “I wish my teacher would let us do more of the art that we want to do, not just what is assigned by [the teacher]. A final project should be something of our choosing, that we have a passion to draw, not some predetermined thing that we have no interest in but are forced to do anyways.” It seemed the participant was frustrated with the educator being the ultimate decider of what students create within the class. Personal interest can be viewed as a key component to any work created and can be a definitive motivator of the complete outcome to work itself. Interests could fuel what kind of research and how much is conducted by students before, during, and after a work is completed. Interest may keep motivation high and is

an intrinsic quality that provides deeper meaning and a more fulfilling learning experience.

A different response again revealed educators in an unflattering view: “The teachers don't take in consideration into what I like to put in my art and how I do it. The art gets graded and I get a lower grade because it is not how they like it or want it done. Or they just pick favorites.” Many educators could agree this response is a common obstacle they have to overcome when working with human beings who are critiqued and evaluated on original works created through emotions, thoughts, expressions, and opinions. At times students can feel judged harshly when they value their work so highly. They do not have the additional expertise and skills educators have in evaluating art. Therefore, students can feel personally attacked rather than objectively considering the evaluation given by the educator which should discuss how the work can be the best it can be. Art may sometimes be highly linked to self-esteem and self-efficacy, so sometimes students would rather deflect insufficient work or grades onto the educator based on the assumption that educators grade according to their own personal preferences. Consequently, to help prevent this assumption, some educators may control the levels of freedom given to students throughout the course of the school year. The restriction of freedom was the most common subject of discussion from participants.

Students want freedom. They are individuals who like to make their own choices about every aspect of their daily lives. What to eat, what to wear, who they are or are not friends with, or what they will play during recess. The more these small freedoms are controlled, the more students yearn to explore their interests. For example, “I want to draw more of the things I want to draw” or “[I] want to do more stuff that we want to

draw and less regulations.” These participants want more opportunities to explore their interests in art class.

The subject of drawing and the connection to freedom was prevalent in the responses. These responses included:

- “I wish we could have time to draw what we want instead of ‘draw this chair’ or ‘draw this object this specific way.’”
- “The class seems to be unwilling to let me draw in my own style.”
- “I wish we weren't told what we have to draw and instead draw what we feel and get tips and help on the way but art you should be able to express yourself and not what others tell yo[u] to draw.”

The previous responses only explained there was little freedom given to participants to draw what they would like to draw. However, the last response given also made the connection to the educator as facilitator rather than total authoritarian. This participant described their want to draw freely, but also understood they need to be taught techniques and given help during the creative process.

Other participants also made this connection of teacher as facilitator with their responses. These include:

- “I wish that we could paint/create whatever we wanted image wise but still understand/learn a concept of painting/art through painting what we want.”
- “I wish I had more creative liberty. I wish we could actually study techniques and learn how to become better artist[s] verses just being given a project and a deadline.”

- “When I take an art class I want to be taught how to do it. Last year I took drawing 1 and I really didn't learn anything.”

The interpretation of these responses indicated students wanted the freedom to create what they are interested in, but they also want a mentor figure to show them techniques and skills required to achieve the desired outcomes. This may be one of the hardest hurdles educators must jump over when trying to decide how they want their learning environment to function.

Educators who value product over process may seek out more controlled demonstrations and project guidelines to achieve higher quality of work as students progress. Whereas an educator who values process over product may seek out a less controlled environment and allow students to take the time to explore, fail, and achieve rather than ending with possibly a superb quality piece. This type of environment may fall into the curricula category of Teaching for Artistic Behaviors (TAB) where exploration stations are set up within the classroom and the students decide which artistic areas they want to pursue. More specifically TAB has been defined by an online resource; Teaching for Artistic Behaviors (2018), as:

Choice-based art education supports multiple modes of learning and assessment for the diverse needs of students. Teaching for Artistic Behavior Inc. is a grassroots organization developed by and for art teachers, and serves to promote and support choice-based art education in public and private education settings.

The students are in charge of their learning and must be aware of what help and guidance they need from the educator who has assumed a facilitator role instead of authoritarian.

Personal friends who are art educators who have taken this route have shared the overall product of the work decreased after implementing this type of curricula. However, they have also expressed experiencing high levels of engagement, interest, and motivation from their students when there was a lack of all three of those qualities previously. TAB methods may show more success in elementary art courses which transition to product over process during middle school years. Product over process curricula may then continue to be implemented in foundational high school level courses, and then transition back to TAB methods for advanced level students who have been given the techniques to pursue their own artistic interests while also creating quality work.

Questionnaire one summary. Questionnaire One provided the researcher insight into what the participants were satisfied and dissatisfied with within their art classes. An overview of the results from Questionnaire One follows:

- Question One: Are you able to explore interesting images/artists in your art class?
 - Yes – 70.8%
 - Maybe/Depends – 25.4%
 - No – 3.8%
- Question Two: Are you excited about the art images/artists you learn about in your art class?
 - Yes – 54.8%
 - Maybe/Depends – 35.9%
 - No – 9.2%
- Question Three: Are your interests taken into consideration within your class?

- Yes – 66.8%
- Maybe/Depends – 26.3%
- No – 6.9%
- Question 4: Does your teacher allow you to study art images/artists you find interesting?
 - Yes – 65.5%
 - Maybe/Depends – 27.1%
 - No – 7.4%
- Question 5: Do you want your art class to include more art images you find interesting?
 - Yes – 51.8%
 - Maybe/Depends – 40.6%
 - No – 7.4%
- Question 6: Do you make art outside of class? Is it because it is the only opportunity you have for your artistic interests?
 - Yes/Yes – 16%
 - Yes/No – 58%
 - No/No – 26%

Over half (50-70%) of the participants believed they were given adequate opportunities in their art classes to study and work with imagery/artists they found interesting. However, the questionnaire did not provide sufficient evidence to answer the first research question: Were current secondary art students more interested in contemporary, culturally relevant imagery or traditional Eurocentric Western fine art

imagery? Rather, data analysis revealed overall student interest with their art courses. Consequently, the researcher found this evidence to be insufficient to the overall research goal expected for this paper. As a result, the researcher created a second, more targeted questionnaire to specifically provide an answer to the above research question.

Questionnaire Two

Questionnaire Two was administered to a smaller set of participants. Out of the five high school locations, school “C” was randomly selected to be the host school for Questionnaire Two. The nth pool for Questionnaire Two totaled 226 participants. Responses for each choice was mandatory as per the settings selected in Google Forms, but 126 participants found a way to not provide supporting reasons by responding with “Other” on each open-ended response. Therefore, only 100 responses could be analyzed for supporting their image choices from the open-ended responses. All 226 participants did participate in the image choice portion of the questionnaire. Thus, percentage data shown in pie graphs represent 226 participants while percentages concerning open-ended responses represent 100 participants.

Questionnaire Two was more direct in giving participants a choice between two images that were similar in content/subject matter. Participants were asked to choose the image they found more interesting, and also give reasoning to support their choice. This was asked five separate times. Image choices followed a trend: one image was more traditional and/or Western Eurocentric fine art in exhibition, while the other image was more contemporary in nature aligning with current pop/youth culture. Analysis of each survey question was discussed with the visual example of the question, the organization

of data represented as percentages within pie graphs, and participant responses which supported their choice of image.

Graffiti lettering versus illuminated letters. The use of graffiti in secondary art curricula has proved successful to the researcher in the past and was believed to be the appropriate starting point for the questionnaire. Participants were given the option to choose from an alphabet using graffiti stylized lettering or an alphabet using an illuminated letter style (See Figure 18). Slightly over two-thirds (66.8%) of participants chose the graffiti style over the illuminated letter style (See Figure 19). Some of the justifications were: “I really enjoy colors and the colors in that image really grabs my eye and makes it more interesting to me,” and “I find this image more interesting because it has bold bright colors.”

Please select the image you prefer or find more interesting. *



☐ Option 1



☐ Option 2

Figure 18: First Question within Questionnaire Two.

Please select the image you prefer or find more interesting.

226 responses

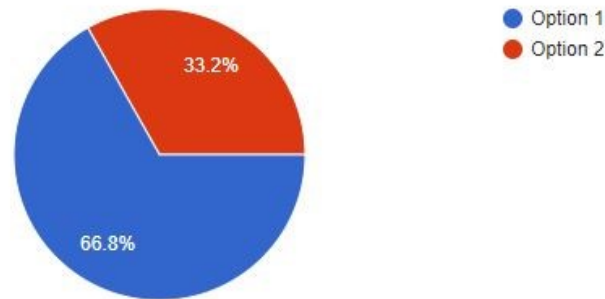


Figure 19: First Question Results within Questionnaire Two.

Interestingly, over half (54%) of the written responses given to support the graffiti choice was not based in having interest of graffiti lettering or illuminated lettering. Rather, the majority of the participants discussed the use of *color* was the determining factor in their decision making. While the overall preference choice was not a surprise to the researcher, the overall reason for the choice was a surprise. The researcher expected to see a majority of choice to fall with the graffiti letters. But, because this style aligns with current youth culture interests more than illuminated lettering, not because of the use of color.

Traditional mona lisa versus contemporized mona lisa. The second image choice was selected by the researcher to include imagery students should be familiar with as they are images routinely discussed/shown/studied in art classes starting in elementary school and continuing throughout post-secondary education (See Figure 20). This familiarization may have been an influential factor in participants' preference. 61.1% of participants chose the traditional version of the art work over the relevant/contemporary version of the artwork (See Figure 21).

Please select the image you prefer or find more interesting. *

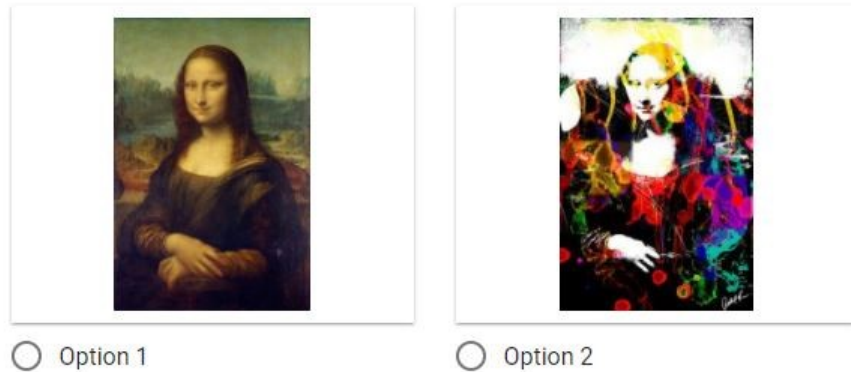


Figure 20: Second Question within Questionnaire Two.

Please select the image you prefer or find more interesting.

226 responses

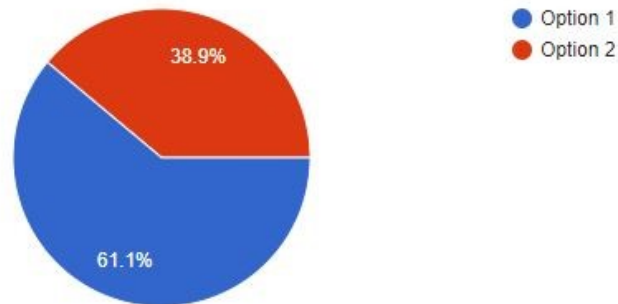


Figure 21: Second Question Results within Questionnaire Two.

33% of the open-ended responses characterized “tradition” or the “classic” style to be more important to their choice than a revitalization of the original. Examples of responses which supported this included: “...I chose option one for this one because it is the one I have seen more often and I see that as a more traditional piece,” and “The Mona Lisa is a beautiful, classic piece, and I prefer it in its original form.” This again, was a

surprising outcome to the researcher. It was assumed participants would have chosen the more relevant image due to it containing more visual interest through color and movement. However, it could be possible the reason the majority (61.1%) of participants selected the original art work was due to being exposed to the work at a young age. This early exposure may have led to a deeper personal value of the original rather than placing value on alteration of original works to create more interest.

Contemporized starry night versus traditional starry night. The researcher again selected imagery participants/students should be familiar with by the time they encounter secondary education. More importantly, this image was selected for its relation to popular culture imagery where a common super hero/comic book character was portrayed within the work (See Figure 22). The researcher understood labeling this super hero as common is very subjective to international location, experiences, accessibility, or culture. The areas where this questionnaire was administered share similar cultural values and experiences, so it was appropriate to use the terminology under circumstances.

Please select the image you prefer or find more interesting. *



☐ Option 1



☐ Option 2

Figure 22: Third Question within Questionnaire Two.

Participants reported almost a 50/50 split in image preference, and for the same reason; the character portrayed in the image itself (See Figure 23). The slightly more popular margin (52.7%) chose the altered, contemporary version of the original work. 40% of the participants who chose this work as their preference characterized their decision making based on their interests or disinterest in super heroes. In this case, it was curious to note not all participants or secondary students would automatically find the image more linked to pop culture to be the more interesting of the two. The researcher found the idea of incorporating elements of relevant pop culture into curriculum via fandom as a way to increase overall interest in the classroom to be a false assumption. Understandably, individuals do not share similar interests; therefore, educators should not falsely assume a single type of popular culture would spark an overall heightened sense of appreciation and attention from all students.

Please select the image you prefer or find more interesting.

226 responses

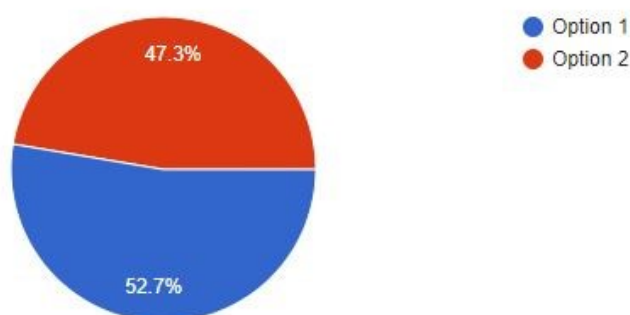


Figure 23: Third Question Results within Questionnaire Two.

Some participant responses in favor of the popular icon were similar in wording or explanation. Examples of these responses were as follows: “I love Batman and it's a

cool spinoff of the original,” “Because its Batman and Batman is awesome,” and “batman is amazing.” These are the participants who may have an all-around interest in this particular field of popular culture and even further interest in the particular character shown in the art work itself. However, there are also participants who were not pleased with the contemporary re-work of the original constructed on their personal values when evaluating art. One participant relayed their feelings succinctly, “why ruin a beautiful piece with batman... .” Another participant also shared a strong opinion regarding the work, “I think the first option looks elementary with the element of modern culture. It is repulsive.” Finally, one participant summarized the overall point of this analysis by understanding the wider picture: “Option 1's idea is very creative but batman isn't very interesting to some.”

Street art versus traditional sculpture. The image choices which were provided for this question did share similarities when viewing each out of its original context, but they also differ vastly from each other in terms of presentation (See Figure 24). The main difference between the two pieces is dimensionality. Option one existed as a two-dimensional piece which is characterized by a flat-surface presentation. Option two existed as a three-dimensional piece which is characterized as being able to view the work from many directions. If participants were granted access to viewing each piece within its original context, then preferences may have changed due to personal preferences of three-dimensional pieces over two-dimensional pieces and vice versa. However, for the purpose of this study, no additional information about the art work was provided, so participants made their decisions based on the initial presentation of the work delivered to them.

Please select the image you prefer or find more interesting. *


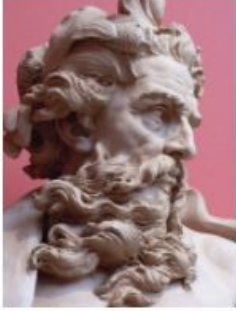
| | |
|---|--|
|  |  |
| <input type="radio"/> Option 1 | <input type="radio"/> Option 2 |

Figure 24: Fourth Question within Questionnaire Two.

Almost two-thirds (61.9%) of participants chose the contemporary version of the work while 38.1% chose the visually simpler, more traditional piece (See Figure 25). The responses for the decision making for this particular question was more varied than previous questions. Data analysis found 28% of the responses provided by participants who selected the contemporary piece held a common theme. This theme was characterized by participant responses that discussed the work as looking more aesthetically pleasing because of a more modern or contemporary feeling than its image choice counter-part. One participant stated, “I love modern takes on Roman and Grecian art! The mix of modern and archaic is well done and the two meld without losing contrast; my eyes keep finding more every time they look at the image.” Another participant responded, “I chose option one because this piece is a lot more busy and interesting and makes me very intrigued as to what is going on.” Each participant

centered their choice on the additional visual qualities the contemporary piece displayed as the overall priority when finding this particular as more interesting.

Please select the image you prefer or find more interesting.

226 responses

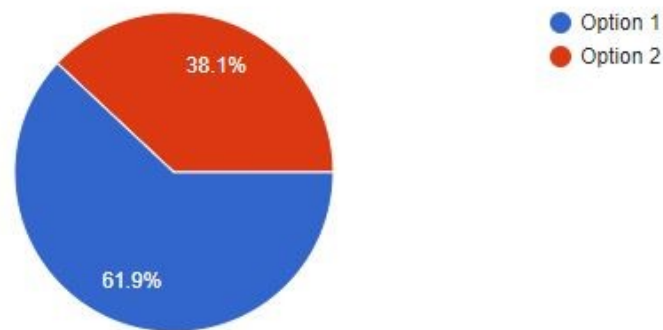


Figure 25: Fourth Question Results within Questionnaire Two.

Participants continued to provide comparable responses as to why they did not choose the contemporary image. The researcher noticed a commonality in the responses which presented a portion of the participants as firm advocates of original Western Eurocentric fine art pieces:

- “I enjoy the simplistic nature of the original work.”
- “I don't like the other picture because the surrounding graffiti screws it up...”
- “I like classic art. It's more sophisticated.”

The researcher found the last response to be quite intriguing as it tied into previous portions of the paper. The researcher previously deliberated a common reason of focusing on Western Eurocentric fine art within the classroom as being an instrument to teach students to be cultured citizens. As the last participant response stated, this idea of

Western Eurocentric fine art as being the definition of culture, refinement, and sophistication is still well and alive in the minds of young adults in the year 2018. A few questions arise from this participant's response: How did they come to this conclusion? Does this participant regard all art that is not Western Eurocentric fine art as non-sophisticated? In their mind, what does sophistication in a visual sense mean? Is "sophisticated" art the only art worth appreciating? Many more questions arise from this single response, but further research would be more appropriate at a later date.

Dutch botanical versus mural botanical. The researcher selected two images containing very similar subject matter, color schemes, and compositional set-up, but were very different in overall presentation. The first image was presented as a commonly sized painting while the other image was a large scale outdoor mural (See Figure 26). The researcher found the overall decision of participants as expected, but not in the overwhelming margin the data analysis displayed (See Figure 27). 84.5% participants, the largest margin of all the questionnaire choices, were in favor of the floral botanical mural. The data analysis of the participant ratio reported that a little over eight out of every ten participants selected the mural over the smaller painting. The second highest ratio was for the image containing the popular culture character, and it was only about four out of every ten participants were for the contemporary image. The preference number for the botanical works doubled in participants who were in favor for the contemporary over the "traditional."

Please select the image you prefer or find more interesting. *

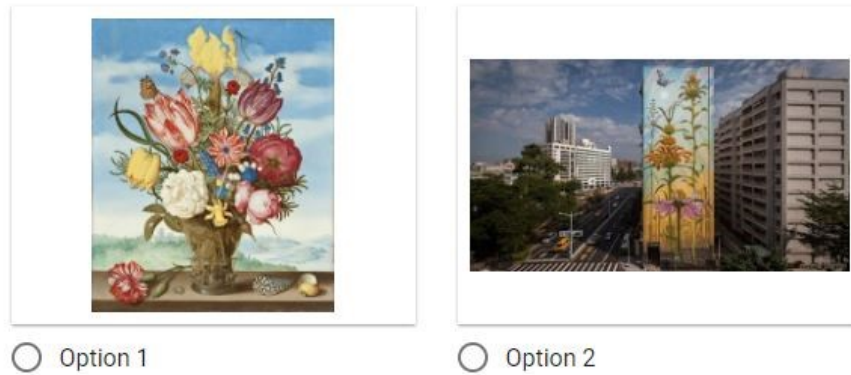


Figure 26: Fifth Question within Questionnaire Two.

Please select the image you prefer or find more interesting.

226 responses

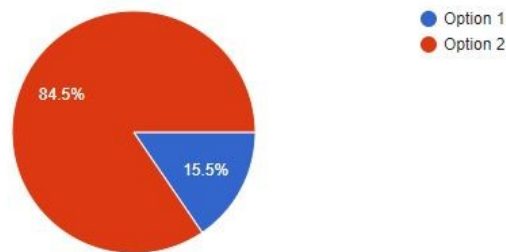


Figure 27: Fifth Question Results within Questionnaire Two.

Participants who were in favor of the mural (84.5%) provided responses to support such as; “Both are visually appealing but the large scale painting on such a public space like the side of a building is awe-inspiring,” and “I’ve always been a fan of building-side paintings, and this is no exception. It’s a nice contrast to the city around it, and I would love to see it in person.” Here, it seems just the piece being a mural inherently makes the subject matter more interesting to participants. 40% of the

participants who were in favor of the mural discussed the option of more accessibility to more people to be a deciding factor in their decision making as well. Some responses were very simple, such as;

- “Art is meant to be shared.”
- “Everyone can see a pretty art piece.”
- “I like it when there is art in public.”
- “It’s on a building for more people to see instead of some piece of a board.”

This question from the questionnaire became more thought-provoking since the social issue of accessibility became an apparent facet in how some individuals value art.

Questionnaire two summary. The researcher found Questionnaire Two to be much more effective in finding participants’/students’ interests and preferences regarding visual imagery specifically. An overview of the data is provided below to mark whether the majority of participants preferred the relevant contemporary imagery or the traditional Western European fine art imagery:

- Question 1: 66.8% of participants selected the contemporary image of graffiti.
- Question 2: 61.1% of participants selected the traditional image of the *Mona Lisa*.
- Question 3: 52.7% of participants selected the contemporary image of pop culture character.
- Question 4: 61.9% of participants selected the contemporary image of street art.
- Question 5: 84.5% of participants selected the contemporary image of mural.

From this data analysis, on average, 65.4% of participants selected the contemporary image over the traditional image for each question. While this number was not as high as originally expected by the researcher, it did confirm earlier assumptions made regarding

secondary student preference in imagery. The data analysis concluded a majority of students would choose more relevant contemporary art imagery rather than traditional Western Eurocentric fine art if presented with a choice.

Data Collection and Analysis Summary

The researcher provided secondary art educators located in Southwest Missouri two questionnaires to determine high school students' preferences of imagery used in the art classroom. The overall conclusions were inferred from each questionnaire beginning with Questionnaire One. The researcher determined Questionnaire One to be insufficient as an accurate tool to answer the research question, but it did hold enlightening data which contributed to the formation of Questionnaire Two. A bulleted summary of Questionnaire One is provided:

- 70.8% of participants had the opportunity to explore interesting art imagery/artists during class.
- 54.8% of participants were excited about the art imagery/artists learned in class.
- 66.8% of participants felt their interests were taken into consideration during class.
- 65.5% of participants reported that their teacher allowed them to study interesting images/artists.
- 51.8% of participants responded that they wanted their art class to include more images they found interesting.
- 16% of participants responded they do create art outside of their art class because it is the only opportunity they have to pursue their artistic interests.

The data collected and analyzed from Questionnaire One provided insight and direction as to what secondary students believed they were experiencing in their art classrooms rather than focusing on imagery itself. Responses generally discussed the longing for more creative freedom, student decision-making, and artistic options. The responses were the key factor in Questionnaire One to support arguments made by the researcher regarding student satisfaction within their art classes. However, Questionnaire One questions did not directly inquire about classroom or curricular satisfaction. As a result, the data reflected from Questionnaire One represented a generally positive outlook from students concerning visual imagery, with a majority (51.8%) who still wanted more images they found interesting to be used in their classes. Therefore, the researcher found students believed they were able to work with imagery they found interesting, but they still wanted more included. Questionnaire Two provided insight into what kind of imagery students preferred over others.

As reported above, 64.5% of participants selected the contemporary works of art over the traditional Western Eurocentric fine art. By cross-analyzing the data from both questionnaires a conclusion could be made: students wanted more relevant interesting imagery to be incorporated into their art classes, but they did not want the imagery to be only contemporary works. On many occasions participant responses discussed the value and meaning original art works held for them which superseded potential aesthetic qualities demonstrated on the contemporary pieces. Therefore, the researcher understood that a blending of the two types of imagery could be the most beneficial to students' art education.

This approach was recently employed by the researcher in her own classroom during a unit over printmaking. The researcher presented and discussed works from Andy Warhol as a past influential artist within the printmaking world of art. But, the researcher also included work and discussion of Shepard Fairey (See Figure 2) as a way to provide more relevancy and interest to students regarding the different directions art can go within any given medium. This approach was successful, because students were able to identify an iconic past artist and how his works were significant to him and society during that time period. Students were then also able to make relevant connections of their own current popular culture events to the work of the contemporary artist working in the same media as the past artist. Consequently, the researcher has found the most benefits of using Eurocentric Western fine art visual imagery with students as a juxtaposition of contemporary images and the origin of each and how they are represented today.

CONCLUSION

The purpose of this study was to identify and discuss the role of imagery within art education; and more specifically, students' interests/preferences when interacting with imagery every day. The research question for the study was: Were current secondary art students more interested in contemporary, culturally relevant imagery or traditional Eurocentric Western fine art imagery? An argument by the researcher stated there was perhaps a lack of culturally relevant imagery used within contemporary art curricula. Instead, much of the imagery used in various classrooms was Eurocentric Western fine art which cyclically continued from elementary years to higher education. This concern developed through repeated personal experiences and was met with questions: Why do art educators still teach outdated art work that was created hundreds of years ago? Why aren't art educators showing art work and artists who are creating contemporarily who are current and relevant to our students of today?

This concern is important, because the cyclical use of Eurocentric Western fine art imagery is no longer adequate to allow students to create a connection to their current culture. Their origins and experiences are so diverse; these students have the right to a diverse and relevant education. The ease and accessibility of technology leaves little room for argument of why culturally relevant imagery may not be included as part of current art curricula.

This paper began with a historical overview of how visual imagery was used in early art education in the United States. The discussion leading up to the use of visual imagery in schools through art movements during that time period: The Arts and Crafts Movement, the Aesthetic Movement, and the Picture Study Movement. These

discussions provided a foundation of when and how visual imagery was used within the education system and society. This delivered an understanding of how visual imagery began as a teaching tool in an assortment of classes and trades.

After foundational understanding of visual imagery within early art education, the discussion shifted to address approaches to integrate more culturally relevant visual imagery in current art education. Certainly not all approaches could be deliberated within one paper, so just a few were named: Multicultural Education, Visual Culture Art Education, Authentic Instruction, and Holistic Art Education. This section offered information and accounts of how these types of pedagogies could be introductory ways to incorporate more culturally relevant visual imagery into current art curricula. Methods were supported by accounts from various researchers and art educators who experienced the benefits that more relevant imagery brought to secondary art classrooms.

To support the argument of how beneficial it is using culturally relevant imagery in secondary art classrooms, I conducted a descriptive survey design through student questionnaires to provide insight into local students' preferences of imagery. Questionnaire One provided evidence that students believed they had adequate opportunities to study and work with relevant imagery, but as a whole, they wanted more of this imagery included in their art classes. This outcome was slightly contradictory and did not sufficiently answer the research question. However, student responses from Questionnaire One were very enlightening. Many students reported yearning emotions concerning their creative freedom opportunities. Students believed to be too controlled in art making and were understandably frustrated with the overall experiences. But, from an art educator point of view, this can be a tricky balance.

Student frustration can be understood by many who work with them on a daily basis. By allowing students more opportunity to work with imagery they find interesting they can become more intrinsically dedicated to the curricula presented to them and the work they create from it. While Questionnaire One did not provide sufficient insight into student preferences of imagery, it did provide student commentary of beliefs towards their art classes.

Questionnaire Two inquired about students' preferences which provided an either-or choice of the image they found more interesting. Participants also provided reasoning for their decision making. 64.5% of the students who participated in Questionnaire Two chose the culturally relevant image over the traditional Eurocentric Western fine art image each time they were given a choice. However, another important piece of information Questionnaire Two provided was the value some participants held for the original or traditional works. This was a much deeper appreciation which I had previously disregarded, because I believed all students would enjoy contemporary works over traditional works every time if given the choice. The research question presented at the beginning of the study was answered by the data analysis. The research question presented was: Were current secondary art students more interested in contemporary, culturally relevant imagery or traditional Eurocentric Western fine art imagery? Data analysis from Questionnaire Two indicated 64.5% of participants were consistently more interested in culturally relevant contemporary art work over traditional Eurocentric Western fine art. Nonetheless, data analysis of Questionnaire Two also revealed an underlying appreciation for traditional Eurocentric Western fine art.

This information led to a concluding summation: art curricula should include both past and present artists, works, ideas, concepts, techniques, and media to have the most beneficial impact on students. Art curricula should not just be either/or; past or present, but rather a mixture of both and all. Continuing to show students past works and artists, but then giving students opportunities to analyze and reflect how those works and artists are relevant to them and their current culture is of most importance. Through this blending, students can study and demonstrate how to use technology to re-create and explore art making which was once unattainable. Art educators can design inclusive learning environments engaging students to reach out and make connections to the outside world by using art as a mean to an end. Neither the past nor the present should be singular focus but instead, equally emphasized to meet our diverse students within the educational system.

This research study revealed the most beneficial way to use imagery was by blending traditional Eurocentric Western fine art and culturally relevant visual imagery into one curriculum. Art educators must be able to modify and update imagery based on changing youth culture as the years go by. However, this research also exposed student appreciation of traditional or original works from artists in the past that should also continue to be implemented based on previous art institution instruction. Further investigation of student interest and preference in visual imagery seems necessary to build a stronger foundation of the use of visual imagery in art education and specific art curricula.

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APPENDICES

APPENDIX A

Site of Study Demographics

In the State of Missouri (School Data, 2016), provided statistics that may affect the opinions given by students participating in overall research design:

- Children under 18 in poverty 2015, 14.3%
- food insecurity for children 2015, 19%
- graduation rate 2015, 93.9%
- school attendance, grades 9-12, 2015, 95.8%
- annual high school dropout rate 2015, 1.3%
- children living in high poverty areas 2011-2015 0%

The demographics including School “C”, and the demographics including Schools “A”, “B”, “D” and “E” are (County Demographics, 2017):

- “C” County: Total population: 77,422, Males 37,640 48.6%, Females 39,782 51.4%
- Persons 15 to 17 years old 3,425 4.4%, Persons 18 to 19 years old 1,812 2.3%
- RACE: One race 76,050 98.2%
 - White 74,122 95.7%
 - Black or African American 449 0.6%
 - American Indian / Alaska Native 491 0.6%
 - Asian 393 0.5%, Native Hawaiian / Other Pacific Islander 53 0.1%
 - Some other race 542 0.7%
- Two or more races 1,372 1.8%

- White (alone or in combination) 75,460 97.5%
- Black (alone or in combination) 807 1.0%
- American Indian / Alaska Native (alone or in combination) 1,147 1.5%
- Asian (alone or in combination) 669 0.9%, Native Hawaiian / Other Pacific Islander (alone or in combination) 117 0.2%
- Some other race (alone or in combination) 678 0.9%
- Native Hawaiian 5, Guamanian or Chamorro 17, Samoan 12, Other Pacific Islander 14, Asian Indian 38, Chinese 49, Filipino 86, Japanese 17, Korean 82, Vietnamese 31, Other Asian 82. Hispanic or Latino (of any race) 1,898 2.5%, Mexican 1,272 1.6%, Puerto Rican 142 0.2%, Cuban 45 0.1%, Other Hispanic or Latino 439 0.6%

These demographics infer the total population is predominately White (95.7%), single race, with the majority gender being female.

- “A”, “B”, “D” and “E” County: Total population 275,174
- Males 134,066 48.7%
- Females 141,108 51.3%
- Persons 15 to 17 years old 9,580 3.5%
- Persons 18 to 19 years old 9,937 3.6%
- RACE: One race 267,999 97.4%
 - White-250,866 91.2%
 - Black or African American-7,892 2.9%
 - American Indian/Alaska Native- 1,856 0.7%
 - Asian-4,535 1.6%

- Native Hawaiian / Other Pacific Islander-304 0.1%
- Some other race-2,546 0.9%
- Two or more races – 7,175 2.6%
 - White (alone or in combination)-257,622 93.6%
 - Black (alone or in combination)-10,780 3.9%
 - American Indian / Alaska Native (alone or in combination)-4,682 1.7%
 - Asian (alone or in combination) 5,826 2.1%
 - Native Hawaiian / Other Pacific Islander (alone or in combination)-543 0.2%
 - Some other race (alone or in combination)-3,345 1.2%
 - Native Hawaiian 54, Guamanian or Chamorro 58, Samoan 68, Other Pacific Islander 116, Asian Indian 586 0.2%, Chinese 1,134 0.4% Filipino 573 0.2%, Japanese 190 0.1%, Korean 637 0.2%, Vietnamese 747 0.3%, Other Asian 578 0.2%. Hispanic or Latino (of any race) 8,207 3.0%, Mexican 5,413 2.0%, Puerto Rican 652 0.2%, Cuban 165 0.1%.

Similarly, to the county containing School “C”, the statistics for the county containing Schools “A”, “B”, “D” and “E” also infers that the total population is predominately White (91.2%), single race, with the majority gender population being female. These demographics (County Demographics, 2017) for both counties could influence this particular research design; racial diversity is an important factor to be considered when analyzing how students may judge art based on their cultural upbringing.

School “A” Students: Year 2016, Total Enrollment 1,748:

- Asian 6.3%
- Black 10.8%
- Hispanic 7.7%
- White 72%
- Free/Reduced Lunch (FTE) 54.2%
- Total Number of Graduates-317
- Number of Students-373
- Graduation Rate 84.99%
 - Total Number of Black Graduates-29
 - Number of Black Students-42
 - Black Graduation Rate 69.05%
 - Total Number of Hispanic Graduates-26
 - Number of Hispanic Students-31
 - Hispanic Graduation Rate 83.87%
 - Total Number of White Graduates-231
 - Number of White Students-263
 - White Graduation Rate 87.83%
 - Total Number of Other Graduates-31
 - Number of Other Students-37
 - Other Graduation Rate 83.78%
 - IEP Graduation Rate 85.71%
 - ELL Graduation Rate 71.43%
 - FRL Graduation Rate 77.20%

School “A” Educators: Year 2016

- Average Teacher Salary (Regular Term) \$46,909
- Average Teacher Salary (Total*) \$46, 910
- Average Administrator Salary \$79,293
- Average Years of Experience 11.7
- Teachers with a Master Degree or Higher 67.4%

These demographics reveal that the student population at School “A” is predominately White. However, far more diverse populations are reported when compared to, “C”, and “E”. The graduation rate is lower than the three previous schools, and a much higher free and reduced lunch percentages where over half of the student population qualifies for this assistance. It also reveals that over half of the educators obtained Master’s degrees and have roughly 12 years of teaching experience on average.

School “B” Students: Year 2016, Total Enrollment 1,359

- White 86.8%
- Free/Reduced Lunch (FTE) 30.5%
- Total Number of Graduates-292
- Number of Students-322
- Graduation Rate 90.68%
 - Total Number of Black Graduates-11
 - Number of Black Students-13
 - Black Graduation Rate 84.62%
 - Total Number of White Graduates-261
 - Number of White Students-288

- White Graduation Rate 90.63%
- Total Number of Other Graduates-14
 - Number of Other Students-14
 - Other Graduation Rate 100%
- IEP Graduation Rate 87.50%
- FRL Graduation Rate 81.00%

School “B” Educators: Year 2016

- Average Teacher Salary (Regular Term) \$47,146
- Average Teacher Salary (Total*) \$47,147
- Average Administrator Salary \$93, 789
- Average Years of Experience 11.7
- Teachers with a Master Degree or Higher 73.2%

These demographics reveal that the student population at School “B” is predominately White. However, minimal diverse populations are reported when compared to just “A” in the same school district. The graduation rate is lower than “C”, and “E”, but very similar when compared to “A”. The free and reduced lunch percentages where similar to “C”, and “E”, but significantly lower than “A”. It also reveals that over half of the educators obtained Master’s degrees and have roughly 12 years of teaching experience on average.

School “C” Students: Year 2016-Total Enrollment 1,733

- White 89.70% (other populations too small for reporting)
- Free/Reduced Lunch (FTE) 27.4%
- Total Number of Graduates-390

- Number of Senior Students-411
- Graduation Rate-94.89%
 - Total Number of Hispanic Graduates-9
 - Number of Hispanic Students-10
 - Hispanic Graduation Rate 90%
 - Total Number of White Graduates-349
 - Number of White Students-368
 - White Graduation Rate 94.84%
 - IEP Graduation Rate 88.89%
 - FRL Graduation Rate 86.67%

School “C” Educators: Year 2016

- Average Teacher Salary (Regular Term) \$47,279
- Average Teacher Salary (Total) \$50,506
- Average Administrator Salary \$85,428
- Average Years of Experience 14.4
- Teachers with a Master Degree or Higher 69.5%

These demographics reveal that the student population at School “C” is predominately White, with high graduation rate and low free and reduced lunch percentages. It also reveals that over half of the educators obtained Master’s degrees and have roughly 14 years of teaching experience on average.

School “D” Students: Year 2016, Total Enrollment 1,338

- Black 10.8%
- Hispanic 6.10%

- White 78.4%
- Free/Reduced Lunch (FTE) 62.6%
- Total Number of Graduates-288
- Number of Students-340
- Graduation Rate 84.71%
 - Total Number of Black Graduates-31
 - Number of Black Students-37
 - Black Graduation Rate 83.78%
 - Total Number of Hispanic Graduates-13
 - Number of Hispanic Students-17
 - Hispanic Graduation Rate 76.47%
 - Total Number of White Graduates-234
 - Number of White Students-274
 - White Graduation Rate 85.40%
 - Total Number of Other Graduates-10
 - Number of Other Students-12
 - Other Graduation Rate 83.33%
 - IEP Graduation Rate 71.43%.
 - FRL Graduation Rate 78.42%.

School “D” Educators: Year 2016

- Average Teacher Salary (Regular Term) \$47, 034
- Average Teacher Salary (Total) \$47, 034
- Average Administrator Salary \$89, 275

- Average Years of Experience 11.8
- Teachers with a Master Degree or Higher 69%.

These demographics reveal that the student population at School “D” is predominately White. However, far more diverse populations are reported which are similar to “A”. The graduation rate is lower than “C”, “E”, and “B”, and a much higher free and reduced lunch percentages where over half of the student population qualifies for this assistance more similar to “A”. It also reveals that over half of the educators obtained Master’s degrees and have roughly 12 years of teaching experience on average.

School “E” Students: Year 2016, Total Enrollment 1,324

- White 90.30%
- Free/Reduced Lunch (FTE) 35.1%
- Total Number of Graduates-293
- Number of Students-304
- Graduation Rate 96.38%
 - Total Number of White Graduates-272
 - Number of White Students-283
 - White Graduation Rate 96.11%
 - IEP Graduation Rate 84.62%
 - FRL Graduation Rate 94.25%

School “E” Educators: Year 2016.

- Average Teacher Salary (Regular Term) \$45,971
- Average Teacher Salary (Total*) \$48, 709
- Average Administrator Salary \$87,215

- Average Years of Experience 12.4
- Teachers with a Master Degree or Higher 58.6%

These demographics reveal that the student population at School “E” is predominately White, with high graduation rate and a slightly higher free and reduced lunch percentages when compared to “C”. It also reveals that over half of the educators obtained Master’s degrees and have roughly 12 years of teaching experience on average.

The summed report of these demographics/statistics show the five different high schools selected share very similar student and educator traits. “C”, “E” and “B” being the most similar to each other while “A” and “D” are similar to each other, but slightly different compared to the other three high schools selected.

APPENDIX B

IRB Approval Form

IRB #: IRB-FY2018-262

Title: The Study of Relevant Visual Imagery and Student Interest in Contemporary
Secondary Art Classrooms

Creation Date: 10-7-2017

End Date: 7-24-2019

Status: Approved

Principal Investigator: Steven Willis

Review Board: MSU

Study History:

Submission Type: Initial

Review Type: Expedited

Decision: Approved

Key Study Contacts:

Member: Steven Willis **Role:** Principal Investigator **Contact:**
stevewillis@missouristate.edu

Member: Carly Anderson **Role:** Primary Contact **Contact:**
carly4289@live.missouristate.edu

Member: Sarah Nixon **Role:** Investigator **Contact:** sarahnixon@missouristate.edu

APPENDIX C

Questionnaire One

1. Are you able to explore interesting images/artists in your art class?
2. Are you excited about the art images/artists you learn about in your art class?
3. Are your interests in art taken into consideration within your class?
4. Does your teacher allow you to study art images/artists you find interesting?
5. Do you want your art class to include more art images you find interesting?
6. Do you make art outside of class? Is it because it is the only opportunity you have for your artistic interests?
7. Is there anything else you would like to add concerning your interests in art class?

Participants were asked to answer six out of seven questions with “Yes”, “Maybe/Depends”, or “No”. The last question provided was an open response to collect participant responses regarding imagery within their art courses.

APPENDIX D

Questionnaire Two

Please select the image you prefer or find more interesting. *



☐ Option 1



☐ Option 2

1.

Figure 18: First Question Within Questionnaire Two.

Please select the image you prefer or find more interesting. *



☐ Option 1



☐ Option 2

2.

Figure 20: Second Question Within Questionnaire Two.

Please select the image you prefer or find more interesting. *



☐ Option 1



☐ Option 2

3.

Figure 22: Third Question Within Questionnaire Two.

Please select the image you prefer or find more interesting. *



☐ Option 1



☐ Option 2

4.

Figure 24: Fourth Question Within Questionnaire Two.

Please select the image you prefer or find more interesting. *



☐ Option 1



☐ Option 2

5.

Figure 26: Fifth Question Within Questionnaire Two.