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Blue vs. Pink: Promoting Gender Equality through Contemporary Works for Elementary Students

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Boston University



BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Final Research Project

BLUE VS. PINK: PROMOTING GENDER EQUALITY THROUGH CONTEMPORARY
WORKS FOR ELEMENTARY STUDENTS

By

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Abstract

The following qualitative research study examines how an art educator engages students in elementary school with contemporary art, related to gender, in order to foster understandings of gender and social justice. The literature review discusses factors that influence gender perception and encourages social justice education using dialogue. The researcher interviews two participants in fourth grade with the pseudonyms Wonder Woman and Superman. Contemporary art introduces and examines participants' experiences with gender and social justice. The researcher records, transcribes, codes, and analyzes the interview using the constant comparative method. Results of the study pertain to social justice, Louise Nevelson, and gender. The interview discusses gender, however, it is not the only social justice issue exposed. Viewing results as a whole emphasizes the importance of having a dialogue with students. The importance of dialogue is consistent with the literature review. Dialogue is a tool to teach social justice and reveal the social justice issues that students face in their lives. Teaching big ideas like social justice can prepare students for the 21st century. Study results could encourage art educators and the field of art education to incorporate a meaningful dialogue into the curriculum to teach social justice. A meaningful dialogue can let an educator discover and teach the social justice issues most important for the school's population. Art educators should also use unique, diverse, contemporary artists to inspire students to learn about social justice issues.

Keywords: elementary school, big ideas, contemporary art, dialogue, gender, Louise Nevelson, social justice

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Table of Contents

Abstract	ii
Acknowledgements	iii
List of Tables	ix
List of Figures	x
Chapter I: Introduction	1
Background to the Study	1
Statement of Purpose.....	2
Research Questions	3
Conceptual Framework	3
Theoretical Framework	4
Significance of the Study	5
Limitations of the Study	5
Summary	5
Definition of Terms	6
Chapter II: Literature Review	7
Introduction	7
Conceptual Framework	8
Literature Review	9
Artistic Development	9

Gender: Binary System and Socialization	10
Gender in the Art Room.....	11
Women Artists	13
Why Introduce Contemporary Art to Students?	14
Art Education Approaches to Social Justices	16
Summary	16
Chapter III: Methodology.....	18
Design of the Study	18
Site Selection.....	18
Participants of the Study	18
Student 1	19
Student 2	19
Data Collection.....	19
Data Analysis	22
Summary	23
Chapter IV: Results of the Study	24
Introduction	24
Bias and Validity	25
Bias	25
Validity	25

Data Analysis	26
Semi-Structured Interviews	26
Interview Coding and Organizing.....	27
Results of the Study.....	28
Social Justice.....	28
Impact of contemporary art.....	28
Louise Nevelson.....	29
Art description	29
Domestic associations.....	30
Uniqueness of Nevelson	31
Gender.....	32
Genders as the same.....	32
Struggles with gender	33
Emotions	34
Individualism and personality.....	35
Summary	35
Chapter V: Discussion and Conclusion.....	37
Introduction	37
Discussion	37
Relationship to the Literature Reviewed.....	37

Personal Impact of the Study	41
Impact on Practice.....	41
Unit Plan	42
Recommendations: Implications for Further Research.....	43
Conclusion.....	44
Advice to the Field of Art Education	44
Advice to Art Teachers	45
Summary	45
References:	47
Appendix A	50
A1: Unit and Lesson Plans	50
A2: Interview Protocol	63
A3: Interview Transcript: W. Woman: Clean Version	68
A4: Interview Transcript: Superman: Clean Version.....	75
A5: Interview Transcript: W. Woman: Highlighted Version.....	82
A6: Interview Memo / Reflection after the Interview: W. Woman	89
A7: Interview Transcript: Superman: Highlighted Version.....	90
A8: Interview Memo / Reflection after the Interview: Superman	97
A9: Proposal for Professional Development	99
Appendix B:	101
B1: <i>Table 3.2.</i> Selection of artworks with interview notes	101

B2: <i>Table 4.1.</i> Themes chart	103
B3: <i>Figure 4.5.</i> W. Woman art description	121
B4: <i>Figure 4.6.</i> Superman art description	122
B5: <i>Figure 4.7.</i> Domestic associations	123
B6: <i>Figure 4.8.</i> Uniqueness of Nevelson	124
B7: <i>Figure 4.9.</i> Both genders as essentially the same.....	125
B8: <i>Figure 4.10.</i> Struggles with gender	126
B9: <i>Figure 4.11.</i> Emotions.....	127
B10: <i>Figure 4.12.</i> Opinions on individuality and personality.....	128
B11: <i>Figure 4.13.</i> Contemporary art making a difference.....	129

List of Tables

Table 3.1. Selection of artworks.....21

List of Figures

Figure 2.1. Conceptual map8

Figure 4.1. Themes and sub-themes24

Figure 4.2. Coded themes and sub-themes.27

Figure 4.3. W. Woman sketch of her Nevelson inspired work.31

CHAPTER I: INTRODUCTION

Background to the Study

My personal interest in this topic stemmed from experiences as I began to understand gender. While growing up, my father taught me to become self-sufficient. Traditionally male tasks such as rebuilding an attic or carrying wood were expected of male and female siblings in my family. These home experiences were in direct contrast to real world experiences. Mechanics needed prompting to explain repairs to me, and when supplies arrived the school secretary would tell me to wait for a man to carry the large packages. Over time, I became frustrated with experiences of feeling underestimated due to gender stereotypes.

The topic of gender became professionally relevant when I observed students being affected by gender stereotyping as well. Many female students wanted to play football, however, no female students were on the team because it is considered a male sport. When girls participate in demanding physical activities, they receive the label ‘tomboy’ because they are not considered a ‘proper’ girl (Rosenberg & Thurber, 2007, p. 13). Male students seemed affected by gender stereotypes in a similar manner with an expressed desire never to seem ‘girly’. Many boys define being masculine only as the opposite of feminine (Check, 2002, p. 47). Those male students who enjoyed topics such as fairy tales, that some perceive as ‘girly’, would defend their interests.

Questioning gender stereotypes is important to gender equality because not all students fit into traditional gender roles. Those students who do not clearly fit into gender classifications often experience discrimination from peers (Rosenberg & Thurber, 2007, p. 16). It is the educator’s job to expand youth possibilities, regardless of gender, not limit them. Art educators consistently encourage identity exploration and help students to discover themselves as an

individuals through lesson planning. Gender can easily become incorporated into classroom discussions to emphasize that the individual is more important than their gender expression.

Gender does not predetermine who the student is as an individual, so art educators must create an equitable environment for all (Rosenberg & Thurber, 2007, p. 14). To reach the goal of a gender equitable environment, art educators must consider pedagogy and facilitate the practice of positive gender identities (Check, 2002, p. 46). This study considered how to present contemporary art as a starting point for discussions about gender. Art educators can use discussion of personal and cultural connections to social justice issues, such as gender issues, to enact change in their communities (Cosier & Nemeth, 2010, p. 165). Contemporary art can provide a concrete connection to abstract concepts. Students and teachers alike can find conversations on social justice issues uncomfortable. However, developing an understanding of genders effect on students and culture is a step towards improving situations (Desai, 2010, p. 174). The students in the art classroom, through viewing issues such as gender explored by contemporary artists, have the opportunity to discuss these issues and connect personally.

Statement of Purpose

This research aimed to understand students' views on gender through viewing contemporary art with fourth grade students in Dudley Elementary School in Dudley, MA. By discussing students' stories and experiences with gender, in relation to contemporary art, the researcher hoped to have students deepen their understanding of gender. When educators understand student experiences with social issues through conversation, they can best approach students on a practical level. Later examination of transcripts would lead to consideration of curriculum implementation.

Research Questions

This study addresses the following research question:

How do art educators engage elementary aged children with works of contemporary art on gender that can help foster understandings of gender and social justice?

Specifically,

What conversations about gender and social justice emerge when students engage with a body of work by a female artist, specifically, Louise Nevelson in a fourth grade classroom at Dudley Elementary School, in Dudley, MA?

What are the implications of this study that can help towards developing a curriculum that teaches understandings of gender and social justice through art-making practices and engagement with contemporary art?

Conceptual Framework

There are many factors considered in the conceptual framework prior to proceeding with research. This qualitative study focused on understanding of gender by fourth graders at Dudley Elementary in Dudley, MA. The researcher used interviews as the primary method of data collection. Two 4th grade students were interviewed and critiqued the artwork of Louise Nevelson. The unit was pre-planned and the lesson plan was followed. Questions and discussion topics were pre-determined to center on contemporary art and gender related experiences in order to build an understanding of gender. The interview was audio recorded for transcription. Memos, transcriptions, and coding were used to analyze results through the constant comparative method. The results of this research connect with future plans for my curriculum and will lead to further implementation of gender equality issues.

Theoretical Framework

The theoretical framework for this study was based on gender education theorists and visual thinking strategies for introducing visual materials to students. In terms of gender education theory, many researchers believe that gender affects student experiences. For students, gender affects their educational experience and later on it is a factor in the political, economic, and social conditions in which they live (Aikman, Unterhalter, & Challender, 2005, p. 44). Furthermore, gender perceptions can affect experiences throughout a person's life. Gender equality as a movement acknowledged that negative gender stereotypes are discriminatory. Dominant groups discriminate with stereotypes to maintain political and social control (Chung, 2008, p. 23). Educators are not immune to issues of gender equality, and thus many educators need to consider gender equality as a social justice issue in the classroom (Rosenberg & Thurber, 2007, p. 2). Otherwise, ingrained gender assumptions affect both content and general treatment of boys and girls (Rosenberg & Thurber, 2007, p. 2). Therefore, art educators should look at gender theories to ensure they are a positive force in the classroom.

Visual Thinking Strategies (VTS) guided the unit's critiques. VTS encourages students to problem solve in order to analyze visual materials in a manner that is respectful to peers ideas. Students become willing to present their own ideas because all students' ideas, as long as they supported with visual evidence, are validated ("Visual Thinking Strategies", 2015). For VTS, the teacher used open-ended questions and paraphrased student responses, encouraging students to discuss what they observed with evidence and consideration of peers' perspectives. The VTS strategy reflected goals of gender equality theorists to discuss gender issues respectfully, sharing experience and knowledge with each other (Nordlund, Speirs & Steward, 2010, p. 37). The educator can build meaningful discussions that build students up through this strategy.

Significance of the Study

The researcher believes that art educators, through the ideas they promote can improve their community. Teachers know the principles of gender equality and social justice. Approaching these issues is still intimidating, however, using art makes the issue less intimidating and more concrete. Students in upper elementary school are beginning to feel the effects of peer pressure, including how to fit into their gender. By discussing gender, it opens up a dialogue rather than a mandate. My research was important to the field of art education because it explored approaching understandings of gender using contemporary art. Researching gender equality implementation through contemporary art makes the topic less intimidating. Following this study, sparking conversations with colleagues about participant's experiences with gender shared due to contemporary art could lead others to consider their impact on student's gender perceptions.

Limitations of the Study

The application of study results have certain limits. Due to the limited number of participants, two 4th grade students, results cannot be generalized due to the scope of the study. Interview participants may or may not feel comfortable and open sharing their experiences. The researcher can do as much as possible to create a safe interview experience, however, there is no guarantee. While acknowledged to minimize the impact, researcher bias because of interest and experience with the topic cannot be negated completely.

Summary

Art educators do much more than teach artistic skills, the hope is to make a larger difference. This study explored bringing a social justice issue, gender equality, into the

curriculum using contemporary art. Utilizing the work of contemporary artist, Louise Nevelson, attempts to bring these ideas to life for students. Expanding on these ideas, the literature review expands on the effects of gender both in the elementary art room and beyond. The review will also consider contemporary art and how it is a vehicle for big ideas such as gender.

Definition of Terms

Gender Equity Education: approaching content and pedagogy to create meaningful opportunities for both genders (Rosenberg & Thurber, 2007, p. 57).

Gender Stereotyping: strict definitions of male and female often treating them as opposites (Rosenberg & Thurber, 2007, p. 1), a mental cookie cutter taking a complex group and assigning few acceptable characteristics (Chung, 2008, p. 23).

CHAPTER II: LITERATURE REVIEW

INTRODUCTION

This research addressed the question on ways in which art educators engage elementary aged children with works of contemporary art that can help foster understandings on gender and social justice. The first literature review theme overviews student's developmental aspects at ages 9-11 so that students' abilities to discuss gender are considered. However, this research also looked towards the larger themes of gender issues such as the binary system and socialization. Butler (1990) provided a theoretical aspect to gender equality, so that there was a perspective beyond the art room. Authors such as Rosenberg and Thurber (2007) informed the theme of approaching gender in the art classroom. They considered research on gender equality and applications in the art room, and had a range of information on gender understandings. They wanted educators to acknowledge that, "a mounting body of evidence demonstrates that the differing treatment and socialization of girls and boys limits the possibilities of both" (p. 3). Educators benefit students when they consider the effects of gender on children, so that they can provide what children need as individuals, not cater to their gender stereotypical needs. Women artists are a theme was examined in order to consider the gender specific experiences of female artists. Anderson (1992) provided background on women's contributions to contemporary art, especially sculpture. The adjacent theme of approaching contemporary art in the classroom considered how to best teach contemporary art and why it is important to teach. Techniques for contemporary art education were suggested by Nordlund, Speirs, and Stewart (2010). Looking at social justice education encouraged building a dialogue in order to promote socially conscious students (Anderson, Gussak, Hallmark, & Paul, 2010). These themes came together to build an understanding of gender, contemporary art, and thematic relations and applications.

Conceptual Framework

In what ways can gender be introduced in a fourth grade classroom in Dudley Elementary by engaging students with contemporary works of art?

- What conversations about gender emerge when students engage with a body of work by a female artist, specifically, Louise Nevelson?
- What implications does this kind of study have to develop a curriculum that teaches gender equality through art making practices and engagement in contemporary art?

Prior Knowledge	Areas of Research	Research Strategy	Connections
<ul style="list-style-type: none"> •Students (male and female) who I have seen treated differently because of gender. •Observing colleagues who treat students differently because of gender which led to considering my own approach. •Literature review I wrote in Winter 2014, regarding feminist art and implementation of a feminist pedagogy. This researched sparked my interest in classroom gender equality issues. 	<ul style="list-style-type: none"> •Artistic development •Gender: binary system and socialization •Gender in the art room •Women artists •Why introduce contemporary art to students? •Art education approaches to social justice •Constraint: Whether or not school community considers gender equality a priority •Constraint: Students comfort level discussing gender 	<ul style="list-style-type: none"> •Constant comparative method •Adjective activity and Visual Thinking Strategies: categorize and code •Interview with 2 students (1 male and 1 female on March 16th and 18th) 	<ul style="list-style-type: none"> •Implementation strategies for introducing contemporary art and gender equality •Knowing students' experiences with gender to both build rapport and improve situation •Know how to help colleagues improve their gender equality approaches •Bring social justice into the art curriculum

Figure 2.1. Conceptual map.

Literature Review

Artistic Development

From a developmental perspective, “there is every reason to expose students to significant artworks by adults” (Gardner, 1990, p. 39). Significant works should include contemporary art with complex social connections. These types of works are valuable as metaphors to teach and discuss important ideas (Nordlund, Speirs & Steward, 2010, p. 38). Important ideas are often kept from young students. Historically, viewpoints of children described them as innocent or immature (Ivashkevich, 2012, p. 41). However, some modern programs instead positioned the child as an equal participant in their society, instead of an innocent who needed shielding from ideas (Ivashkevich, 2012, p. 41). Discussing gender equality with students recognized that how they experience gender in this society is important. Educators should hear students’ perspectives and experiences in order to address their needs. Study participants were developmentally ready for these conversations and the unit treated them as such.

However, these conversations are still not developmentally easy, student understanding of gender is complicated. It is not surprising that gender is complicated considering the influence of peers and students developing awareness of their own gender (Kerlavage, 1998, p. 53). When facing a complicated issue such as gender, the rules become important and students will try hard to fit into the per group (p. 53). In the classroom, students can question the influences on their gender perception. If educators provide these complex conversations, students can question gender influenced experiences.

Gender: Binary System and Socialization

The majority of society divides gender with a binary system that focuses on the two genders which are male and female. Some gender theories suggest that there are problems with how divided the binary system has become. In her work *Gender Trouble*, Butler (1999) encouraged that there are more options than a strict hierarchical binary gender division (p. 198). Bae and Ivashkevich (2012) expanded that such divisions give men the majority of association with reason and women the majority of association with emotion, which they imply is harder for women (p. 3). In western society, women used to run the home, while men worked, leading to the initial associations. Men used reason consistently to work and run businesses and women used emotions consistently to run the home and care for children. Then, this became the expectation and thus the current binary system became ingrained. Bae and Ivashkevich (2012) imply that these divisions are harder for women because association with emotion has a negative connotation of unstableness, while, in contrast, reason is strong (p. 3). This binary framework issue is not solely a problem for women, as it hurts men as well. However, the way males suffer in the binary system is not always visible (Check, 2002, p. 46), possibly due to not being associated with emotion. Since men are not as associated with emotion, it follows that they are less likely to express their difficulties with the binary system. Society's binary gender system is a challenge for many.

Gender expectations are placed on children from their first books. Mattix and Sobolak (2014) cite that "children's books are among the most revealing of cultural artifacts; children's literature encompasses the socio-historical and socio-cultural perspectives of the society in which it is written" (p. 231). Unfortunately, in Mattix and Sololak's study, they have discovered that while gender depictions have improved over the years, they still need much more progress (p.

231). Their research shows that gender permeates cultural and visual materials, including children's literature.

So many expectations are placed during socialization on what constitutes each gender, down to blue versus pink, reason versus emotion, and Barbie versus action figures. Sometimes, to the degree that begs the question, why do not people view students as individuals and focus on the similarities between genders? (Rosenberg & Thurber, 2007, p. 2). Gender can divide the human experience into a binary system. However, gender theories such as those presented by Rosenberg and Thurber (2007) remind us the considering students' needs as an individual is more important than their gender.

Gender in the Art Room

The art room is an appropriate place for gender discussions because it explores big ideas. "The fluid and open nature of art classes, where students can explore big ideas, engage in serious reflective activity, and participate meaningfully in group process, provides an excellent opportunity for democracy in action" (Rosenberg & Thurber, 2007, p. 16). The authors believe that a democratic classroom environment is a nurturing learning environment. It is the position of the educator in the art room to create an environment where students are freed to openly discuss big ideas essential to understanding their society and culture, such as the concepts of gender.

There are many different approaches to gender equity in the art room including separatist, integrationist, pluralist, and the social action approach (Rosenberg & Thurber, 2007, p. 19-20). These options range from ignoring the issue to completely transforming both content and pedagogy. In the separatist approach, women's contributions to art are taught separately and become a mere highlight in the curriculum, not compared with their male counterparts (p. 19). In the integrationist approach, gender is ignored completely creating a gender blind environment,

which does not contribute to progress (p. 19). In contrast, the pluralist approach incorporated gender theory and issues in relation to student's needs (p. 20). The social action approach goes one step further, in that it used social action to transform content and pedagogy (p. 20). When choosing an approach, or combination of approaches, the authors stated that the most effective option will include women and men's contributions to art and consider the effect of both content and pedagogy towards a gender equitable art room (p. 20). This implies that the social action approach will have the greatest effect on gender because it is the only approach that transforms how teachers interact with students. Art educators have the opportunity to create a safe learning environment and become role models for a more gender equitable world (p. 16). Using the social action approach provides the considerations to improve students' experiences and understanding of gender.

Expectations based on the binary system have a visible effect on art students, even in color and subject matter choices. Anecdotal experiences of educators referred to arguing and teasing from such simple situations as which student uses pink scissors (Check, 2002, p. 46). Girls are not always born loving pink, and boys are not always born loving blue. Preferences are a result of many factors, including socialization. "Socialization is the lifelong process by which society defines what is expected of us as individuals" (Rosenberg & Thurber, 2007, p. 2). The socialization process shrouds the biological versus the nurtured differences between genders (Rosenberg & Thurber, 2007, p. 2). Educators can teach students to question the socialization process, to question the difference between what they prefer and what they have been told to prefer. Thus, students can determine who they are as individuals, beyond or in conjunction with what is expected of them.

Rosenberg and Thurber (2007) constantly reinforce the notion that boys and girls are individuals. “According to several studies, girls and boys are far more alike in their skills, competencies, and educational outcomes than they are different. Put another way, there is a greater variation in these key characteristics *among* boys, or *among* girls, than *between* boys and girls” (Rosenberg & Thurber, 2007, p. 7). Study results that reinforce the notion of students as individuals include the work of Salkind & Salkind (1997, p. 255). However, their study suggests that educators should capitalize on differences between genders, and simply not label gender differences as superior or inferior (Salkind & Salkind, 1997, p. 255). In contrast, Rosenberg & Thurber (2007) cite that bias affected many studies showing gender differences (p. 9). Art educators should focus on the similarities between genders and encourage shared experiences, instead of capitalizing on minor gender differences.

Women Artists

Female sculptural artists such as Nevelson and Bourgeois made strides for female artists. Louise Nevelson (1899-1988) was a Russian-American artist, most well known for her monochromatic wall size assemblages. Louise Bourgeois (1911-2010) was a French-American artist, most well known for her large spider sculptures. Nevelson and Bourgeois made extremely large scale sculptures and assemblages, which was unusual for women of their time. The very act of making sculpture had a gender association, it was considered masculine to use techniques such as carving or casting (Speaks, 2011, p. 1074). Nevelson and Bourgeois both used unique found materials that provoked a sense of gender to critics, the unrefined materials looked handmade associating them with the domestic (Speaks, 2011, p. 1071). Whether desired or not, their bold work provoked ideas of artistic sculptural success in spite of gender associations at the time.

Some theorist are concerned with separating women's artistic accomplishments from men's accomplishments. "The work of American women sculptors cannot, however simply be subsumed under the categories and movements established by patriarchal art history, nor can it be reduced to any formula or stereotype defining 'women's art'" (Anderson, 1992, p. 17). The constant separation of women's art denotes it as less than, often becoming merely a highlight in art education (Rosenberg & Thurber, 2007, p. 19). Woman's art would benefit to being incorporated into the curriculum alongside men's art. "Women sculptors have been innovators who contributed their own points of view, influenced by the complex circumstances of their lives – class, race, gender, social outlook, and specific personal history" (Anderson, 1992, p. 17). Women have made innovative contributions to art just like men. They should therefore receive constant curricular integration, not simply a highlight as women's art. Gender considerate art education can recognize the results of both male and female artist's accomplishments as individuals. Many of the artists commonly explored in the art classroom are Caucasian males, diversifying the artists students are exposed to shows the scope of art history (Check, 2002, p. 49). The gender approaches with the best chance of impact for students recognize men, women, and the diversity of opinions necessary in art education (Rosenberg & Thurber, 2007, p. 20). Introducing students to both female and male contemporary artists and telling their stories works towards the goal of gender equality in art.

Why Introduce Contemporary Art to Students?

Contemporary artists, like art educators, explore big ideas. They use artistic tools to inspire critique and exploration of important issues both global and personal (Desai, 2010, p. 176). In order to introduce contemporary art to students, educators must accept that the ideas behind the work are important to include in discussions. Ivashkevich (2012) cites that "within the

modern institution of schooling, we portray children as lacking in knowledge and maturity and try to restrict their access to the issues that undermine this assumed innocence” (p. 40). The purpose of contemporary art goes beyond creation. The big ideas and connections are just as important as the art itself. Contemporary art integration supports the big ideas and interdisciplinary content that are intrinsic to artistic processes and understanding (Marshall, 2010, p. 14). Introducing students to contemporary art offers an understanding of big ideas, like gender equality, that students face throughout schooling and adulthood.

Many 21st century classrooms focus on big ideas and use such methods to encourage them as *Understanding by Design* (Wiggins & McTighe, 2005). Teaching contemporary art that uses big ideas to influence decisions aligns with educational goals of teaching transferable topics and skills that are worthy intellectual priorities (Wiggins & McTighe, 2005, p. 66).

Contemporary art is used to express many social justice issues and complex ideas like gender. Student understanding of these concepts will transfer and prove useful throughout life. Nordlund, Speirs, and Steward (2010) cite that “the purpose of looking at complex works such as *The Dinner Party* is to develop metaphors that help us understand difficult issues” (p. 38). When students are introduced to contemporary art the context is crucial. Learning the big ideas behind artworks teaches students that art is more than technical skills, it can make a statement.

The best way to learn these complex concepts is through a dialogue. Dialogue requires the educator to prepare multiple ways for students to respond and will not happen automatically when studying works of art (Nordlund, Speirs & Steward, 2010, p. 39). Educators can use a variety of processes to teach contemporary art including introduction, dialogue, critique, and creating art. Providing these experiences, with connections to personal experiences, promote a more complete artistic experience with contemporary art.

Art Education Approaches to Social Justice

Art educators have the opportunity to present information that can make a difference for students. Through thoughtfully considered pedagogy and content, teachers lead student to think curiously and develop their own opinions on social issues, without parroting the educator's views (Hafeli & McConaughy, 2010, p. 127). In the above section on introducing contemporary art to students, dialogue is suggested as a means to teach big ideas. Social justice education requires art educators begin a dialogue as well. Teaching students to respect each other's opinions, stories, and dreams creates an environment where students feel open to learning and sharing (Akins-Tillett, 2010, p. 159). A safe environment is critical to social justice education because difficult issues are involved. Students and teachers must struggle with unlearning issues, bias, and problematic stances and views of others (Desai, 2010, p. 175). Social justice education takes work to build a dialogue and examine pedagogy, content, and take on difficult issues. However, it works on the worthy goal of a socially conscious population.

Summary

Researching gender and theories of binary division in society gave scope to larger concerns to gender and society. Knowing about gender, outside of artistic applications, was a reminder that student's gender narrative had many influences. The impact of socialization affects student's perceptions of self and how they identify. Approaches to gender in the art room must consider that students have had many outside influences. There are many considerations when presenting contemporary art such as the big ideas pertinent to the school's population. Contemporary art allows for educators to approach students and begin a dialogue through using art as a metaphor for complex ideas. Louise Nevelson was a contemporary artist with potential to start a dialogue focused on gender. Using female artists, not only male artists, is also important

for a balanced curriculum. The information gathered from the literature on topics of gender, social justice, student development, and contemporary art will inform research methodologies.

CHAPTER III: METHODOLOGY

Design of the Study

This was a qualitative case study using interview as a method of data collection. This study addressed the question: how do art educators engage elementary aged children with works of contemporary art on gender that can help foster understandings of gender and social justice? The study focused on two 4th grade participants: Student 1 and Student 2 from Dudley Elementary, Dudley, MA.-The decision was made to use interviews to examine students' understanding of art, gender, and social justice and how their personal narrative fit into discussion topics around the same. Research proceeded through showing the students Louise Nevelson's artwork. Interview data was analyzed using the constant comparative method of data analysis.

Site Selection

The site selected was the researcher's school, Dudley Elementary School in Dudley, MA (<http://www.dcrsd.org/DudleyElem.cfm?subpage=34762>). The school is in the Dudley-Charlton Regional School District (<http://www.dcrsd.org>). The school was chosen as the location for the study because the researcher previously observed interesting gender dynamics in the art classroom. The school's population is made up of working class, lower-middle income families that are dedicated to the success of their children. Exposing the school community to concepts of gender could further enhance an already positive atmosphere.

Participants of the Study

The participants of this study were two 4th grade students in Dudley Elementary School, Dudley MA. Students were chosen using purposeful selection, considering students with a unique point of view who could speak eloquently on the subject of gender. As the study

examined gender, one student chosen was female and the other was male. These participants were chosen for their potential for meaningful input to the study.

Student 1

Student 1 had a reputation as a strong, capable female 4th grade student. Teammates on her soccer team gave Student 1 the nickname ‘Wonder Woman’ because of her talent on the soccer team, which she chose for her pseudonym. W. Woman is a 10 year old student and a second-generation Polish immigrant. Her family is very supportive of her academic and extracurricular interests. Interested in sports, and talented in art, Student 1 was a model student. W. Woman was chosen for this study because her talent in sports may give her insight to gender relations.

Student 2



Student 2 was a male 4th grade student and a competitive dancer. After hearing Student 1 chose the pseudonym W. Woman, and considering our recent Lichtenstein unit, Student 2 chose the pseudonym ‘Superman’. Similar to W. Woman, Superman is also a second-generation Polish immigrant. His family supports his academic pursuits, however, they are especially supportive of his extracurricular pursuits. Superman auditioned and was accepted on scholarship to a ballet academy during the fall of 2014. Proud of his talent, Superman beamed with delight explaining his accomplishment to teachers. Often, Superman is released from school early to make rehearsals in distant locations. Superman was chosen for this study because he succeeds in a talent that is outside of his peers’ interests and thus offers a unique perspective.

Data Collection

Data collection was carried out through an interview process. Interview was the chosen method because of its potential to provide an in-depth understanding of student experiences. The

interview questions inspired by Visual Thinking Strategies (VTS) focused on discussing student's gender experiences and building an understanding of gender through contemporary artworks (See Appendix D for Interview Protocol). Research proceeded through showing the student Louise Nevelson's artwork (See Figure 3.1). The introductory activity began with the student where they were told nothing about the artwork or the artist and were asked to write a list of adjectives that described Nevelson's work. There were two separate interviews conducted with Student 1 on March 16, 2015 and Student 2 on March 18, 2015. Both were from approximately 8:30 – 9:10 am.

Using VTS was an important instructional decision because this critique methodology allowed for students to explore the artwork and have their opinion validated if it is supported by evidence. Further, these questions used information about Nevelson to engage students with the topic of gender as a social justice issue.

<p>Thumbnail Image of Artwork</p>	<p>Description</p>
	<p>Title: <i>Tropical Garden II.</i></p> <p>Year of Creation: 1957</p> <p>Artist: Nevelson, Louise</p> <p>Source (from where you obtained the image):</p> <p>https://www.artsy.net/artwork/louise-nevelson-tropical-garden-ii</p> <p>Centre Georges Pompidou: Musée National d'Art Moderne.</p> <p>Rationale for using it in the interview: <i>Tropical Garden II</i> shows Nevelson’s ability to work delicately and rhythmically. It will also contrast <i>Sky Cathedral</i> and <i>Royal Tide</i> which are bolder with harder lines. The variety in Nevelson’s work was intended to show participants Nevelson’s range.</p>
	<p>Title: <i>Royal Tide I</i></p> <p>Year of Creation: 1960</p> <p>Artist: Nevelson, Louise</p> <p>Source (from where you obtained the image):</p> <p>http://www.theartstory.org/artist-nevelson-louise.htm</p> <p>New York City: Artists Rights Society.</p>


	<p>Rationale for using it in the interview: <i>Royal Tide 1</i> showcases the majestic, impressive nature of Nevelson’s artwork. This piece was chosen in order to emphasize her important position as a successful, female artist.</p>
	<p>Title: <i>Sky Cathedral</i></p> <p>Year of Creation: 1958</p> <p>Artist: Nevelson, Louise</p> <p>Source (from where you obtained the image): http://www.artnet.com/magazineus/news/ntm/ntm5-1-07.asp Washington: Smithsonian American Art Museum.</p> <p>Rationale for using it in the interview: <i>Sky Cathedral</i> was chosen for this interview because it is a great example of Nevelson’s use of shadow. It has a depth that showcases Nevelson’s talent.</p>

Table 3.1. Selection of artworks.

Data Analysis

The recorded interviews were transcribed and analyzed using the constant comparative method of data analysis. The process of transcribing the sessions allowed for valuable time to consider the implications of student responses and come up with themes related to understandings of gender and social justice. Interview questions related to social justice, Louise Nevelson, and gender. The theme of social justice related to the impact of contemporary art. Themes discussed in the interview related to Louise Nevelson with the sub-themes: art

description, domestic associations, and Louise Nevelson as unique. They also related to the theme of gender with the sub-themes: genders as the same, struggles with gender, emotions, and personality / individualism.

Summary

This qualitative case study used interviews as the main source of data collection from the two 4th grade participants at Dudley Elementary School in Dudley, MA. Questions revolved around the research goal of using contemporary art to build an understanding of gender and social justice. Data was analyzed through constant comparative method. The hope was that data could lead to curricular improvement through understanding student perception and learning of gender as well as social justice. The next chapter describes the results of the study.

CHAPTER IV: RESULTS OF THE STUDY

Introduction

In this chapter, the researcher analyzed results of the study pertaining to fostering elementary age students' understandings of gender and social justice through contemporary art. Interviews were conducted with two students, W. Woman and Superman. The data included interview transcripts embedded with photographs taken during the interview. The analysis used the constant comparative method to organize the data into charts for comparison and understanding. From this analysis, the three main themes of the study's results began to emerge: social justice, Louise Nevelson, and gender. For Louise Nevelson, the sub-themes that emerged included: art description, domestic associations, and Nevelson as unique. For gender, the sub-themes that emerged included: genders as the same, struggles with gender, emotions (that were discussed or evident as a result of gender-related questions), and personality / individualism. In the social justice theme, the focus remained on the impact of contemporary art. In this chapter, each of these themes are considered in relation to both participants.

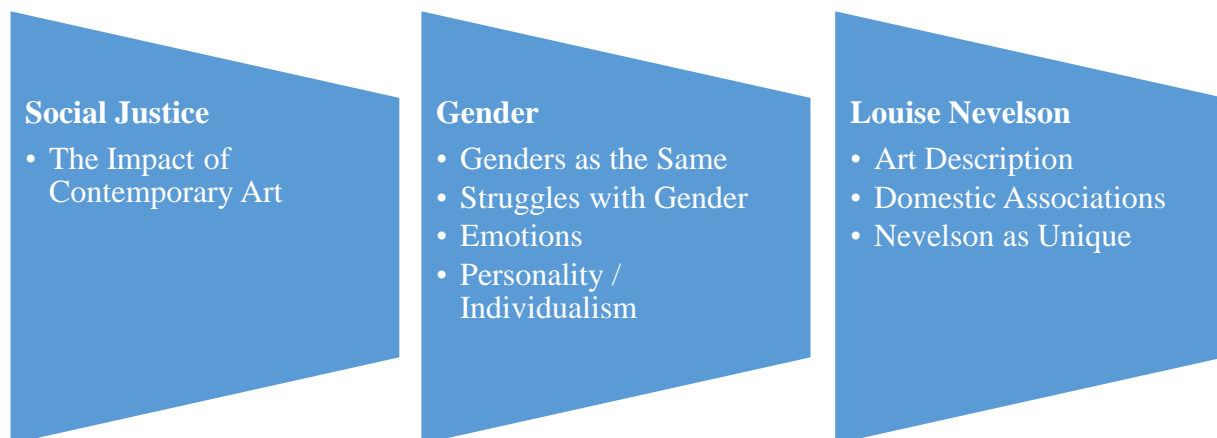


Figure 4.1. Themes and sub-themes.

Bias and Validity

Bias

One concern for this study was researcher bias. The research was based on a topic of significant interest which was motivational for the research processes. When educators are affected by gendered social relations, they must take considerations for classroom, and research, purposes (Aikman, Unterhalter, & Challender, 2005, p. 46). Due to personal bias, the researcher could accidentally design the interviews to receive a preferred answer. However, in order to remain objective and keep the data valid, designing carefully ensures the interview questions would not lead participants. When data was received, looking for more than one answer to every research question was crucial for valid results. Maxwell (2013) cited that “the selection of data that fit the researcher’s existing theory, goals, or preconceptions” (p. 124) will stand out to the researcher. Therefore, before assuming that initial perceptions of the data were correct, and letting natural bias dictate results, it was necessary to look for other explanations.

Validity

Since the research topic includes gender, one of the initial decisions to create a valid study was the inclusion of a male and female participant. Interviews were held on the same time slot, on different days, with the same length of time for questions. Interview transcriptions and the results from these transcriptions were critically considered for accuracy. Findings were considered for consistency between participants, and considering classroom experiences with students. Color coding data and categorizing it by theme sorted the data in order to determine valid patterns for results.

Data Analysis

Data taken from W. Woman's and Superman's interviews were transcribed, and read to reflect upon critically. Photographs taken during the interview were included in the transcription. The interviews were then coded and categorized by the themes Louise Nevelson, gender, and social justice with appropriate sub-themes. The constant comparative method was used to consider data from both participants and previous classroom experience with participants. The interview transcripts, with photographs embedded, were the sole source of data.

Semi-Structured Interviews

W. Woman and Superman were both interviewed in person in the art classroom at Dudley Elementary School in Dudley, MA by the researcher. The interview's time slot was between 8:30-9:10, however, both participants arrived closer to 8:40. The interview's duration, therefore, was closer to 30 minutes. Interviews were based on a list of 13, pre-determined questions with assigned prompts. The tone was as conversational as possible in order to put students at ease. As students usually met in a small groups or whole classroom settings, the interview settings were considered non-traditional. Before the interview began, students choose their pseudonyms which were influenced by both nicknames and the Lichtenstein superhero project they had created recently in class. A smart phone application was then utilized to record the student interview. After the interview, a reflective memo was written to capture the researcher's impressions. Once completed, the interviews were manually transcribed. The transcription was read both to review and begin identifying core concepts and themes for analysis.

Interview Coding and Organizing

Color Code	Social Justice	Impact of contemporary art
	Louise Nevelson	Art description
		Domestic Associations
Nevelson as Unique		
Gender	Genders as the Same	
	Struggles with Gender	
	Emotions	
	Personality / Individualism	

Figure 4.2. Coded themes and sub-themes.

A color code was used to decipher content about the overarching themes and sub-themes. Main themes included social justice, Louise Nevelson, and gender. Each theme has one to four sub-themes used to highlight and decipher the transcript. In the social justice theme the subtheme was the impact of contemporary art. The impact of contemporary art was highlighted in dark green. Louise Nevelson was the next theme, including the subthemes art description, domestic associations, and Nevelson as unique. For Louise Nevelson, art description was highlighted yellow, domestic associations were highlighted magenta, and Nevelson as unique was highlighted violet. The last main theme was gender, with the sub-themes genders as the same, struggles with gender, emotions, and personality / individualism. For gender, genders as essentially the same was highlighted red, struggles with gender were highlighted teal, emotions were highlighted aqua, and personality / individualism were highlighted lime green. Sentences that bridged themes were highlighted multiple colors by splitting the sentence in half. Quotes were then organized into a matrix including themes, sub-themes, and both participants’ responses

for comparison and understanding. The matrix began the constant comparative method of data analysis because student's responses were viewed while comparing and contrasting responses and themes. Experience with the students outside of the interview was considered to determine analysis results and accuracy.

Results of the Study

The three themes that the results of the study include are social justice, Louise Nevelson, and gender. In the theme social justice, the focus remained on how contemporary art could make a difference. The Louise Nevelson section sub-themes are art description, domestic associations, and uniqueness. For gender, the sub-themes that emerged included: genders as essentially the same, struggles with gender, emotions, and personality / individualism.

Social Justice

Impact of contemporary art. A social justice curriculum uses art to make a difference in their community. During this interview, participants developed an understanding of the process of social justice inspired art. The first step is to identify the issue at hand, such as gender or racism. W. Woman said that racism is an issue that can interrupt friendships in the community (personal communication, March 16, 2015). While Superman acknowledge that art can be influenced by both good and bad situations, if there is a bad issue, it can fuel artistic creation (personal communication, March 18, 2015). Next, both students seemed to begin analyzing the problem. W. Woman suggested, "we can all pick a different thing to solve, problem, we can try to figure out how to solve it by figuring out where did it come from and why is it happening" (personal communication, March 16, 2015). Superman discussed being inspired by the objects around you to communicate what is happening (personal communication, March 18, 2015). Lastly, both participants discussed how contemporary creations that could raise awareness of the

problem. W. Woman suggested using the boys and girls club logo to show white and black coming or swirling together with hands (personal communication, March 16, 2015). Superman suggested using the mood to choose the colors in the piece (personal communication, March 18, 2015). Participants have an idea of how social justice and contemporary art could make a difference.

Louise Nevelson

Art description. When comparing the responses of W. Woman and Superman, both displayed different interests in Nevelson's pieces. Superman focused on the works academic value and used art terms consistently. He did an excellent job applying his knowledge of value, color, background to Nevelson's applications (personal communication, March 18, 2015). W. Woman applied artistic terms as well, though more briefly than Superman. However, W. Woman showed insight into the conceptual aspects of the works, finding a reason for the separation of the work as a means to explore multiple ideas in the same piece (personal communication, March 16, 2015). Another contrast in their artistic description is that W. Woman found the work modern (personal communication, March 16, 2015), and Superman found the work distinctly not modern (personal communication, March 18, 2015), showing that both participants have a different perception of what modern work would look like.

W. Woman used a range of art vocabulary when describing Nevelson's work including the terms: texture, color, and detail. The work reminded W. Woman of a modern house cut in half with doorways. As a very conceptual individual, W. Woman described the organization of the work as columns of different ideas. She thought that Nevelson used texture to create a different art subject in each column (W. Woman, personal communication, March 16, 2015). W.

Woman's description of the artwork included her thoughts on the concepts behind Nevelson's pieces.

When describing Nevelson's artwork, Superman used age and curriculum appropriate vocabulary, using terms such as color, shapes, shades, borders, and background. With the separation of Nevelson's work into sections, Superman thought that the work looked like a building separated into rooms or even the city itself with windows. While he thought the work looked like a city, Superman also considered the work as distinctly not modern. Superman's view of Nevelson's work as not modern could relate to her use of black creating a colorless feel to her work. The researcher's response to Superman's comment of colorless being good was also unintentionally vague which could have influenced his perception of the piece. The use of lighting created shading within the piece which worked with the white background and carving techniques to make everything pop out at the viewer. Superman preferred *Tropical Garden II* and *Royal Tide I* to *Sky Cathedral*, in which, he thought the shadows overwhelmed the composition and it was too dark and jumbled (personal communication, March 18, 2015). Superman was able to analyze Nevelson's work including comparing pieces.

Domestic associations. While describing Nevelson's work, both participants used terms that associated her work with the domestic. When describing Nevelson's work, W. Woman stated, "it kind of looks like an old bookshelf. It kind of looks like old and new together, because it's gold but it looks like it has books on the bottom too. Some things that look like they could be found in an old house" (W. Woman, personal communication, March 16, 2015). W. Woman used such words as bookshelf, old house, modern house, rooms, doorways, and table which are associated with the domestic sphere (W. Woman, personal communication, March 16, 2015). Superman described the work with words such as building, rooms, city, windows, and shelf

(Superman, personal communication, March 18, 2015). W. Woman continued using these terms when describing a Nevelson of her own design (personal communication, March 16, 2015). The participant's descriptions limit their mention of materials, beyond a few mentions of texture. Their domestic terms seem to intimately relate to compositional choices made by Nevelson.

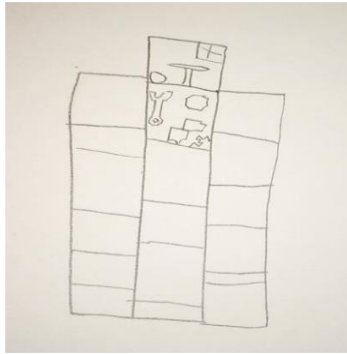


Figure 4.3. W. Woman sketch of her Nevelson inspired work.

Uniqueness of Nevelson. Both participants emphasized that Nevelson had unique artistic ideas. W. Woman suggested that Nevelson's art was such a unique idea that others must have been inspired to make even bigger ideas than hers (personal communication, March 16, 2015). After discussing bigger ideas, W. Woman concluded that "it is kind of like building a house. You have to find ideas, and this is where it started" (personal communication, March 16, 2015). Superman stated that Nevelson's art was a good idea, "I do not know if anyone else would come up with it. And the art pops, because it's like the darker background" (personal communication, March 18, 2015). While both participants made statements about Nevelson's uniqueness, W. Woman went a bit further. Theorizing about where this unique art came from, W. Woman suggested that maybe Nevelson was bored with a lack of creativity in her environment (W. Woman, personal communication, March 16, 2015). W. Woman thought this might lead to a desire for more creativity "maybe for things to have more texture. And color, and maybe she did not see a lot of things. And maybe when she grew up she wanted to change what happened in the

past” (W. Woman, personal communication, March 16, 2015). Nevelson being a unique artist seemed to impress participants during interviews.

Gender

Genders as the same. Both participants expressed the opinion that genders are essentially the same and should receive equal treatment. W. Woman stated that society used to think that women could only do certain things, but that times are changing. “We can do the exact same things as them [males]. Like, we can do sports and we can vote now, so everything is like equal” then the researcher agreed, “absolutely”, and W. Woman continued “so nobody can be left out” (W. Woman, personal communication, March 16, 2015). W. Woman discussed that both genders have ideas, and she felt that some of the treatment towards women is just mean (W. Woman, personal communication, March 16, 2015). Superman agreed that we are all the same and believed that anyone could sculpt anything. Superman consistently reiterated that we are all the same throughout his answers, defending his belief by saying: “they are not different, they are all the same. They are all mammals, they may have different races, but still. We are all the same. Because we can all speak, we can all walk” (personal communication, March 18, 2015).

Superman stated that he thinks everyone anyone can do the same things, not that he was sure. Superman also seemed unsure about whether it was acceptable to draw something unusual for their gender, though ultimately decided it was fine (personal communication, March 18, 2015). During this conversation, Superman also described genders as the opposite. While, in contrast W. Woman thought that art should reflect personalities, not gender (personal communication, March 16, 2015). Both of the participants stated that genders are equal and the same, however, statements of genders as opposites complicates the answer. Gender is a

complicated subject that fourth grade students may still lack certainty on because they are still learning.

Struggles with gender. The tension and unsure demeanor while discussing genders as equals became a clearer result when viewed in conjunction with participant's struggles with their gender. W. Woman suggested that no one could leave someone out because of their gender and that a person's ideas are valid regardless of their gender (personal communication, March 16, 2015). This statement is reflected in W. Woman's view on challenges of being a female. She believes that being a female is challenging because male students believe they are stronger. However, W. Woman believes this opinion does not matter "because you want to be yourself, and you do not want to be judged by other people. It does not matter if you are strong or not, it matters if you like yourself. If you like how you are" (personal communication, March 16, 2015). Another struggle with gender that W. Woman observed was the traditional view of girls as pink and sparkly (personal communication, March 16, 2015). W. Woman believes that "you shouldn't think that everybody thinks that girls are pink and sparkly. Everybody has our own personality, so we should make it about who they are not their gender" (personal communication, March 16, 2015). In the conversation, W. Woman was very clear that struggles with her gender included the standard view of girls in society: pink, sparkly, and not strong compared to men.

Superman, in contrast to W. Woman, seemed to have a harder time answer the gender-related questions. He would alternate between stating that we are all the same, and then describe genders as the opposite and was not sure how far out of their gender that a student could draw in the art room (personal communication, March 18, 2015). Superman may not have fully understood the question, was not sure if there was a correct answer, or was unsure what a male could draw in the art room. He knew a boy could draw a flower, but was not sure what else he

could do. For other challenges with gender, he believed that some things were easy while others were hard. After a long deliberation, Superman stated that “like maybe some boys aren’t as good as, at art, it’s hard for me but I can still do it. And um, other things like math. That’s hard, but it’s not so hard that I cannot do it at all” (personal communication, March 18, 2015). For questions about artwork and gender, Superman did not go beyond discussing art based terminology.

During the questions based on gender, Superman seemed uncomfortable compared to his traditional classroom attitude. Compared to his thorough answers about Nevelson’s artwork, Superman seemed unsure. There are many possibilities for the differences in responses which may not reflect gender issues, but cultural differences.

Emotions. With using contemporary art and a social justice issue as guiding research themes, emotions come up for students. W. Woman discussed the emotional challenge of being a strong female (personal communication, March 16, 2015). Superman discussed how art could express emotions through colors such as happy, mad, and sad. When students go through different issues, for instance, if there is something bad happening, you can use that emotion in the art room (personal communication, March 18, 2015). He believed that art could be used to show what is happening around a student. Both participants had instances of long pauses, unsure voices, or seemed a little nervous (W. Woman, personal communication, March 16, 2015), (Superman, personal communication, March 18, 2015). Superman had a long pause during the question about gender in the art room, challenges with gender, and the contemporary art to raise awareness question (Superman, personal communication, March 18, 2015). W. Woman’s voice trailed off when discussing feeling not strong as a female. Later she spoke slowly and began to cry when the question about sharing stories with contemporary art reminded her of the social justice issue of racism. After struggling with this question, W. Woman stumbled over words

when answering how to improve the art room for both genders (W. Woman, personal communication, March 16, 2015). A combination of emotions and reactions came up in discussions of gender and social justice with both participants.

Individualism and personality. While Superman did not comment on this issue, W. Woman discussed throughout the interview that individuality and personality were much more important than gender. It began when W. Woman described her version of a Nevelson piece, “but they would be different sizes, and they would all have different personalities of people. Some like classic, some like old, some rustic, some like different. Because sometimes people go places to be themselves, where they can be different” (personal communication, March 16, 2015). When discussing gender in conjunction with learning, W. Woman described “boys and girls can learn the same thing, but they can make it their own.... not the exact same thing as the person next to you. Because you all have your own idea” (personal communication, March 16, 2015). W. Woman believes that the judgments of others do not matter, you simple have to be yourself and like yourself. She encourages looking beyond what others expect of your gender, and discovering our personality to inspire artistic creations (personal communication, March 16, 2015). At the end of the interview, W. Woman even described how an actual classroom project could reflect personalities and interests. “They could make it their own, favorite colors, things they like to do, and all that. And we do not have to do pink or blue. We can do whatever we want that we like” (personal communication, March 16, 2015). For this participant, individuality and personality were an important aspect of a conversation regarding gender.

Summary

Sorting student responses revealed the impact of contemporary art when used to introduce issues of social justice. Participants focused responses on Louise Nevelson, gender,

and social justice. Both participants described Nevelson's art, and W. Woman even hypothesized the concepts behind Nevelson's idea. Many of the terms used to describe Nevelson's work have a domestic association, which was interesting in a gender related interview. W. Woman and Superman also thought Nevelson's art was very unique and did not think others would have otherwise considered her ideas. The participants also believed that genders were essentially the same, W. Woman encouraged a focus on individualism and personality. However, both participants accept that there are challenges that they experience due to gender, which led to emotions being discussed and expressed during the interview. Responses were hopeful that using contemporary art, as a means to introduce social justice, has the potential to make a difference.

Looking at the results as a whole provided an understanding of student views on concepts such as contemporary art, gender, and social justice. Understanding how different students related to these concepts could affect classroom application. Considering application in the researcher's school allow the results, with an otherwise limited scope, to influence perception of the school's population. These results could impact the development of the art curriculum at Dudley Elementary School, Dudley MA. Art curriculum application will be discussed in the concluding chapter.

CHAPTER V: DISCUSSION AND CONCLUSION

Introduction

This chapter examined the impact of the study results from the research in which an art educator engaged students in elementary school with works of contemporary art, with the goal to foster understandings of gender and social justice. Study results included how the participants, Wonder Woman and Superman, discussed the themes of social justice, Louise Nevelson, and gender. For the social justice theme, students were able to identify the impact of contemporary art. When discussing Nevelson, participants described Nevelson's art, associated it with domestic terms, and analyzed her uniqueness. Main themes when discussing gender were: genders as the same, struggles with gender, as well as the importance of personality and individualism. One of the most telling aspects of discussing gender was the range of emotions expressed. This chapter considers the impact of participants' responses, especially for use in the researcher's school.

Discussion

Relationship of the Research to the Literature Reviewed

Some results deepened the researcher's understanding of the literature. For example, Speaks (2011) discussed the domestic associations of Nevelson's art. The author thought that it was Nevelson's choice of materials that caused a domestic association with her artwork (p. 1071). However, the participants' descriptions limited their mention of materials, beyond a few comments regarding texture. Participants' domestic terms seemed intimately related to compositional decisions causing Nevelson's work to resemble buildings or bookshelves (Superman, personal communication, March 18, 2015; W. Woman, personal communication, March 16, 2015). Both participants' domestic associations related to and went beyond the literature reviewed.

Using unique, contemporary pieces, students worked with the VTS critique method which encourages participants to become independent learners: to analyze and think for themselves (“Visual Thinking Strategies”, 2015). Both participants analyzed and engaged with Nevelson’s work in an age appropriate manner. They also emphasized during the interview that Nevelson’s work was a unique idea that others would not think to create (Superman, personal communication, March 18, 2015; W. Woman, personal communication, March 16, 2015). Contemporary artists, such as Nevelson, had unique ideas and artistic creations. When art educators use unique artwork, in conjunction with VTS, it can become a hook for learning and motivate students. Motivating artwork inspires students, which leaves them open to the opportunity to learn about social justice issues.

Some students may need more prompting than others to explore the social justice concepts behind contemporary art. Looking at how participants described Nevelson’s artwork, Superman went in-depth with academic terms, while W. Woman expanded into the concepts behind the work (Superman, personal communication, March 18, 2015; W. Woman, personal communication, March 16, 2015). These responses suggest that some students would naturally consider the artistic concepts when presented with contemporary art and others would focus on the technical aspects. Neither response was incorrect, however, for a social justice curriculum the educator should guide students to consider concepts.

Both of the participants stated that genders are equal and the same (Superman, personal communication, March 18, 2015; W. Woman, personal communication, March 16, 2015). However, at one point in the interview, Superman described genders as opposites, slightly contradicting his comment that genders were the same (personal communication, March 18, 2015). The statement of genders as opposites reflected literature which discussed the societal

belief that boys and girls do not think the same or even have the same abilities (Rosenberg & Thurber, 2007, p. 1). Educator self-evaluation of teaching practices and asking the difficult question of why the student contradicted himself, was the crucial next steps (Check, 2002, p. 49). Gender is a complex idea that elementary students are still learning to understand. When looking at the results, gender sub-themes for study results included both struggles with gender and genders as the same. How can one struggle with gender when genders are the same? These slightly conflicting ideas are possibly difficult for students to process. Students learn the cultural definition of gender socially, which says more about society than the students' biology (Rosenberg & Thurber, 2007, p. 4). Constructs of gender, especially when considered in conjunction with cultural dynamics, becomes complicated. Starting a dialogue on gender with students allows them to determine what gender means to them. While there are many explanations for Superman's response, discussing gender and other social justice issues are a means of both determining and building understanding.

The literature suggested that gender issues would affect the educational experience (Aikman, Unterhalter, & Challender, 2005, p. 44) and participants' responses to the interview question regarding challenges with their gender coincided with this research. Superman reported the range of challenging experiences with gender, some easy, some okay, and some hard including struggles regarding subjects in school (personal communication, March 18, 2015). W. Woman discussed the gender issue of being a strong girl when male students believe they are even stronger (personal communication, March 16, 2015). In a similar statement, Check (2002) believes that "boys are praised for being aggressive and assertive while girls are 'put down' for the same behaviors" (p. 47). When students, like W. Woman, are able to identify a specific gender issue they face, educators can intervene. W. Woman was very clear that struggles with

her gender included the standard view of girls in society: pink, sparkly, and not strong (personal communication, March 16, 2015). Superman was specific that he perceived that different school subjects were easier or harder based on gender (personal communication, March 18, 2015).

Allowing students to talk about their experiences allowed for students to analyze what they know about social justice issues. In a classroom experience, these discussion can lead to students receiving guidance from educators. The points made by W. Woman illustrated how a student should experience issues based education, including critical reflection on the social and cultural attitudes (Chung, 2008, p. 22). Looking at the societal beliefs of women, W. Woman was able to choose what seemed invalid upon evaluation. What would be the impact of expressing her views in a classroom discussion? What points would her peers contribute? Educators can guide students through these conversations.

W. Woman emphasized the importance of the individual and personality over gender (personal communication, March 16, 2015), while, in contrast, this was not a point made by Superman (personal communication, March 18, 2015). Literature reviewed supports W. Woman's emphasis on personality over gender. Rosenberg and Thurber (2007) cited the fact that gender differences are "few in number and so small in size [which] indicates clearly that individual differences rather than gender differences are the ones to be kept in mind when deciding what educational programs are best suited to various people" (p. 10). Educators must consider social justice issues, such as approaches to gender, so that personalities can shine through.

W. Woman and Superman discussed how art can impact social justice issues such as gender and race (personal communication, March 16, 2015; personal communication, March 18, 2015). Identifying and being conscious of prejudices and social issues followed by challenging

these issues is the root of an appropriate social justice approach (Aikman, Unterhalter, & Challender, 2005, p. 47). A social justice curriculum, using contemporary art as a metaphor for issues students face, could instill students with the belief that art can make an impact.

Personal Impact of the Study

This study affirmed the importance of dialogue in art education, especially with growing standards, many educators can easily begin to rush through lessons. Having a chance to sit and talk to a student, with no interruptions, and simply listening to their answers was amazing. Talking to these students about their projects now has a deeper impact upon the educator and students because of knowing them on a more meaningful level. Before the interview, a main classroom technique was circulating to check on progress and have short conversations, now, adding more lessons where students rotate between centers has allowed for students to spend time in a small group with the educator. This environment has allowed for longer and more meaningful conversations with students. When teaching a simple Zen tangle lesson, the art educator used a printmaking center, allowing for longer conversations with a few students. During more complicated lessons, simply sitting at the tables and talking with students increased teacher to student dialogue. Conversations that emerge may reveal problems, and strengths, of the population that the educator did not expect, then, through pedagogical and curricular decisions, the population could receive targeted social justice oriented lessons. Dialogue was a first, and perhaps the most important step, to a social justice oriented classroom.

Impact on Practice

The art educators in the Dudley Charlton Regional School District, Dudley MA work hard to ensure that the community recognizes the arts for the impact it has on students. Unfortunately, it is difficult to work together consistently to achieve these goals because of the

separation between schools. In the Dudley Charlton Regional School District, Dudley MA, study groups are a common tool to engage with colleagues and work together on important issues. For these reasons, a study group was a logical choice to impact practice in the district. If the study group were approved, it could provide a communal environment where educators could discuss the pedagogical and curricular decisions necessary for the art program to teach social justice issues. The group of art educators could benefit from the researcher sharing study experiences, including the usefulness of dialogue and unique contemporary art to engage students with the topic of gender.

At Dudley Elementary School, Dudley MA, the art educator has already increased dialogue between herself and her students. Through using a study group, other district art educators could adapt and apply the results to their particular school's population. Furthermore, these discussions allow educators to ask themselves the reflecting questions necessary to consider their impact on students based gender. Do they improve the climate or could they make changes to improve classroom experiences? What do their students need exposure to? Do they need more concepts that would make an impact or more diversity in the artists introduced? The study group could provide time for reflection, beginning a staff and student dialogue in the district art classrooms.

Unit Plan

The unit plan was designed specifically to engage students in discussions about social justice, Louise Nevelson, and gender. The technique of using VTS, the adjective activity, and the following interview questions to engage students with the topics provided relevant data.

However, future improvements on the unit would include a focus on the individual rather than

gender. Focusing on the individual would allow for students to explore the social justice issue most important to their lives rather than gender exclusive.

Recommendations: Implications for Further Research

Changes that could be made in replicating the study would include greater diversity in study participants. Both participants were second-generation Polish immigrants, which provided interesting content in a few answers. However, in hindsight, it would have been wise to only have one participant with that background. Considering what other backgrounds exist in Dudley Elementary School, Dudley MA may have revealed a diversity of experiences with gender. Other changes to replicate the study could include increasing the study duration and number of participants observed to increase the studies scope.

The concepts behind the original research question could provoke further research questions due to study results. W. Woman emphasized the importance of the individual and not giving into the judgments of others (personal communication, March 16, 2015). It would be interesting to redo the study with an emphasis on being yourself, no matter what. Students could view the work of unique, contemporary artists with social justice connections. Then, the researcher could use the continuing interview to discover what, if any, social justice issues arises. In the study conducted in this paper, some of the problems participants faced were not expected by the researcher. Could an alternate study reveal more about students in an open-ended discussion on social justice, instead of a gender specific discussion? A study of this kind could provide insights into the population's experiences and needs.

Art educators can take from this study the usefulness of using a unique artist in the classroom to provoke discussions. Participants were not looking at the same few master creations by white male artists. They saw her art as unique and interesting because they were not being

shown the same expected artworks. The works traditionally shown in elementary school are still important. However, every student learns about Van Gogh and Monet, but not every student learns about Nevelson. Students need the variety of artists that could provoke meaningful, diverse conversations. Providing a variety of artistic exemplars would diversify the curriculum and the ideas it presents.

Conclusion

Advice to the Field of Art Education

Every art lesson taught is a choice that affects not only students, but the perception of art education as a field. The field of art education has supported its value towards the goal of educating students for the 21st century. Big ideas connect lessons to universal concepts that will transfer throughout a student's academic education and into adult life, such as social justice (Wiggins & McTighe, 2006, p. 69). When first introduced to the concept of big ideas, educators are encouraged to know the population to determine the most appropriate big ideas. However, the researcher's introduction was less specific on how to truly know the population. As a new educator, it would be easy to take a population at face value without thoroughly establishing a meaningful dialogue with students, instead of only staff, about their experiences. When beginning this study, the primary concern was gender. However, racism was a social justice issues that was also discussed. Considering this study, dialogue is a useful tool to discover the most important social justice issues that students face, thus helping the art educator to discover the most important big ideas for their population. The field of art education can best prepare students for the 21st century by using meaningful dialogue to determine the most needed big ideas to introduce, such as social justice issues like gender.

Advice to Art Teachers

When interviewing participants about gender and social justice, it was evident that students were processing multiple social justice issues, resulting in unexpected and thought-provoking conversations. The implication of this study was that art educators should use their curriculum to introduce contemporary art and have students create art to teach social justice concepts. If students are to understand these concepts, educators must introduce them. Art educators are in the fortunate position where their curriculum ties into social justice issues, simply because artists comment on these issues.

Art educators should make pedagogical and curricular choices to establish a meaningful dialogue on appropriate social justice issues. Equally important to the concepts and techniques of Nevelson is the inherent diversity of including a female artist (Check, 2002, p. 49). For a social justice oriented program, teachers should expose students to artwork created by a diverse range of artists, making sure to include both genders. Looking for diverse contemporary art, not just traditional master work, which connects to social justice issues begins a dialogue with students. What can Nevelson teach students about gender? What can El Anatsui (1994 – present) teach students about sustainability with his bottle cap, sculptural, wall hangings? What can Kara Walker's (1969- present) silhouettes made with black paper teach students about racial inequality? What can Diane Arbus' (1923-1971) photographs teach students about body image and self-perception? Artists comment on complex issues, which the art educator should simplify to introduce to younger students.

Summary

The researcher believes that art educators, through the ideas they promote, can improve their community. Teachers know the principles of gender equality and social justice.

Approaching these issues are still intimidating. However, using art makes the issues less intimidating and more concrete. Students in upper elementary school are beginning to feel the effects of peer pressure, including how to fit into their gender. By discussing gender, it opens up a dialogue rather than a mandate. Having an open dialogue creates a classroom environment ideal for promoting social justice. Social justice issues do not need to be scary conversations, but they do need to be a constant dialogue. Students need guidance to establish a basic understanding, beginning in elementary school, of the concepts that need navigating throughout their lives. Art educators can provide a curriculum to help students understand their world.

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Appendix A: Practical Use of the Results

A1: Unit Plan

Component	Explanation
Name:	Ms. Brazeau
Descriptive title for the unit:	Gender Equality through Contemporary Art
Goals:	<p>Students should...</p> <p>Understand:</p> <ul style="list-style-type: none"> • Ways contemporary art and artists relate to social justice issues such as gender equality. (MACF Standard: 5) <p>Know:</p> <ul style="list-style-type: none"> • How to compare and connect contemporary art and social ideas to personal experiences. (MACF Standards: 5) • That the critique of art is about the artist’s ideas as well as their techniques. (MACF Standards: 5) <p>Be able to:</p> <ul style="list-style-type: none"> • Student can discuss contemporary art, gender, and critique master artist creations. (MCAF Standard: 5)
Instructional Concepts:	<p>Louise Nevelson:</p> <p>“I go to the sculpture, and my eye tells me what is right for me. When I compose, I don’t have anything but the material, myself, and an assistant. I compose right there while the assistant hammers. Sometimes it’s the material that takes over; sometimes</p>

	<p>it's me that takes over. I permit them to play, like a seesaw. I use action and counteraction, like in music, all the time. Action and counteraction. It was always a relationship – my speaking to the wood and the wood speaking back to me” (Nevelson & MacKown, 1976, p.120)</p> <p>This unit involves the social justice issue of gender equality. Students are asked to discuss, consider, and question experiences within their gender. Providing opportunities for dialogue and sharing stories is an ideal way to begin improving gender relations within our schools (Check, 2002, p. 49). In this interview, students critiqued artwork by Louise Nevelson, then discussed gender ideas related to personal experiences. The goals of this interview were to begin a dialogue and to use art as a medium to share stories and improve student experiences. Just as Nevelson interacted with her materials, students will interact with her creations to understand the process.</p>
<p>Lessons:</p>	<ul style="list-style-type: none"> •Lesson One: This lesson begins with a descriptive adjective activity and critique (using VTS) of the work of Louise Nevelson. It then continues with interview questions asking students to relate to Nevelson’s life. Finally, the interview moves into questions focusing on students’ gender experiences in the classroom. Students conclude by identifying the ideal situation for both genders in Dudley Elementary School, Dudley MA.

	<ul style="list-style-type: none"> •Materials: <ul style="list-style-type: none"> ○ Projector / Elmo ○ Phone (Audio Recording) ○ Whiteboard / Markers / Eraser ○ Paper ○ Pencil ○ Interview protocol ○ Camera •Exemplars : <ul style="list-style-type: none"> ○ Nevelson, L. (1957). <i>Tropical Garden II</i>. Centre Georges Pompidou: Musée National d'Art Moderne. ○ Nevelson, L. (1958). <i>Moon Garden</i>. New York City: Grand Central Moderns Gallery. ○ Nevelson, L. (1958). <i>Sky Cathedral</i>. Washington: Smithsonian American Art Museum. ○ Nevelson, L., & MacKown, D. (1976). <i>Dawns + dusks</i>. New York: Scribner.
<p>Assessment:</p>	<p>How I will evaluate: Interview and critique responses, based on whether they fully addressed the question.</p> <p>Tools: Interview Checklist</p>
<p>References:</p>	<p>Check, E. (2002). Pink scissors. <i>Art Education</i>, 55(1), 46-52.</p> <p>Retrieved from http://www.jstor.org/stable/3194011</p> <p>Nevelson, L., & MacKown, D. (1976). <i>Dawns + dusks</i>. New</p>

	York: Scribner.
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Lesson Plan

Component	Explanation
Teacher's Name:	Ms. Brazeau
Date of Lesson:	Student 1 on March 16, 2015 and Student 2 on March 18, 2015.
School:	Dudley Elementary, Dudley MA
Grade:	4 th Grade
Length of Lesson:	One Day, 40 minutes, approximately 8:30 – 9:10 am
Title of Lesson:	Interview and Critique: Contemporary Art and Gender
Relationship to the Unit:	<p>This lesson involves concepts such as contemporary art and gender. Students engage with the work of Louise Nevelson in an introductory activity and VTS critique. Then, through interview questions connected to Nevelson, students explore gender.</p> <p>Students then turn their focus to school and classroom experiences and opinions on gender. Finally, students conclude through imagining an ideal classroom for both genders.</p>
Relationship to Life:	<p>Louise Nevelson created masterful assemblages at a time when few female artists made bold sculptural pieces. In fact, some critics considered sculpture a form of art that was very masculine (Speaks, 2011, p. 1074). Nevelson did not underestimate her abilities due to her gender and her work is now revered. Similarly, students should learn not to underestimate themselves or others due to gender. Providing students with an opportunity to discuss gender in a safe environment allows for honest exploration of the</p>

	<p>topic. Using contemporary art provides a tangible reference for discussion so that students can analyze personal experience in relation to an artistic critique.</p> <p>Developmentally, 9-11 year old students "develop an understanding of abstract concepts based on concrete examples" (Kerlavage, 1998, p. 52). Learning about the abstract concept of gender through the concrete example of contemporary art is a developmentally sound strategy. Furthermore, students at this age can use reason to discover the agenda of peers, the school, and the community (p. 52). While students try to understand gender in their environment, educator support can support a positive, healthy concept.</p>
<p>Problem /Activity statement:</p>	<p>Students will be challenged, through VTS, to analyze Louise Nevelson's artwork. They will have the further challenge of connecting Nevelson's narrative to personal experiences. Through this experience, students will understand the challenge involved in becoming an artist, including gender barriers. Students will also have the tools to consider whether their gender has affected personal experiences.</p>
<p>Goals:</p>	<p>Students should...</p> <p>Understand:</p>

	<ul style="list-style-type: none"> • Ways contemporary art and artists relate to social justice issues such as gender equality. (MACF Standard: 5) <p>Know:</p> <ul style="list-style-type: none"> • How to compare and connect contemporary art and social ideas to personal experiences. (MACF Standards: 5) • That the critique of art is about the artist’s ideas as well as their techniques. (MACF Standards: 5) <p>Be able to:</p> <ul style="list-style-type: none"> • Student can discuss contemporary art, gender, and critique master artist creations. (MCAF Standard: 5)
<p>Objectives:</p>	<ul style="list-style-type: none"> • Describe the work of Louise Nevelson using adjectives. • Utilize VTS to analyze the work of Louise Nevelson. • Discuss, connect, and react to the experiences of Louise Nevelson. • Discuss classroom experiences with gender in relation to contemporary artist Louise Nevelson.
<p>Resources and materials:</p>	<ul style="list-style-type: none"> •Materials: <ul style="list-style-type: none"> ○ Projector / Elmo ○ Phone (Audio Recording) ○ Whiteboard / Markers / Eraser ○ Paper ○ Pencil ○ Interview protocol

	<ul style="list-style-type: none"> ○ Camera •Exemplars: <ul style="list-style-type: none"> ○ Nevelson, L. (1957). <i>Tropical Garden II</i>. Centre Georges Pompidou: Musée National d'Art Moderne. ○ Nevelson, L. (1958). <i>Moon Garden</i>. New York City: Grand Central Moderns Gallery. ○ Nevelson, L. (1958). <i>Sky Cathedral</i>. Washington: Smithsonian American Art Museum. ○ Nevelson, L., & MacKown, D. (1976). <i>Dawns + dusks</i>. New York: Scribner.
<p>Motivation:</p>	<p>The teacher will motivate students by encouraging them to share experiences. In the classroom, it is easy for educators, who have many students, to be unaware of the full experiences of a particular student. The interview experience can motivate students because they have an opportunity to be heard.</p>
<p>Questions:</p>	<ul style="list-style-type: none"> •Topic questions <ul style="list-style-type: none"> ● What are some adjectives that could describe this artwork? ● What's going on in this picture? (“Visual Thinking Strategies”, 2015) ● Nevelson was one of the first women artists to become famous for large assemblages. Suppose Nevelson had not made her large assemblages, what do you think would change in art history?

	<ul style="list-style-type: none">• What would have been the ideal situation for Nevelson as a growing female artist? <p>•Association questions</p> <ul style="list-style-type: none">• Some people used to think that only men could be sculptors, what would you say to them?• Some people would say that boys and girls are too different to learn and create the in the same way, what would you say to them?• What would happen if a student, boy or girl, in art class drew something that was considered unusual for their gender?• Would you say that being a boy/girl in school is easy or challenging? <p>•Visualization questions</p> <ul style="list-style-type: none">• Contemporary artists use their art as a story to talk about problems and issues. If you were a contemporary artist, what stories would you share?• Suppose that you were to create your own Nevelson assemblage, what would it look like?• If you created artwork based on gender in Dudley Elementary School, Dudley MA, what would you include? <p>•Transition questions</p>
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	<ul style="list-style-type: none"> Thinking back on our conversation as a whole, what would be the ideal situation for both boys and girls in the art classroom?
<p>Procedures:</p>	<ul style="list-style-type: none"> Demonstration <p>The teacher will begin the class with images of Louise Nevelson’s art work on the whiteboard using the projector. The teacher will ask:</p> <ul style="list-style-type: none"> What are some adjectives that could describe this artwork? <p>The student will be asked to come up and use white board markers to describe her art with adjectives. The student will then replace markers, and sit for a VTS critique of Louise Nevelson’s artwork.</p> <p>To begin the VTS critique the teacher will ask:</p> <ul style="list-style-type: none"> What's going on in this picture? (“Visual Thinking Strategies”, 2015) <p>The teacher will respond by asking the student to tell her more.</p> <ul style="list-style-type: none"> Distribution <p>For the adjective activity, the only materials necessary are the whiteboard markers, during the introduction, students will find them under the whiteboard. Pencil and paper will have been previously placed on the interview table in case the student wants to express an idea visually. The researcher will prepare the audio recording phone before the interview so that it is set.</p>

	<ul style="list-style-type: none">• Work period <p>The interview will continue at a table within view of the artwork on the whiteboard. The interviewer will continue with questions that will inform the student about Nevelson, and provoke gender-related responses.</p> <ul style="list-style-type: none">• Nevelson was one of the first women artists to become famous for large assemblages. Suppose Nevelson had not made her large assemblages, what do you think would change in art history?• What would have been the ideal situation for Nevelson as a growing female artist?• Some people used to think that only men could be sculptors, what would you say to them? <p>The researcher will then lead the student to consider gender on a classroom level.</p> <ul style="list-style-type: none">• Some people would say that boys and girls are too different to learn and create the in the same way, what would you say to them?• What would happen if a student, boy or girl, in art class drew something that was considered unusual for their gender?• Would you say that being a boy/girl in school is easy or challenging?
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	<p>Finally, students will consider gender through imagining personal artistic creations. Pencil and paper are available on the table, for in case time allows for a quick sketch to express their idea.</p> <ul style="list-style-type: none"> • Suppose that you were to create your own Nevelson assemblage, what would it look like? • If you could create artwork based on gender in Dudley Elementary School, Dudley MA, what would you include? • Contemporary artists use their art as a story to talk about problems and issues. If you were a contemporary artist, what stories would you share? • Clean-up <p>Students will place markers back under the whiteboard when finished. The teacher will collect the paper and student will place pencil in the basket on the way out. After the interview, the researcher will photograph sketch with a camera.</p> <ul style="list-style-type: none"> • Closure <p>The teacher will end by having students think about the interview as a whole.</p> <ul style="list-style-type: none"> • Thinking back on our conversation as a whole, what would be the ideal situation for both boys and girls in the art classroom?
<p>Evaluation:</p>	<p>Interview checklist: did the student fully answer and engage with the question?</p>

References:	<p>Kerlavage, M., (1998). Understanding the learner. Potthoff, B. J. (Eds.), <i>Creating Meaning Through Art: Teacher as Choicemaker</i>. Upper Saddle River, NJ: Prentice Hall.</p> <p>Speaks, E. (2011). Space, gender, sculpture: Bourgeois, Nevelson, and the changing conditions of sculpture in the 1950s. <i>Women's Studies</i>, 40(8), 1052-1091.</p> <p>Vtshome.org,. (2015). <i>Home - Visual Thinking Strategies</i>. Retrieved 6 February 2015, from http://www.vtshome.org/</p>
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A2: Interview Protocol

Your Name: Melissa Brazeau

Research Questions:

General Research Question:

How do art educators engage elementary aged children with works of contemporary art on gender that can help foster understandings of gender and social justice?

Specific Research Questions:

What conversations about gender and social justice emerge when students engage with a body of work by a female artist, specifically, Louise Nevelson in a fourth grade classroom at Dudley Elementary School, in Dudley, MA?

What are the implications of this study that can help towards developing a curriculum that teaches understandings of gender and social justice through art-making practices and engagement with contemporary art?

How will you record your interview (check all that is applicable):

- Audio Tape
- iPhone
- Other means: Please explain

Other data to be collected (check all that is applicable):

- Artworks (include number)
- Photographs (1: Adjective list)
- Video Tape
- Other: Please explain

Complete the following based on methods and materials assignment 6.1 and my feedback.

Number of Participants: 2

Duration of Interview: 30-40 minutes

Potential Date & Time:

Student 1: 8:30 – 9:10 ; March 16th, 2015

Student 2: 8:30 – 9:10 ; March 18th, 2015

Location: Dudley Elementary, Dudley MA

Type of Interview (check all that is applicable):

Structured (Survey- contact me independently for this)

Unstructured & open ended

Semistructured & open ended

Comments/Questions for me:

Question Category	Interview Question No more than 10-12m insert rows for categories if needed If you are interviewing about artworks, process of art making etc. separate your questions into those categories	Type of Question (Check what applies)	Probe (Check what applies)
Louise Nevelson	What are some adjectives that could describe this artwork?	<input type="checkbox"/> Devil’s Advocate Question <input type="checkbox"/> Hypothetical Question <input checked="" type="checkbox"/> Interpretive Question <input type="checkbox"/> Ideal Position Question	<input type="checkbox"/> The Silent Probe <input checked="" type="checkbox"/> The Echo Probe <input type="checkbox"/> The Uh-huh Probe <input type="checkbox"/> The Tell Me More
Louise Nevelson	What’s going on in this picture? (“Visual Thinking Strategies”, 2015)	<input type="checkbox"/> Devil’s Advocate Question <input type="checkbox"/> Hypothetical Question <input checked="" type="checkbox"/> Interpretive Question <input type="checkbox"/> Ideal Position Question	<input type="checkbox"/> The Silent Probe <input type="checkbox"/> The Echo Probe <input type="checkbox"/> The Uh-huh Probe <input checked="" type="checkbox"/> The Tell Me More
Louise Nevelson	Nevelson was one of the first women artists famous for large assemblages. Suppose Nevelson had not made her large	<input type="checkbox"/> Devil’s Advocate Question <input checked="" type="checkbox"/> Hypothetical Question	<input checked="" type="checkbox"/> The Silent Probe <input type="checkbox"/> The Echo Probe <input type="checkbox"/> The Uh-huh Probe <input type="checkbox"/> The Tell Me More

	assemblages, what do you think would change in art history?	<input type="checkbox"/> Interpretive Question <input type="checkbox"/> Ideal Position Question	
Louise Nevelson	What would have been the ideal situation for Nevelson as a growing female artist?	<input type="checkbox"/> Devil’s Advocate Question <input type="checkbox"/> Hypothetical Question <input type="checkbox"/> Interpretive Question <input checked="" type="checkbox"/> Ideal Position Question	<input type="checkbox"/> The Silent Probe <input type="checkbox"/> The Echo Probe <input checked="" type="checkbox"/> The Uh-huh Probe <input type="checkbox"/> The Tell Me More
Louise Nevelson	Suppose that you were to create your own Nevelson, what would it look like?	<input type="checkbox"/> Devil’s Advocate Question <input checked="" type="checkbox"/> Hypothetical Question <input type="checkbox"/> Interpretive Question <input type="checkbox"/> Ideal Position Question	<input type="checkbox"/> The Silent Probe <input checked="" type="checkbox"/> The Echo Probe <input type="checkbox"/> The Uh-huh Probe <input type="checkbox"/> The Tell Me More
Female Artists	Some people used to think that only men, not female artists, could be sculptors, what would you say to them?	<input checked="" type="checkbox"/> Devil’s Advocate Question <input type="checkbox"/> Hypothetical Question <input type="checkbox"/> Interpretive Question <input type="checkbox"/> Ideal Position Question	<input type="checkbox"/> The Silent Probe <input checked="" type="checkbox"/> The Echo Probe <input type="checkbox"/> The Uh-huh Probe <input type="checkbox"/> The Tell Me More
Gender	Some people would say that boys and girls are too different to learn and create the same, what would you say to them?	<input checked="" type="checkbox"/> Devil’s Advocate Question <input type="checkbox"/> Hypothetical Question <input type="checkbox"/> Interpretive Question <input type="checkbox"/> Ideal Position Question	<input type="checkbox"/> The Silent Probe <input type="checkbox"/> The Echo Probe <input type="checkbox"/> The Uh-huh Probe <input checked="" type="checkbox"/> The Tell Me More
Gender	What would happen if a student, boy or girl, in art class drew something that	<input type="checkbox"/> Devil’s Advocate Question <input checked="" type="checkbox"/> Hypothetical Question	<input checked="" type="checkbox"/> The Silent Probe <input type="checkbox"/> The Echo Probe <input type="checkbox"/> The Uh-huh Probe <input type="checkbox"/> The Tell Me More

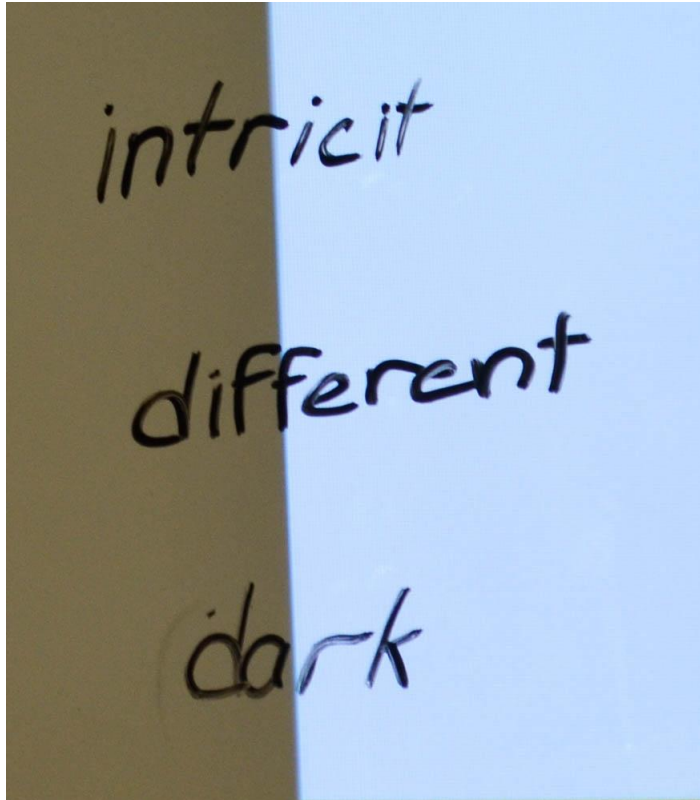
	was considered unusual for their gender?	<input type="checkbox"/> Interpretive Question <input type="checkbox"/> Ideal Position Question	
Gender	Would you say that being a boy/girl in school is easy or challenging?	<input type="checkbox"/> Devil’s Advocate Question <input type="checkbox"/> Hypothetical Question <input checked="" type="checkbox"/> Interpretive Question <input type="checkbox"/> Ideal Position Question	<input type="checkbox"/> The Silent Probe <input type="checkbox"/> The Echo Probe <input type="checkbox"/> The Uh-huh Probe <input checked="" type="checkbox"/> The Tell Me More
Gender	If you could create artwork based on gender in Dudley Elementary School, Dudley MA, what would you include?	<input type="checkbox"/> Devil’s Advocate Question <input checked="" type="checkbox"/> Hypothetical Question <input type="checkbox"/> Interpretive Question <input type="checkbox"/> Ideal Position Question	<input type="checkbox"/> The Silent Probe <input checked="" type="checkbox"/> The Echo Probe <input type="checkbox"/> The Uh-huh Probe <input type="checkbox"/> The Tell Me More
Contemporary art	Contemporary artists use their art as a story to talk about problems and issues. If you were a contemporary artist, what stories would you share?	<input type="checkbox"/> Devil’s Advocate Question <input checked="" type="checkbox"/> Hypothetical Question <input type="checkbox"/> Interpretive Question <input type="checkbox"/> Ideal Position Question	<input type="checkbox"/> The Silent Probe <input type="checkbox"/> The Echo Probe <input type="checkbox"/> The Uh-huh Probe <input checked="" type="checkbox"/> The Tell Me More
Contemporary art	What in your view can contemporary art do to raise awareness about issues in society?	<input type="checkbox"/> Devil’s Advocate Question <input type="checkbox"/> Hypothetical Question <input checked="" type="checkbox"/> Interpretive Question <input type="checkbox"/> Ideal Position Question	<input type="checkbox"/> The Silent Probe <input checked="" type="checkbox"/> The Echo Probe <input type="checkbox"/> The Uh-huh Probe <input type="checkbox"/> The Tell Me More
Social justice	Thinking back on our conversation as a whole, what would be the ideal	<input type="checkbox"/> Devil’s Advocate Question <input type="checkbox"/> Hypothetical Question	<input type="checkbox"/> The Silent Probe <input type="checkbox"/> The Echo Probe <input checked="" type="checkbox"/> The Uh-huh Probe

	situation for both boys and girls in the art classroom?	<input type="checkbox"/> Interpretive Question ✓ Ideal Position Question	<input type="checkbox"/> The Tell Me More
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A3: Interview Transcript: Student 1: W. Woman: Clean Version

Question 1: 8:43

MB: So for our first question, W. Woman, is: what are some adjectives that could describe this artwork? From the artwork I am about to show you (presses button on the Elmo for the image). So here is the first piece. Now if you could take one of those whiteboard markers and right next to the piece, write down a few adjectives that could describe that work.



WW: Does the spelling matter?

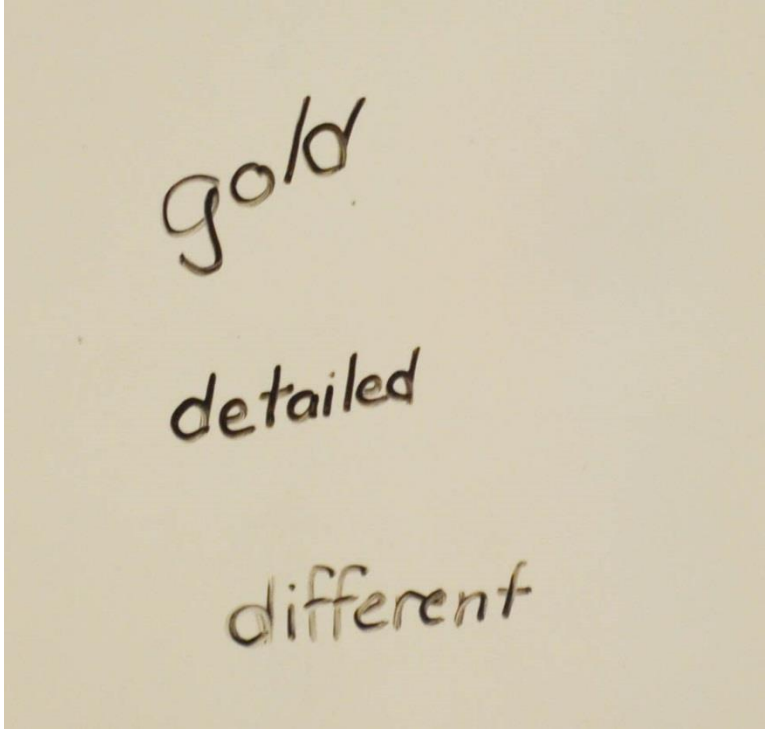
MB: Nope, just do your very best. I will be taking a picture of it, but you know.

WW: (Glances over as she writes to confirm that she is doing her work correctly)

MB: Ah, intricate, very good. Different... that is perfect, just take a little step to the side so that I can take a picture of what you wrote. I shouldn't have your picture in this either. OK, for the next one...

WW: Should I erase this?

MB: Yes, there is an eraser right there, it's a magnet. This is the second one, (presses button on the Elmo for the image) just the same as before. You can write however many you want. Gold, definitely the first thing that comes to mind, huh?

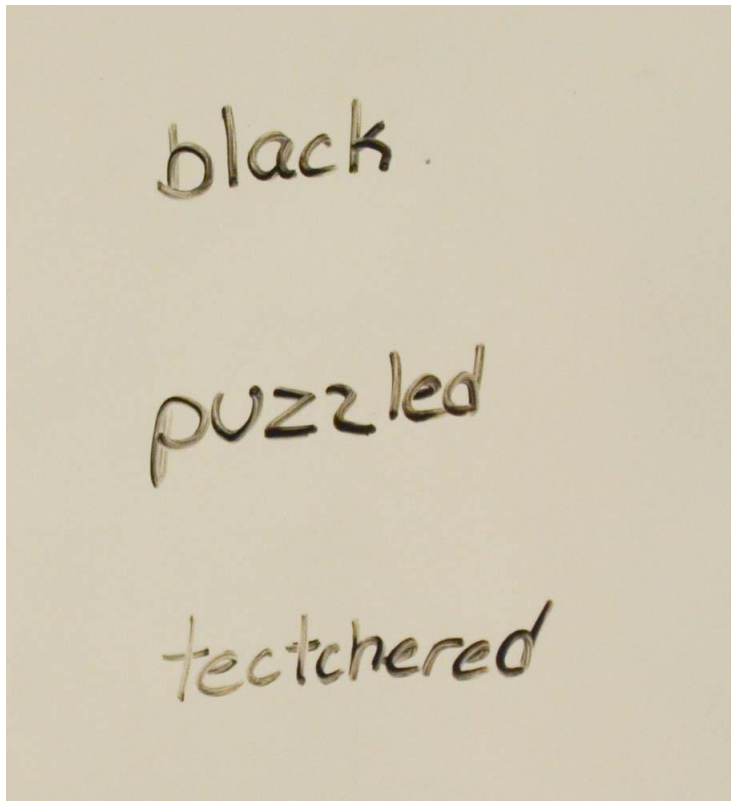


WW: Is that how you spell detailed or is there two 'l's?

MB: Nope, that's perfect.

WW: Can I write a word that I wrote before?

MB: Sure, your first two are great too (takes a picture of board). Beautiful, and there is going to be one more piece (presses button on the Elmo for the image). Let's look at the last one. There we go, same thing.



WW: (Begins to write immediately).

MB: Yup, very black.

WW: (Thinks for a while). I want to say, like, puzzled?

MB: Go for it! That is a great word to describe it, puzzled. And textured, alright. (Takes a picture of the board). So now we are going to be looking at the same three pieces, except this time, you will be sitting and answering the same questions for all three.

Question 2: 8:47

MB: What is going on in this picture? Now the images have the artist's name on the side, her name is Louise Nevelson. So now tell me, what is going on in this picture?

WW: Well, it's like columns of different ideas.

MB: Oh, tell me more about that.

WW: It's like they all have different textures in them, so you can make different art in all of them. Make more ideas.

MB: Oh cool, yeah. So let's look at the next one. So what is going on in this picture?

WW: It kind of looks like an old bookshelf. It kind of looks like old and new together, because it's gold but it looks like it has books on the bottom too. Some things that look like they could be found in an old house.

MB: Tell me more, keep going on that idea.

WW: It has a lot of texture, and it is kind of like the other one. A different idea in all of them.

MB: Yeah, great. And the last one, same question, what is going on in this picture?

WW: Like in all the others, it is like boxes with different ideas. This one is kind of like a modern house cut in half that is what I see.

MB: OK, tell me more, why do you say that?

WW: Because it kind of looks like rooms, like, half of rooms to me. I can see some doorways sometimes through this. And I could picture that these could be rooms in an actual house.

MB: Oh perfect, it could be rooms in a house.

Question 3: 8:50

MB: Ok, so the next question is going to tell you a little information. Nevelson, the artist who made these 3 pieces, she was one of the first women artists famous for large assemblages.

WW: (Puzzled look).

MB: That is the type of art that is kind of like a sculpture, but mostly found objects. So she would find pieces of wood to put in it. Suppose Nevelson had not made her large assemblages, her large sculptures...

WW: Mhmm

MB: ...what do you think would change in history, in art history?

WW: Well maybe people wouldn't have had ideas of making this, and they wouldn't have made other things bigger than this. They wouldn't have had bigger ideas, so if she didn't do this than we wouldn't have bigger ideas for doing other arts like this, and wouldn't have made (trails of thinking, then has a 'lightbulb' look on her face) ... it is kind of like building a house. You have to find ideas, and this is where it started.

MB: That was a perfect response, wonderful.

Question 4: 8:52

MB: So, the next question is, what would have been the ideal, which means perfect, situation for Nevelson as a growing female artist?

WW: Maybe she did not see a lot of creativity outside or inside her house. Maybe she just saw a lot of plates that did not have anything on them and walls that were just bare. So maybe she just wanted everything to be more creative, maybe for things to have more texture.

MB: Oh.

WW: And color, and maybe she did not see a lot of things. And maybe when she grew up she wanted to change what happened in the past.

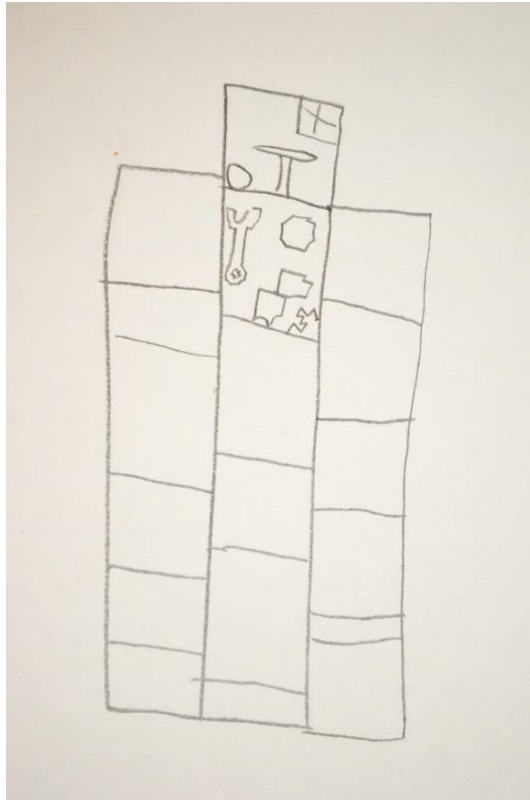
MB: Oh, I like that.

Question 5: 8:53

MB: So, suppose that you were going to create your own Nevelson, what would it look like? So you can draw to describe it, or talk to describe it, or both.

WW: Can I draw it?

MB: Absolutely! Describe what you are doing while you draw it.



WW: I would make 3 columns and the build one, like, the tallest to make it like a building. And then I would cut it into rooms like she had it, like shelves.

MB: Oh, I like the shelves in the rooms.

WW: But they would be different sizes, and they would all have different personalities of people. Some like classic, some like old, some rustic, some like different.

MB: Hmm different.

WW: Because sometimes people go places to be themselves, where they can be different.

Though, that would be, this (points) so maybe one of these could be modern. So maybe like a fancy table, and maybe I could find really smooth things. It would be, like, more classic. With certain balls. And maybe others could be rustic, maybe I could find old tools, like rustic tools. So that it could have more texture and it could be like rustic. So.

MB: Cool.

Question 6: 8:56

MB: Alright, some people used to think that only men, not female artists, could be sculptors, what would you say to them?

WW: That, that is kind of like, we have our own ideas too, and we have different ideas. It's like they thought we could only do certain things. But now that we can, they can see that we have ideas too. I am not trying to say better ideas, but we have ideas too. And I feel that it's just mean...

MB: it is mean...

WW: that we can do the exact same things as them. Like, we can do sports and we can vote now, so everything is like equal.

MB: Absolutely.

WW: So nobody can be left out.

MB: It is good not to have people left out.

Question 7: 8:57

MB: So this is another “some people” kind of question. Some people would say that boys and girls are too different to learn and create the same, what would you say to them?

WW: I think that is kind of true, because some people have different types of creativity and nothing can be exactly the same. So I think that boys and girls can learn the same thing, but they can make it their own.

MB: Oh, OK, tell me more about that.

WW: Like, everybody can learn the same thing, but they can make it their own. You can all make the same thing, but not the exact same thing as the person next to you. Because you all have your own idea.

MB: I feel like that is becoming a theme in our conversation, that we all have our own ideas.

Question 8: 8:58

MB: What would happen if a student, boy or girl, either way, in art class drew something that was considered unusual for their gender? And remember gender means a boy or a girl.

WW: Yeah. I feel that is just what they feel is right to draw. And they should draw what they want. Because it doesn't, you shouldn't care what other people think about you. So I can draw with blue colors, a boy can draw with pink colors, it's up, it doesn't matter.

(Paused interview for 2 minutes for morning announcements, W. Woman added a few details to her drawing.)

Question 9: 9:02

MB: Would you say that being a girl in school is easy or challenging?

WW: I think that it is a little challenging, because boys always say they are stronger. But that does not matter because you want to be yourself, and you do not want to be judged by other people. It does not matter if you are strong or not, it matters if you like yourself. If you like how you are.

MB: Yeah, tell me more about that.

WW: It's like, if I am a girl you cannot tell me that you are stronger than me and I can be myself. And I do not have to be strong to be better than you. And I am the best as I can be. And that's... (Trails off).

MB: Well, I think that you're strong, why else would they call you Wonder Woman?

Question 10: 9:03

MB: If you could create artwork based on gender in Dudley Elementary School, Dudley MA, what would you include?

WW: I would include, if I had to do my own gender, then maybe, I think, some people think that a girl color is pink or red, so I think I would have to include that. And maybe some sparkles or something because a lot of girls like that and I think that's what the world thinks girls think. But I think we shouldn't make it about our gender, I think we should make it about our personalities.

MB: Oh about your personality, go off on that.

WW: Uh, so, like, if I was told to do it about my gender, I would do it. But I would think that it would be wrong, because I think that you shouldn't think that everybody thinks that girls are pink and sparkly. Everybody has our own personality, so we should make it about who they are not their gender.

Question 11: 9:06

MB: So Louise Nevelson was a contemporary artist. One thing that contemporary artists do is to use their art as a story to talk about problems and issues. If you were a contemporary artist, what stories would you share?

WW: (Slowly) I would, kind of share, like, racism because some people share that by color you can't do stuff. I know that went away (looks visibly upset) but some people do not want to be friends with colored people.

MB: That's sad.

WW: But still you want to be friends.

MB: So you are getting very emotional, is this a problem that you have dealt with? Do you want to talk about it? Or take a break with a glass of water?

WW: I want a break.

MB: OK.

(We take a break and talk privately, unrecorded while she takes a drink of water.)

Question 12: 9:10

MB: OK, so this question you can answer similarly to the last one or differently, whatever you are comfortable with. What in your view can contemporary art do to raise awareness about issues in society?

WW: So like what can it do?

MB: Yeah, what can we do?

WW: It kind of, we can all pick a different thing to solve, problem, we can try to figure out how to solve it by figuring out where did it come from and why is it happening. So for racism it can be like white and black, it can be like a white and black picture. And it can be all like (gesturing with hands) everything is coming together.

MB: So you want to show it coming together and fixing the problem in the art.

WW: So like maybe it can be like swirled, so that we can all come together. Maybe like there can be like nice things, like um, maybe like in the boys and girls clubs. Like they have the picture of holding hands, so we could use that, other things that show hands coming together.

MB: That is really, really great. It is always nice to know that you can do something. Louise Nevelson did it just by creating art, she was like, I am a girl and I can do this. You know? Isn't that empowering? We can all do something.

Question 13: 9:12

MB: So, it is the last question, alright. So, thinking back on our conversation as a whole, what would be the ideal situation for both boys and girls in the art classroom? So the perfect situation.

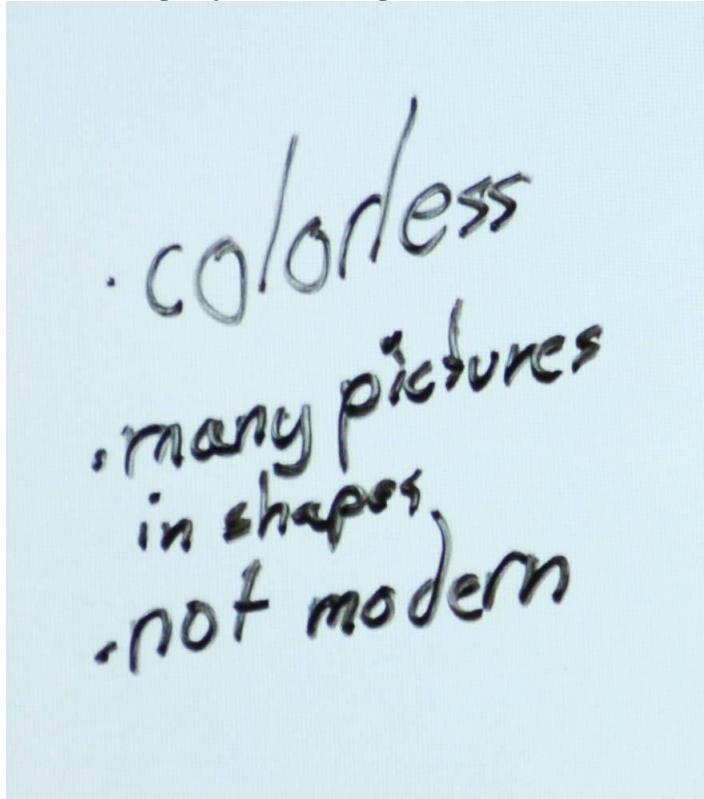
WW: We could have a person (stumbles over word) ... personality and we could all, we have done so many things in the classroom, so we could all pick our favorite and make it our own. Like with the balloon, we could do like carnivals, you could pick the balloon and draw and paint on your favorite colors, and anything you love. And other people may pick the dragon egg because they like video games and there could be something like that. And they could make it their own, favorite colors, things they like to do, and all that. And we do not have to do pink or blue. We can do whatever we want that we like.

MB: I love that.

A4: Interview Transcript: Student 2: Superman: Clean Version

Question 1: 8:42

MB: So for the first question, you will be writing on the white board to answer the question: what are some adjectives that could describe this artwork? And it is however many adjectives that you come up with. Here is the first work (presses button on the Elmo for the image), just write right next to it.



SM: Um, I think it is very, um, it's um like, it only has one color. It is kind of colorless.

MB: Oh, colorless is good.

SM: You can see a lot of different shapes in it and lots of pictures in the direct shapes.

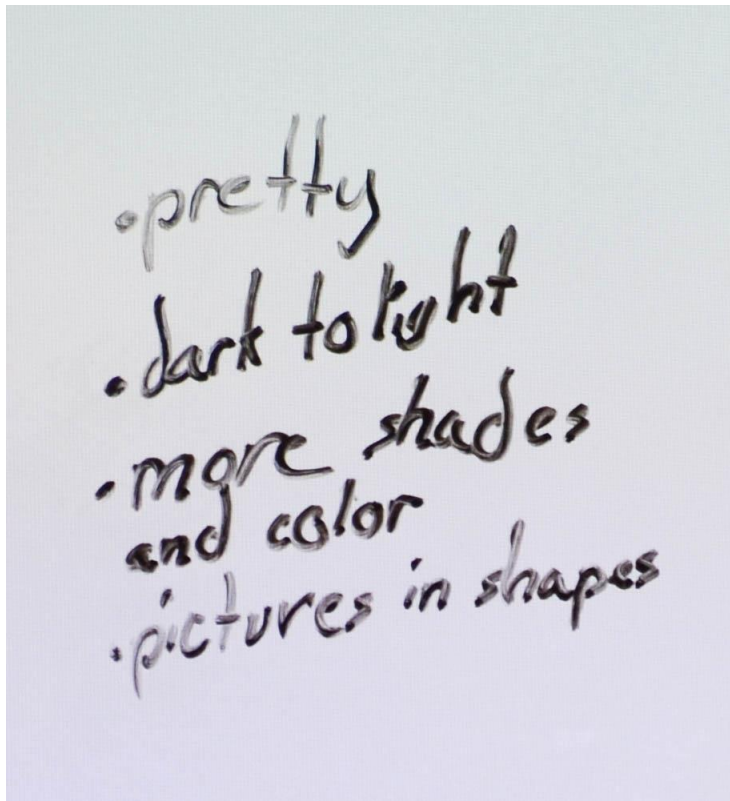
MB: Definitely a lot of pictures and shapes.

SM: It wouldn't remind me of something very modern.

MB: So it seems not modern to you, cool.

SM: I think that would be it.

MB: That's perfectly ok, I am just going to take a picture, and you will not be in the picture either. Just like I can't use your name, obviously. So here is the next picture (presses button on the Elmo for the image). So you can erase that with the magnet eraser. Same question, what are some adjectives that could describe this artwork?



SM: It's really pretty.

MB: Ah. It is a really pretty piece.

SM: It goes from darker here to lighter here (points from the bottom to the top of the piece).

MB: It totally goes from dark to light.

SM: This one isn't as colorless as the last one, it has more shades.

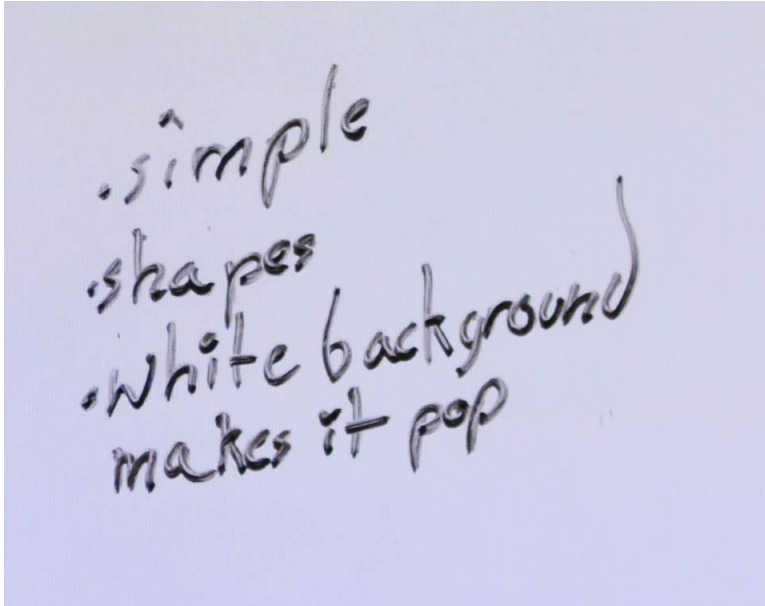
MB: Awesome, it does have a lot more shades and more color.

SM: Same as the other one, where it makes a lot of pictures with the different shapes.

MB: Mhmm, lots of different pictures from shapes. It is always OK to repeat.

SM: And I think that is about it.

MB: And the last one... (presses button on the Elmo for the image). Same question, what are some adjectives that could describe this artwork?



SM: It has simple colors, like, it does not go over the top with colors.

MB: So it is very simple.

SM: Um, it has a lot of shapes in it, and like...

MB: So you are repeating a few things you noticed before with the shapes and light things.

SM: It's like darker in the back and there is a white background to make it pop.

MB: That is a really good point. So that's that contrast, right? ... Excellent. Any more or is that it for that one?

SM: That's it.

Question 2: 8:48

MB: So now we are going to look at the same three artworks, and you are going to answer a different question (presses button on the Elmo for the image). This time, you can see the artist's name on the side, Louise Nevelson. You are going to answer the question, what's going on in this picture?

SM: Um, there are all the different shapes, it's all like, some parts pop out instead of just carving it in.

MB: Yeah, it definitely is raised.

SM: And each board has a different height and it makes it look more like a city maybe...

MB: Oh! Tell me more about that idea.

SM: It looks kind of like a city and like the um 5th one, with the squares, makes it look like little windows.

MB: So how is that one different from the other ones?

SM: That one is like all crazy shapes...

MB: (Laughs).

SM: ... and that one is just a straight up simple shape.

MB: Mmm. It is very different, excellent. So here is the next image. So this one... (presses button on the Elmo for the image) same question: what is going on in this picture?

SM: It can look, um a building with all of the borders separating it into rooms and something different is happening in each room.

MB: Oh, ok tell me more about the rooms.

SM: Well, the... (looking carefully at each section of the work).

MB: Would it help to point?

SM: I'm not sure. Its like something is happening in each room. There are all different things.

MB: Mhmm.

SM: Each room has a different theme to it. And all different things in it.

MB: Good word for it, themes. Great. It is a good piece.

SM: Yeah.

MB: And last one, (presses button on the Elmo for the image) what is going on in this picture.

SM: (Long silence). This one is a little bit harder.

MB: So why do you think this one is harder than the others?

SM: Because this one is more jumbled up so that you cannot see it as much.

MB: A little bit more busy than the others right?

SM: And it's, like darker than the others.

MB: Your face makes me think that you do not like this one as much as the others. Is that true or no?

SM: I like the others more than this one.

MB: That is OK, we all have our preferences, right?

Question 3: 8:52

MB: So, Louise Nevelson was one of the first women artists famous for large assemblages. An assemblage is kind of like a sculpture, except that it is mainly found objects. So, she might find some wood and add it to her sculpture. So, suppose Nevelson had not made her large assemblages, what do you think would change in art history?

SM: I think nobody else would come up with this, 'cause it's a good idea that you might not be able to think of, but I do not know if anyone else would come up with it. And the art pops, because it's like the darker background.

MB: Absolutely.

SM: And is not like just carving, so it is not just like a picture, since it is actual objects and it's a structure. (Gesturing with hands). It makes it look more like popping.

MB: Oh, OK, I was W.ing what that gesture was, popping, I like that! Great.

Question 4: 8:54

MB: So in the last question, we talked about how Nevelson one of the first female artists making these large pieces. What would have been the ideal, or perfect, situation for Nevelson as a growing female artist?

SM: Um... Could you repeat that question?

MB: Absolutely. What would be the ideal, the perfect situation, for Nevelson, as a growing female artist?

SM: So the perfect situation, would probably be that people liked her art. They started remaking it, in all different ways. So like there were other artists making this.

MB: Absolutely, other artists making the same thing. Yeah.

(Paused interview for 2 minutes for morning announcements).

Question 5: 8:58

MB: So for this question, if drawing helps you to answer this question, you can do that to help you out. Suppose that you were to create your own Nevelson, what would it look like?

SM: I would try to make it very organized, and I would make 6 or 4 little squares that have their own shapes in each. I would categorize them.

MB: Oh, you would categorize?

SM: So it would look like a shelf that has all of the same items in the same places.

MB: So you like your work to be organize?

SM: Mhmm.

MB: Nice.

Question 6: 8:59

MB: Some people used to think that only men, not female artists, could be sculptors, what would you say to them?

SM: (Voice sounds slightly uncomfortable). I think that anyone can do a sculpting of anything. Whether it is big or small, I think they can do it.

MB: So you think they could do anything?

SM: Yeah I think they could do it.

MB: OK.

Question 7: 8:59

MB: Some people would say that boys and girls are too different to learn and create the same, what would you say to them?

SM: They are not different, they are all the same. They are all mammals, they may have different races, but still.

MB: Yeah.

SM: We are all the same.

MB: Tell me more about that, tell me more about why you think we are all the same.

SM: Because we can all speak, we can all walk. Well, some people might not be able to...

MB: So we can all do the same things, so we are all the same?

SM: Yeah.

Question 8: 9:00

MB: What would happen if a student, boy or girl, so either way, in art class drew something that was considered unusual for their gender? So that means they drew something that they didn't think a girl or boy would usually draw.

SM: (Long pause) I am not sure, I think it would be OK. I think it would be completely fine if you drew something unusual for your gender.

MB: Mhmm.

SM: Something that the opposite would do.

MB: Keep going on this, think about it.

SM: Um. If you drew something that is majorly unusual, that isn't like, that, I understand, that would be unusual, I wouldn't do that. But if it was something small, like if you were a boy and you drew a flower that is completely fine.

MB: So why do you think it wouldn't be good if it was something big but unusual? Or do you think it should be fine?

SM: I don't know, it probably would be ok, because we are all the same.

MB: Did I challenge you a bit there?

SM: (Laughs).

Question 9: 9:02

MB: Would you say that being a boy/girl in school is easy or challenging?

SM: I think it's, I think it is right in the middle. Like some things are harder, like, say, um, some things are harder, some things are easier. Like, some are in the middle of easy and hard. They're fine.

MB: Could you give me an example of what would be easy and what would be hard if you were a boy in school?

SM: Um... (Long pause, when speaks sounds a bit unsure). Like maybe some boys aren't as good as, at art, it's hard for me but I can still do it. And um, other things like math. That's hard, but it's not so hard that I cannot do it at all.

MB: So it's manageable.

SM: Yeah, it's manageable.

Question 10: 9:04

MB: If you could create artwork based on gender in Dudley Elementary School, Dudley MA, what would you include?

SM: You would have to include shapes because everything is from basic shapes that become more complicate shapes.

MB: So definitely shapes.

SM: Um, the like colors you use.

MB: OK, so what colors?

SM: If you were doing like a dark one, you would use white and black, like we did with the still life.

MB: Yeah, yeah.

SM: And um, more colors if you are doing something brighter, like if you went outside and you were going to draw it you might use the ordinary colors. Um, and I don't know what else.

MB: So you are not sure specifically for colors and shapes, you just have a general gist so far. OK, that is fine.

Question 11: 9:06

MB: Contemporary artists use their art as a story to talk about problems and issues. If you were a contemporary artist, what stories would you share?

SM: I would share, like, feelings. If I was really sad I would use more blue than yellow. And if I was happy, I would use happier colors. If I was mad, I would use red.

MB: So tell me more, which of those is your most important story to share and how would you share it? You just told me three different stories that you could share: happy, sad, or mad. Which one is the most important to share and how would you share it?

SM: I would do happy because I am happy a lot of the time. I am not mad as much.

MB: Well that's good (laughs).

SM: And I would use bright colors.

MB: I like that, I make a lot of happy art too. Cool.

Question 12: 9:07

MB: What in your view can contemporary art do to raise awareness about issues in society?

SM: (Long pause, sounds confused). If you use all different signals, then you can tell what is happening, somehow.

MB: So how would you share what was happening?

SM: Like you could draw similar objects to what is happening around you. Depending on moods and lighting around you, you could draw in those kinds of colors.

MB: OK, so what kind of colors would you use?

SM: For happy, for mood I would use brighter colors and like, mad and sad, I would use much darker colors.

MB: So when I have asked questions about issues, you have responded with emotions. Do you think that emotions are an issue?

SM: In some ways maybe.

MB: So why do you think they might be an issue?

SM: (Long pause).

MB: Take your time, it's OK.

SM: Because if there is something bad happening, you can use the bad. If you are happy or something. If there is a bad issue going on, you can use that. If there is something good happening.

MB: So you can explore the good and the bad issues, not ignore them? Cool.

Question 13: 9:10

MB: Thinking back on our conversation as a whole, what would be the ideal situation for both boys and girls in the art classroom?

SM: Could you repeat that question?

MB: So, thinking back on our whole conversation, what would be the perfect situation for boys and girls in the art classroom? How could we make the art classroom perfect for boys and girls?

SM: We could do, we make art that everybody has a good opinion on, and instead of doing something that maybe not everyone would like (joking voice).

MB: (Laughs).

SM: Like, because it might be too hard. So something that isn't too hard they will probably like more.

MB: Absolutely, you need the right amount of challenge.

SM: Yeah, they want a challenge, just not so much of a challenge that it's too hard for them to do.

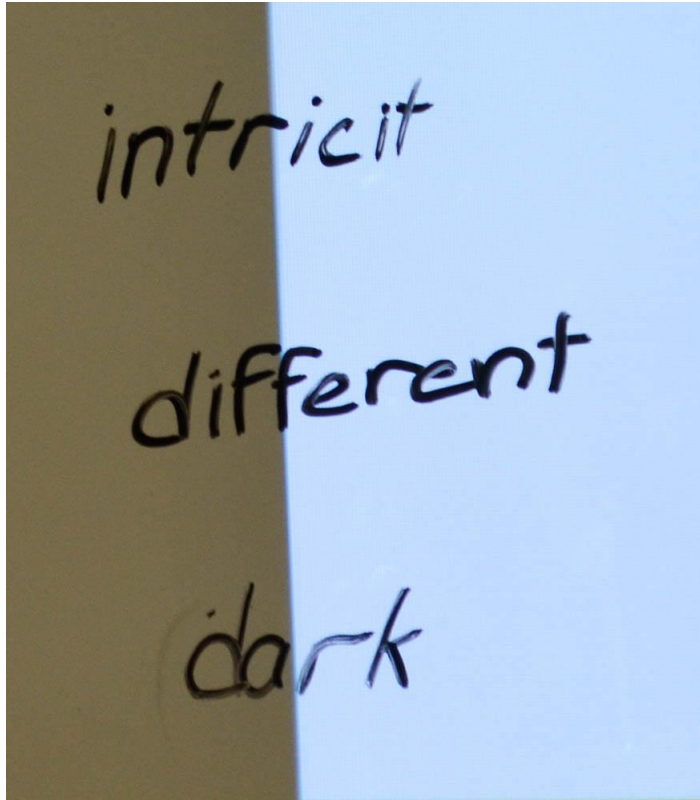
MB: Is there anything else we could do to make the art room perfect for girls and boys?

SM: I am not sure, I think it is already good, just a couple of changes. Maybe, I don't know.

A5: Interview Transcript: Student 1: W. Woman: Highlighted Version

Question 1: 8:43

MB: So for our first question, W. Woman, is: what are some adjectives that could describe this artwork? From the artwork I am about to show you (presses button on the Elmo for the image). So here is the first piece. Now if you could take one of those whiteboard markers and right next to the piece, write down a few adjectives that could describe that work.



WW: Does the spelling matter?

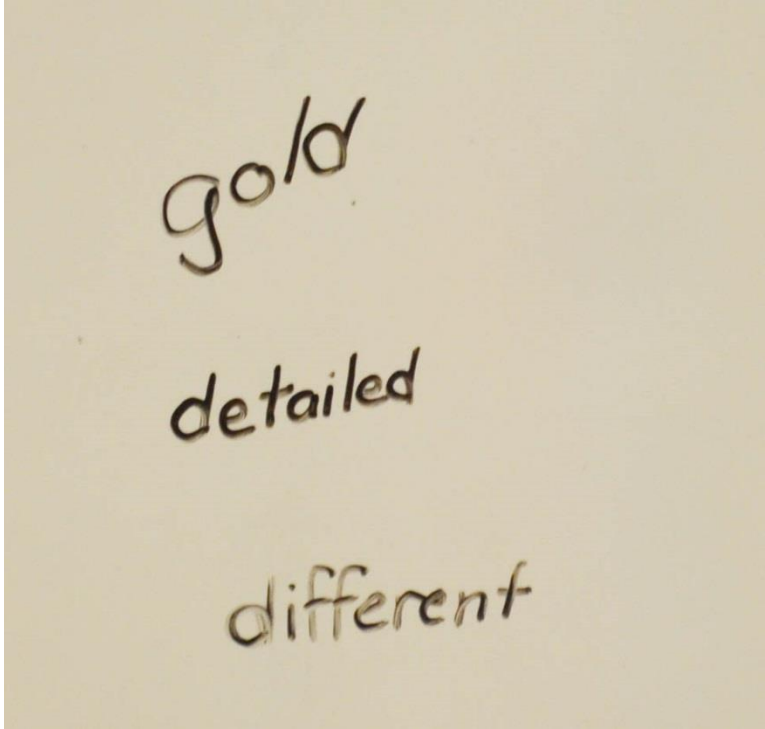
MB: Nope, just do your very best. I will be taking a picture of it, but you know.

WW: (Glances over as she writes to confirm that she is doing her work correctly)

MB: Ah, intricate, very good. Different... that is perfect, just take a little step to the side so that I can take a picture of what you wrote. I shouldn't have your picture in this either. OK, for the next one...

WW: Should I erase this?

MB: Yes, there is an eraser right there, it's a magnet. This is the second one, (presses button on the Elmo for the image) just the same as before. You can write however many you want. Gold, definitely the first thing that comes to mind, huh?

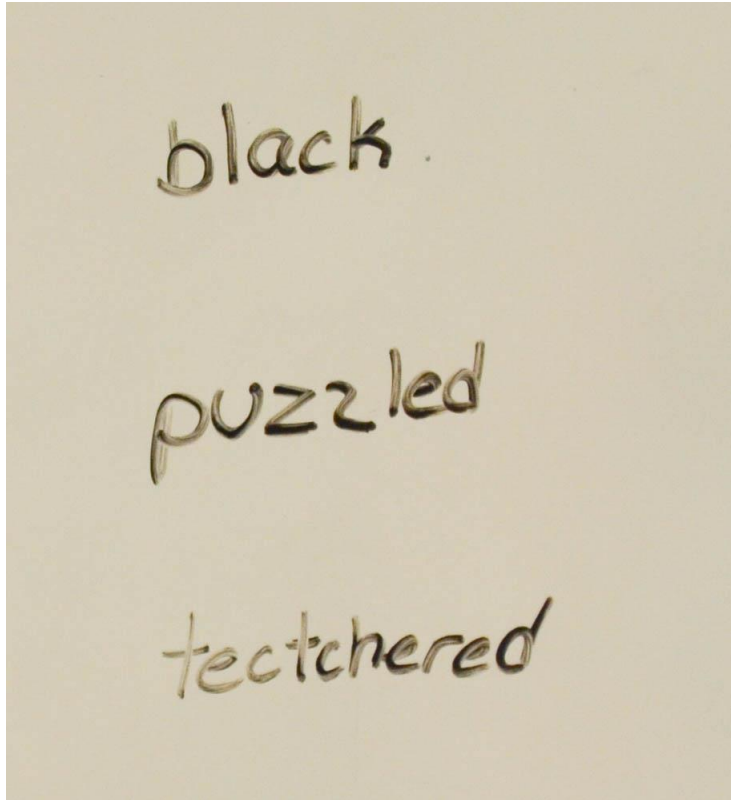


WW: Is that how you spell detailed or is there two 'l's?

MB: Nope, that's perfect.

WW: Can I write a word that I wrote before?

MB: Sure, your first two are great too (takes a picture of board). Beautiful, and there is going to be one more piece (presses button on the Elmo for the image). Let's look at the last one. There we go, same thing.



WW: (Begins to write immediately).

MB: Yup, very black.

WW: (Thinks for a while). I want to say, like, puzzled?

MB: Go for it! That is a great word to describe it, puzzled. And textured, alright. (Takes a picture of the board). So now we are going to be looking at the same three pieces, except this time, you will be sitting and answering the same questions for all three.

Question 2: 8:47

MB: What is going on in this picture? Now the images have the artist's name on the side, her name is Louise Nevelson. So now tell me, what is going on in this picture?

WW: Well, it's like columns of different ideas.

MB: Oh, tell me more about that.

WW: It's like they all have different textures in them, so you can make different art in all of them. Make more ideas.

MB: Oh cool, yeah. So let's look at the next one. So what is going on in this picture?

WW: It kind of looks like an old bookshelf. It kind of looks like old and new together, because it's gold but it looks like it has books on the bottom too. Some things that look like they could be found in an old house.

MB: Tell me more, keep going on that idea.

WW: It has a lot of texture, and it is kind of like the other one. A different idea in all of them.

MB: Yeah, great. And the last one, same question, what is going on in this picture?

WW: Like in all the others, it is like boxes with different ideas. This one is kind of like a modern house cut in half that is what I see.

MB: OK, tell me more, why do you say that?

WW: Because it kind of looks like rooms, like, half of rooms to me. I can see some doorways sometimes through this. And I could picture that these could be rooms in an actual house.

MB: Oh perfect, it could be rooms in a house.

Question 3: 8:50

MB: Ok, so the next question is going to tell you a little information. Nevelson, the artist who made these 3 pieces, she was one of the first women artists famous for large assemblages.

WW: (Puzzled look).

MB: That is the type of art that is kind of like a sculpture, but mostly found objects. So she would find pieces of wood to put in it. Suppose Nevelson had not made her large assemblages, her large sculptures...

WW: Mhmm

MB: ...what do you think would change in history, in art history?

WW: Well maybe people wouldn't have had ideas of making this, and they wouldn't have made other things bigger than this. They wouldn't have had bigger ideas, so if she didn't do this than we wouldn't have bigger ideas for doing other arts like this, and wouldn't have made (trails of thinking, then has a 'lightbulb' look on her face) ... it is kind of like building a house. You have to find ideas, and this is where it started.

MB: That was a perfect response, wonderful.

Question 4: 8:52

MB: So, the next question is, what would have been the ideal, which means perfect, situation for Nevelson as a growing female artist?

WW: Maybe she did not see a lot of creativity outside or inside her house. Maybe she just saw a lot of plates that did not have anything on them and walls that were just bare. So maybe she just wanted everything to be more creative, maybe for things to have more texture.

MB: Oh.

WW: And color, and maybe she did not see a lot of things. And maybe when she grew up she wanted to change what happened in the past.

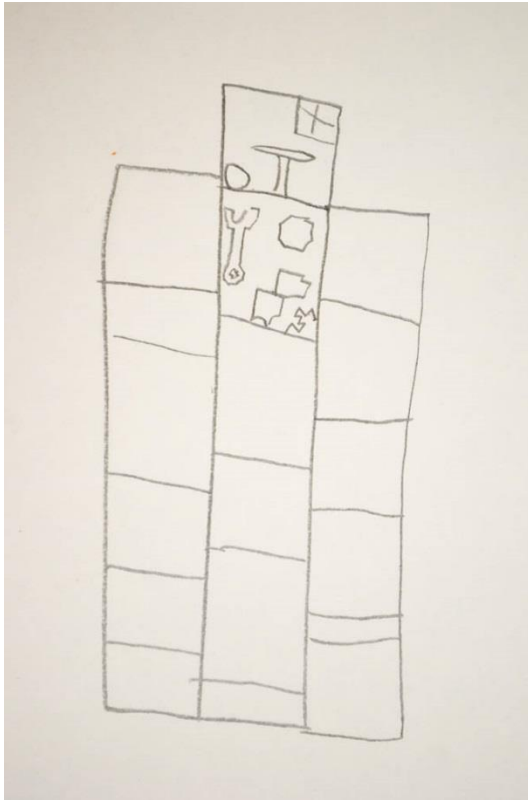
MB: Oh, I like that.

Question 5: 8:53

MB: So, suppose that you were going to create your own Nevelson, what would it look like? So you can draw to describe it, or talk to describe it, or both.

WW: Can I draw it?

MB: Absolutely! Describe what you are doing while you draw it.



WW: I would make 3 columns and the build one, like, the tallest to make it like a building. And then I would cut it into rooms like she had it, like shelves.

MB: Oh, I like the shelves in the rooms.

WW: But they would be different sizes, and they would all have different personalities of people. Some like classic, some like old, some rustic, some like different.

MB: Hmm different.

WW: Because sometimes people go places to be themselves, where they can be different.

Though, that would be, this (points) so maybe one of these could be modern. So maybe like a fancy table, and maybe I could find really smooth things. It would be, like, more classic. With certain balls. And maybe others could be rustic, maybe I could find old tools, like rustic tools. So that it could have more texture and it could be like rustic. So.

MB: Cool.

Question 6: 8:56

MB: Alright, some people used to think that only men, not female artists, could be sculptors, what would you say to them?

WW: That, that is kind of like, we have our own ideas too, and we have different ideas. It's like they thought we could only do certain things. But now that we can, they can see that we have ideas too. I am not trying to say better ideas, but we have ideas too. And I feel that it's just mean...

MB: it is mean...

WW: that we can do the exact same things as them. Like, we can do sports and we can vote now, so everything is like equal.

MB: Absolutely.

WW: So nobody can be left out.

MB: It is good not to have people left out.

Question 7: 8:57

MB: So this is another “some people” kind of question. Some people would say that boys and girls are too different to learn and create the same, what would you say to them?

WW: I think that is kind of true, because some people have different types of creativity and nothing can be exactly the same. So I think that boys and girls can learn the same thing, but they can make it their own.

MB: Oh, OK, tell me more about that.

WW: Like, everybody can learn the same thing, but they can make it their own. You can all make the same thing, but not the exact same thing as the person next to you. Because you all have your own idea.

MB: I feel like that is becoming a theme in our conversation, that we all have our own ideas.

Question 8: 8:58

MB: What would happen if a student, boy or girl, either way, in art class drew something that was considered unusual for their gender? And remember gender means a boy or a girl.

WW: Yeah. I feel that is just what they feel is right to draw. And they should draw what they want. Because it doesn't, you shouldn't care what other people think about you. So I can draw with blue colors, a boy can draw with pink colors, it's up, it doesn't matter.

(Paused interview for 2 minutes for morning announcements, W. Woman added a few details to her drawing.)

Question 9: 9:02

MB: Would you say that being a girl in school is easy or challenging?

WW: I think that it is a little challenging, because boys always say they are stronger. But that does not matter because you want to be yourself, and you do not want to be judged by other people. It does not matter if you are strong or not, it matters if you like yourself. If you like how you are.

MB: Yeah, tell me more about that.

WW: It's like, if I am a girl you cannot tell me that you are stronger than me and I can be myself. And I do not have to be strong to be better than you. And I am the best as I can be. And that's...
(Trails off).

MB: Well, I think that you're strong, why else would they call you Wonder Woman?

Question 10: 9:03

MB: If you could create artwork based on gender in Dudley Elementary School, Dudley MA, what would you include?

WW: I would include, if I had to do my own gender, then maybe, I think, some people think that a girl color is pink or red, so I think I would have to include that. And maybe some sparkles or something because a lot of girls like that and I think that's what the world thinks girls think. But I think we shouldn't make it about our gender, I think we should make it about our personalities.

MB: Oh about your personality, go off on that.

WW: Uh, so, like, if I was told to do it about my gender, I would do it. But I would think that it would be wrong, because I think that you shouldn't think that everybody thinks that girls are pink and sparkly. Everybody has our own personality, so we should make it about who they are not their gender.

Question 11: 9:06

MB: So Louise Nevelson was a contemporary artist. One thing that contemporary artists do is to use their art as a story to talk about problems and issues. If you were a contemporary artist, what stories would you share?

WW: (Slowly) I would, kind of share, like, racism because some people share that by color you can't do stuff. I know that went away (looks visibly upset) but some people do not want to be friends with colored people.

MB: That's sad.

WW: But still you want to be friends.

MB: So you are getting very emotional, is this a problem that you have dealt with? Do you want to talk about it? Or take a break with a glass of water?

WW: I want a break.

MB: OK.

(We take a break and talk privately, unrecorded while she takes a drink of water.)

Question 12: 9:10

MB: OK, so this question you can answer similarly to the last one or differently, whatever you are comfortable with. What in your view can contemporary art do to raise awareness about issues in society?

WW: So like what can it do?

MB: Yeah, what can we do?

WW: It kind of, we can all pick a different thing to solve, problem, we can try to figure out how to solve it by figuring out where did it come from and why is it happening. So for racism it can be like white and black, it can be like a white and black picture. And it can be all like (gesturing with hands) everything is coming together.

MB: So you want to show it coming together and fixing the problem in the art.

WW: So like maybe it can be like swirled, so that we can all come together. Maybe like there can be like nice things, like um, maybe like in the boys and girls clubs. Like they have the picture of holding hands, so we could use that, other things that show hands coming together.

MB: That is really, really great. It is always nice to know that you can do something. Louise Nevelson did it just by creating art, she was like, I am a girl and I can do this. You know? Isn't that empowering? We can all do something.

Question 13: 9:12

MB: So, it is the last question, alright. So, thinking back on our conversation as a whole, what would be the ideal situation for both boys and girls in the art classroom? So the perfect situation.

WW: We could have a person (stumbles over word) ... personality and we could all, we have done so many things in the classroom, so we could all pick our favorite and make it our own. Like with the balloon, we could do like carnivals, you could pick the balloon and draw and paint on your favorite colors, and anything you love. And other people may pick the dragon egg because they like video games and there could be something like that. And they could make it their own, favorite colors, things they like to do, and all that. And we do not have to do pink or blue. We can do whatever we want that we like.

MB: I love that.

A6: Student 1: W. Woman: Memo / Reflection after the interview

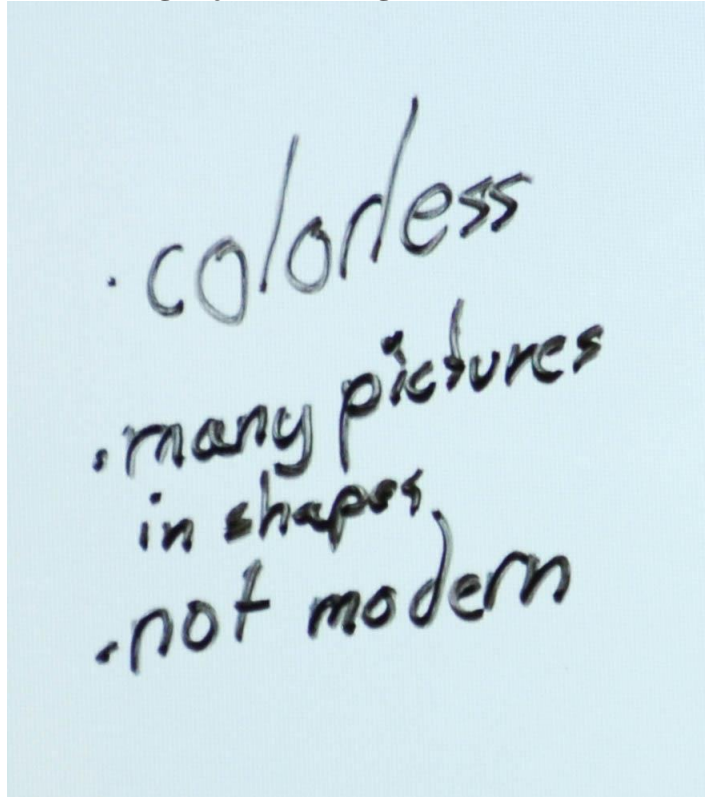
W. Woman did an excellent job describing the artwork using visual art terms and conceptual impressions. I picked W. Woman because she was a strong female student. It was very concerning to hear her complain that she did not feel strong. This student seemed to have a deep understanding of the expectations placed on her due to gender. However, she also seemed to understand that she did not have to adhere to these expectations. W. Woman kept reiterating that personality and individuality were more important than gender. I felt that the interview with W. Woman gave me a deeper understanding of gender dynamics in Dudley Elementary School, Dudley MA.

However, the interview also revealed that gender was not the main social justice issue that bothered W. Woman. During the question about sharing stories to create contemporary art, W. Woman became very upset and needed a break. The impression from speaking with her was that racism is a problem that she has seen in the school. After the interview, speaking with the school principal was necessary to make sure that issues were addressed. Though gender research was still an interesting choice for Dudley Elementary, Dudley MA, it was clear after the interview that it was not the only choice.

A7: Interview Transcript: Student 2: Superman: Highlighted Version

Question 1: 8:42

MB: So for the first question, you will be writing on the white board to answer the question: what are some adjectives that could describe this artwork? And it is however many adjectives that you come up with. Here is the first work (presses button on the Elmo for the image), just write right next to it.



SM: Um, I think it is very, um, it's um like, it only has one color. It is kind of colorless.

MB: Oh, colorless is good.

SM: You can see a lot of different shapes in it and lots of pictures in the direct shapes.

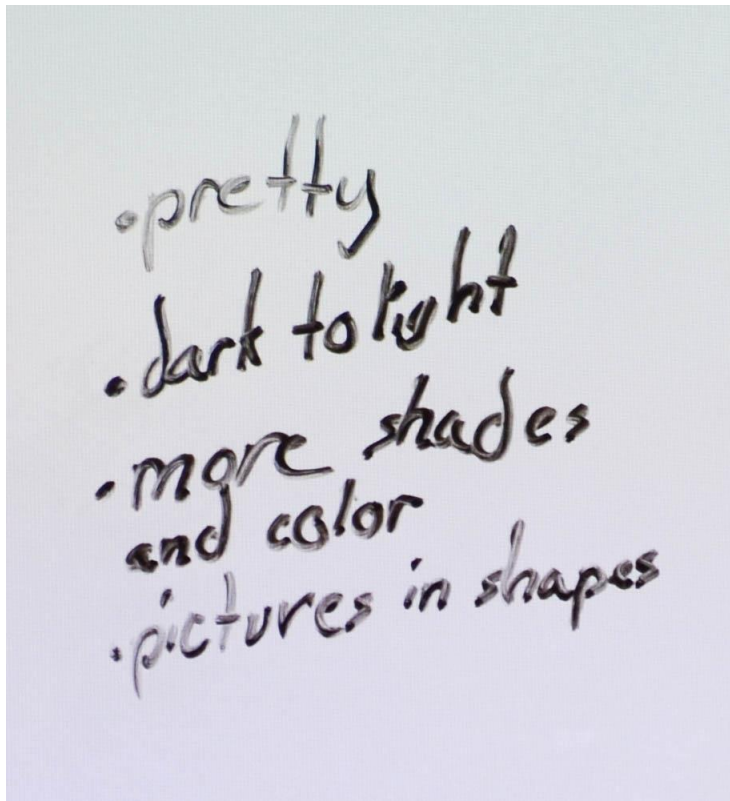
MB: Definitely a lot of pictures and shapes.

SM: It wouldn't remind me of something very modern.

MB: So it seems not modern to you, cool.

SM: I think that would be it.

MB: That's perfectly ok, I am just going to take a picture, and you will not be in the picture either. Just like I can't use your name, obviously. So here is the next picture (presses button on the Elmo for the image). So you can erase that with the magnet eraser. Same question, what are some adjectives that could describe this artwork?



SM: It's really pretty.

MB: Ah. It is a really pretty piece.

SM: It goes from darker here to lighter here (points from the bottom to the top of the piece).

MB: It totally goes from dark to light.

SM: This one isn't as colorless as the last one, it has more shades.

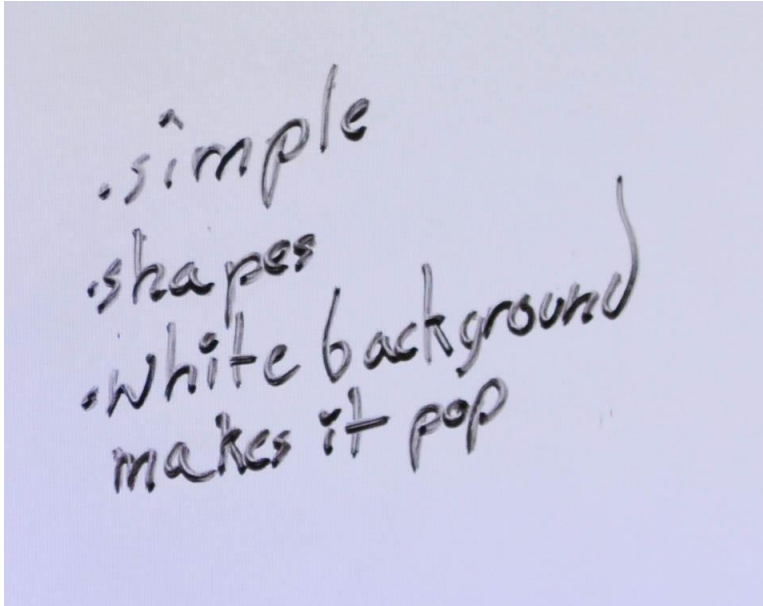
MB: Awesome, it does have a lot more shades and more color.

SM: Same as the other one, where it makes a lot of pictures with the different shapes.

MB: Mhmm, lots of different pictures from shapes. It is always OK to repeat.

SM: And I think that is about it.

MB: And the last one... (presses button on the Elmo for the image). Same question, what are some adjectives that could describe this artwork?



SM: It has simple colors, like, it does not go over the top with colors.

MB: So it is very simple.

SM: Um, it has a lot of shapes in it, and like...

MB: So you are repeating a few things you noticed before with the shapes and light things.

SM: It's like darker in the back and there is a white background to make it pop.

MB: That is a really good point. So that's that contrast, right? ... Excellent. Any more or is that it for that one?

SM: That's it.

Question 2: 8:48

MB: So now we are going to look at the same three artworks, and you are going to answer a different question (presses button on the Elmo for the image). This time, you can see the artist's name on the side, Louise Nevelson. You are going to answer the question, what's going on in this picture?

SM: Um, there are all the different shapes, it's all like, some parts pop out instead of just carving it in.

MB: Yeah, it definitely is raised.

SM: And each board has a different height and it makes it look more like a city maybe...

MB: Oh! Tell me more about that idea.

SM: It looks kind of like a city and like the um 5th one, with the squares, makes it look like little windows.

MB: So how is that one different from the other ones?

SM: That one is like all crazy shapes...

MB: (Laughs).

SM: ... and that one is just a straight up simple shape.

MB: Mmm. It is very different, excellent. So here is the next image. So this one... (presses button on the Elmo for the image) same question: what is going on in this picture?

SM: It can look, um a building with all of the borders separating it into rooms and something different is happening in each room.

MB: Oh, ok tell me more about the rooms.

SM: Well, the... (looking carefully at each section of the work).

MB: Would it help to point?

SM: I'm not sure. Its like something is happening in each room. There are all different things.

MB: Mhmm.

SM: Each room has a different theme to it. And all different things in it.

MB: Good word for it, themes. Great. It is a good piece.

SM: Yeah.

MB: And last one, (presses button on the Elmo for the image) what is going on in this picture.

SM: (Long silence). This one is a little bit harder.

MB: So why do you think this one is harder than the others?

SM: Because this one is more jumbled up so that you cannot see it as much.

MB: A little bit more busy than the others right?

SM: And it's, like darker than the others.

MB: Your face makes me think that you do not like this one as much as the others. Is that true or no?

SM: I like the others more than this one.

MB: That is OK, we all have our preferences, right?

Question 3: 8:52

MB: So, Louise Nevelson was one of the first women artists famous for large assemblages. An assemblage is kind of like a sculpture, except that it is mainly found objects. So, she might find some wood and add it to her sculpture. So, suppose Nevelson had not made her large assemblages, what do you think would change in art history?

SM: I think nobody else would come up with this, 'cause it's a good idea that you might not be able to think of, but I do not know if anyone else would come up with it. And the art pops, because it's like the darker background.

MB: Absolutely.

SM: And is not like just carving, so it is not just like a picture, since it is actual objects and it's a structure. (Gesturing with hands). It makes it look more like popping.

MB: Oh, OK, I was W.ing what that gesture was, popping, I like that! Great.

Question 4: 8:54

MB: So in the last question, we talked about how Nevelson one of the first female artists making these large pieces. What would have been the ideal, or perfect, situation for Nevelson as a growing female artist?

SM: Um... Could you repeat that question?

MB: Absolutely. What would be the ideal, the perfect situation, for Nevelson, as a growing female artist?

SM: So the perfect situation, would probably be that people liked her art. They started remaking it, in all different ways. So like there were other artists making this.

MB: Absolutely, other artists making the same thing. Yeah.

(Paused interview for 2 minutes for morning announcements).

Question 5: 8:58

MB: So for this question, if drawing helps you to answer this question, you can do that to help you out. Suppose that you were to create your own Nevelson, what would it look like?

SM: I would try to make it very organized, and I would make 6 or 4 little squares that have their own shapes in each. I would categorize them.

MB: Oh, you would categorize?

SM: So it would look like a shelf that has all of the same items in the same places.

MB: So you like your work to be organize?

SM: Mhmm.

MB: Nice.

Question 6: 8:59

MB: Some people used to think that only men, not female artists, could be sculptors, what would you say to them?

SM: (Voice sounds slightly uncomfortable). I think that anyone can do a sculpting of anything. Whether it is big or small, I think they can do it.

MB: So you think they could do anything?

SM: Yeah I think they could do it.

MB: OK.

Question 7: 8:59

MB: Some people would say that boys and girls are too different to learn and create the same, what would you say to them?

SM: They are not different, they are all the same. They are all mammals, they may have different races, but still.

MB: Yeah.

SM: We are all the same.

MB: Tell me more about that, tell me more about why you think we are all the same.

SM: Because we can all speak, we can all walk. Well, some people might not be able to...

MB: So we can all do the same things, so we are all the same?

SM: Yeah.

Question 8: 9:00

MB: What would happen if a student, boy or girl, so either way, in art class drew something that was considered unusual for their gender? So that means they drew something that they didn't think a girl or boy would usually draw.

SM: (Long pause) I am not sure, I think it would be OK. I think it would be completely fine if you drew something unusual for your gender.

MB: Mhmm.

SM: Something that the opposite would do.

MB: Keep going on this, think about it.

SM: Um. If you drew something that is majorly unusual, that isn't like, that, I understand, that would be unusual, I wouldn't do that. But if it was something small, like if you were a boy and you drew a flower that is completely fine.

MB: So why do you think it wouldn't be good if it was something big but unusual? Or do you think it should be fine?

SM: I don't know, it probably would be ok, because we are all the same.

MB: Did I challenge you a bit there?

SM: (Laughs).

Question 9: 9:02

MB: Would you say that being a boy/girl in school is easy or challenging?

SM: I think it's, I think it is right in the middle. Like some things are harder, like, say, um, some things are harder, some things are easier. Like, some are in the middle of easy and hard. They're fine.

MB: Could you give me an example of what would be easy and what would be hard if you were a boy in school?

SM: Um... (Long pause, when speaks sounds a bit unsure). Like maybe some boys aren't as good as, at art, it's hard for me but I can still do it. And um, other things like math. That's hard, but it's not so hard that I cannot do it at all.

MB: So it's manageable.

SM: Yeah, it's manageable.

Question 10: 9:04

MB: If you could create artwork based on gender in Dudley Elementary School, Dudley MA, what would you include?

SM: You would have to include shapes because everything is from basic shapes that become more complicate shapes.

MB: So definitely shapes.

SM: Um, the like colors you use.

MB: OK, so what colors?

SM: If you were doing like a dark one, you would use white and black, like we did with the still life.

MB: Yeah, yeah.

SM: And um, more colors if you are doing something brighter, like if you went outside and you were going to draw it you might use the ordinary colors. Um, and I don't know what else.

MB: So you are not sure specifically for colors and shapes, you just have a general gist so far. OK, that is fine.

Question 11: 9:06

MB: Contemporary artists use their art as a story to talk about problems and issues. If you were a contemporary artist, what stories would you share?

SM: I would share, like, feelings. If I was really sad I would use more blue than yellow. And if I was happy, I would use happier colors. If I was mad, I would use red.

MB: So tell me more, which of those is your most important story to share and how would you share it? You just told me three different stories that you could share: happy, sad, or mad. Which one is the most important to share and how would you share it?

SM: I would do happy because I am happy a lot of the time. I am not mad as much.

MB: Well that's good (laughs).

SM: And I would use bright colors.

MB: I like that, I make a lot of happy art too. Cool.

Question 12: 9:07

MB: What in your view can contemporary art do to raise awareness about issues in society?

SM: (Long pause, sounds confused). If you use all different signals, then you can tell what is happening, somehow.

MB: So how would you share what was happening?

SM: Like you could draw similar objects to what is happening around you. Depending on moods and lighting around you, you could draw in those kinds of colors.

MB: OK, so what kind of colors would you use?

SM: For happy, for mood I would use brighter colors and like, mad and sad, I would use much darker colors.

MB: So when I have asked questions about issues, you have responded with emotions. Do you think that emotions are an issue?

SM: In some ways maybe.

MB: So why do you think they might be an issue?

SM: (Long pause).

MB: Take your time, it's OK.

SM: Because if there is something bad happening, you can use the mad. If you are happy or something. If there is a bad issue going on, you can use that. If there is something good happening.

MB: So you can explore the good and the bad issues, not ignore them? Cool.

Question 13: 9:10

MB: Thinking back on our conversation as a whole, what would be the ideal situation for both boys and girls in the art classroom?

SM: Could you repeat that question?

MB: So, thinking back on our whole conversation, what would be the perfect situation for boys and girls in the art classroom? How could we make the art classroom perfect for boys and girls?

SM: We could do, we make art that everybody has a good opinion on, and instead of doing something that maybe not everyone would like (joking voice)

MB: (Laughs).

SM: Like, because it might be too hard. So something that isn't too hard they will probably like more.

MB: Absolutely, you need the right amount of challenge.

SM: Yeah, they want a challenge, just not so much of a challenge that it's too hard for them to do.

MB: Is there anything else we could do to make the art room perfect for girls and boys?

SM: I am not sure, I think it is already good, just a couple of changes. Maybe, I don't know.

A8: Student 2: Superman: Memo / Reflection after the Interview

Responding to the interview was difficult, because the response to the last question was surprising. Superman had a perfect score on his report card and was performing outstandingly in every aspect of my room. His art projects were exemplary and he always seemed excited with the exemplars and ideas. Why did this student feel that the class was too challenging, when he was succeeding perfectly, even according to the rubrics? I knew this was a question for another day, but it made me feel as though there were so many questions in my school that I could research.

In the previous interview with W. Woman, the question of racial issues and feelings of inadequacy were a bigger issue for the student than gender. Now, in this interview with Superman, I feel like this student brings me to the question: how can I continue to push my advanced students to challenge themselves, without accidentally making them feel as if the class is too difficult. Is this simply a student who is typically told that his work being “good enough” and is not used to pushing himself? Or is it a problem with my teaching style, which I thought was appropriately challenging students to reach their full potential, is actually too much? Unfortunately, not every question discovered in interviews are possible to evaluate in the thesis, and, as a researcher, the memo is a tool to stop preoccupation and focus on the research at hand.

Superman did an excellent job describing Nevelson’s artwork. He perfectly captured how Nevelson used lights and shadows to create depth. Superman’s artistic analysis was as insightful as expected compared to his performance in the classroom. However, in comparison, his responses to gender-related questions seemed unsure. Superman has always been forthcoming in a classroom environment: talking about his life, experiences, and art. The hope in choosing him as an interview subject was to have this same enthusiastic confidence in more answers. Instead

he seemed nervous and unsure, his voice even sounded shaky at one point. Attempts to put him at ease and to guide him through the questions did not seem to help. There are a few possibilities that may have affected the interview. I was, unfortunately, sick and was not my positive energy filled self, the student may have felt uncomfortable with my demeanor. On top of this, students typically work in small group or full classroom environments, not one on one conversations. Another possibility is that Superman may not feel many effects of gender and could not relate. The other option is his experiences with gender were not ones he felt comfortable sharing, so he gave general non-specific answers. The interview felt like a usually confident student holding back, which the researcher can consider during data analysis. However, this is an area to watch for researcher bias in order to avoid skewed results.

The big question is: what does this male student's comfort with discussing art and discomfort with discussing gender say about gender experiences at Dudley Elementary, Dudley MA? If the student was able to provide thorough explanations about the artwork of Nevelson, should they also be able to respond to the gender questions? Or is this not necessarily true? The student's discomfort seems to bring me back to the article by Check (2002). Male students often hold back emotions because some people consider emotions feminine. Therefore, their struggles with gender are often unseen. Hopefully, data analysis will provide hints if this was the case here.

A9: Proposal for Professional Development

Dear Professional Development Committee,

For the Dudley Charlton Regional School District, Dudley MA professional development program, I would like to propose a study group on the importance of dialogue for encouraging a social justice oriented classroom. My master's thesis was on how art educators can engage elementary students with works of contemporary art on gender to foster an understanding of gender and social justice. The literature on teaching students about gender and social justice suggests that dialogue is a crucial technique. Dialogue helps the educator understand students' experiences and helps students to understand these experiences as well.

This study group would be an opportunity for me to share my findings with other art educators in the district. Then, as a group, we could discuss potential ideas for opening up a dialogue in the classroom about social justice. When I had conversations about social justice issues with my students, many of the results were surprising, and I had the opportunity to learn about their experiences. Study group members may have similar situations in other district schools.

Looking forward, this group could help students in the district to become more open and understanding of the experiences throughout the population. All schools in the district have already begun anti-bullying campaigns. Discussing social justice issues in the classroom helps students to uncover and bring awareness to the deeper problems that can lead to bullying such as racism or sexism.

Using the format of a study group will provide an ongoing focus in our district on being aware of student experiences. It will also provide students with the confidence to know that



educators are available to help them beyond academics. Educators are available for the tough issues in order to build an understanding of society and each other.


Thank you for your consideration,

Melissa Brazeau


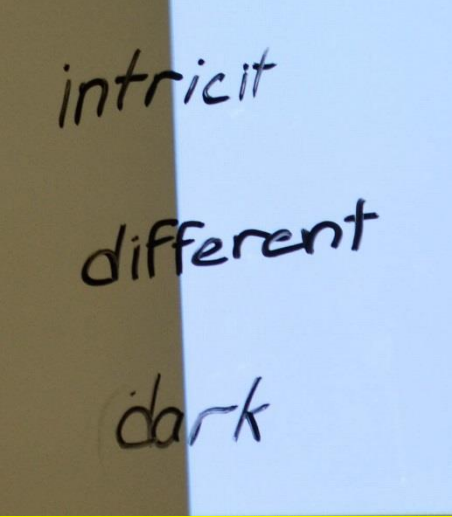
Appendix B: Visual supplements

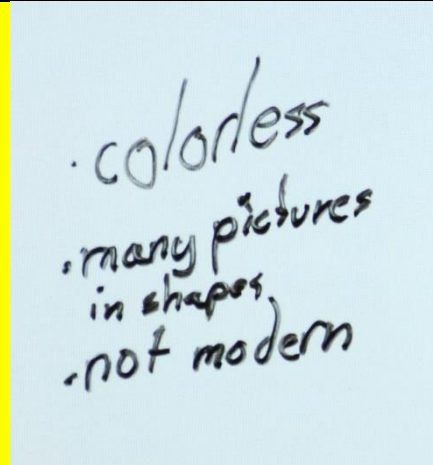
B1: *Table 3.2.* Selection of artworks with interview notes.

Thumbnail Image of Artwork	Description	Notes that you might need to make after the interview/during the interview
	<p>Title: <i>Tropical Garden II</i>. Year of Creation: 1957 Artist: Nevelson, Louise Source (from where you obtained the image): https://www.artsy.net/artwork/louise-nevelson-tropical-garden-ii Centre Georges Pompidou: Musée National d'Art Moderne. Rationale for using it in the interview: <i>Tropical Garden II</i> shows Nevelson’s ability to work delicately and rhythmically. It will also contrast <i>Sky Cathedral</i> and <i>Royal Tide</i> which are bolder with harder lines. The variety in Nevelson’s work was intended to show participants Nevelson’s range.</p>	<p>What are some adjectives that could describe this artwork?</p> <p>What's going on in this picture? (“Visual Thinking Strategies”, 2015)</p>
	<p>Title: <i>Royal Tide I</i> Year of Creation: 1960 Artist: Nevelson, Louise Source (from where you obtained the image): http://www.theartstory.org/artist-nevelson-louise.htm New York City: Artists Rights Society. Rationale for using it in the interview: <i>Royal Tide I</i> showcases the majestic, impressive nature of Nevelson’s artwork. This piece was</p>	<p>What are some adjectives that could describe this artwork?</p> <p>What's going on in this picture?</p>

	<p>chosen in order to emphasize her important position as a successful, female artist.</p>	<p>(“Visual Thinking Strategies”, 2015)</p>
	<p>Rationale for using it in the interview: <i>Sky Cathedral</i> was chosen for this interview because it is a great example of Nevelson’s use of shadow. It has a depth that showcased Nevelson’s artistic ability.</p>	<p>What are some adjectives that could describe this artwork?</p> <p>What's going on in this picture? (“Visual Thinking Strategies”, 2015)</p>

B2: Table 4.4. Themes chart.

<p>Louise Nevelson Sub-themes</p> <ul style="list-style-type: none"> • Art Description • Domestic Art Associations • Nevelson as Unique 	<p>Art Description Key words:</p> <ul style="list-style-type: none"> • Color • Shapes • Shades • Texture • Detail • Border • Background • City • Building • House 	<p>Louise Nevelson: Art description: Tropical Garden</p>  <p>Title: <i>Tropical Garden II.</i> Year of Creation: 1957 Artist: Nevelson, Louise Source (from where you obtained the image): https://www.artsy.net/artwork/louise-nevelson-tropical-garden-ii Centre Georges Pompidou: Musée National d'Art Moderne.</p> <p>W. Woman Interview: Question 1: 8:43 <i>W. Woman: Image 1</i></p>  <p>W. Woman Interview: Question 2: 8:47 “Well, it’s like columns of different ideas.... It’s like they all have different textures in them, so you can make different art in all of them. Make more ideas” (W. Woman, personal communication, March 16, 2015).</p> <p>Superman Interview: Question 1: 8:42 <i>Superman: Image 1</i></p>
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“Um, I think it is very, um, it’s um like, it only has one color. It is kind of colorless” (Superman, personal communication, March 18, 2015).

“You can see a lot of different shapes in it and lots of pictures in the direct shapes” (Superman, personal communication, March 18, 2015).

“It wouldn’t remind me of something very modern” (Superman, personal communication, March 18, 2015).

Superman Interview: Question 2: 8:48

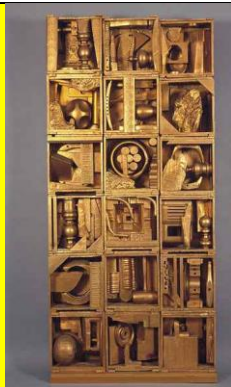
“Um, there are all the different shapes, it’s all like, some parts pop out instead of just carving it in” (Superman, personal communication, March 18, 2015)

“And each board has a different height and it makes it looks more like a city maybe...” (Superman, personal communication, March 18, 2015)

“It looks kind of like a city and like the um 5th one, with the squares, makes it look like little windows” (Superman, personal communication, March 18, 2015).

“That one is like all crazy shapes... and that one is just a straight up simple shape” (Superman, personal communication, March 18, 2015).

Louise Nevelson: Art description: Royal Tide I



Title: *Royal Tide 1*

Year of Creation: 1960

Artist: Nevelson, Louise

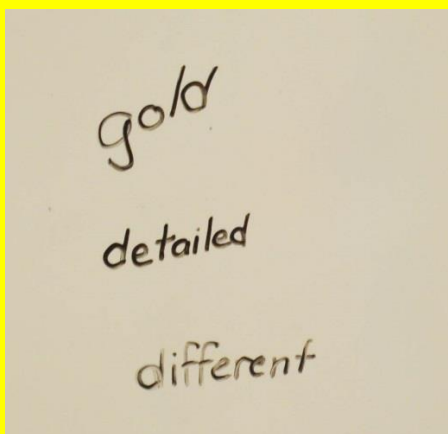
Source (from where you obtained the image):

<http://www.theartstory.org/artist-nevelson-louise.htm>

New York City: Artists Rights Society.

W. Woman Interview: Question 1: 8:43

W. Woman: Image 2



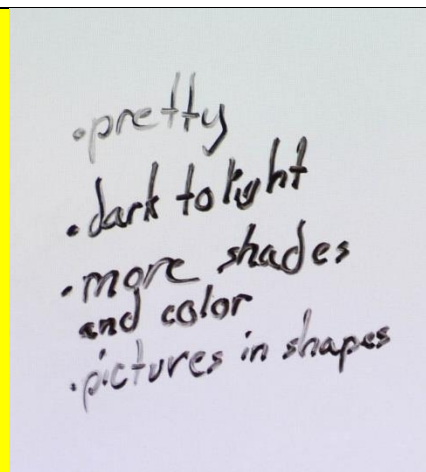
W. Woman Interview: Question 2: 8:47

“It kind of looks like an old bookshelf. It kind of looks like old and new together, because it’s gold but it looks like it has books on the bottom too. Some things that look like they could be found in an old house” (W. Woman, personal communication, March 16, 2015).

“It has a lot of texture, and it is kind of like the other one. A different idea in all of them” (W. Woman, personal communication, March 16, 2015).

Superman Interview: Question 1:

Image 2: Superman



“It’s really pretty” (Superman, personal communication, March 18, 2015).

“It goes from darker her to lighter here (points from the bottom to the top of the piece)” (Superman, personal communication, March 18, 2015).

“This one isn’t as colorless as the last one, it has more shades” (Superman, personal communication, March 18, 2015).

“Same as the other one, where it makes a lot of pictures with the different shapes” (Superman, personal communication, March 18, 2015).

Superman Interview: Question 2: 8:48

“It can look, um a building with all of the borders separating it into rooms and something different is happening in each room” (Superman, personal communication, March 18, 2015).

“Well, the... (looking carefully at each section of the work)” (Superman, personal communication, March 18, 2015).

“I’m not sure. It’s like something is happening in each room. There are all different things” (Superman, personal communication, March 18, 2015).

“Each room has a different theme to it. And all different things in it” (Superman, personal communication, March 18, 2015).

Louise Nevelson: Art description: Sky Cathedral



Title: *Sky Cathedral*

Year of Creation: 1958

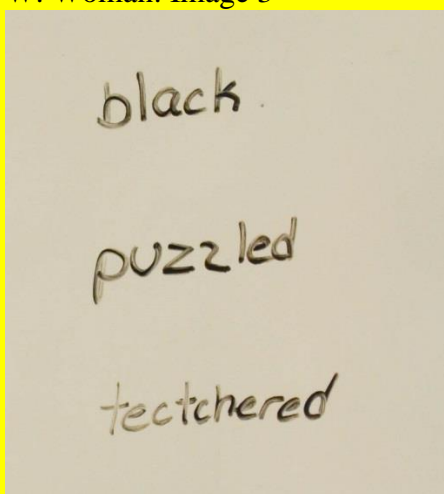
Artist: Nevelson, Louise

Source (from where you obtained the image):

<http://www.artnet.com/magazineus/news/ntm/ntm5-1-07.asp>

Washington: Smithsonian American Art Museum.

W. Woman: Image 3

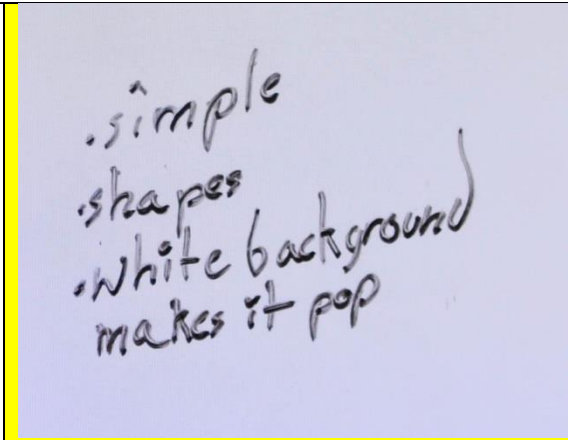


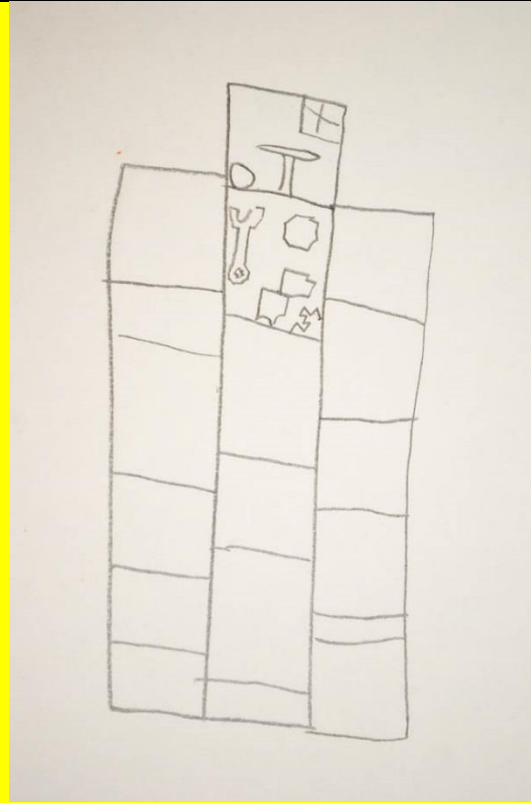
W. Woman Interview: Question 2: 8:47

“Like in all the others, it is like boxes with different ideas. This one is kind of like a modern house cut in half that is what I see” (W. Woman, personal communication, March 16, 2015).

“Because it kind of looks like rooms, like, half of rooms to me. I can see some doorways sometimes through this. And I could picture that these could be rooms in an actual house” (W. Woman, personal communication, March 16, 2015).

Superman: Image 3

			<p>“It has simple colors, like, it does not go over the top with colors” (Superman, personal communication, March 18, 2015).</p> <p>“Um, it has a lot of shapes in it, and like...” (Superman, personal communication, March 18, 2015).</p> <p>“It’s like darker in the back and there is a white background to make is pop” (Superman, personal communication, March 18, 2015).</p> <p>Superman Interview: Question 2: 8:48</p> <p>“(Long silence) This one is a little bit harder” (Superman, personal communication, March 18, 2015).</p> <p>“Because this one is more jumbled up so that you cannot see it as much” (Superman, personal communication, March 18, 2015).</p> <p>“And it’s, like darker than the others” (Superman, personal communication, March 18, 2015).</p> <p>“I like the others more than this one” (Superman, personal communication, March 18, 2015).</p> <p>Louise Nevelson: Art description: How participants would make their own Nevelson</p> <p>W. Woman Interview: Question 5: 8:53</p> <p>W. Woman: Image 4</p>
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“I would make 3 columns and the build one, like, the tallest to make it like a building. And then I would cut it into rooms like she had it, like shelves” (W. Woman, personal communication, March 16, 2015).

“But they would be different sizes, and they would all have different personalities of people. Some like classic, some like old, some rustic, some like different” (W. Woman, personal communication, March 16, 2015).

“Because sometimes people go places to be themselves, where they can be different. Though, that would be, this (points) so maybe one of these could be modern. So maybe like a fancy table, and maybe I could find really smooth things. It would be, like, more classic. With certain balls. And maybe others could be rustic, maybe I could find old tools, like rustic tools. So that it could have more texture and it could be like rustic. So” (W. Woman, personal communication, March 16, 2015).

Superman Interview: Question 5: 8:58

“I would try to make it very organized, and I would make 6 or 4 little squares that have their own shapes in each. I would

	<p>categorize them” (Superman, personal communication, March 18, 2015).</p> <p>“So it would look like a shelf that has all of the same items in the same places” (Superman, personal communication, March 18, 2015).</p> <p>Louise Nevelson: Art Description: References during the interview describing her work as a whole</p> <p>Superman Interview: Question 3: 8:52</p> <p>“I think nobody else would come up with this, cause it’s a good idea, that you might not be able to think of, but I do not know if anyone else would come up with it. And the art pops, because it’s like the darker background” (Superman, personal communication, March 18, 2015).</p> <p>“And is not like just carving, so it is not just like a picture, since it is actual objects and it’s a structure. (Gesturing with hands). It makes it look more like popping” (Superman, personal communication, March 18, 2015).</p>
<p>Domestic Art Associations</p> <p>Key words:</p> <ul style="list-style-type: none"> • Bookshelf • Old house • Modern house • Rooms • Doorways • Table 	<p>W. Woman Interview: Question 2: 8:47</p> <p>“It kind of looks like an old bookshelf. It kind of looks like old and new together, because it’s gold but it looks like it has books on the bottom too. Some things that look like they could be found in an old house” (W. Woman, personal communication, March 16, 2015).</p> <p>“Like in all the others, it is like boxes with different ideas. This one is kind of like a modern house cut in half that is what I see” (W. Woman, personal communication, March 16, 2015).</p> <p>“Because it kind of looks like rooms, like, half of rooms to me. I can see some doorways sometimes through this. And I could picture that these could be rooms in an actual house” (W. Woman, personal communication, March 16, 2015).</p> <p>W. Woman Interview: Question 5: 8:53</p> <p>“Because sometimes people go places to be themselves, where they can be different. Though, that would be, this (points) so maybe one of these could be modern. So maybe like a fancy table, and maybe I could find really smooth things. It would be, like, more classic. With certain balls. And maybe others could be rustic, maybe I could find old tools, like rustic tools. So that it could have more texture and</p>

		<p>it could be like rustic. So” (W. Woman, personal communication, March 16, 2015).</p> <p>Superman Interview: Question 2: 8:48 “And each board has a different height and it makes it looks more like a city maybe...” (Superman, personal communication, March 18, 2015)</p> <p>“It looks kind of like a city and like the um 5th one, with the squares, makes it look like little windows” (Superman, personal communication, March 18, 2015).</p> <p>Superman Interview: Question 2: 8:48 “It can look, um a building with all of the borders separating it into rooms and something different is happening in each room” (Superman, personal communication, March 18, 2015).</p> <p>“Well, the... (looking carefully at each section of the work)” (Superman, personal communication, March 18, 2015).</p> <p>“I’m not sure. It’s like something is happening in each room. There are all different things” (Superman, personal communication, March 18, 2015).</p> <p>“Each room has a different theme to it. And all different things in it” (Superman, personal communication, March 18, 2015).</p> <p>Superman Interview: Question 5: 8:58 “I would try to make it very organized, and I would make 6 or 4 little squares that have their own shapes in each. I would categorize them” (Superman, personal communication, March 18, 2015).</p> <p>“So it would look like a shelf that has all of the same items in the same places” (Superman, personal communication, March 18, 2015).</p>
	<p>Nevelson as Unique</p> <p>Key words:</p> <ul style="list-style-type: none"> • Idea • Started • Creativity 	<p>W. Woman Interview: Question 3: 8:50 “Well maybe people wouldn’t have had ideas of making this, and they wouldn’t have made other things bigger than this. They wouldn’t have had bigger ideas, so if she didn’t do this than we wouldn’t have bigger ideas for doing other arts like this, and wouldn’t have made (trails of thinking, then has a ‘lightbulb’ look on her face) ... it is kind of like building a</p>

		<p>house. You have to find ideas, and this is where it started” (W. Woman, personal communication, March 16, 2015).</p> <p>W. Woman Interview: Question 4: 8:52 “Maybe she did not see a lot of creativity outside or inside her house. Maybe she just saw a lot of plates that did not have anything on them and walls that were just bare. So maybe she just wanted everything to be more creative, maybe for things to have more texture” (W. Woman, personal communication, March 16, 2015).</p> <p>“And color, and maybe she did not see a lot of things. And maybe when she grew up she wanted to change what happened in the past” (W. Woman, personal communication, March 16, 2015).</p> <p>Superman Interview: Question 3: 8:52 “I think nobody else would come up with this, ‘cause it’s a good idea that you might not be able to think of, but I do not know if anyone else would come up with it. And the art pops, because it’s like the darker background” (Superman, personal communication, March 18, 2015).</p>
<p>Gender Sub Themes</p> <ul style="list-style-type: none"> • Genders as Essentially the Same • Struggles with Gender • Emotions • Personality / Individualism 	<p>Genders as Essentially the Same</p> <p>Key words:</p> <ul style="list-style-type: none"> • Same • Equal • Mammals 	<p>W. Woman Interview: Question 6: 8:56 “That, that is kind of like, we have our own ideas too, and we have different ideas. It’s like they thought we could only do certain things. But now that we can, they can see that we have ideas too. I am not trying to say better ideas, but we have ideas too. And I feel that it’s just mean...” (W. Woman, personal communication, March 16, 2015).</p> <p>“...that we can do the exact same things as them. Like, we can do sports and we can vote now, so everything is like equal” (W. Woman, personal communication, March 16, 2015).</p> <p>“So nobody can be left out” (W. Woman, personal communication, March 16, 2015).</p> <p>W. Woman Interview: Question 10: 9:03 “I would include, if I had to do my own gender, then maybe, I think, some people think that a girl color is pink or red, so I think I would have to include that. And maybe some sparkles or something because a lot of girls like that and I think that’s what the world thinks girls think. But I think we shouldn’t make it about our gender, I think we should make it about</p>

	<p>our personalities” (W. Woman, personal communication, March 16, 2015).</p> <p>“Uh, so, like, if I was told to do it about my gender, I would do it. But I would think that it would be wrong, because I think that you shouldn’t think that everybody thinks that girls are pink and sparkly. Everybody has our own personality, so we should make it about who they are not their gender” (W. Woman, personal communication, March 16, 2015).</p> <p>Superman Interview: Question 6: 8:59</p> <p>“(Voice sounds slightly uncomfortable). I think that anyone can do a sculpting of anything. Whether it is big or small, I think they can do it” (Superman, personal communication, March 18, 2015).</p> <p>“Yeah I think they could do it” (Superman, personal communication, March 18, 2015).</p> <p>Superman Interview: Question 7: 8:59</p> <p>“They are not different, they are all the same. They are all mammals, they may have different races, but still” (Superman, personal communication, March 18, 2015).</p> <p>“We are all the same” (Superman, personal communication, March 18, 2015).</p> <p>“Because we can all speak, we can all walk. Well, some people might not be able to...” (Superman, personal communication, March 18, 2015).</p> <p>“(Long pause) I am not sure, I think it would be OK. I think it would be completely fine if you drew something unusual for your gender” (Superman, personal communication, March 18, 2015).</p> <p>“Something that the opposite would do” (Superman, personal communication, March 18, 2015).</p> <p>“Um. If you drew something that is majorly unusual, that isn’t like, that, I understand, that would be unusual, I wouldn’t do that. But if it was something small, like if you were a boy and you drew a flower that is completely fine” (Superman, personal communication, March 18, 2015).</p>
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		<p>“I don’t know, it probably would be ok, because we are all the same” (Superman, personal communication, March 18, 2015).</p>
	<p>Struggles with Gender Key words:</p> <ul style="list-style-type: none"> • Ideas • Equal • Same • Left out • Challenging • Strong • Unusual • Hard • Not good 	<p>W. Woman Interview: Question 6: 8:56 “That, that is kind of like, we have our own ideas too, and we have different ideas. It’s like they thought we could only do certain things. But now that we can, they can see that we have ideas too. I am not trying to say better ideas, but we have ideas too. And I feel that it’s just mean...” (W. Woman, personal communication, March 16, 2015).</p> <p>“...that we can do the exact same things as them. Like, we can do sports and we can vote now, so everything is like equal” (W. Woman, personal communication, March 16, 2015).</p> <p>“So nobody can be left out” (W. Woman, personal communication, March 16, 2015).</p> <p>W. Woman Interview: Question 9: 9:02 “I think that it is a little challenging, because boys always say they are stronger. But that does not matter because you want to be yourself, and you do not want to be judged by other people. It does not matter if you are strong or not, it matters if you like yourself. If you like how you are” (W. Woman, personal communication, March 16, 2015).</p> <p>“It’s like, if I am a girl you cannot tell me that you are stronger than me and I can be myself. And I do not have to be strong to be better than you. And I am the best as I can be. And that’s... (Trails off) ” (W. Woman, personal communication, March 16, 2015).</p> <p>W. Woman Interview: Question 10: 9:03 “I would include, if I had to do my own gender, then maybe, I think, some people think that a girl color is pink or red, so I think I would have to include that. And maybe some sparkles or something because a lot of girls like that and I think that’s what the world thinks girls think. But I think we shouldn’t make it about our gender, I think we should make it about our personalities” (W. Woman, personal communication, March 16, 2015).</p> <p>“Uh, so, like, if I was told to do it about my gender, I would do it. But I would think that it would be wrong, because I think that you shouldn’t think that everybody thinks that</p>

	<p>girls are pink and sparkly. Everybody has our own personality, so we should make it about who they are not their gender” (W. Woman, personal communication, March 16, 2015).</p> <p>Superman Interview: Question 8: 9:00 “(Long pause) I am not sure, I think it would be OK. I think it would be completely fine if you drew something unusual for your gender” (Superman, personal communication, March 18, 2015).</p> <p>“Something that the opposite would do” (Superman, personal communication, March 18, 2015).</p> <p>“Um. If you drew something that is majorly unusual, that isn’t like, that, I understand, that would be unusual, I wouldn’t do that. But if it was something small, like if you were a boy and you drew a flower that is completely fine” (Superman, personal communication, March 18, 2015).</p> <p>“I don’t know, it probably would be ok, because we are all the same” (Superman, personal communication, March 18, 2015).</p> <p>Superman Interview: Question 9: 9:02 “I think it’s, I think it is right in the middle. Like somethings are harder, like, say, um, somethings are harder, somethings are easier. Like, some are in the middle of easy and hard. They’re fine” (Superman, personal communication, March 18, 2015).</p> <p>“Um... (Long pause, when speaks sounds a bit unsure). Like maybe some boys aren’t as good as, at art, it’s hard for me but I can still do it. And um, other things like math. That’s hard, but it’s not so hard that I cannot do it at all” (Superman, personal communication, March 18, 2015).</p> <p>“Yeah, it’s manageable” (Superman, personal communication, March 18, 2015).</p> <p>Superman Interview: Question 10: 9:04 “You would have to include shapes because everything is from basic shapes that become more complicate shapes” (Superman, personal communication, March 18, 2015).</p>
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	<p>“Um, the like colors you use” (Superman, personal communication, March 18, 2015).</p> <p>“If you were doing like a dark one, you would use white and black, like we did with the still life” (Superman, personal communication, March 18, 2015).</p> <p>“And um, more colors if you are doing something brighter, like if you went outside and you were going to draw it you might use the ordinary colors. Um, and I don’t know what else” (Superman, personal communication, March 18, 2015).</p>
	<p>Emotions</p> <p>Key words:</p> <ul style="list-style-type: none"> • Strong • Happy • Mad • Sad • Mood <p>W. Woman Interview: Question 9: 9:02</p> <p>“I think that it is a little challenging, because boys always say they are stronger. But that does not matter because you want to be yourself, and you do not want to be judged by other people. It does not matter if you are strong or not, it matters if you like yourself. If you like how you are” (W. Woman, personal communication, March 16, 2015).</p> <p>“It’s like, if I am a girl you cannot tell me that you are stronger than me and I can be myself. And I do not have to be strong to be better than you. And I am the best as I can be. And that’s...” (W. Woman, personal communication, March 16, 2015).</p> <p>Superman Interview: Question 11: 9:06</p> <p>“I would share, like, feelings. If I was really sad I would use more blue than yellow. And if I was happy, I would use happier colors. If I was mad, I would use red” (Superman, personal communication, March 18, 2015).</p> <p>“I would do happy because I am happy a lot of the time. I am not mad as much” (Superman, personal communication, March 18, 2015).</p> <p>“And I would use bright colors” (Superman, personal communication, March 18, 2015).</p> <p>Superman Interview: Question 12: 9:07</p> <p>“(Long pause, sounds confused). If you use all different signals, then you can tell what is happening, somehow” (Superman, personal communication, March 18, 2015).</p> <p>“Like you could draw similar objects to what is happening around you. Depending on moods and lighting around you,</p>

	<p>you could draw in those kinds of colors” (Superman, personal communication, March 18, 2015).</p> <p>“For happy, for mood I would use brighter colors and like, mad and sad, I would use much darker colors” (Superman, personal communication, March 18, 2015).</p> <p>“In some ways maybe” (Superman, personal communication, March 18, 2015).</p> <p>“(Long pause)” (Superman, personal communication, March 18, 2015).</p> <p>“Because if there is something bad happening, you can use the mad. If you are happy or something. If there is a bad issue going on, you can use that. If there is something good happening” (Superman, personal communication, March 18, 2015).</p>
<p>Personality / Individualism</p> <p>Key words:</p> <ul style="list-style-type: none"> • Personalities • Different • Be themselves • Make it their own • Does not matter what others think 	<p>W. Woman Interview: Question 5: 8:53</p> <p>“But they would be different sizes, and they would all have different personalities of people. Some like classic, some like old, some rustic, some like different” (W. Woman, personal communication, March 16, 2015).</p> <p>“Because sometimes people go places to be themselves, where they can be different” (W. Woman, personal communication, March 16, 2015).</p> <p>W. Woman Interview: Question 7: 8:57</p> <p>“I think that is kind of true, because some people have different types of creativity and nothing can be exactly the same. So I think that boys and girls can learn the same thing, but they can make it their own” (W. Woman, personal communication, March 16, 2015).</p> <p>“Like, everybody can learn the same thing, but they can make it their own. You can all make the same thing, but not the exact same thing as the person next to you. Because you all have your own idea” (W. Woman, personal communication, March 16, 2015).</p> <p>W. Woman Interview: Question 8: 8:58</p> <p>“Yeah. I feel that is just what they feel is right to draw. And they should draw what they want. Because it doesn’t, you shouldn’t care what other people think about you. So I can draw with blue colors, a boy can draw with pink colors, it’s</p>

	<p>up, it doesn't matter" (W. Woman, personal communication, March 16, 2015).</p> <p>W. Woman Interview: Question 9: 9:02 "I think that it is a little challenging, because boys always say they are stronger. But that does not matter because you want to be yourself, and you do not want to be judged by other people. It does not matter if you are strong or not, it matters if you like yourself. If you like how you are" (W. Woman, personal communication, March 16, 2015).</p> <p>"It's like, if I am a girl you cannot tell me that you are stronger than me and I can be myself. And I do not have to be strong to be better than you. And I am the best as I can be. And that's... (Trails off)" (W. Woman, personal communication, March 16, 2015).</p> <p>W. Woman Interview: Question 10: 9:03 "I would include, if I had to do my own gender, then maybe, I think, some people think that a girl color is pink or red, so I think I would have to include that. And maybe some sparkles or something because a lot of girls like that and I think that's what the world thinks girls think. But I think we shouldn't make it about our gender, I think we should make it about our personalities" (W. Woman, personal communication, March 16, 2015).</p> <p>"Uh, so, like, if I was told to do it about my gender, I would do it. But I would think that it would be wrong, because I think that you shouldn't think that everybody thinks that girls are pink and sparkly. Everybody has our own personality, so we should make it about who they are not their gender" (W. Woman, personal communication, March 16, 2015).</p> <p>W. Woman Interview: Question 13: 9:12 "We could have a person (stumbles over word) ... personality and we could all, we have done so many things in the classroom, so we could all pick our favorite and make it our own. Like with the balloon, we could do like carnivals, you could pick the balloon and draw and paint on your favorite colors, and anything you love. And other people may pick the dragon egg because they like video games and there could be something like that. And they could make it their own, favorite colors, things they like to do, and all that. And we do not have to do pink or blue. We can do whatever we</p>
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		<p>want that we like” (W. Woman, personal communication, March 16, 2015).</p>
<p>Contemporary Art • Contemporary Making a Difference</p>	<p>Contemporary Art Making a Difference Key words: • Racism • Problem • Solve • Coming Together • Signal</p>	<p>W. Woman Interview: Question 11: 9:06 “(Slowly) I would, kind of share, like, racism because some people share that by color you can’t do stuff. I know that went away (looks visibly upset) but some people do not want to be friends with colored people” (W. Woman, personal communication, March 16, 2015). “But still you want to be friends” (W. Woman, personal communication, March 16, 2015). “It kind of, we can all pick a different thing to solve, problem, we can try to figure out how to solve it by figuring out where did it come from and why is it happening. So for racism it can be like white and black, it can be like a white and black picture. And it can be all like (gesturing with hands) everything is coming together” (W. Woman, personal communication, March 16, 2015). “So like maybe it can be like swirled, so that we can all come together. Maybe like there can be like nice things, like um, maybe like in the boys and girls clubs. Like they have the picture of holding hands, so we could use that, other things that show hands coming together” (W. Woman, personal communication, March 16, 2015). Superman Interview: Question 12: 9:07 “(Long pause, sounds confused). If you use all different signals, then you can tell what is happening, somehow” (Superman, personal communication, March 18, 2015). “Like you could draw similar objects to what is happening around you. Depending on moods and lighting around you, you could draw in those kinds of colors” (Superman, personal communication, March 18, 2015). “For happy, for mood I would use brighter colors and like, mad and sad, I would use much darker colors” (Superman, personal communication, March 18, 2015). “In some ways maybe” (Superman, personal communication, March 18, 2015). “(Long pause)” (Superman, personal communication, March 18, 2015).</p>

		<p>“Because if there is something bad happening, you can use the mad. If you are happy or something. If there is a bad issue going on, you can use that. If there is something good happening” (Superman, personal communication, March 18, 2015).</p> <p>“We could do, we make art that everybody has a good opinion on, and instead of doing something that maybe not everyone would like (joking voice)” (Superman, personal communication, March 18, 2015).</p> <p>“Like, because it might be too hard. So something that isn’t too hard they will probably like more” (Superman, personal communication, March 18, 2015).</p> <p>“Yeah, they want a challenge, just not so much of a challenge that it’s too hard for them to do” (Superman, personal communication, March 18, 2015).</p> <p>“I am not sure, I think it is already good, just a couple of changes. Maybe, I don’t know” (Superman, personal communication, March 18, 2015).</p>
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B3: *Figure 4.5. W. Woman art description.*



Tropical Garden II, Louise Nevelson, 1957

- WW: Intricate, Different, Dark
- WW: Well, it's like columns of different ideas.... It's like they all have different textures in them, so you can make different art in all of them. Make more ideas.



Royal Tide I, Louise Nevelson, 1960

- WW: Gold, Detailed, Different
- WW: It kind of looks like an old bookshelf. It kind of looks like old and new together, because it's gold but it looks like it has books on the bottom too. Some things that look like they could be found in an old house. It has a lot of texture, and it is kind of like the other one. A different idea in all of them.



Sky Cathedral, Louise Nevelson, 1957

- WW: Black, Puzzled, Textured
- WW: Like in all the others, it is like boxes with different ideas. This one is kind of like a modern house cut in half that is what I see. Because it kind of looks like rooms, like, half of rooms to me. I can see some doorways sometimes through this. And I could picture that these could be rooms in an actual house.

B4: *Figure 4.6.* Superman art description.



Tropical Garden II, Louise Nevelson, 1957

- SM: Colorless, Many pictures in shapes, Not modern
- SM: Um, I think it is very, um, it's um like, it only has one color. It is kind of colorless. You can see a lot of different shapes in it and lots of pictures in the direct shapes. It wouldn't remind me of something very modern.
- SM: Um, there are all the different shapes, it's all like, some parts pop out instead of just carving it in. And each board has a different height and it makes it look more like a city maybe.... It looks kind of like a city and like the um 5th one, with the squares, makes it look like little windows. That one is like all crazy shapes... and that one is just a straight up simple shape.



Royal Tide I, Louise Nevelson, 1960

- SM: Pretty, Dark to light, More shades and color, Pictures in shapes
- SM: It's really pretty. It goes from darker here to lighter here (points from the bottom to the top of the piece). This one isn't as colorless as the last one, it has more shades. Same as the other one, where it makes a lot of pictures with the different shapes.
- SM: It can look, um a building with all of the borders separating it into rooms and something different is happening in each room. Well, the... (looking carefully at each section of the work). I'm not sure. Its like something is happening in each room. There are all different things. Each room has a different theme to it. And all different things in it.



Sky Cathedral, Louise Nevelson, 1957

- SM: Simple, Shapes, White background makes it pop
- SM: It has simple colors, like, it does not go over the top with colors. Um, it has a lot of shapes in it, and like.... It's like darker in the back and there is a white background to make is pop.
- SM: (Long silence) This one is a little bit harder. Because this one is more jumbled up so that you cannot see it as much. And it's, like darker than the others. I like the others more than this one.

B5: *Figure 4.7.* Domestic associations.



WW: It kind of looks like an old bookshelf. It kind of looks like old and new together, because it's gold but it looks like it has books on the bottom too. Some things that look like they could be found in an old house.

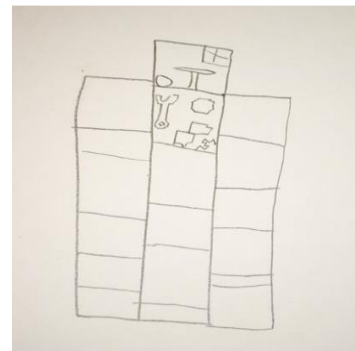
WW: Like in all the others, it is like boxes with different ideas. This one is kind of like a modern house cut in half that is what I see.

SM: It can look, um a building with all of the borders separating it into rooms and something different is happening in each room. Well, the... (looking carefully at each section of the work). I'm not sure. Its like something is happening in each room. There are all different things. Each room has a different theme to it. And all different things in it.

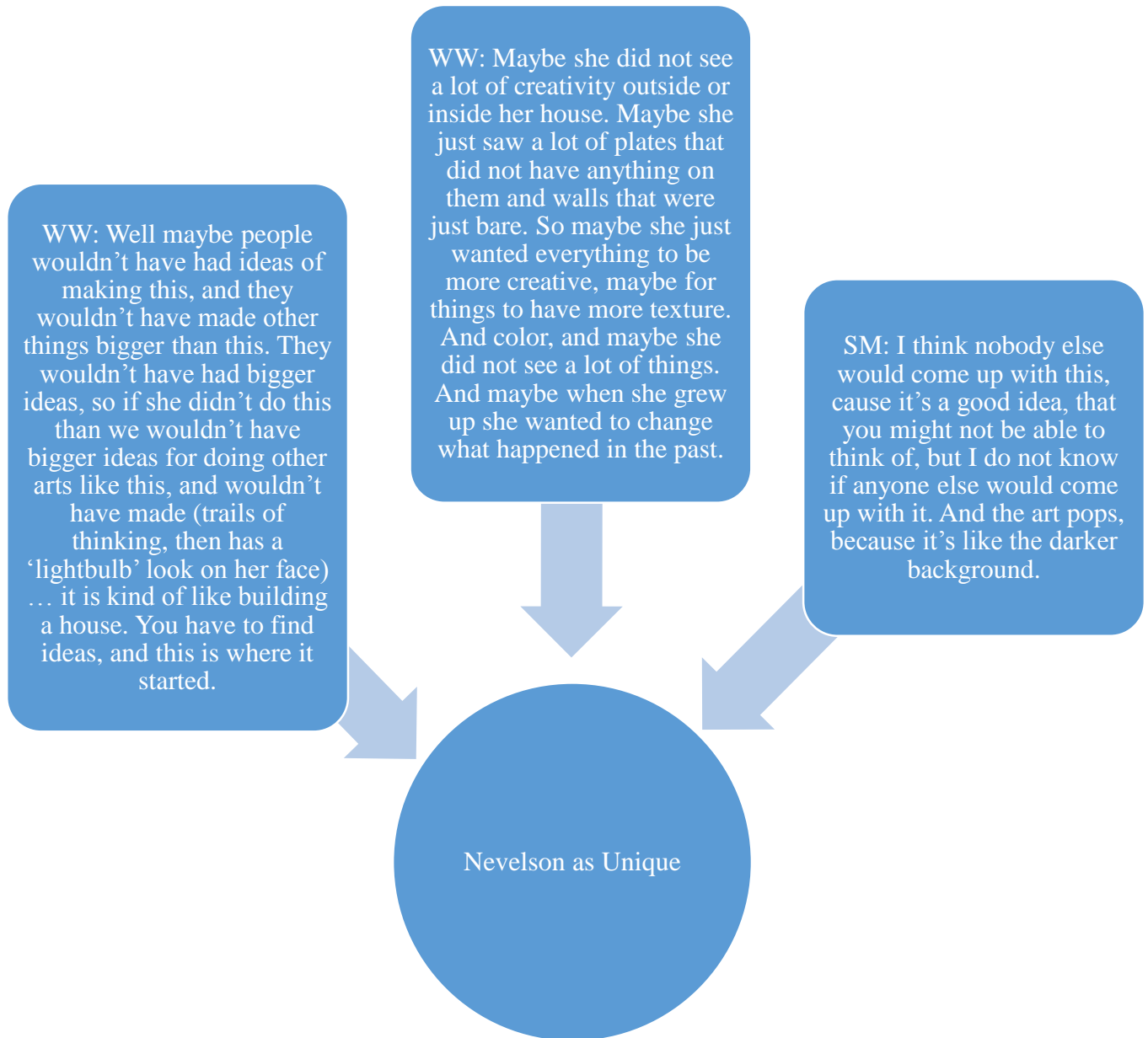


WW: Because it kind of looks like rooms, like, half of rooms to me. I can see some doorways sometimes through this. And I could picture that these could be rooms in an actual house...

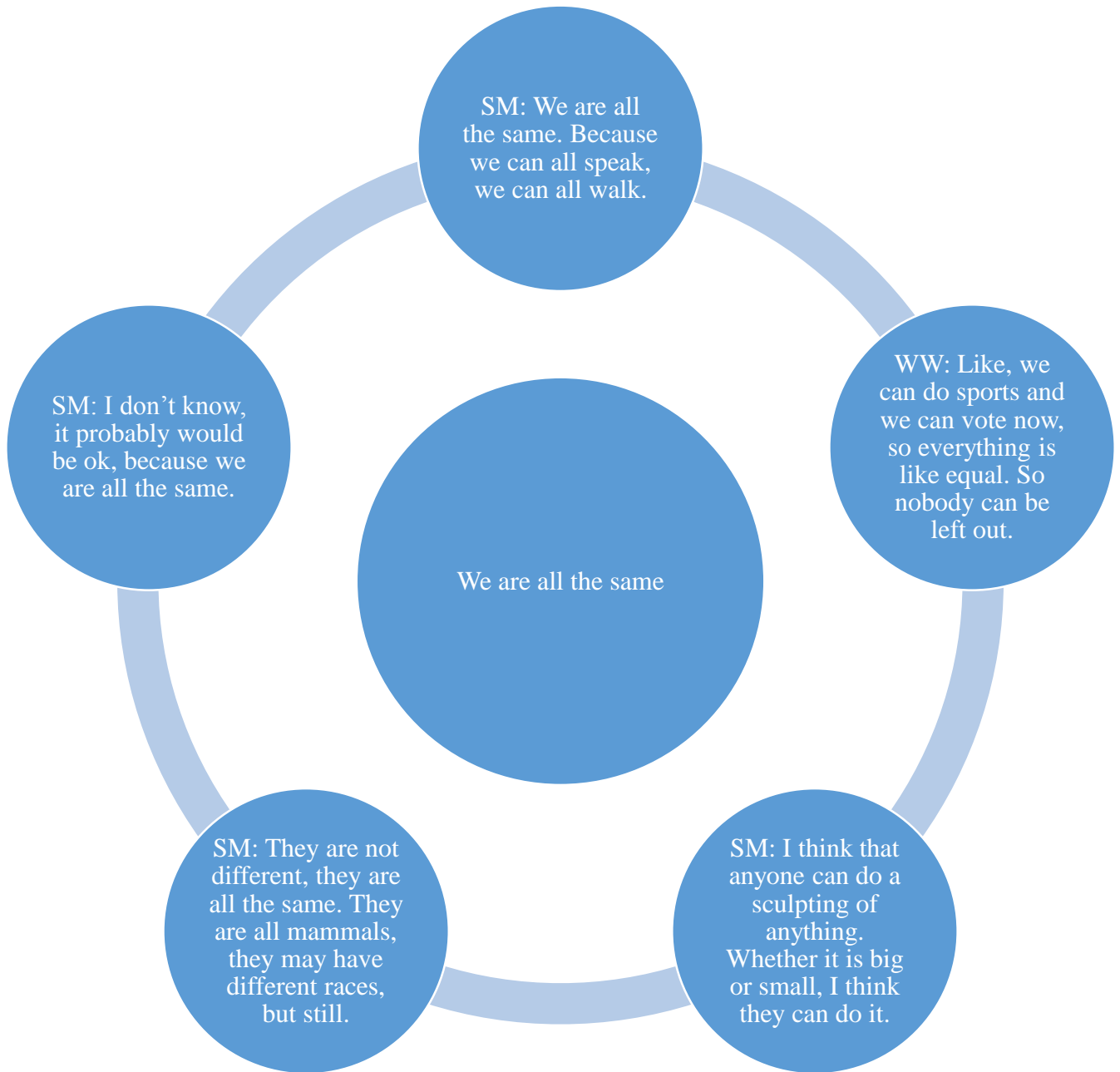
WW: Because sometimes people go places to be themselves, where they can be different. Though, that would be, this (points) so maybe one of these could be modern. So maybe like a fancy table, and maybe I could find really smooth things. It would be, like, more classic. With certain balls. And maybe others could be rustic, maybe I could find old tools, like rustic tools. So that it could have more texture and it could be like rustic. So.



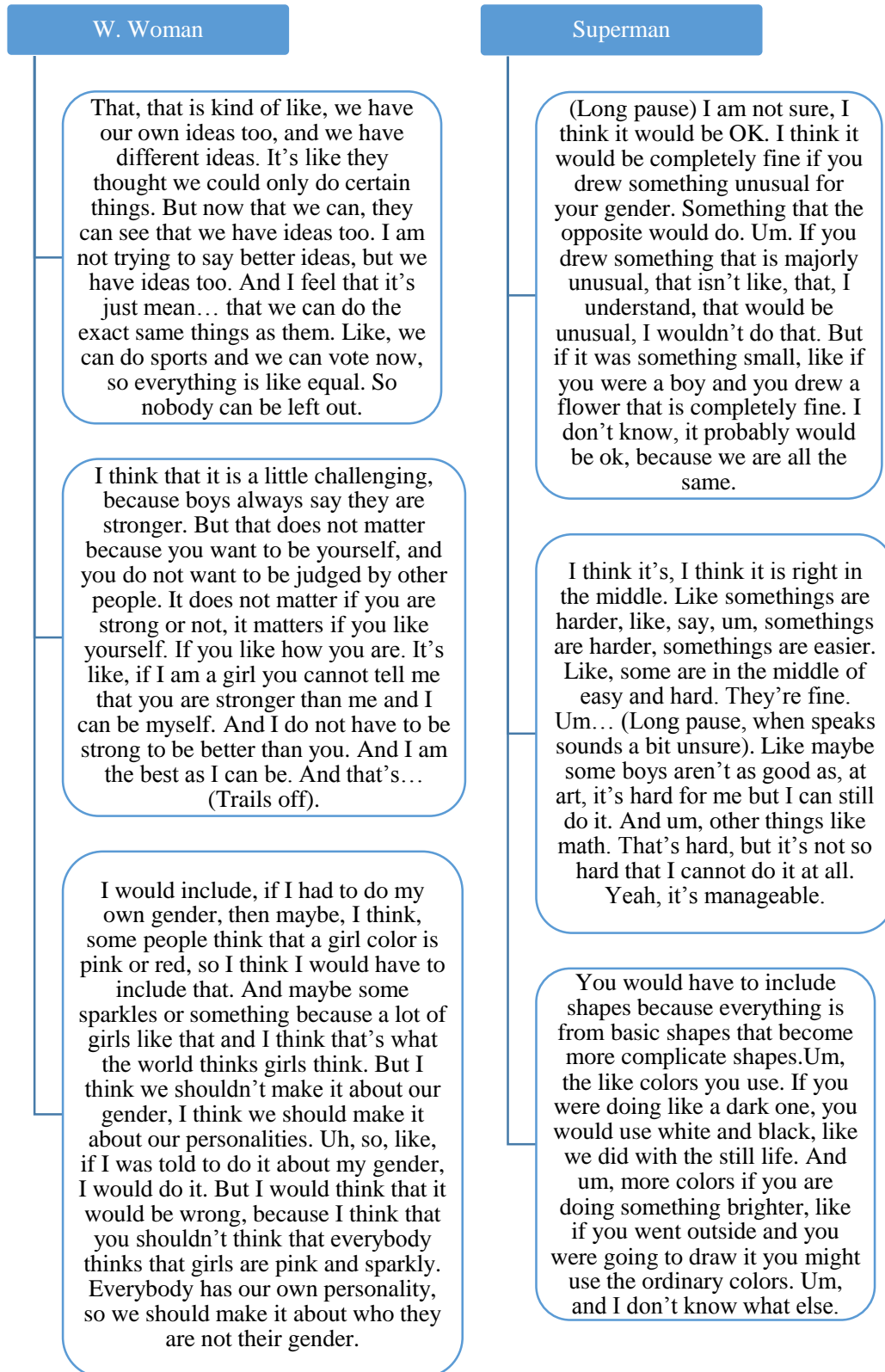
B6: *Figure 4.8.* Uniqueness of Nevelson.



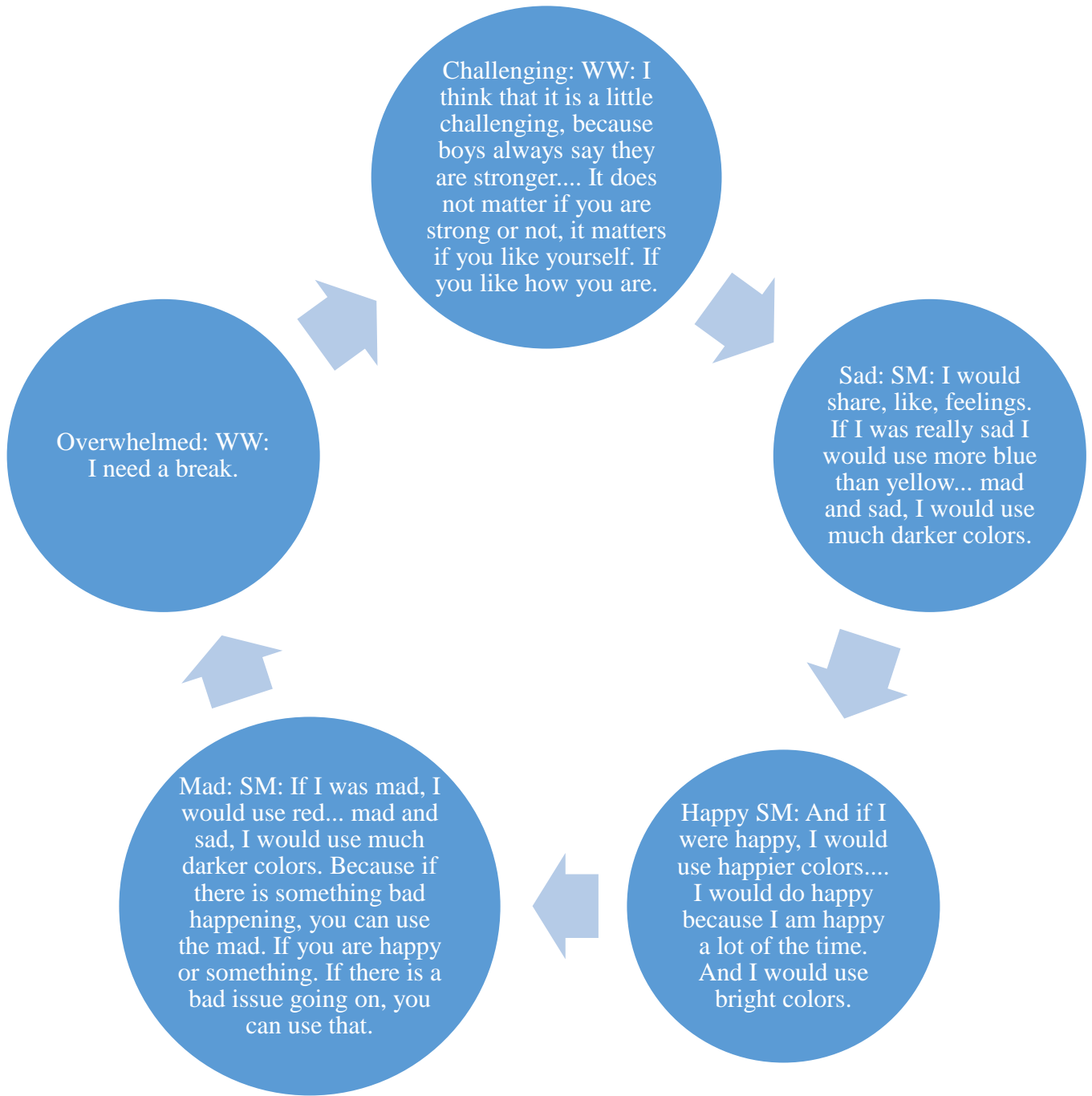
B7: *Figure 4.9.* Both genders as essentially the same.



B8: *Figure 4.10.* Struggles with gender.



B9: *Figure 4.11. Emotions.*



B10: *Figure 4.12.* Opinions on individuality and personality.

We are all different	Do Things your own way, for your own personality, not gender specific.	Do not care what others think
<ul style="list-style-type: none">•WW: But they would be different sizes, and they would all have different personalities of people. Some like classic, some like old, some rustic, some like different.•WW: I think that is kind of true, because some people have different types of creativity and nothing can be exactly the same. So I think that boys and girls can learn the same thing, but they can make it their own.	<ul style="list-style-type: none">•WW: Like, everybody can learn the same thing, but they can make it their own. You can all make the same thing, but not the exact same thing as the person next to you. Because you all have your own idea.•WW: I would include, if I had to do my own gender, then maybe, I think, some people think that a girl color is pink or red, so I think I would have to include that. And maybe some sparkles or something because a lot of girls like that and I think that's what the world thinks girls think. But I think we shouldn't make it about our gender, I think we should make it about our personalities.•WW: Everybody has our own personality, so we should make it about who they are not their gender.•WW: We could have a person (stumbles over word) ... personality and we could all, we have done so many things in the classroom, so we could all pick our favorite and make it our own. Like with the balloon, we could do like carnivals, you could pick the balloon and draw and paint on your favorite colors, and anything you love. And other people may pick the dragon egg because they like video games and there could be something like that. And they could make it their own, favorite colors, things they like to do, and all that. And we do not have to do pink or blue. We can do whatever we want that we like.	<ul style="list-style-type: none">•WW: Yeah. I feel that is just what they feel is right to draw. And they should draw what they want. Because it doesn't, you shouldn't care what other people think about you. So I can draw with blue colors, a boy can draw with pink colors, it's up, it doesn't matter.•WW: It's like, if I am a girl you cannot tell me that you are stronger than me and I can be myself. And I do not have to be strong to be better than you. And I am the best as I can be.•WW: Uh, so, like, if I was told to do it about my gender, I would do it. But I would think that it would be wrong, because I think that you shouldn't think that everybody thinks that girls are pink and sparkly.

B11: *Figure 4.13.* Contemporary art making a difference.

