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The Potential Benefits of Taking Introduction to Art for Non-Art Major College Students

Chia-Ying Hsieh

University of the Incarnate Word

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THE POTENTIAL BENEFITS OF TAKING INTRODUCTION TO ART
FOR NON-ART MAJOR COLLEGE STUDENTS

A Dissertation

by

CHIA-YING HSIEH

Presented to the School of Graduate Studies of the
University of the Incarnate Word
in Partial Fulfillment
of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

The University of the Incarnate Word

May 2007

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Acknowledgments

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Dedication

To my parents, Yen-Ming Hsieh and Yen-Hui Chen Hsieh,
for their unconditional love and support.

Abstract

The Potential Benefits of Taking Introduction to Art for Non-Art Major College Students

Chia-Ying Hsieh

Chair of Committee: Gilberto M. Hinojosa, Ph. D.

This research was conducted to discern the potential benefits for non-art majors taking a general art course based on the perspectives of both discipline-based art education (DBAE) and visual culture and art education (VCAE). The research also attempted to ascertain the impact of DBAE and VCAE on the students. DBAE considers art an indispensable part of general education and supports a broad educational mission that promotes building minds and cultivating problem solving, VCAE stresses “meaning making” and active learning. This study demonstrated how the goals or objectives of art education promoted by both DBAE and VCAE are beneficial and crucial for the development of college students. A survey questionnaire was used to obtain qualitative data related to students’ learning outcomes. The researcher first identified the themes prominent in both DBAE and VCAE and then translated those themes into survey items. This study was conducted on the campuses of one college and one university in the southern district of Taiwan. Both are technology schools and award bachelor degrees. After data were cleaned, there were 189 valid questionnaires. In addition, textbooks frequently used by art educators to teach Introduction to Art were analyzed. This research concluded that student participants have benefited from most of the learning outcomes. Based on their answers to the closed-ended questions, students benefited equally from DBAE and VCAE themes. But in responses to the open-ended questions, participants acknowledged more benefits from DBAE outcomes than from VCAE outcomes.

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Chapter 1: Introduction

Context of the Study

The Myth of Cultivating Artists in the Goal of Art Education

There long has been a misunderstanding in the field of art education in Taiwan. Most people and even art educators get the impression that the chief goal of art education is to cultivate artists (Shih, 1996). Accordingly, the full benefits of an education in art have not been understood. Additionally, the dominant value of pursuing fortune and efficiency in modern society downplays the value of art education, which is usually deemed as a useless subject that cannot convey any practical knowledge or skills. Indeed, in Taiwan, the dominant philosophy behind the policies that set priorities in education is utilitarianism (Shih). Consequently, even though general art education has been required for years in colleges and universities in Taiwan, some observers have claimed that the current art program leaves much to be desired (Hung, 1996; Shih, 1996; Wu, 1996).

Retrospection of 20th-Century Art Education Paradigms in Taiwan

To understand the problems and difficulties of current practices of general art education thoroughly, it is necessary to review the major shifts in the field of art education. Tracing the evolution of major concepts in general art education offers not only the background of the current practice but also helps pinpoint the roots of its problems.

In the 20th century, there have been two very influential trends in art education in Taiwan: Child-Centered Art Education, which values the students' potential for creative self-expression, and Discipline-Based Art Education, which emphasizes appreciation of works created mostly by mature artists (Huang, 2002). Originating in the 1960s in Taiwan,

Child-Centered Art Education embodies these basic concepts: (a) art education aims to promote an individual's potential, (b) art is an aspect of an individual's natural development, involving external expression of an internal reality, and (c) art education must serve an individual's innate creativity and facilitate its development. Based on the three concepts, the purpose of art education is to awaken a child's creativity and to assist the full development of their personality.

The goal of art education is thus to encourage art creation, to the exclusion of a systematic curriculum or predetermined materials. From this perspective, focusing on art objects created by mature artists may hinder the development of a child's self-expression and creativity and should be excluded from the learning content. Pedagogy for Child-Centered Art Education follows the psychological development stages, emphasizing the encouragement and support of children's self-expression and, in this system, assessment is based on the process of creation (Chen & Huang, 1995).

The Child-Centered Art Education movement in Taiwan was influenced primarily by philosophical trends in the United States, which were reflected in American textbooks used between 1945 and 1960. Among these, the most influential was Viktor Lowenfeld's *Creative and Mental Growth* (1947), which was introduced in Taiwan and translated into Chinese in 1976 (Huang, 2002).

Child-Centered Art Education reflected an ongoing movement that adhered to the ideals of creative self-expression, a trend in art education that emerged in the beginning of the 20th century. According to Efland (1990), this movement was fostered by two major sources: the progressive education movement led by John Dewey, who "saw the school as a learning community that stressed both individual growth and cooperative

community living through group activities” (p. 193), and Freudian psychology, which proposed that “the real task of education was not to repress the child’s emotions but to sublimate them into socially useful channels” (p. 192).

This paradigm of Child-Centered Art Education was upheld by art educators in Taiwan through the 1960s and 1970s while, ironically, the philosophical underpinnings of that movement were being abandoned in the United States. The single-minded preoccupation with children’s self-expression was being replaced by an emphasis on the structure of art as a discipline. Art education in Taiwan would eventually follow the revolutionary path paved by American thinkers but not until the early 1980s.

Under the banner of creative self-expression, systematic curriculum and pedagogy were ignored in Taiwan. Without specific guidance for teachers and the development of teaching materials, art education was marginalized (Huang, 2002). Additionally, because it aimed to explore the inherent creative talents in every child, art education was limited to elementary and secondary schools. The idea that a general art education would contribute to the development of well-rounded adults was absent in art education. Accordingly, no general art courses were offered for non-art major college students in Taiwan.

In the 1980s, Discipline-Based Art Education (DBAE) was increasingly adopted by art scholars in Taiwan hoping to fill the holes left by Child-Centered Art Education. Compared to Child-Centered Art Education, which stressed “free expression as necessary to the healthy growth and development of the child” (Efland, 1990, p. 235), DBAE emphasized that artistic abilities resulted from learning, rather than from natural development. Furthermore, rather than praising uninstructed self-expression as creativity,

DBAE valued a systematic and sequential curriculum, and in so doing raised the status of art education, arguing that art be treated as a distinct subject in education (Huang, 2002).

Dobbs (1998) defined DBAE as, “a comprehensive approach to instruction and learning in (the visual) art, developed primarily for grades K–12, but also formulated for use in adult education, lifelong learning, and art museums” (p. 3). DBAE is composed of systematic and sequential lessons in four distinctive domains: art making, art history, art criticism, and aesthetics. Consequently, the objectives of DBAE are to “help students create, understand, and appreciate art, artists, artistic processes, and the roles of art in cultures and societies” (Dobbs, 2004, p. 701).

Interestingly, in the same year (1984) that Dwain Greer coined the term *Discipline-Based Art Education*, general art education was introduced into higher education in Taiwan. DBAE continued to influence overall art education in Taiwan, as evidenced by art education policies that echoed its ideals and objectives as late as 2000.

Development of General Art Education in Higher Education in Taiwan

It was not until 1984 that the influence of DBAE on art education began to take hold in Taiwan (Shih, 1996) and art courses started to be incorporated into the general education curriculum for all majors in colleges and universities. Importantly, in 1989, Taiwan’s Ministry of Education decreed that art courses be required in the general education program. Accordingly, courses such as Introduction to Art¹ and Art Appreciation were offered for every non-art major (junior) college student (Hung, 1996). In 1997, based on the recommendation of Council of Grand Justices, the Ministry of Education gave up its control over the general education curriculum, leaving each school free to decide its own policy and curriculum. As a result, the role of general art education

¹ The content of Introduction to Art is explained in the Definitions of Terms section of this chapter.

differs from one school to another (Hung).

According to the Art Education Law, adopted and proclaimed on March 12, 1997, and amended on January 19, 2000, the purpose of art education is to cultivate artistic talents, fulfill citizens' spiritual life, and enhance the overall cultural standards (Ministry of Education, 2000). Article 4 of that law specifies that the implementation of art education be divided into three categories: school professional art education, school general art education, and social art education. School professional art education focuses on developing artists, art historians, art critics, and art administrators; school general art education aims at cultivating students' art intelligence, improving their abilities of art appreciation, increasing their pleasure of life, and enhancing their artistic potential (Ministry of Education). Thus, by the end of 20th century, the center of art education in Taiwan had shifted away from its earlier Child-Center Art Education to Discipline-Based Art Education. But while this was taking place in Taiwan, a revolutionary new paradigm in art education was emerging in the United States and about to affect the field of art education in Taiwan through a reform movement on compulsory education.

The 9-Year Compulsory Education Reform in Taiwan

Although Article 16 allowed diverse curriculum designs and practices in the general art curriculum of higher education, the Ministry of Education began to insist that the general art curriculum standards set for primary and secondary education be unified to achieve continuity. In September 2001, a revolutionary 9-year compulsory educational reform was launched nationwide in Taiwan to respond to the trend of globalization and the transformation of Taiwanese society (Ministry of Education, 1998). The keystone of this reform was the curriculum designed to integrate the elementary and secondary

educational systems.

Regarding reforms to art curriculum, the content structure of the curriculum integrated visual arts, music, and performance art into an Arts and Humanities subject. The principles of this learning field are expression and exploration, appreciation and understanding, and practice and application (Ministry of Education, 2002). To implement the reforms successfully, art educators in Taiwan have systematically studied and discussed art education theories in aesthetics, psychology, sociology, anthropology, education, and especially, the importance of visual culture-oriented art education (Kuo & Chao, 2002).

Emergence of VCAE in Taiwan

In response to the needs of the current age of information technology, art educators such as Freedman (2003b, 2005), Duncum (2002b), and Tavin (2005) have posited theories on the connection between visual culture and art education (VCAE). Their writings have profoundly influenced Taiwanese art scholars and have been applied to the art curriculum reform. VCAE is a growing force in the field of art education, as evident at the 2005 National Art Education Association (NAEA)² conference, which included 21 presentations on the topic of visual culture, three times as many as in 2000 (Chalmers, 2005). In Taiwan, several conferences and journals have centered on the issue of VCAE as well, including the 2000 international visual arts conference held in Taipei and an international journal of art education published by National Taiwan Arts

² Founded in 1947, the NAEA is the largest professional art education association in the world. Membership includes elementary and secondary teachers, art administrators, museum educators, arts council staff, and university professors from throughout the United States and 66 foreign countries. Its purpose is to promote art education through professional development, service, advancement of knowledge, and leadership. To that end, the association holds public discussions and publishes books, journals (*Art Education* and *Studies in Art Education*), reports, surveys, fliers, and other materials.

Education Center.

Based on Freedman's definition (2003b), *art education* can be regarded "as a form of social production tied to larger symbolic practices of visual culture," which "creates, as well as reflects, personal and social freedoms, and as a result, consideration of its character and impact is critical to a democratic education" (p. xii). Accordingly, VCAE can also be regarded as a socially oriented art education.

In her dissertation, Fox (1999) explored the extent to which contemporary social reconstruction theory existed in university general education art offerings in 1998. She concluded that "students will be more engaged in visual arts general education courses if course content emphasizes contemporary concerns and if instructors adhere to connected teaching strategies" (p. vii). For example, she advocated that the methodology of showing as many slides as possible should be abandoned in favor of a discussion of issues. Moreover, educators should move away from the podium and change the way students sit, such as grouping them in discussion circles.

VCAE breaks the boundary of high and low art and includes everyday perceived visual images as possible subjects of study. VCAE tries to include students' everyday experiences and to make art learning meaningful for each student. This may explain why VCAE has been a popular topic and even incorporated into general art curriculum.

General art education in colleges contributes to a lifelong art learning process. It also may be the last opportunity to receive systematic art education, especially for non-art major students. In addition, the goal of general art education at the college level should follow the ideal of compulsory art education, further broadening the scope of art education and deepening its content. The promotion of general art education within the

9-year compulsory education in Taiwan has officially clarified the difference between professional and general art education and directed that the general art curriculum become more structured. However, art education reform is still in its initial stage and must be further improved. In higher education, DBAE has been the norm since the inclusion of art education in the general education curriculum. But because VCAE is rising as a seemingly unstoppable force, educators will have to determine to what extent both the DBAE and VCAE have been embedded in general art education in colleges and universities. This is the most pressing issue in art education.

Problem Statement

Lack of Effective Curriculum Design

An analysis of art educators and scholars shows that the lack of effective curriculum designs is the most basic flaw in general art education in higher education in Taiwan (Shih, 1996). Art educators have made various suggestions and recommendations, but the most frequently discussed issue is that the art curriculum should be closer to daily life and more applicable to students' future personal and professional life (Hung, 1996). Introduction to Art is one of the frequently taught courses used to fulfill the requirement of general art education, but based on the content of most textbooks adopted for it, this course usually concentrates on abstract concepts of aesthetics and art theories that seem disconnected from students' daily lives. (Chapter 4 contains a discussion of textbook analysis.) Because one of the main purposes of general art education is to cultivate students' critical and creative thinking abilities (Shih), a curriculum that departs from students' current living experiences will not fulfill this goal (King, 1994).

The current curriculum, which is dominated by ideas of DBAE, has demonstrated

some major flaws. To make general art courses more beneficial for students, it therefore seems that curriculum staff should re-examine the goals, objectives, and contents of DBAE and add elements derived from VCAE. Including VCAE concepts does not predicate that DBAE should be discarded. The goals of DBAE should be preserved while ideas of VCAE are added to the curriculum of Introduction to Art. These are issues that must be confronted when art educators try to design a more effective curriculum.

Neglect of Students' Needs and Interests

When art instructors design their curriculums, the most important but usually neglected issue is considering students' needs and interests (Hung, 1996; Shih, 1996). Without hearing students' voices, instructors will find it difficult to communicate effectively with their students and form an interactive relationship. Moreover, without applying student-centered pedagogy and designing a student-centered curriculum, the ideal of cultivating students' ability to think critically and actively engage in learning through art education will lose its fundamental ground. Unfortunately, although most scholars agree that a more dynamic curriculum should be designed to reach the goal of general art education (Wu, 1996), their approaches still focus on the points of view of art educators, art scholars, and art administrators (Wong, 2004). Understandably then, the outcome of general art education in colleges in Taiwan is disappointing, according to most observers (Hung; Shih; Wu). Minimal research has been done on general art education in higher education and even less attention has been directed to non-art major students' voices and needs. These opinions cannot be neglected if the learning outcome of general art education is to be enhanced.

Purpose Statement

The purpose of this qualitative study was to investigate non-art majors' perceived outcomes of the Introduction to Art course offered to fulfill university and college general education requirements. Using a questionnaire designed by the researcher, this study attempted to evaluate students' learning outcomes as they are derived from ideas of DBAE in the existing curriculum and as they are influenced by concepts of VCAE. The researcher first induced themes derived from the literature of both DBAE and VCAE. Those themes then were transformed into items in the questionnaire. In addition, 10 textbooks frequently used by art educators to teach Introduction to Art were analyzed. The findings revealed substantial information on the content presented in the class. The results from textbook analysis were compared with students' perceptions to determine if a new curriculum is needed. Figure 1 presents a flow chart of the research.

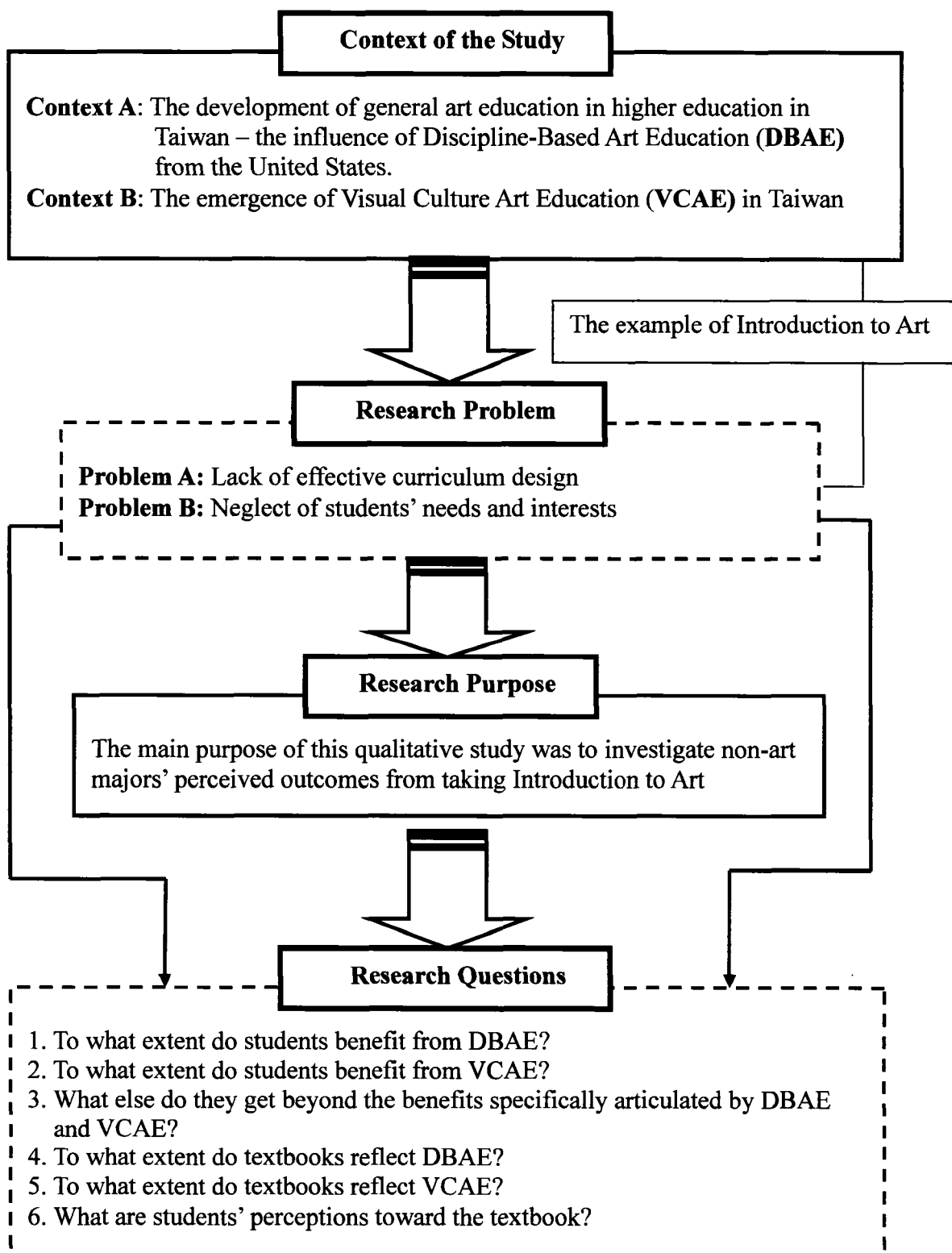


Figure 1. Research flow chart.

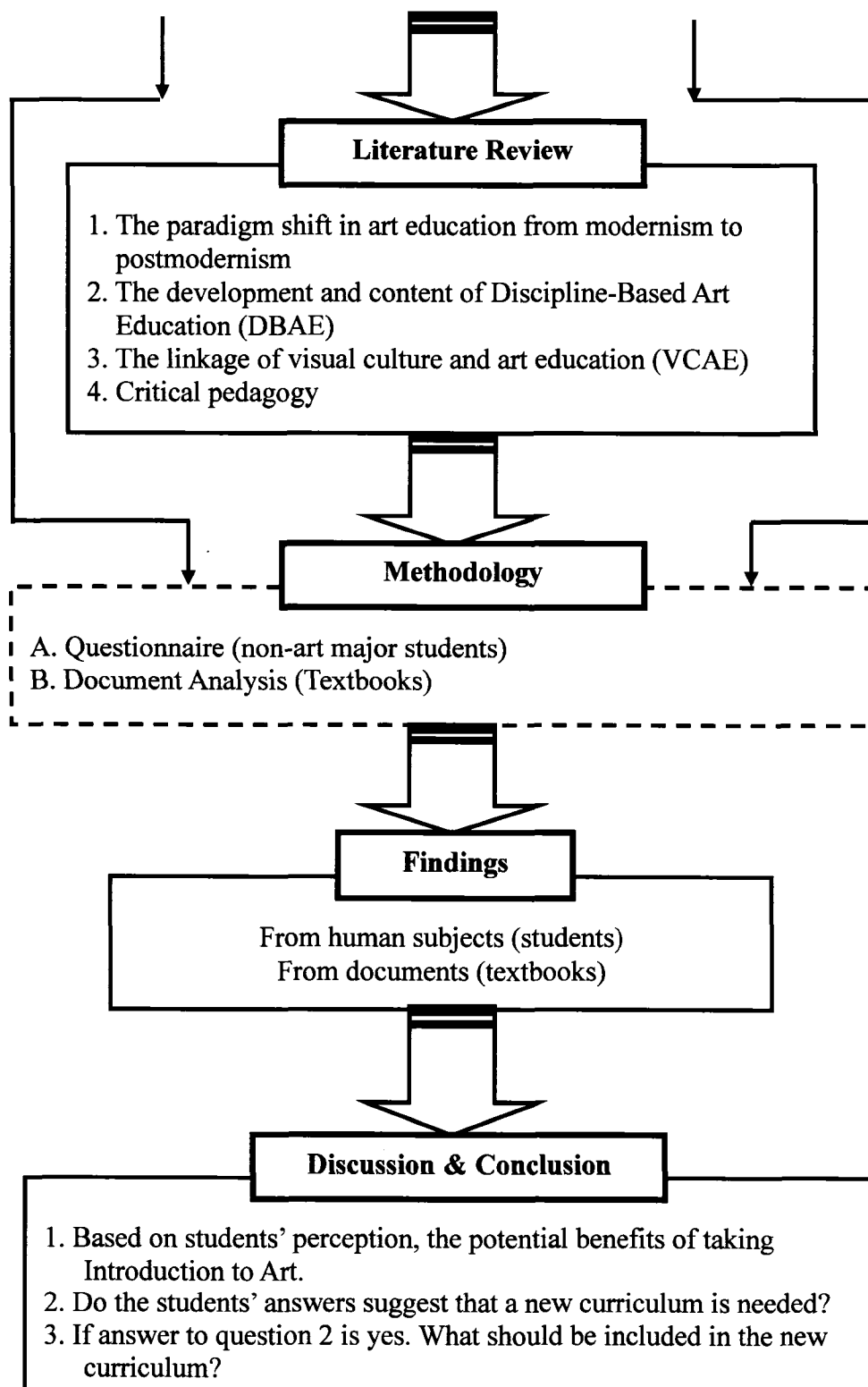


Figure 1 continued

Research Question

The main research question for this study was: What are non-art majors' perceived benefits from taking Introduction to Art, which is based on goals, objectives, and contents of DBAE and VCAE? The main research question was divided into six sub-questions:

Research questions related to students' perceptions were:

1. To what extent do students benefit from DBAE?
2. To what extent do students benefit from VCAE?
3. What else do they get beyond the benefits specifically articulated by DBAE and VCAE?

Research questions regarding textbook analysis were:

4. To what extent do textbooks reflect DBAE?
5. To what extent do textbooks reflect VCAE?
6. What are students' perceptions toward the textbook?

Research Methodology

This study adopted a transformative approach. According to Mertens (2005), "The transformative paradigm stresses the influence of social, political, cultural, economic, ethnic, gender, and disability values in the construction of reality" (p. 23). Under the umbrella of the transformative paradigm, "the relationship between the knower and the would-be known (i.e., the researcher and participants) is viewed as interactive" (p. 25). More specifically, the relationship should be empowering to those without power. Because the supreme ideal of contemporary art education is to transform a student into a whole person who is well equipped with the ability to make meaning and employ critical thinking, a transformative approach was appropriate for this study. In addition, this study

used survey research to collect qualitative data through a questionnaire designed by the researcher.

Theoretical Framework

The purpose of this qualitative study was to investigate non-art majors' perceived outcomes from taking Introduction to Art. Because students' learning outcomes were investigated using a questionnaire based on theories of Discipline-Based Art Education and Visual Culture Art Education, the underlying concepts utilized by DBAE and VCAE provided the theoretical framework for this research.

Discipline-Based Art Education

Under Discipline-Based Art Education art is considered an indispensable part of general education. Therefore, DBAE supports a broad educational mission that promotes building minds and cultivating the ability of problem solving. What distinguishes art from other school subjects is its contribution toward helping students acquire an aesthetic experience (Dobbs, 2004). DBAE features systematic and sequential learning experiences in four distinctive domains: art making, art criticism, art history, and aesthetics. DBAE aims to help students “create, understand, and appreciate art, artists, artistic processes, and the roles of art in cultures and societies” (p. 701).

According to Dobbs (2004), the primary objectives of DBAE are based on the four art disciplines:

1. Through art making, students will learn the skillful application of both experience and ideas, with tools and techniques in various media.
2. Through art criticism, students will learn to describe, interpret, evaluate, and theorize about works of art.

3. Through art history, students will learn to inquire into the historical, social, and cultural contexts of art objects.
4. Through aesthetics, students will learn to raise and examine questions about nature, meaning, and value of art.

Visual Culture Art Education

Visual culture is a popular term that has been adopted by art educators. Instead of studying *art*, they focus on *visual culture* (Duncum, 2002a). Interestingly, the combination of the traditional concept of art and the current expression of visual culture reflects a new way of looking at the world through visual imagery. During the modernist period, art educators concentrated on art imagery and thereby helped to maintain a clear distinction between fine art and popular art. However, in the postmodern society, the powerful distinction has broken down “to be replaced by constant traffic between the two” (Duncum, 2002b, p. 16). “What was once considered an elite and isolated form of human production is becoming realized as a part of daily life” (Freedman, 2003b, p.1). Moreover, according to Freedman, visual culture has become fundamental to the “cultural transformation of political discourse, social interaction, and cultural identity” (p. 1).

Therefore, theorizing visual culture in art education is underpinned by the impulse to maintain democratic processes and institutions (Duncum, 2002b). Duncum explained that the study of visual culture should focus on the contexts of texts as much as the texts themselves, which means “to include both the phenomenology of people’s lived experiences—the meaning of imagery as part of people’s daily rituals—and institutionalized frameworks—the social-economic and political functions of imagery” (p. 19). According to a NAEA advisory (Spring, 2002), a group of 12 art educators

dedicated to the field of art education and visual culture discussed shared concerns and agreed on a statement consisting of the background, rationale, aims, and pedagogy of this field. The six goals, which also indicate the significance of teaching VCAE, are:

1. To respond to the needs of contemporary learners in a society dominated by visual images and designed objects.
2. To enrich students' knowledge, imagination, and cognition possibilities, including in the emotional and kinesthetic realms.
3. To promote the critique and creation of images, artifacts, cultural sites, and public spheres as products and processes of mediation between people.
4. To promote an understanding of the value, diversity, and complexity of all of the visual arts as expressions of social and cultural issues, past and present.
5. To illustrate the power of visual culture in the construction of individual and cultural identities and environments.
6. To educate citizens who participate in a democracy through reflective and responsible interactions with visual culture.

Based on the goals, objectives, and contents of DBAE and VCAE, this researcher designed a questionnaire to investigate non-art majors' perceived outcomes of taking Introduction to Art. In so doing, this researcher also evaluated the gap between the ideal and abstract theories of DBAE and VCAE and the down-to-earth practices of general art teaching and learning.

Definitions of Terms

The following terms employed throughout the text of this study were defined to eliminate ambiguity in the reader's interpretation of their meanings.

General art education. General art education is part of a college student's academic program that is usually offered by the division of general education for non-art majors.

Introduction to Art. This course is usually offered to fulfill the general education requirement in colleges and universities in Taiwan. The purpose of this course is to help students build the basic understanding and concepts of the arts.

Non-art majors. Non-art majors refer to undergraduate college students who have declared a major in a field other than those in the visual arts, music, and performance art.

Significance of the Study

There are two approaches in discussing the significance of the study. The first one is related to the importance of re-emphasizing DBAE and incorporating VCAE; the second addresses educators' concerns of fulfilling students' needs.

Significance of Teaching DBAE and VCAE

Although the goals and objectives of DBAE have been promoted for almost two decades in the field of general art education, the outcomes remain unclear. Because DBAE aims to meet the goals of general education, art courses supported by ideas of DBAE also include learning outcomes such as critical thinking and problem solving. By examining to what extent the current curriculum of Introduction to Art reflects DBAE and to what degree non-art majors benefit from this course, the results of this study can be used to offer suggestions to further improve the current curriculum and to help fulfill goals of DBAE as well as purposes of general education.

Because this researcher also agreed with those who argue that VCAE can generate greater benefits for today's non-art majors, clarifying the goals and objectives of VCAE

itself made this study significant. Freedman (2003b) explained that teaching visual culture is a process of broadening the field of art, grappling with changes in the visual world, and facilitating students to develop insight into their own individuality as expressed in art making or art criticism. Therefore, combining visual culture with art education involves “transformation of curriculum content, shifts in methods of teaching, and a reconsideration of the assignment and assessment of student work, including a reexamination of the purposes and processes of student artistic production” (Freedman, 2003a, p. 38). In other words, “the movement to transform traditional art education into visual culture studies is an attempt to align the teaching of art in school settings with what is happening in the culture as a whole” (Efland, 2005, p. 36).

Although VCAE has been broadly analyzed and debated among art education scholars and been largely discussed in major art education conferences both in the United States and Taiwan, VCAE is still limited to the stage of theoretical discussion, especially in higher education. Therefore, this study tried to reveal to what extent ideas related to VCAE have been applied to the general art curriculum.

Significance of Embracing Students' Voices

This study also was significant because it considered the voices and needs of non-art majors, potential learners of art whose latent abilities in the area long have been ignored. Students' attitudes toward and suggestions about taking Introduction to Art provide valuable feedback for curriculum planners and reformers. Furthermore, general art instructors could use this research to design a student-centered curriculum that enlightens students' critical and creative thinking about art. In other words, this study could give ordinary art teachers some practical suggestions of how to translate abstract

ideals into everyday classroom experiences.

Delimitations

In this study, the researcher assumed that the study and teaching of art are valuable and, with some reform, worthy of being required components of general education programs. This researcher, then, proposed to explore the positive aspects and potential benefits of non-art majors taking Introduction to Art.

The *art* discussed in this study mainly refers to visual arts rather than music or performance arts due to the accepted theoretical framework (DBAE and VCAE) and the researcher's professional background in visual arts. Additionally, there are several approaches toward solving and improving general art education in Taiwan. For example, reforming art teacher training has attracted greater attention. However, this study concentrated only on curriculum design because the researcher believed that most art educators and scholars agree that curriculum is one of the most urgent and critical areas in enhancing the outcome of general art education.

This study concentrated on influences of art education theories derived from the United States, even though trends in Japan and Europe also have had an impact in Taiwan. According to Huang (2002), art education theories in Taiwan have been broadly influenced by the art educational visions introduced from the United States. This is due to the fact that art educators and scholars have pursued master or doctoral degrees and specialized in art education in the United States.

Although there are several general art courses offered by general education centers in institutions of higher education in Taiwan, only the Introduction to Art course was studied in this research. Due to its introductory nature, this course is generally

chosen by most colleges and universities as one of the required courses and is usually the first course available to non-art majors.

The results of the study relied mostly on non-art majors' perceived outcomes of their learning visual arts. Two technology-focused schools located in the south district of Taiwan were chosen, and about 100 students from each school were asked to fill out a questionnaire devised by the researcher. Interviewing art instructors presented some insurmountable problems. Although most instructors who teach Introduction to Art course choose textbooks with similar content, these instructors generally are free to teach this course as they wish. Ascertaining how similar textbooks are taught in different ways would add to this study. However, interviewing instructors teaching the Introduction to Art course at the same time the researcher was collecting data of student's perceived outcomes of the same course would create problems for the instructors. To avoid judging the performances of those instructors when discussing the current curriculum, this researcher analyzed only the students' general perceived outcomes and the content of textbooks most frequently used by the instructors.

Limitations

By nature, all research projects are limited in some way, and some unavoidable limitations occurred along with the progress of the study. Because of the scope of the study, the findings might not be able to be generalized to the larger population of non-art major learners from other districts in Taiwan. Additionally, this research used self-administered (non-mailed) questionnaires with open-ended questions to collect data. Some participants were unwilling to answer the open-ended questions and left them blank.

Chapter 2: Literature Review

DBAE dominated the curriculum of general art education for decades during the 20th century, but VCAE has been gaining acceptance among art educators since the beginning of the 21st century. The primary objective of this chapter is to present these two approaches to the teaching of art. This chapter first examines modernism and postmodernism, “the two realms of cultural phenomena” (Efland, Freedman, & Stuhr, 1996). It is important to examine the definition, origin, and attributes of modernism and postmodernism because the art education paradigms studied in this research emanate from these two cultural phenomena. DBAE is usually associated with modernism, and VCAE is often said to be a postmodernist approach. If we image a map with the complex and overlapping roads of modernism and postmodernism as the basic arteries, modernist branches represent older trails and postmodernist ones represent newer educational highways on which art educators have traveled.

Paradigm Shift in Art Education from Modernism to Postmodernism

Scholars often attempt to explain the differences between modernism and postmodernism by describing the transition from one to the other. Unfortunately the transition from modern to postmodern occurs at different times and in different ways in the various realms of culture. It sometimes seems impossible to draw a definite line to distinguish the two. Therefore, this researcher focused on modernist and postmodernist theories only as related to art and art education. First, modernism was analyzed in terms of definition, attributes, and its impact on art and art education, and eventually its fading. Postmodernism was approached along the same lines.

Definition and Attributes of Modernism

Fundamentally, the concept of modernism rests on the belief that “progress is made possible through the use of reason and scientific knowledge” (Efland et al., 1996, p. 6). From this perspective, true knowledge supported by scientific research offers human beings extraordinary power, enough even to control nature and provide all humans with material abundance. In the late 19th century, Darwin’s theory of evolution further endorsed the idea of progress and deepened modernists’ belief that modernity would guarantee a future that was better than the present. Therefore, the idea of progress can be identified as one of the most influential principles of modernism (Efland et al.). This belief in progress set off a philosophical and cultural chain reaction that affected the fields of art and art education.

Impact of Modernist Thoughts on Art (Aesthetic values)

Modernist artists perceived and interpreted the value of progress as a chance to pursue new styles. For these modernists, creating art also involved repudiating all the traditional rules and conventions. Barrett (1997) said that for this, modernist artists were praised as avant-garde. From the late 19th century to the middle of the 20th century, those evolutionary artistic styles included Impressionism, Post-Impressionism, Cubism, and Abstract Expressionism.

Supporting these artistic styles, formalism became the dominating model of aesthetics (Efland et al., 1996). As its name suggests, the invention of sets of form was the sole center of art creation. When discussing modernist aesthetics and criticism, Barrett mentioned that “form was paramount, and attention to the other aspects of the work—such as its subject matter or narrative content or uses in rituals or references to the

ordinary world—were considered distractions and, worse, detriments to a proper consideration of art” (p. 21).

Impact of Modernist Thoughts on Art Education

An important issue directly related to the ideal and purpose of art education is the function of art. Within the modernist view, the primary functions of art are: (a) to give the viewer an aesthetic experience, (b) to free both artist and viewer therapeutically from the unhealthy effects of society, and (c) to free society from the constraints of conservative middle-class views (Efland, et al., 1996). As a result, primary art education movements emerging in the 20th century seemed to reflect modernist functions of art.

Beginning in the 1920s, creative self-expression, supported by psychological theories, became a major movement of art education. This movement was guided by the idea that “art is an expression of individual artist” (Efland, 2004a, p. 697). The center of content and methods proposed by creative self-expression were to free the child’s imagination. Rules were eliminated, and any imposition of adult ideas or standards was to be avoided. Most of all, the value of art was believed to be found in the originality of personal expression (Efland). By the end of 1950s, however, the lack of structure resulting from the promotion of the creative self-expression movement was cited as the main reason that American students were losing their competitiveness.

A major movement known as Art as a Discipline arose at that time to provide more structured learning in art. The movement was developed and fully embraced as Discipline-Based Art Education (DBAE) during the 1980s and the 1990s. Generally speaking, this movement conceived art education as a humanistic discipline and proposed that art learning should encompass different disciplines, principally art criticism, art

history, and aesthetics. Values of art would be found “in the increased understanding of art” (Efland, 2004a, p. 697).

Fading of Modernism

In keeping with the trends of modernism, its adherents pursued new forms and professed originality as the chief principle of the new philosophy. In fact, modernist artists adopted the slogan, “art for art’s sake,” meaning that pure art works should maintain their distance from the social world (Efland et al., 1996). Creating art, then, became self-expression through the search of new forms. This was the ultimate glory of modernist art, but it also led to the fading of modernism.

By the 1960s, the trend of pursuing abstract and nonobjective art styles that had been flourishing since the early 20th century had reduced the meaning of art to pure formal aesthetics (Efland et al., 1996). By the start of the 1970s, modernist critics and artists, who were suffering from stylistic exhaustion even proclaimed the “death” of art (Danto, 1997). After all, “having abandoned its social and spiritual mission, the professional fine art community reduced art to a commodity in the marketplace” (Efland et al., p. 3).

Definition and Attributes of Postmodernism

Difficult as it is to come up a satisfying definition for modernism, it is even more difficult to explain postmodernism. Still, it is often said that *modernism* represents the broad cultural phenomena during the era of industrialization, while the term *postmodernism* has been used to explain the cultural shifts of a post-industrial society since the 1970s. Postmodern theorists focus on those cultural shifts and posit that the postmodernist worldview directly challenges and even rebels against the value of

progress, the pivotal attribute of modernism (Anderson, 2003a; Barrett, 2003; Efland et al., 1996). In contrast to future-oriented modernism, postmodernism pays attention to the present and even to the past to search for genealogies of current predicaments. Moreover, the post-modernists focus on process instead of results (Anderson).

Impact of Postmodernist Thoughts on Art

While aesthetic modernism focused on formal and expressionistic aspects of art, postmodern aesthetics center on social and cultural issues. In an attempt to capture the meaning of postmodern art, Efland et al. (1996) offered five generalizations, the first and foremost being art is a “cultural production” (p. 38). Postmodernist critics challenge the concept of elitism embedded in modernism, which considered fine art as “masterpiece” and artists as genius who usually worked in isolation from the rest of society. Modern critics separated fine art from popular art, creating a hierarchy, while postmodernist critics view art as a form of cultural production and try to break down the boundaries between fine art and popular art.

Second, postmodern theorists argue that art should be considered as “temporal and spatial flux” (Efland et al., 1996, p. 38). They question the modernist value of progress, which is supposedly linear, accumulative, and positive. Because progress is linear, modernists always emphasized the bright side of things. In contrast, the postmodernist view of progress is more complex and tends to challenge what society takes for granted.

Third, almost every postmodern theorist pays attention to the relationship between power and knowledge. Modern art pursued universality by means of formalism and expressionism, ignoring or even attempting to erase social and cultural elements.

Postmodernists, however, pay less attention to formal aesthetic side of art and, instead, confront social issues and embrace popular culture, espousing “democratization and a concern for otherness” (Efland et al., 1996, p. 39).

Fourth, postmodernists reflect on the “acceptance of conceptual conflict” (Efland et al., 1996, p. 39). While modernists preferred continuity, organic unity, equilibrium, and wholeness, postmodernists embrace dissonance in beauty and conflicting meanings. The difference between the modernist harmony and the postmodernist conflict is rooted in different epistemologies. Modernist epistemologies are based on the assumption that there is a single, best solution to most questions, while postmodernist epistemologies are grounded on the conviction that there is more than one way to approach each object.

Fifth, postmodernists suggest that there are multiple interpretations of each work of art, and “different interpretations may result from a deliberate use of contradiction, irony, metaphor, and ambiguity, also called double-coding” (Efland et al., 1996, p. 40). In other words, while modernist critics claim to provide an objective, impartial interpretations, postmodernist critics generally accept their biases and use them “as a context from which to see or read a work of art” (p. 41).

Impact of Postmodernist Thoughts on Art Education

Postmodern ideas were fostered by several social and cultural theories that are reflected in the vision of art education. According to Walker (1997), issues such as multiculturalism and feminism are at the center of postmodernism. Additionally, postmodernist influences in art education can be seen through new educational approaches such as promoting cooperative learning, other types of group work in school, and problem finding. Other learning-related issues derived from postmodernism include

identity, conflicts of ownership, and multiple interpretations. These and other issues are addressed under the larger theme of Visual Culture Art Education (VCAE).

Development and Content of Discipline-Based Art Education (DBAE)

This section of the literature review focuses on Discipline-Based Art Education in terms of its development, goals, objectives, and content. The content of DBAE is analyzed through the four fields of disciplines: art making, art criticism, art history, and aesthetics. Dobbs' (1998) *Learning in and through Art*, a guide to discipline-based art education, is the primary reference for this discussion of goals, objectives, and content. This book was published by the J. Paul Getty Trust, the main sponsor of DBAE.

Development of DBAE—From 1960s to 1980s

Discipline-Based Art Education was part of a larger current called the Art as a Discipline movement that started to emerge in the 1960s (Efland et al., 1996). Originally, the Art as a Discipline movement was spurred by the competition between the Soviet Union and the United States. In October 1957, the Soviet Union launched the first satellite, which resulted in curriculum reform in various disciplines, including art education. Art educators believed that art education had to pursue a more structured and demanding approach if it was to survive in a climate that stressed mathematics and science. Thus, it was in the 1960s that the seed concept of DBAE was born through the new emphasis on the structure of the disciplines established by Jerome Bruner (Dobbs, 2004). This idea was subsequently brought into the field of art education by Manuel Barkan at the 1965 Penn State Seminar in Art Education. At this point, the fields of art making, art criticism, art history, and aesthetics had been recognized as the four major art disciplines (Efland, 2004a). Moreover, in the 1960s, a group of art educators formed

within the National Art Education Association. They came from such diverse fields as philosophy, psychology, cognitive science, anthropology, cultural studies, linguistics, sociology, and information science. This group of specialists contributed to art education, giving the field a more complex and ambitious curricula and new teaching strategies (Dobbs).

The expanding interest in art education was also reflected in the proliferation of art seminars and the publication of academic journals such as *Studies in Art Education*, *Journal of Aesthetic Education*, *Visual Arts Research*, *Arts Education Policy Review*, and *Journal of Multicultural and Cross-Cultural Research in Art Education*. Although the boom in research into art education started in the early 1960s, the inclusion of art teachers came later in the decade.

The first significant precursor of the curriculum projects in elementary art was sponsored by the Kettering Foundation and developed at Stanford University under the leadership of Elliot Eisner in 1967. Basically, the project provided training and support for teachers. This practical application—providing a flesh-out curriculum and an assortment of instructional resources—would become a feature of DBAE. Finally, in the early 1980s, the Getty Center for Education in the Arts (later renamed the Getty Education Institute), a program of the J. Paul Getty Trust in Los Angeles, became the leading exponent and major provider of funds of the Art as a Discipline movement. The term *Discipline-Based Art Education* first appeared in an article by Dwaine Greer in 1984 (Dobbs, 1998).

Goals of DBAE

DBAE is a humanities-based art education approach that meets the goals of

general education of most institutions of higher education. These goals include problem solving, cognitive development, art education for all students, and goals related to postmodernist concepts.

Problem solving. Dobbs (1996) explained that the neglect of reading, writing, and discussion skills in art lessons resulted in a widespread perception among many school administrators, teachers, and parents that art did not contribute to general goals of schooling. To remedy that, DBAE was designed to focus on teaching students how to think and become problem solvers.

Cognitive development. Moreover, to fulfill the goal of cognitive development, DBAE proposed to help students to be “challenged perceptually and intellectually as they learn a body of knowledge (art)” (Dobbs, 1998, p. 4). Thus, students are free to apply their experiences in the world to understand the complex meanings conveyed by works of art.

Art education for all students. A third goal of DBAE is art education is for all students. Because DBAE claimed to support education in its broadest sense, art education could not single out those who demonstrated talent in making art. In other words, DBAE is dedicated “to meeting the needs of young persons and others for a general understanding of art as a basic form of human culture and as a basic means of human communication” (Dobbs, 1998, p. 8).

Goals related to postmodernist concepts (visual literacy). Although DBAE had its origins in modernist thinking, it was also strongly influenced by postmodernist concepts. Far from keeping art learning away from “the unhealthy effects of society”—a modernist idea, DBAE supported “the larger goal of creating a society in which there is opportunity

and fulfillment for all citizens” (Efland et al., 1996, p. 10–11). In addition, the DBAE art lessons were designed to provide students “the opportunity to acquire the visual literacy that will empower them to function successfully in a visually saturated society” (Dobbs, 1998, p. 8). Interestingly, this goal is similar to that of VCAE.

Objectives of DBAE

To discuss the objectives of DBAE more in depth, the objectives of DBAE are divided into two themes: the four disciplines that make up DBAE and the idea that DBAE is inquiry-based.

The four disciplines. DBAE primarily consists of four disciplines and is:

... designed to provide exposure to, experience with, and acquisition of content from several disciplines of knowledge, but especially four foundational disciplines in art—art making, art criticism, art history, and aesthetics. Education in these disciplines contributes to the creation, understanding, and appreciation of art, artists, artistic processes, and the roles and functions of art in cultures and societies. (Dobbs, 1998, p. 3)

Although DBAE draws its content primarily from four art disciplines, it does not limit itself to these four disciplines. It encompasses fields of study such as anthropology, archaeology, communication, cultural studies, educational assessment, linguistics, philosophy, and sociology (Dobbs, 1998).

The discipline-based approach has helped integrate art into the general education curriculum. The four disciplines of art proposed by DBAE provide objectives to guide students “to have broad and rich experiences with works of art” (Dobbs, 1998, p. 4). More specifically, by creating works of art (art making), students will learn to translate both experiences and ideas with tools and techniques in various media. By describing, interpreting, evaluating, and theorizing about works of art (art criticism), students will

increase their understanding and appreciation toward works of art and their roles in society. By focusing upon aspects of time, place, tradition, functions, and styles of art works and inquiring into the historical, social, and cultural contexts of art objects (art history), students will better understand the human condition. Finally, by raising and examining questions about the nature, meaning, and value of art (aesthetics), students will realize how to distinguish art from other kinds of phenomena.

Although DBAE primarily consists of four distinctive disciplines with these objectives, Dobbs (1998) warns that the four disciplines are also “fluid, shifting, and intermingling with one another” (p. 4) and thus furnish many more opportunities for student learning.

DBAE is inquiry based. The second theme related to objectives of DBAE focuses on its inquiry-based nature. Through the perspective of DBAE, “art is an open concept, a problem for artistic and scholarly inquiry” (Efland, 2004a, p. 697). Therefore, DBAE tries to employ inquiry-based strategies to engage students in making art, critical and historical investigation, and aesthetic inquiry (Dobbs, 1998, p. 4).

The Content of DBAE in Terms of the Four Disciplines

To probe further the content of DBAE, its four disciplines—art making, art criticism, art history, and aesthetics—must be analyzed. It should be understood, however, that there is no hierarchy by which any of the foundational disciplines is valued or sequenced above the others (Dobbs, 1998). DBAE recognizes that inquiry in each of the disciplines arises out of the others, because all are interdependent and overlapping. There is, then, no theoretical base for the order in which these disciplines are presented.

Art Making: The Creation of Art

According to Dobbs (1998), art making, also called the creation of art, can be defined as:

... the process of responding to observations, ideas, feelings, and other experiences by creating works of art through the skillful, thoughtful, and imaginative application of tools and techniques to various media. (p. 27)

According to the concept of art in the Western tradition, originally derived from ancient Greek philosophy, art making “is the imposition of form upon matter” (Dobbs, 1998, p. 28). The process of art making can be broken into several stages. The process begins with the artist conceiving an idea, perhaps through imagination. Next, the artist tries to express that idea in a medium through skills and mastery of technique, and then the artist presents the final production of an artwork “that may strike our perception and affects our ideas, values, and feelings” (p. 28).

There are four important themes related to art making that students can explore: understanding how artistic processes work; understanding how art making is linked to the knowledge of history, criticism, and philosophy; learning to express thoughts, values, and feelings; and learning about visual problem solving.

Understanding how artistic processes work. By emphasizing different aspects of art making, students can obtain a richer experience. For example, they “can become familiar with a wide range of art media, tools, equipment, and techniques used by artists, as well as the themes, subject matters, symbols, and other source materials that feed and shape the art making” (Dobbs, 1998, p. 31). Additionally, students can learn to respect the traditions of craftsmanship and to understand the motivations and attitudes of artists by researching information about their lives, roles, and contributions to society.

Understanding how art making is linked to the knowledge of history, criticism, and philosophy. By thinking about and discussing the motivations and phases of the creative art making process, students can more clearly “understand how art making is linked to the knowledge of history, criticism, and philosophy” (Dobbs, 1998, p. 30). More specifically, to reveal a work of art, “the cultural and social histories from which the artist draws inspiration and ideas” (p. 32) must be examined as well. In so doing, students will approach knowledge from the field of art history, art criticism, and aesthetics when appreciating the process of art making.

Learning to express thoughts, values, and feelings. Several questions can be asked when responding to a work of art. For example, “Is the artistic impetus or idea a new one, is it a variation on an old or established idea, or does it build through elaboration or revision of other work or tradition?” (Dobbs, 1998, p. 31). Consequently, this process can help students learn to express thoughts, values, and feelings.

Learning about visual problem solving. The last theme relates to visual problem solving, which also responds to one of goals of DBAE. Under the inquiry-based art making proposed by DBAE, students can learn about visual problem solving “in which art making occurs through a sensed artistic resolution of the tension between opportunities presented and restraints encountered” (Dobbs, 1998, p. 31).

Art Criticism: The Critique of Art

Based on Dobbs’s (1998) interpretation, *art criticism*, also called the critique of art, can be defined as follows.

Art criticism entails describing, interpreting, evaluating, and theorizing about works of art for the purpose of increasing understanding and appreciation of art and its role in society, as well as for many other

purposes. Art critics look at works of art and respond to them. They ask fundamental questions about what is there in a work of art (perception and description), what it means (analysis and interpretation), and what its worth or value is (judgment); they also discuss the nature of art (theory). (p. 32).

As opposed to the other three disciplines, art criticism did not evolve from an academic tradition but from forums such as newspapers, magazines, and television. Basically, the purpose of art criticism is to help the general public understand works of art, especially those from other historical periods or different cultural and social backgrounds. Because the meanings and significance of those works are more difficult to grasp, art critics' interpretations help close the distance between artists and their works and general viewers.

Understandably, then, in the West, the emergence of the discipline of art criticism followed in the second half of the 19th century “the expansion of the press, as technological developments in high-speed printing made newspapers and magazines more widely available, followed in the early twentieth century by the rapid spread of the electronic media of radio and television” (Dobbs, 1998, p. 35). At its core, art criticism determines “what is to be valued or what matters most about a work” (p. 36); it then helps learners to “understand the meaning of a work of art and to appreciate its power” (p. 36).

Four themes emerge related to art criticism in the field of education: requirement of careful observation, analysis of the subject or theme of the work, examination of the visual and tactile elements that contribute to an effective and meaningful works of art, and consideration of the contextual factors of an artwork.

Requirement of careful observation. Adding the discipline of art criticism to art

education enriches the field with analysis and explanation of works of art. For the majority of art learners, the meaning of an artwork is not directly apparent. Therefore, students should first consult established art critics and in time become critical viewers themselves. Accordingly, in the DBAE classroom, the beginning of art criticism “requires careful observation of works of art, those made by students and by mature artists” (Dobbs, 1998, p. 38).

Analysis of the subject or theme of the work. When critiquing a work of art, analyzing the subject or theme of the work directly reveals its meaning. Several questions can be asked, such as “What does the subject matter or theme of the work say about the intentions, interests, or social or political concerns of the artist?” (Dobbs, 1998, p. 38).

Examination of the visual and tactile elements that contribute to an effective and meaningful works of art. In their critical analysis, students can examine the visual and tactile elements that contribute to an effective and meaningful work of art. Questions that guide students in art criticism could include “What are the significance and meaning of the objects, nonobjects, or visual effects in the work?” (Dobbs, 1998, p. 38).

Consideration of the contextual factors of an artwork. In addition to observing carefully, analyzing the subject or theme, and examining the visual or tactile elements, students should consider the contextual factors of an artwork in their criticism. The contextual factors may include “how the work is regarded overall in the development of the artist and other artists” and “how the work of art functions in society” (Dobbs, 1998, p. 38). Moreover, art should not be seen in an abstract or idealized vacuum. Taking into account influences derived from cultural, social, and historical components can help students perceive and appreciate the art work better.

Art History: The Tradition of Art

Art history involves inquiry into the historical, social, and cultural contexts of art objects and focuses upon the aspects of time, period, tradition, and style as they relate to works of art. (Dobbs, 1998, p. 38)

According to Dobbs (1998), the essential purpose of art history inquiry is to establish and sustain a systematic order in the cultures and traditions of art. Some other purposes also include paying attention to imagery that has been ignored or neglected in the past, focusing on the lifework of an artist or artistic movement, investigating the existence and influences of artworks of other times and cultures, and considering the role of the environment in a museum for curating a work of art.

When studying art history to contextualize a work of art, students should focus on issues such as attribution, authentication, iconography, provenance, function, psychology, and style. This involves utilizing various types of inquiry including approaching factual information, studying formal analysis, and assessing contextual relations.

Approaching factual information. The first theme through which to approach artwork is factual information. Factual information can be roughly divided into two categories. On the one hand, there is information about artists, such as their birth and death dates, where they worked and the like. On the other, there is information about works of art, such as their physical description, subject matter, and circumstances of their creation.

Studying formal analysis. The second theme of studying art history is to focus on formal analysis. By means of analyzing formal elements of a work of art, such as line, color, and composition, students can learn the development of stylistic movements or traditions through different periods of time. Students also learn to examine “the

explanations and interpretations provided by art historians” (Dobbs, 1998, p. 45).

Assessing contextual relations. Studying the art history of an object by assessing contextual relations enables students to discover information related to the social, political, and cultural circumstances and events surrounding its creation. By doing this, they will better understand that art is a “significant and important form of human activity, recording, and accomplishment” (Dobbs, 1998, p. 45). Additionally, students will learn how people living in different times and places “find meaning in works of art from their own and other eras” (p. 45).

There are differences between art criticism and art history. Generally speaking, art critics tend to focus on “contemporary and relatively recent art,” whereas art historians mainly study “art of the past” (Dobbs, 1998, p. 36). Although art criticism sometimes is deemed “short-term art history” (p. 36), when looking at the history of art, art critics try to make it relevant to today’s audiences rather than treating it as “an unbroken continuum extending to the present day” (p. 36) as art historians do.

Aesthetics: The Philosophy of Art

Aesthetics, also called the philosophy of art, examines questions about “the nature, meaning, and value of art” (Dobbs, 1998, p. 46). Studying art from the perspective of aesthetics will help students “understand what distinguishes art from other kinds of phenomena” (p. 46). Moreover, aesthetics also directs attention to the process of artistic creation, the art object itself, its interpretation and appreciation, critical evaluation, and the cultural and social context. Aesthetic inquiry in DBAE is designed to guide students toward determining and judging the concept of beauty and what value system an artwork represents.

Just how students become engaged with aesthetics can be seen in two ways. First, students must be guided to consider different audiences because the same artwork may have different meanings and value to different audiences. In other words, artworks that are deemed sacred, privileged, or private by groups within one culture may not be perceived the same by people from different cultural backgrounds. Therefore, before assigning meaning to a particular artwork, its larger contexts of social, cultural, and personal values should be considered. Second, students should also learn to consider the other three disciplines when pondering aesthetic issues because “the content of the other three disciplines gives rise to aesthetic questions” (Dobbs, 1998, p. 49).

When weighing benefits that students may receive through aesthetic inquiry, the following two themes emerge.

Aesthetic inquiry enhances the level of consciousness involved. Aesthetic inquiry can put students “in touch with the complex and subtle issues and meanings that potentially surround works of art” (Dobbs, 1998, p. 51). By means of this process, aesthetics also enhance the students’ level of consciousness.

Aesthetic inquiry helps students to construct reasoned arguments. Aesthetic inquiry is not about articulating students’ subjective preferences but about “the thinking and effort involved in figuring out why we make such choices and how best to support and justify them” (Dobbs, 1998, p. 51). Therefore, the practice of aesthetic inquiry will teach students how to construct reasoned and convincing arguments and judgments in issues related to art. This function of aesthetic inquiry also meets general education goals.

The Linkage of Visual Culture and Art Education

In this and next sections of the literature review, the discussion concentrates on

issues related to Visual Culture Art Education: its context; the definition of visual culture; the attributes, goals, and objectives of VCAE; and the content of VCAE in terms of DBAE's four disciplines. Primary references are selected from two journals: 2002–2006 issues of *Art Education* and 2003–2006 issues of *Studies in Art Education*. Both journals are published by the National Art Education Association (NAEA). Founded in 1947, the NAEA is the largest professional art education association in the world. It attracts members not only from throughout the United States, but also from 66 other countries. Membership in this organization ranges from elementary and secondary teachers, art administrators, museum educators, art council staff to university professors. The NAEA promotes art education by holding public discussions and publishing books, journals, reports, surveys, flyers, and other materials. Many art education university professors in Taiwan, such as Dr. Chiung-hua Chen, Dr. Yuh-Yao Wan, Dr. Shei-Chau Wang, and others, are active members in the NAEA and have either presented at the annual convention or published articles in its associated publication vehicles.

Art Education is the official journal of the NAEA and is published bimonthly. Articles usually deal with issues of professional interest to art educators and are suited to a diverse audience. By contrast, *Studies in Art Education* is a quarterly journal that reports quantitative, qualitative, historical, and philosophical research in art education, including studies of theory and practice in the areas of art production, art criticism, aesthetics, art history, human development, curriculum and instruction, and assessment.

These two journals frequently include up-to-date issues and topics in the field of art education. Moreover, both journals have covered and traced the topic of VCAE for several years and dedicated entire issues to VCAE in 2003. *Art Education* devoted an

entire sequel issue to VCAE in November 2005. Content analysis techniques were used to code and analyze issues and themes related to VCAE derived from these two journals.

Why Visual Culture Art Education

Before embarking on a discussion of the context, the definition, attributes, goals, and objectives of Visual Culture Art Education, a brief explanation taken from different art education researchers is presented to indicate why VCAE has received serious attention in the field of art education. Almost every scholar who emphasizes VCAE agrees that young people today are bombarded with visual messages and need the skills to decode them. Villeneuve (2003) stated, “Young students have strong visual orientation, but they readily accepted visual messages at face value. They need to be encouraged to look more critically” (p. 4).

By studying VCAE, students learn to be critical thinkers. Following the VCAE approach, art educators have started to design curriculum centered on objects that can be directly linked to students’ personal life and everyday experiences. Barrett (2003) selected images from magazine covers, t-shirts, Teddy bears, and cereal boxes as topics and issues for class discussion. Every art educator must understand that not every student will eventually become an artist. Therefore, the most important thing that can be done by general art courses is to help students “to look at a slice of visual culture and interpret it critically, not devour it whole” (Smith-Shank, 2003, p. 33).

The Context of Visual Culture Art Education: Age of Globalization

Most people are aware that we are living in the age of globalization. But what actually does *globalization* mean, how does it change the way we live, and what impact does it have on the art education paradigm? According to Tavin and Hausaman (2004),

the term originally referred to “the development of global financial markets, the growth of transnational corporations, and their increasing domination over national and local economies” (p. 47). In this context, every human action or event, no matter where it occurs, may “involve others in the consequence of these actions and events” (p. 50). For example, a news bulletin in one country may be headline news in many others. Consequently, the exchange rate of economic and cultural information can be overwhelming for people who are not prepared for the age of globalization.

Concepts of globalization present problems for art education that need to be studied; they may also present opportunities yet to be realized. Globalization enables art educators to be aware of more things in our visual environment. The content for classroom study can be expanded to encompass the scope and scale of students’ experiences and may include “deeply felt and personal experiences, political and social issues, environmental decision-making, and images in mass media, as well as works of art, architecture, and design” (Tavin & Hausaman, 2004, p. 48). At the same time, art teachers can begin to unpack the social and cultural roots and consequences of globalization and, with their students, imagine new opportunities.

Duncum (2002a) argued that:

Failing to consider global culture represents a retreat from the kind of imagery that impacts on youngster’s minds and emotions ...continuing to focus exclusively on the art of the institutionalized art world simply denies students their most immediate experiences. (p. 8)

Definition of Culture

Before discussing the meaning of visual culture, the meaning of the term *culture*, which has been extensively adopted and even overused, should be clarified first.

According to Banks (1997), *culture* can be referred to as narrowly as a specific lifestyle and as broadly as national identity. Indeed culture is one of the most complex words in human language. Krug (2003) may offer the best explanation of this complex word:

To understand culture is to identify, analyze, and interpret this web of relationships among the social circulation of meanings, values, and pleasures associated with the things people make and their particular ways of living. (p. 16)

Interpretation of Visual Culture

It is also not an easy task to define *visual culture*. Scholars, however, provide some common themes in their description of visual culture. After gathering and analyzing different interpretations of the term, four themes emerged.

Visual culture consists of all the visual arts that could be encountered everyday.

Duncum (2003a) said visual culture refers to the images and objects we encounter in our daily lives, including television programs, movies, books, magazines, advertisements, shopping mall displays, amusement park design, and, of course, objects usually defined as fine arts. Because visual culture deals with images from the mass media, studying visual culture involves examining almost every image that “creates meaning and a vision of life for today’s students and for all of us” (Freedman & Stuhr, 2004, p. 815). With regard to education, visual culture is part of students’ daily lives and everyday students encounter the diversity and complexity of visual culture (Freedman, 2003b, p. 20).

Visual culture rejects the distinction of high and low art. Visual culture consists of

all the visual arts; the nature of visual culture is inclusive and consequently “challenges the ideology of hierarchal labels such as high and low art” (Taylor & Ballengee-Morris, 2003, p. 21). Traditionally, *high art* primarily refers to works created in European and European-influenced cultures, while *low art* refers to non-Western and folk production. The distinction of high and low art was derived from the modernist aesthetic value (Keifer-Boyd, Amburgy, & Knight, 2003). Because visual culture consists of fine and popular art forms, the distinction of high and low art is rejected (Freedman, 2005).

Visual culture includes invisible aspects of meaning. Because of the word *visual*, the term *visual culture* naturally draws people’s attention to visual qualities as the only components of cultural practices. However, visual culture also includes “non-exhibited dimensions of meaning such as context and power” (Keifer-Boyd, et al., 2003, 45–46).

Visual culture cannot be immediately experienced. Based on modernist approach to formalism, fine art can be directly experienced. However, “the socially constructed nature of visual culture” cannot be immediately experienced “without some sort of mediation and interpretation” (Keifer-Boyd et al., 2003, p. 45–46). Tavin (2003) proposed that visual culture may comprise three interrelated areas of inquiry: phenomenological, substantial, and pedagogical. Carpenter (2005) stated that the study of any visual culture issue should avoid binary perspectives, such as good and evil, black and white, true and false, etc. Carpenter also warned that “visual culture is not easily defined nor limited to a single approach or purpose” (p. 4–5).

New Definition of Art: The Broadened Boundary

Because a broadened boundary of art is fundamental for proponents of VCAE in their revolution against DBAE, they have proposed a new definition of art. Their

definition includes four salient aspects of VCAE.

Under VCAE, objects worth teaching include the images of mainstream society.

As mentioned earlier, visual culture consists of visual arts, which are made up of “all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives” (Freedman, 2003b, p. 1). Therefore, teaching visual culture in art education also should focus on images of mainstream society. Duncum (2003b) said, “Rich sites of contemporary visual culture include theme parks, television drama and news broadcasts, magazine advertisements, community celebrations, fast food restaurants, and computer games...” (p. 25). By means of choosing images derived from the mainstream society, art courses will inherently lead students to probe the contextual factors of images, as well as issues such as power relationship, self-identification, and the like.

Critically and historically acclaimed works of art will not disappear with an acceptance to a broader range of art. Before the advent of VCAE movement, fine arts were the center of the visual arts curriculum, especially when “fine art was offered as the social remedy protecting the young from the less savory influences of the popular culture” (Tavin, 2005, p. 197). However, after proponents of VCAE advocated that more time and resources should be spent on the study of the arts of everyday life rather than the fine arts, some art educators started to wonder if critically and historically acclaimed works of art would be discarded from the art curriculum (Duncum, 2002b).

To this question, Mitchell offered a seemingly convincing explanation:

The genius and the masterpiece will not disappear in the context of visual culture but the status, power, and the kind of pleasure they afford beholders will become objects rather than a mantra to be ritually recited in the presence of unquestionable monuments. (as cited in Krug, 2003, p. 13)

Under VCAE, the criteria of determining whether an object is considered a work of art have become less discrete. In the past, the determination of whether an object was considered a work of art mainly depended on the type of media, the level of technical skill, and aesthetic sophistication. From the perspective of VCAE, however, these criteria have been challenged and even discarded. For example, images that have aesthetic sophistication may include a broad range of works from fine art, architecture, and films to advertisements, television programs, and toys. Moreover, nowadays fine art is frequently recycled in advertisements while the design work of the *Star Wars* films is exhibited in art museums (Freedman, 2003a). Just as Danto (1992) once said, “You cannot tell when something is a work of art just by looking at it, for there is no particular way that art has to look” (p. 5).

According to Freedman (2003a), the definition of art within visual culture challenges “modernistic assumptions concerning fine art as being isolated from the rest of visual culture” (p. 39), and “no longer does art have to be beautiful or to resemble nature” (p. 35). To sum up, the boundary that used to define the work of art has become a disputed territory where complex social, cultural, and personal issues must be confronted.

There are no distinctions between good and bad taste and high and low status among the whole visual imagery. Visual culture not only encompasses almost every visual image, but it also tries to treat each type of images with equal respect and status. The Pop Art movement during the immediate post World War II era is deemed the antecedent of contemporary visual culture. Unlike the modernist avant-garde artists, pop artists such as Claes Oldenburg, Andy Warhol, Roy Lichtenstein, and Richard Hamilton used the imagery and techniques of consumerism and popular culture to create artworks.

In the process, they “eliminated distinctions between ‘good’ and ‘bad’ taste and between fine art and commercial art techniques” (Taylor & Ballengee-Morris, 2003, p. 21).

Attributes of VCAE

To probe the content of VCAE more thoroughly, four attributes of VCAE must be analyzed.

VCAE is cross-cultural. According to Duncum (2002a), “VCAE is inherently cross-cultural, though, again, it offers new meaning to cross-cultural study” (p. 7).

Duncum explained that VCAE focuses on “the extraordinarily diverse ways people deal with the visual products of global capitalism as people negotiate, resist, and appropriate the meaning of images in terms of their own cultural predispositions” (p. 7). For example, McDonalds may represent cheap fast food to people in the United States, but in countries where eating at McDonalds is expensive, the Golden Arches reflect high status, revealing that the cultural sites of global capitalism appear homogenous only superficially.

“Different nationalities and ethnic groups interpret images according to their own cultural traditions and contemporary need” (Duncum, p. 8). Therefore, cultural translation is never a matter of mere transmission but also of creativity. Freedman (2003b) also stated that cross-cultural issues “concerning the visual character of our social lives and environments” (p. 21) are the most important aspects of art to teach.

VCAE is themes based. In the traditional curriculum, student learning is centered on a media-based structure, such as drawing, painting, or ceramics. According to VCAE, however, students cannot learn the meaning behind the form through media-based learning. Freedman (2003a) said that one of the important messages art education should offer is that meaning and form are integrally connected in the visual arts. Therefore,

VCAE proposes that “instead of doing a series of assignments within the same media-based format, student artistic production can be based on assignments in which students are asked to conduct a series of different media inquiries within a theme or make visual statements working in multimedia or mixed media” (Freedman, p. 42). Through VCAE, students will learn to develop their own visual statements in thematic courses with interdisciplinary topics such as themes concerning important personal and cultural issues.

VCAE is a process of identity formation. Freedman (2003b) said, “Education is a process of identity formation because we change as we learn; our learning changes our subjective selves” (p. 2). Especially in the art courses, the effects of images are so powerful that not only an individual’s self-concept but also the notion of individualism can be shaped (Freedman).

VCAE encourages collaborative learning. In traditional art classrooms guided by the modernist ideology, the ability of individual, creative self-expression is usually emphasized. However, the focus on creative self-expression in a classroom “may actually limit the capabilities of some students who work better in a collaborative environment” (Freedman, 2003a, p. 40). In fact, professional postmodern artists often work as pairs or in groups, and many contemporary visual culture forms, such as the production of films and amusement park design, also demand teamwork. Consequently, VCAE encourages students to work in a collaborative environment. Students can each do the part of the project that is their technical strength. However, collaboration can take many forms involving art making or art criticism, “from group work on a project to recommendations made by peers during group critiques” (Freedman, p. 41).

Goals of VCAE

The intersection of visual culture with arts education can create meaningful, cross-cultural learning experiences that prepare students to participate fully in a democratic society. Goodlad (as cited in Heise, 2004) once observed:

A successful democracy needs an informed citizenry. The integration of authentic experiences in art education provides students with the skills, attitudes, and dispositions necessary for interpreting and making informed choices regarding popular culture. It aids in the transformation of youth from spectators to analytic, discriminate consumers, and active informed participants in a democratic society. (p. 42)

Therefore, the pivotal goal of VCAE is to help students become democratic citizens. The question remains, however, just how can VCAE achieve this goal? Two themes are presented to answer this question.

VCAE helps students develop critical viewing practices of visual culture. Students spend more time consuming popular culture in its many forms than they spend in the classroom. For example, pop singers and movie stars have powerful influences on young students. Therefore, to become informed citizens of a democratic society, students must develop critical viewing skills and “learn how to deconstruct cultural identity representations in the mass media” (Taylor & Ballengee-Morris, 2003, p. 23). Through the modeling of democratic concepts, processes, and behaviors, VCAE can help students make sense of their world.

VCAE helps students become active and responsible learners and encourages student ownership of their education experiences. Freedman (2003b) said, “An essential responsibility of education in the future will be to teach students about the power of imagery and the freedoms and responsibilities that come with that power” (p. 20). In

addition, Giroux and Simon (1988) viewed popular culture as a site of resistance for students against the institutional forces (e.g., family, schools, work, and government) that govern their lives. Indeed, popular culture is their culture and their world, separate and apart from the authoritative schooling site. Therefore, if teachers take a more student-centered approach to incorporating popular forms of visual culture into the curriculum, they may encourage student ownership of their education experiences (Taylor & Ballengee-Morris, 2003). Teachers may also encourage ownership of students' educational experience by challenging them to formulate questions as well as find answers. VCAE involves "open instruction in which knowledge is conceived of as free and, although expertise is valued, the privilege of knowledge is available to all" (Freedman, 2003a, p. 39).

Objectives of VCAE

Following its goals, VCAE also has two major objectives that provide more specific guidance in actual teaching and learning.

Critical understanding and empowerment. Duncum (2002a) stated that "critical understanding and empowerment are primary objectives of VCAE" (p. 6). Freedman (2003a) said students have substantial experiences with design qualities and information acquired from viewing all of the images they see, but "they do not have the analytical skills needed to critically reflect on this experience" (p. 41). In the past, mainstream art education, influenced by the modernist concept of art for art's sake, taught that the value of art relied on its purity. According to this train of thought, the more remote art is from purposes such as religious, moral, history, social and culture, the more valuable it is.

VCAE, however, assumes that "visual representations are sites of ideological

struggle that can be as deplorable as they can be praiseworthy” (Duncum 2002a, p. 7). As a result, the focal point in art education is no longer the artworks acknowledged by the institutionalized art world, but students’ own cultural experiences. Furthermore, most contemporary image makers whose works construct most part of students’ cultural experiences “work on behalf of corporate capitalism and not for the cherishing of artistic traditions and the valuing of artistic experimentation” (p. 2). Therefore, for VCAE “the basic orientation is to understand, not to celebrate” (p. 2).

The philosophical, historical, psychological, artistic, and cognitive aspects of the visual experience must be approached “from a critical perspective designed to empower the masses, particularly disenfranchised people, people of color or of low-income backgrounds, people who are disabled, gay or lesbian” (Freedman, 2003b, p. 41). Just as Efland (2005) once proposed, “Critical citizenship rather than the appreciation of a stale canon of masterpieces has become the object” (p. 36).

Meaning making. In addition to critical understanding and empowerment, students must be equipped with the skill of meaning making. Keifer-Boyd et al. (2003) said:

Visual culture contributes to the construction of knowledge, identity, beliefs... Visual culture is significant because it presents ideas and stories that shape people’s lives. It reflects and contributes to the construction of knowledge, identity, beliefs, imagination, sense of time and place, feelings of agency, and the quality of life at all ages. (p. 45–46)

Because VCAE takes place in and through the realm of visual culture, inside and outside of schools, at all educational levels, and through “the objects, ideas, beliefs, and practices that make up the totality of humanly conceived visual experience” (Freedman,

2003b, p. 2), it can shape students' thinking about the world and lead them to create new knowledge through visual form. However, the process of connecting meaning to form is particular challenging for students (Freedman).

The process of making meaning is creative and involves the development of interpretive, as well as formal and technical, concepts and skills. Students usually construct their own knowledge based on a variety of information sources, including the visual arts they experience. The solution to making the process of meaning making easier for both teachers and students is to include students' prior knowledge, which consists of a rich source of imagery and "is often thought best left at the art classroom door" (Freedman, 2003a, p. 40). Freedman also said that "perception is never passive, nor neutral. Perception is active interpretation, or making meaning. In other words, what we see is not primarily based on sense stimulus, but on past knowledge, situational contexts, and cultural narratives" (p. 40).

Re-Interpretation of DBAE's Four Disciplines Through the Perspective of VCAE

Scholarly proponents of VCAE have not formally discussed their own perspective in light of DBAE's four primary disciplines, but this researcher did so because a re-interpretation of the four disciplines might clarify ways to combine DBAE with VCAE. Despite similarities, DBAE and VCAE have different starting points and goals and require of teachers a different orientation to the curriculum as a whole. For example, "knowing about television production and audience reception is different from knowing about Monet" (Duncum, 2002a, p. 7). Nevertheless, DBAE has provided the stepping stone to VCAE because it would have been impossible to move from a self-expression approach to a visual culture approach without the intervening period where critique of art

became accepted as an essential component of curriculum. More specifically, DBAE introduced theories of “aesthetics and critical pedagogy, and the examination of works of art in relation to their cultural and historical contexts” (Heise, 2004, p. 43). Thus VCAE is indebted to DBAE. Duncum (2002a) warned, however, that it is a mistake to see VCAE as merely an extension of existing practices (that is, DBAE).

Art Making

As opposed to DBAE’s promotion of four major disciplines, which reduced the central status of art making, VCAE focuses on art making. However, the art making promoted by VCAE carries a quite different meaning from traditional art making. Art making from the VCAE perspective involves seven basic principles.

The relationship between art making and art criticism is symbiotic. Within VCAE, art making and art criticism cannot be separated. Duncum (2002a) stated that “the critique and making of images need to go hand-in-hand, with the one supporting the other in a symbiotic relationship” (p. 6). The combination of art making and art criticism engenders one of primary objectives of VCAE, critical understanding and empowerment.

Art making should be founded on the framework of critical pedagogy. In most mainstream practices in art classrooms, art making is often secondary in teacher-dominant classrooms. In these circumstances, “students are able to regurgitate the ideology of their teachers but unable to transfer learning to their lives outside formal schooling” (Duncum, 2002a, p. 6). Accordingly, supporters of VCAE propose that art making should “combine critical questions with the freedom for individuals and groups to explore meaning for themselves,” and critical questions and issues that informed art making activities may include “the roles played by imagery in society, audience reception,

media ownership, the construction of their own multiple subjectivities, and the nature of representation” (p. 7). This model is founded on a framework of critical pedagogy within which students are encouraged to explore issues for themselves.

Creativity is redefined; it is not only the expression of personal feelings but it communicates cultural values and social meanings. Dewey found that creativity is individual self-expression and what is valued is the originality of that self-expression (Keifer-Boyd et al., 2003). From the viewpoint of VCAE, however, creativity is “intertwined with critical reflective consciousness aware of the context from which the creative act arose and is intended” (p. 50). Creativity is not limited to psychological and self-expressive values, nor is it the same as uniqueness and originality. Instead, creativity is valued for its integration with critical thinking to expose what is privileged in an art piece and to contest the boundaries of art.

Art making should follow a design procedure and remains central in a visual culture curriculum. According to VCAE, the nature of art making is not spontaneous and intuitive. Instead, art making should follow a design procedure, such as discovering, planning, doing, and assessing. Duncum (2002a) explained this shift in art making:

Art making is often a process of open experimentation without a clearly articulated set of questions, and art in schools sometimes follows this expressive model. By contrast, image making in VCAE would tend to adopt more of a design procedure, such as discovering, planning, doing, and assessing, than the open-ended exploratory approach of some artists.
(p. 8)

Although VCAE’s art making takes on a different accent from some mainstream art educational practices that focus on creative self-expression, it remains central.

Art making is not just about form but the form of ideas. Freedman (2003a)

explained that many curricula in the United States start with formal and technical skills. The pervading belief behind this concept is that students cannot express their ideas until they have learned formal and technical skills. Most students, however, will not be professional artists and will never be skillful enough to develop and express ideas. In fact, most students themselves believe that art is just a matter of talent or formal and technical training. But because most students will not be professional artists, art courses should start with “the development of students’ ideas and lead to decisions about how best to express those ideas” (p. 42).

Art making can help students construct self-identities. As mentioned previously, art making in VCAE is founded on the framework of critical pedagogy, which means that students are free to explore meaning for themselves. Therefore, students can use art making as personal responses “in their search for identity” (Freedman, 2003a, p. 40). Freedman further indicated that “students live within complex social environments that make artistic inquiry particularly helpful as part of their self exploration and expression” (p. 40). Indeed, students now have multiple and overlapping identities, including ethnic, socioeconomic, and sexual identities. Additionally, students live in a society filled with signs and imagery that influences their self-concepts as they adopt these visual representations as a description of self and use them in their art. Freedman declared that “the construction of student identities provides a new foundation for the educational importance of artistic production” (p. 40). Students can make visual statements through processes that range from painting self-portraits to developing web sites.

Student art should be considered as cultural critique. In addition to the construction of self-identities, student art can be considered cultural critique. Freedman

(2003a) said that according to VCAE, art making depends on the importance of connecting with other people through artistic forms and practices. Students, then, can investigate ideas in multiple forms by creating or appropriating and recycling visual statements about issues that are important to them, including those related to the visual culture made present to them in daily life in advertisements or even their favorite brand images. Treating art making as cultural critique is not something just invented. Pop artists in the mid-20th century used “images from visual culture to critique the values and beliefs of their viewers” (Taylor & Ballengee-Morris, 2003, p. 21).

Art Criticism

Art criticism involves the practices of reacting, reflecting, interpreting, and providing information. As already mentioned, the relationship between art making and art criticism is symbiotic, but art making is also intertwined with critical pedagogy and cultural critique. Keifer-Boyd, Amburgy, and Knight (2003) proposed six concepts can guide students “to react, reflect, interpret, and provide information in their intertextual practice critiquing visual culture” (p. 50). The six concepts are:

1. Identify resistance to a sexist, racist, or imperialist culture.
2. Relate lived-experiences to a problem identified in some aspect of visual culture.
3. Present an artist’s intentions, personal life, and social milieu in relationship to the problem.
4. Discuss what is visibly repressed, absent, not stated, or concealed related to the problem.

5. Discuss if artistic greatness or genius is a myth, what is art, and who are artists in relationship to the problem.
6. Make connections between contemporary art, mass media and popular culture, everyday life, and education in the 21st century related to the problem.

Because critiquing visual culture is a complex task, each of these concepts enable students to focus on a specific angle of the same issue and make this task more achievable.

Art History

Through the perspective of VCAE, three themes related to art history can be discerned.

The history of visual culture is not the same as the history of art. Duncum (2002a) said, “Just as the canon of images is greatly expanded under a visual culture approach, so is the history of images” (p. 8). Art history in VCAE refers to the history of visual culture instead of the art history proposed by DBAE. Because visual stereotypes usually derive from previous visual representations, VCAE stresses the examination of images in their contexts. One of the major contexts of images is the history of images. As a result, the history of images is a vital component of a VCAE curriculum (Duncum).

Contemporary image makers reuse the contextual values of historical meanings by intertextually weaving ideas at issue. Krug (2003) categorized the history of image technology into three eras. The first phase is called mimetic representation, which refers to images made before the late 14th century when manual tools were used to “create mimetic representations reflecting events in everyday life” (p. 14). From the mid-15th

century to the 18th century, perspective systems were used to provide different ways of interpretation, or intentional representation. The use of perspective systems not only offered a new way of understanding physical existence but also influenced people's philosophical attitudes toward science. The industrial revolution in the 19th century, when skilled labor was replaced with mechanized work, created a new image environment. Image technologies, including the development of photography in the 1800s, started to make "large-scale reproduction of visual information and its wide distribution possible" (p. 15). One of the crucial issues in this phase of constructivist representation is "how mechanical reproduction affected the meanings and values of an image and ultimately the role that images played in society" (p. 15).

After the 1960s, image technologies changed even more radically with development of microprocessors, computers, digital imaging, and virtual space. Furthermore, in the 1980s and 1990s, electronic media further transformed the meanings of images in societies around the globe. As a result, "photographic truth" (p. 15) was openly questioned and debated during the postmodern era as digital images, the Internet, and virtual environments challenged viewers to modify their understanding of representation and reproduction on this perspective. The value of a digital image is derived from "its ability to inform and be easily accessed, manipulated, stored, and shared through electronic devices" (p. 15). Moreover, Sturken and Cartwright (2001) stated that "contemporary image-makers reuse the contextual values of historical meanings by intertextually weaving ideas at issue" (p. 16).

For example, the image of mother and child is ubiquitous in Western art. Benetton's advertisement of a Black woman nursing a White child exemplifies an image

that depicts the conventional subject matter of motherhood but unconventionally juxtaposes racial differences. Accordingly, through these transformations, the reading of visual information has become increasingly complex and dynamic.

History is not the past; it is the reconstruction of the past. Focusing on the social life of art, Freedman (2003b) concluded that new educational representations of the past should emphasize how the past lives in the present and future. Thus, the new art history included in VCAE not only “help(s) to frame discussions of diversity and social meaning, but also come(s) from outside of academic structures to personal stories and visual vulture in daily life” (p. 62).

Aesthetics

Two themes related to aesthetics should be emphasized.

Aesthetics is a social issue and directly connected with ideology. Duncum (2002a) proclaimed that “aesthetics is a social issue” (p. 8). In fact, VCAE values both aesthetics values and social issues such as media ownership, audience reception, ideology, and social reproduction. For proponents of VCAE, social issues place aesthetic experience within its proper context. In addition, Duncum stated that “ideology works best when it is hidden, and the aesthetics of sensory appeal work to hide ideology so that ideology and aesthetics always go hand in hand” (p. 8). For instance, Monet’s Impressionist paintings are usually considered “pure” modern art that do not carry any social or political messages. However, although Monet’s works are used today to “promote the depoliticization of art,” the ideology behind this is political. Therefore, a VCAE curriculum will present how ideology works through aesthetic means or, conversely, how aesthetics works to promote ideology.

Meaningful aesthetics: Meaning is inherent to aesthetic experience. Through the perspective of VCAE, “meaning is inherent to aesthetic experience” (Freedman, 2003b, p. 41). Postmodern artists tend to reject formalistic uses of the elements and principles of design once pursued by modernist artists. Postmodern artists do not view art as related to the isolated effects of formal qualities. They favor symbolic uses that can suggest multiple and extended social meanings. In sum, “postmodern concepts of aesthetics involve a social relationship between people and mediated by visual culture” (p. 42).

Critical Pedagogy

Finally, a discussion of critical pedagogy is presented. According to Krug’ (2003):

Critical inquiry means the processes of understanding the complexity of phenomena, examining possible meanings and structures of contextual conditions, and dealing with multiple interpretations. Simply, to inquire is to direct one’s immediate thoughts and actions about an idea, issue, or problem so as to increase one’s understanding of a particular solution or body of knowledge. (p. 19)

In addition to being a method for problem solving, critical pedagogy is regarded as an instructional strategy that moves away from teacher-centered instruction to student-teacher dialogic activities for empowering students to understand and change unjust social conditions (Chung, 2004). Providing students with tools and opportunities to engage in critical discourse sometimes is more valuable than the presentation and comprehension of new facts. Already included in DBAE, critical pedagogy was adopted as a way for students to interact with works of art while engaged in art making, art criticism, art history, and aesthetics (Heise, 2004). Critical pedagogy is still considered an important strategy and is emphasized more by proponents of VCAE.

Four factors must be considered to explain how critical pedagogy can be used to

empower students to develop a set of critical thinking skills and further change their lives or their perspectives on life through general art education.

Critical pedagogy begins with concrete experiences of everyday life. Bolin (2000) stated that education occurs both inside and outside the classroom. Therefore, we must connect learning in the classroom with life in the real world (Heise, 2004). This statement also echoes the practice of critical pedagogy, which should begin with concrete experience of everyday life. In fact, critical pedagogy attempts to reject the distinction between high and low or popular culture “so as to make curriculum knowledge responsive to the everyday knowledge that constitutes students’ lived histories differently” (Giroux, 1988, p. 13). Artists are often inspired by their surroundings. They create in response to their personal experiences and as a means to share their stories. Their work often reveals their culture, identity, and beliefs (Heise). Because both VCAE and critical pedagogy try to bring student’s everyday experiences into the classroom, critical pedagogy will very likely blend with VCAE better than with DBAE.

As for the role of teachers in critical pedagogy, Giroux (1988) argued that teachers should not simply become efficient practitioners but educational leaders and transformative intellectuals. Consequently, critical pedagogy can enact social transformation by relating students’ living experiences to a larger sociopolitical context.

Critical inquiry is a continual process that is relevant to studying ideas and issues to solve a problem. According to Heise (2004), critical inquiry is a continual process of identifying and posing problems, asking questions and questioning the validity of the questions asked. Duncum (2003b) designed a set of activities and guiding questions based on four images including family photography, consumer goods, tourist souvenirs,

and teenagers' bedrooms. The guiding questions suggested by Duncum are intended "to lead students in their thinking while making their own images" and "to be controversial and to facilitate discussion, even debate, rather than lead to a solution to which everyone in the class agrees" (p. 25). Consequently, the suggested activities and guiding questions will work together to facilitate students "to reflect on, and respond to, the challenges of living in a culture undergirded by consumerism and saturated by imagery" (p. 25).

Critical pedagogy encourages reflective self-examination of attitudes, values, and beliefs within historical and cultural contexts. In addition to problem solving, Giroux (1992) said the use of critical pedagogy can encourage reflective self-examination of attitudes, values, and beliefs within historical and cultural contexts. The idea of considering a work of art in relation to the context in which it is created has been reinforced by postmodern theorists. When engaged in critical pedagogy, students usually employ a higher level thinking and investigate more complex questions such as the relationships between images and power, subjectivity and cultural forms, politics and identity, gender and community relations, and art and communication (Heise, 2004).

Critical pedagogy helps students practice democratic skills and dispositions, such as tolerance and respect for diversity. This mirrors the goal of VCAE, which is to cultivate democratic citizenship. Giroux (1989) contended that schools do not operate as democracies but merely produce the labor force and perpetuate dominant ideologies of society. In these circumstances, students' position in school reflects Freire's (2003) "culture of silence," referring to those in a subordinate position. Through critical pedagogy, students can break through the silence and construct new spaces where all voices are valued and diverse ideas and opinions are celebrated. By adopting critical

pedagogy, art education should “allow students to practice democratic skills and dispositions, such as tolerance and respect for diversity” (Heise, 2004, p. 43). After all, quality art education consists of more than presenting information about artists and teaching art techniques. It includes providing students with meaningful learning that prepares them for living in a democracy.

Chapter 3: Methodology

The purpose of this study was to investigate non-art major students' perceived outcomes from taking Introduction to Art courses offered by the general education departments in two technology-focused schools in the southern district of Taiwan. The general art education attempts to give students' lives and experiences a more important role and counter the dominant "banking education" concept, a teacher-student relationship in which the teacher is the knowledge depositor and the students are the depositories (Freire, 2003).

Art education has emphasized critical pedagogy for some time now. According to Giroux (1989), critical pedagogy argues that the defining feature of schooling should be the empowerment of the vast majority of students to learn from lived experience. In keeping with this, instructors should build an interactive relationship with their students. One chief goal of this research was to explore if this kind of learning was taking place in Introduction to Art courses for non-art major students and, if it was not, to explore ways to empower those without power. In that context, it was appropriate for this study to use a transformative approach and to examine "ways the research benefits or dose not benefit the participants" (Mertens, 2005, p. 25).

Research Design

Under a transformative framework, the researcher adopted a survey research and designed a questionnaire to collect qualitative data. According to de Vaus (2001), although questionnaires are frequently used in survey research, "survey research and questionnaire research are not the same thing" (p. 172). Survey research can also involve data collection methods such as in-depth interviews, observation, and content analysis.

As a data collection method, questionnaires enable the researcher to reach a larger number of participants than interviews. Recognizing the value of quantitative studies, the researcher first considered the possibility of using a quantitative method to study the students' responses to the Introduction to Art courses. The researcher searched for quantitative questionnaires that examined curricula, but none existed. Additionally, it would seem that simply quantifying students' reactions would reveal only superficial impressions of the different aspects of an existing curriculum that is very rich in its own right. Analyzing the textbook with a quantitative tool presented similar problems. Consequently, a qualitative questionnaire was designed based on the research purpose of this study as reflected in research questions.

Self-administered questionnaires, of course, lack direct observation of the participants' behaviors obtained in interviews, which are often used in qualitative research projects. Questionnaires must "rely on individuals' self-reports of their knowledge, attitudes, or behaviors" (Mertens, 2005, p. 167). In other words, "the validity of the information is contingent on the honesty of the respondent" (p. 167).

A simple descriptive approach was used because this study was a one-shot survey from a sample of non-art majors at one point in time. For the data analysis, the "focus of qualitative research (will be) on participants' perceptions and experiences, and the way they make sense of their lives" (Creswell, 2003, p. 199). Hence, the main interest of this study was to explore meanings and possible benefits of taking Introduction to Art for non-art majors in higher education in Taiwan. Descriptive qualitative analysis was employed, which means that data was reported in words, rather than in numbers.

Setting

This study was conducted on the campuses of one university (School A) and one college (School B) in the southern district of Taiwan. Both schools are technology focused, award bachelor degrees, and focus on healthcare-related majors. In both schools, general art courses are offered by a Center of General Education.

School A

School A was established as a vocational high school of nursing and midwifery in Pingtung County in 1958. The school was upgraded to be a 5-year junior college of nursing and midwifery and moved to Kaohsiung County in 1970. The school again was upgraded to an institute of technology with a junior college division in 1997 and officially approved to become a university in August 2002. The mission of this school is to promote and maintain competence and quality in health care in Taiwan. The school also emphasizes traditional liberal arts and aims to cultivate the whole person. It has three schools, including a school of medicine and health sciences, a school of management and information science, and a school of environment and life. It also has a college of humanities and social science. The total number of students including day program and night school is 11,897.

School B

School B was established in 1968 in Tainan County. In the beginning, there was only a 5-year day program with three departments for junior high school graduates. In 1988, a 2-year day program and night school for high school graduates were added. In 1999, the school was upgraded to college status. The school offers opportunities for students who are interested in medical care in southern Taiwan and aims at cultivating

highly skilled medical technicians. It has 12 departments in the undergraduate level, some of which include the 5-year or 2-year junior college section. The total number of students including day program and night school is 10,123 (Ministry of Education, 2005).

Participants

Because the purpose of this study was to investigate college students' perceived outcomes from taking Introduction to Art, the researcher purposefully selected 240 participants who were non-art majors and who had taken Introduction to Art. Three classes of students were chosen from each school based on the recommendation of the directors of the General Education Centers.

Protection of Human Subjects

Before participants filled out the questionnaire, they were informed about the purpose of the study, instructed on how to answer the questions, and told how the data would be used through an informed consent letter (Appendixes A and B) and consent form (Appendixes C and D). Participants were guaranteed anonymity and confidentiality. Students who participated in this study were offered a small gift.

Role of the Researcher

The researcher in a qualitative research design is the data collector and the instrument when using interviews to collect data. In this qualitative study, because a questionnaire was used to collect data, there was no personal contact between the researcher and the participants. However, the questionnaire applied in this research was designed by the researcher, and the results of the questionnaire were analyzed and interpreted by the researcher. The researcher's perspective and motivation in choosing this topic should be addressed to clarify any possible hidden agenda underlying this study.

The researcher has a background in design and art history. She also has been a part-time instructor in a women's college, teaching Introduction to Art and Art Appreciation. These courses were offered to fulfill the requirements of general education. The personal experiences of teaching non-art majors encouraged the researcher to want to know to what extent students have benefited from the current curriculum and what an instructor or curriculum designer should emphasize when revising the curriculum to make it more beneficial for non-art majors.

Questionnaire Design

The purpose of this research project was to study non-art majors' perceived outcomes of taking Introduction to Art, and the primary research questions were to ask to what extent students benefited from both DBAE and VCAE through the current Introduction to Art curriculum. To determine this, 80% of the questionnaire was composed of closed-ended questions and 20% was made up of open-ended questions. The closed-ended questions offered respondents a list of possible options that they could check as applicable.

Content development. The researcher designed the closed-ended questions based on major issues and themes that emerged through a content analysis of related references to the goals, objectives, and content of DBAE and VCAE (see Tables 1–3). As analyzed in chapter 2 and listed in the Closed-Ended Questions Design Pattern (Appendix E), the closed-ended questions addressed 10 categories: (a) the definition of art, including four themes and generating four questions, (b) goals of art education, including six themes and generating one question, (c) objectives of art education, four themes and two questions, (d) art making, 11 themes and two questions, (e) art criticism, five themes and one

question, (f) art history, seven themes and two questions, (g) aesthetics, four themes and one question, (h) the definition of visual culture, four themes and one question, (i) attributes of VCAE, four themes and four questions, and (j) critical pedagogy, four themes and two questions. Basically, each closed-ended question was generated from one category, and options for each question were developed based on the themes in the category.

Table 1

Outline of Categories and Themes Derived from Both DBAE and VCAE

Categories	Themes of DBAE	Themes of VCAE
Goals of Art Education	<ul style="list-style-type: none"> Problem solving Cognitive development Art education for all students Goals related to postmodernist concepts (visual literacy) 	<ul style="list-style-type: none"> Helps students develop critical viewing practices of visual culture Helps students become active and responsible learners and encourages student ownership of education experiences
Objectives of Art Education	<ul style="list-style-type: none"> Primarily consist of four disciplines Is inquiry based 	<ul style="list-style-type: none"> Critical understanding and empowerment Meaning making
Art Making The creation of art	<ul style="list-style-type: none"> Understand how artistic processes work Understand how art making is linked to the knowledge of history, criticism, and philosophy Learn to express thoughts, values, and feelings Learn about visual problem solving 	<ul style="list-style-type: none"> The relationship between art making and art criticism is symbiotic Art making should be founded on the framework of critical pedagogy Creativity redefined; creativity is not only the expression of personal feelings but it communicates cultural values and social meanings Art making should follow a design procedure and remains central in a visual culture curriculum Art making is not just about form but the form of ideas Art making can help students construct self-identities Student art should be considered as cultural critique
Art Criticism The critique of art	<ul style="list-style-type: none"> Observe carefully Analyze the subject or theme of the work Examine the visual and tactile elements that contribute to an effective and meaningful statement Consider the contextual factors of an artwork 	<ul style="list-style-type: none"> Art criticism involves with practices of reacting, reflecting, interpreting, and providing information

Table 1 (continued)

Art History The tradition of art	Approaching factual information Studying formal analysis Assessing contextual relations There are differences between art criticism and art history	The history of visual culture is not the same as the history of art Contemporary image makers reuse the contextual values of historical meanings by intertextually weaving ideas at issue History is not the past; it is the reconstruction of the past
Aesthetics The philosophy of art	Aesthetic inquiry enhances the level of consciousness involved Aesthetic inquiry helps students to construct reasoned arguments	Aesthetics is a social issue and directly connected with ideology Meaningful aesthetics; Meaning is inherent to aesthetic experience

Table 2

Outline of Categories and Themes Derived from VCAE Only

Categories	Themes of VCAE
The Definition of Visual Culture	<p>Visual culture consists of all the visual arts that could be encountered everyday</p> <p>Visual culture rejects the distinction of high and low art</p> <p>Visual culture includes invisible aspects of meaning</p> <p>Visual culture cannot be immediately experienced</p>
The New Definition of Art The broadened boundary	<p>Under VCAE, objects worth teaching include the images of mainstream society</p> <p>Critically & historically acclaimed works of art will not disappear with an acceptance to a broader range of art</p> <p>Under VCAE, the criteria of determining whether an object is considered a work of art have become less discrete</p> <p>There are no distinctions between good and bad taste and high and low status among the whole visual imagery</p>
Attributes of VCAE	<p>VCAE is cross-cultural</p> <p>VCAE is themes based</p> <p>VCAE is a process of self-identification</p> <p>VCAE encourages collaborative learning</p>

Table 3

Outline of Categories and Themes Shared by DBAE and VCAE

Category	Themes of DBAE and VCAE
Critical Pedagogy	<p>Critical pedagogy begins with concrete experiences of everyday life</p> <p>Critical inquiry is a continual process that is relevant to studying ideas and issues to solve a problem</p> <p>Critical pedagogy encourages reflective self-examination of attitudes, values, and beliefs within historical and cultural contexts.</p> <p>Critical pedagogy helps students practice democratic skills and dispositions, such as tolerance and respect for diversity</p>

The number of choices in each closed-ended question differed according to the completeness of each theme. In other words, some categories consisted of more themes than others, or only one option could be developed for some themes while more options could be developed for others. For example, based on the theme that *critical pedagogy helps students practice democratic skills and dispositions, such as tolerance and respect for diversity*, two options were developed: *In the class, I was made to feel that my ideas and opinions were valued*, and *In the class, I had to appreciate and respect other students' voices* (Question 20).

Although this questionnaire was devised to investigate the learning outcomes perceived by young adult learners, the content of this questionnaire was derived from theories proposed and written by professional scholars. Therefore, to ensure the validity of this questionnaire, the closed-ended questions had to be “translated” from more austere theories and ideal concepts into more concrete and clear ideas. This was a major task for the pilot test.

Because open-ended questions can “allow respondents to answer in their own words” (Mertens, p. 179), the researcher also designed open-ended questions based on the purpose and research questions of this study. In addition, demographics that focus on background information of the respondents were included in the questionnaire. These items inquired about gender, academic major, academic grade, and previous experiences in arts, such as drawing, painting, photography, filming, music, and design.

Questionnaire format. The questionnaire consisted of three parts. Part 1 was made up of the demographic items. Part 2 included the closed-ended questions, and part 3 contained open-ended questions. In addition to the demographics, there were 20

closed-ended questions and 5 open-ended questions. The closed-ended questions were arranged from simple to complex, with the degree of complexity based on the concept and not on the number of choices or the length of options.

The researcher designed the questionnaire in English and translated it into Chinese. Two professional translators were asked to check the English version of the questionnaire to determine if it had been authentically translated into the Chinese version (see Appendixes F–I).

Pilot testing the questionnaire. A pilot test of the questionnaire was conducted to ensure that the questions were expressed with clarity and that it could be finished in 45 minutes. Accordingly, at the end of the original questionnaire, two additional questions were included to determine (a) how many minutes it took to finish the questionnaire, and (b) if there were any suggestions to improve the questionnaire, including the ways of presenting questions, arrangement of the questions, etc.

A group of 30 non-art major students who had taken the Introduction to Art course in one of the two selected schools were asked to take part in the pilot study. Based on the results of the pilot test, the time for completing the questionnaire ranged from 30 to 45 minutes, which was close to the estimated time. In addition, the researcher also checked the responses item by item, trying to “look for blanks, unexpected answers and cluster of responses that suggest misinterpretation of questions” (Mertens, 2005, p. 183). This review showed an inconsistency between Question 1 and the original Question 4. Question 1 asked students what object (s) has (have) been studied in the Introduction to Art course, and the original Question 4 asked them what was at the center of the Introduction to Art curriculum, Question 4 was a follow-up to Question 1. Therefore, the

researcher determined that Question 4 should be asked right after Question 1.

Textbook Analysis

In addition to the questionnaire, the researcher analyzed textbooks used in Introduction to Art courses in several colleges and universities in Taiwan. First, the researcher reviewed 10 textbooks that are usually accessed through bookstores in Taiwan and frequently used in Introduction to Art courses. She then analyzed more closely the two textbooks used in the two selected schools. The analysis was designed to determine to what extent the textbooks reflected the theories of DBAE and VCAE. It was expected that this process would reveal substantial information on content presented in Introduction to Art. The results of the textbook analysis were compared with students' perceptions about the textbook as expressed in answers to the open-ended questions.

Data Collection Strategies

Data were collected through self-administered (non-mail) questionnaires; such questionnaires "offer greater response anonymity than face-to-face interviews and telephone interviews" (Mertens, 2005, p. 173). Respondents were asked to fill out the questionnaire in a classroom setting, and the questionnaire took 30–45 minutes to finish. The researcher consulted the tutor of each class first to ensure a high response rate and to determine the appropriate time for students to answer the questionnaire, either during class or a lunch break.

Data Analysis

According to Patton (2002), qualitative analysis normally involves the strategy of content analysis, and "content analysis usually refers to analyzing text, such as interview transcripts, diaries, or documents" (p. 453). The content analysis in this study refers

mainly to analyzing research articles and books that discuss the theories of DBAE and VCAE presented in the literature review and analyzing responses to the open-ended questions in the questionnaire. Patton (2002) further mentioned that “the core meanings found through content analysis are often called patterns or themes” (p. 453). In this study, major themes were set through content analysis and “transferred” into closed-ended questions in the questionnaire.

The data analysis strategy for this study was similar to the “analyst-constructed typologies” defined by Patton (2002). Patton said, “In creating analyst-constructed typologies through inductive analysis, you take on the task of identifying and making explicit patterns that appear to exist but remain unperceived by the people studied” (p. 459). The researcher assumed that the participants studied were not aware of the concepts underpinning the Introduction to Art curriculum derived from DBAE and VCAE. Therefore, the researcher determined the primary themes by reviewing and analyzing the major literature in those two fields and designed the questionnaire based on these themes prior to collecting data.

Content Analysis of Textbooks

Content analysis was employed to analyze the two textbooks used in the two schools selected. The researcher first examined the table of contents to determine the major topics covered in each textbook. Then major concepts included under each topic were determined from reviewing the chapters themselves.

Findings and Interpretations

This research mainly used narration to discuss the findings. According to Patton’s (2002) analyst-constructed typologies, the typologies serve two purposes. The first is to

describe the themes and the second is to provide interpretations. Similarly, for this study, the chief purpose was to investigate the students' perceived outcomes of taking Introduction to Art based on the predetermined themes employed in the questionnaire. A description of themes was prepared. Continuously, the researcher inferred the possible benefits of taking Introduction to Art in higher education. Just as Creswell (2003) noted, the final step in data analysis usually "involves making an interpretation or meaning of the data" (p. 194). In the final part of this study, the researcher connected the findings with information gleaned from the literature or extant theories to suggest the possible benefits of taking Introduction to Art for non-art majors.

Validity

According to Creswell (2003), validity is the strength of qualitative research. It is used to determine whether the findings are accurate. Creswell also listed eight primary strategies. This section discusses the four that were implemented in this research.

Clarify the Bias

Patton (2002) stated that "one barrier to credible qualitative findings stems from the suspicion that the analyst has shaped findings according to predispositions and biases" (p. 553). Therefore, clarifying the bias the researcher brings to the study may "create an open and honest narrative that will resonate well with readers" (Creswell, 2003, p. 196). The researcher acknowledged the theoretical framework of this study consisting of DBAE and VCAE in the introduction. In addition, because the researcher was the instrument for data collection and analysis, she returned "to the data over and over again to see if the constructs, categories, explanations, and interpretations make sense" (Patton, p. 570).

Triangulation of Qualitative Data Sources

Patton (2002) stated that researchers such as the one from this study should involve “compare and cross-check the consistency of information” (p. 559). The researcher did this with data derived from the closed-ended questions, open-ended questions, and the textbook analysis.

Thick Description

This research used rich, thick description to convey the findings. According to Creswell (2003), thick description may “transport readers to the setting and give the discussion an element of shared experiences” (p. 196).

Negative Cases

The understanding of the themes can be increased by “considering the instances and cases that do not fit within the themes” (Patton, 2002, p. 554). The researcher pointed out and discussed information that ran counter to the identified themes in chapters 4 and 5 in order to comprehend the results based on students’ perceptions more thoroughly.

Chapter 4: Findings

The findings from this research are presented in two major sections. The first section includes the findings from the learning outcomes questionnaire, and the second provides the findings from textbook analysis. The findings from the questionnaire are presented in three parts: demographics, results of closed-ended questions, and results of open-ended questions. The principle research question was: What are non-art majors' perceived benefits from taking Introduction to Art. The six sub-questions include:

1. To what extent do students benefit from DBAE?
2. To what extent do students benefit from VCAE?
3. What else do they get beyond the benefits specifically articulated by DBAE and VCAE?
4. To what extent do textbooks reflect DBAE?
5. To what extent do textbooks reflect VCAE?
6. What are students' perceptions toward the textbook?

In the section on the results of the closed-ended questions, the findings revealed what benefits students received from DBAE and VCAE (Questions 1 and 2). The results of the open-ended questions presented students' perceived benefits derived from DBAE and VCAE (Questions 1 and 2), benefits beyond DBAE and VCAE (Question 3), and opinions toward the textbook (Question 6). Finally, the findings from the textbook analysis revealed to what extent textbooks reflected DBAE and VCAE (Questions 4 and 5). See Figure 2 for the model of the research findings.

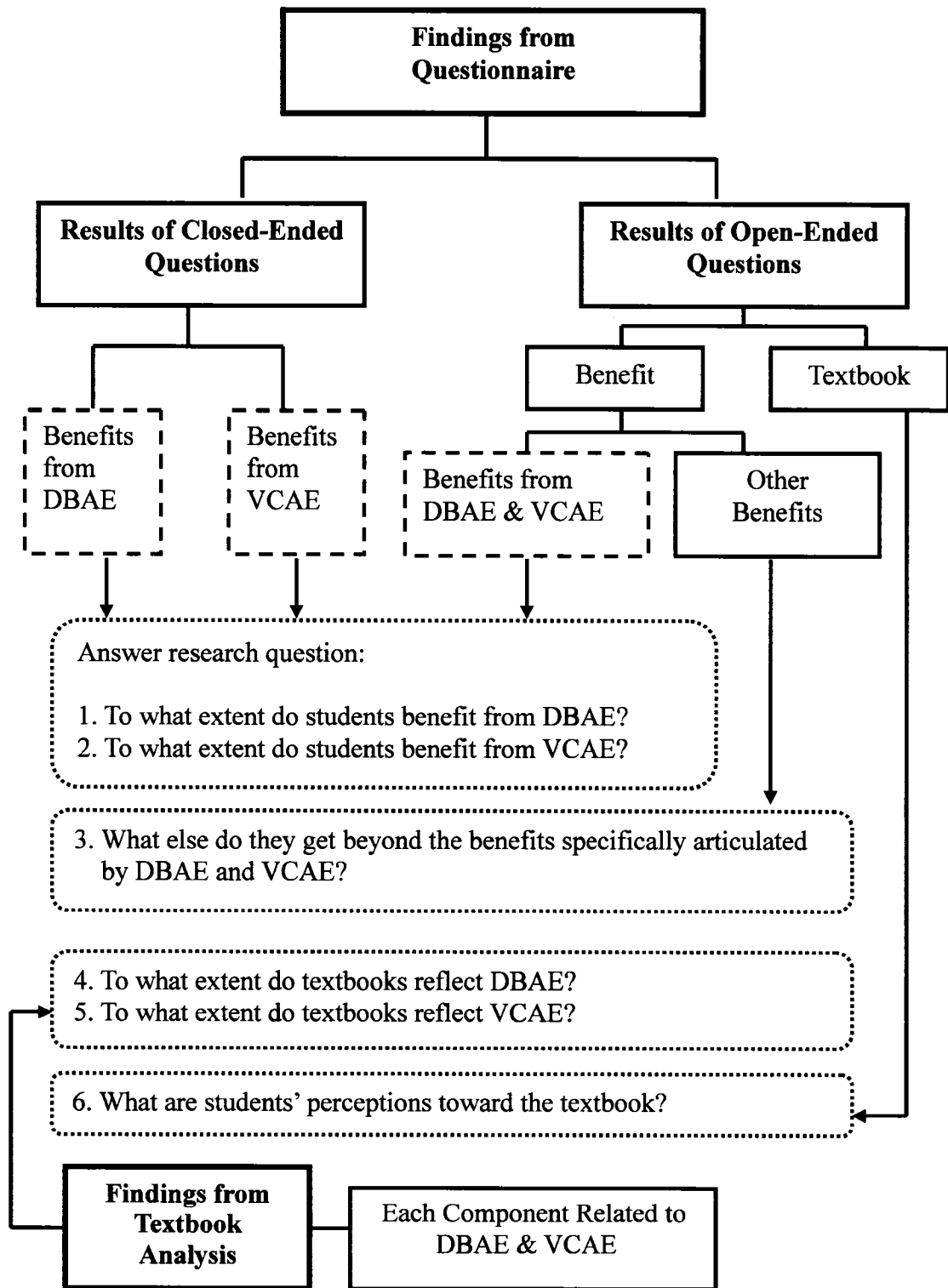


Figure 2. The concept of the research finding

▭ ▭ ▭ Analysis based on pre-determined themes of DBAE and VCAE

Findings from the Learning Outcomes Questionnaire

The findings from the learning outcomes questionnaire are presented by means of demographics, results of closed-ended questions, and results of open-ended questions.

Demographics

Questionnaires were submitted to 240 students at two technology-oriented schools. There were three different classes/majors of students who just finished the Introduction to Art course at each school, with an average of 40 students in each class. In School A, instructors who teach Introduction to Art can choose the textbook for their classes. The researcher purposefully selected three classes of students who used the same textbook but were taught by different instructors. The classes belonged to three different majors: Early Childhood Caring and Education (ECCE), Medical Technology (MT), and Health Care Administration (HCA). In School B, the school assigns the textbook so each instructor uses the same book. This researcher purposefully chose three majors/classes of students taught by three different instructors. The three majors of School B were the same as those of School A.

A few students were unwilling to participate in this research. The researcher also voided questionnaires on which students checked “None of the Above” for more than 5 questions in Part 2 and/or who submitted poor or no answers (such as “I don’t know” and “I have no opinion”) to open-ended questions in Part 3. As a result, approximately 30 questionnaires in each class were considered valid for this research. The total number of valid questionnaires was 189. Table 4 presents the numbers of students who participated in this research from each school and with different majors.

Table 4
Number of Student Participants

Major/Class	Number of Participants					
	School A			School B		
	Female	Male	Subtotal	Female	Male	Subtotal
ECCE	26	4	30	33	0	33
MT	24	8	32	18	12	30
HCA	20	12	32	26	6	32
Subtotal	70	24	94	77	18	95
Total	189					
Textbook	<i>Introduction to Art</i> (Lin, 2002)			<i>The Appreciation of Fine Art</i> (Chen, 2002)		

Note. Participants with the same major (ECCE, MT, HCA) were taught by the same instructor and used the same textbook.

In Part 1 of the learning outcomes questionnaire, students were asked to check their art-related interests and experiences. As shown in Table 5, music ranked highest and movies ranked second with only one vote difference. Other student participants' art-related interests and experiences, ranking from third to seventh, were painting, photography, design, Chinese calligraphy, and sculpture.

Table 5
Previous Interests in Art

Art Related Interests & Experiences	Number of Responses			Ranking
	School A	School B	Total	
Music (piano, violin, cello, flute, and the like)	41	62	103	1
Movies	46	56	102	2
Painting (drawing, water color, oil painting, Chinese painting, and the like)	39	40	79	3
Photography	32	30	62	4
Design (graphic design, illustration, product design, fashion design and the like)	31	23	54	5
Chinese calligraphy	16	16	32	6
Sculpture	4	8	12	7
Others	7	2	9	8

Note. Others included paper engraving, poster design, architecture, computer-related art making, and popular music.

Results of Closed-Ended Questions

The findings are presented in 10 categories: definition of art, goals of art education, objectives of art education, art making, art criticism, art history, aesthetics, definition of visual culture, attributes of VCAE, and critical pedagogy. The number of choices for each option is listed from highest to lowest, followed by a discussion of the students' learning outcomes as related to DBAE and VCAE. The learning outcomes were ranked from low to high according to how many of the 189 responses each option (an item within a question) received. The 189 responses to the options (except the single-choice questions) were ranked as follows:

1. A low learning outcome—when an option received 1 to 49 responses.
2. A lower middle learning outcome—when an option received 50–99 responses.
3. A higher middle learning outcome—when an option received 100–149 responses.
4. A high learning outcome—when an option received more than 150 responses.

The Definition of Art

Questions 1, 2, 3, and 4 were related to the definition of art, and there were four themes in this category. According to Theme 1, VCAE expands the boundary of art, and the broadened definition of art includes the images of mainstream society. Theme 2 posited that critically and historically acclaimed works of art, which are the focus of DBAE, are not discarded with an acceptance of a broader definition of art. The findings seem to agree with both themes. When students were asked which object(s) were studied in the Introduction to Art course, 151 chose fine arts, but 149 students also checked

images of mainstream society. Among the images of mainstream society listed in Question 1, movies received 91 votes; books, magazines, and newspaper, 71 votes; television programs, 48; advertisements, 44; shopping mall displays, 35; amusement park design, 10; and Others, 4 (see Table 6).

Table 6

Students' Perceptions of Object(s) That Were Studied in the Introduction to Art Course

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
Objects usually defined as fine arts, such as painting, sculpture, and architecture (T2)	84	67	151	1
The images of mainstream society (T1)	82	67	149	2
Images of mainstream society include:				
Movies	41	50	91	1
Books, Magazines & Newspapers	36	35	71	2
Television Programs	24	24	48	3
Advertisements	25	19	44	4
Shopping Mall Displays	19	16	35	5
Amusement Park Design	5	5	10	6
Others	1	3	4	7

Note. Students ($n = 189$). T1 = Theme 1: Under VCAE, objects worth teaching include the images of mainstream society. T2 = Theme 2: Critically and historically acclaimed works of art will not disappear with an acceptance to a broader range of art.

When further asked what was at the center of the Introduction to Art curriculum, 40 students replied that fine arts were at the center of the course; 30 students said that visual images derived from everyday life experiences were the center of the curriculum; and 102 students reported that fine arts and visual images were given equal time in the curriculum (see Table 7).

Table 7
Students' Perceptions of What Was at the Center of the Introduction to Art Curriculum

Option	Number of Responses			%
	School A	School B	Total	
Visual Images and Fine Arts Were Given Equal Time	50	52	102	53.97
Fine Arts (mainly painting, sculpture, and architecture)	23	17	40	21.16
Visual Images Derived from Everyday Life Experiences	13	17	30	15.87
None of the Above	8	9	17	8.99

Note. Students ($n = 189$).

Regarding Theme 3 (under VCAE, the criteria of determining whether an object is considered a work of art have become less discrete), 147 students said that there were no definite criteria for determining whether an object is considered a work of art, and only 26 students said that there were definite criteria. Theme 4 stated that there are no distinctions between good and bad taste and high and low status among the all visual imagery. The findings for Question 4 show that 118 students said that there were no distinctions while 54 students said that there were distinctions (see Table 8).

Table 8

Students' Perceptions Toward Theme 3 and Theme 4 in the Category of the Definition of Art

Option (Theme)	Number of Responses			%
	School A	School B	Total	
There are no definite criteria for determining whether an object is considered a work of art (T3)	71	76	147	77.78
There are definite criteria for determining whether an object is considered a work of art	14	12	26	14.76
None of the Above	9	7	16	8.47
There are no distinctions made between good and bad taste and high and low art among the all visual imagery (T4)	57	61	118	62.43
There are distinctions made between good and bad taste and high and low art among the all visual imagery	29	25	54	28.57
None of the Above	8	9	17	8.99

Note. Students ($n = 189$). T3 = Theme 3: Under VCAE, the criteria of determining whether an object is considered a work of art have become less discrete. T4 = Theme 4: There are no distinctions between good and bad taste and high and low status among the whole visual imagery.

Conclusion. Based on the findings from Questions 1 and 2, it is evident that images of mainstream society have been included in the Introduction to Art curriculum, while fine arts still occupy a considerable portion. As the replies to Questions 3 and 4 indicate, however, the inclusion of broader and more diverse visual images in the art curriculum seemed to blur the criteria for defining art and the hierarchy among all visual images, something which is supported by DBAE.

Goals of Art Education

Six goals/themes were derived from the theories of DBAE and VCAE. Themes 1, 2 and 3 were derived from DBAE; Themes 5 and 6 were derived from VCAE; and Theme 4 includes goals related to postmodernist concepts, which are shared by both DBAE and VCAE. According to the replies to Question 5, 138 students agreed that art education is for all students (Theme 3), and 78 students noted that their thinking pattern has changed

(Theme 2). Sixty-eight students said the course had provided them the opportunity to acquire a “visual literacy” that helped them to face a visually saturated society more confidently (Theme 4), and 53 students said that they had developed critical viewing skills to use with images they encounter every day (Theme 5). Only 25 students, however, agreed that their problem-solving skills had improved (Theme 1), and only 17 students reported that they had become active and responsible learners (Theme 6). Fifteen students checked “None of the Above” (see Table 9).

Table 9

Students’ Perceptions Toward Goals of Art Education

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
This course conveyed the idea that art education is for every student and should not be limited to those who show talent in art-making (T3/DBAE)	71	67	138/ Higher middle	1
My thinking pattern has changed (T2/DBAE)	35	43	78/ Lower middle	2
My problem solving skills have been improved (T1/DBAE)	9	16	25/ Low	5
This course has provided me the opportunity to acquire the “visual literacy” which helped me to face a visually saturated society more confidently (T4/DBAE & VCAE)	32	36	68/ Lower middle	3
I have developed critical viewing skills to use with images I encounter every day (T5/VCAE)	29	24	53/ Lower middle	4
I have become an active and responsible learner (T6/VCAE)	5	12	17/ Low	6
None of the above	7	8	15	7

Note. Students ($n = 189$). T1/DBAE = Theme 1: Problem solving. T2/DBAE = Theme 2: Cognitive development. T3/DBAE = Theme 3: Art education for all students. T4/DBAE & VCAE = Theme 4: Goals related to postmodernist concepts. T5/VCAE = Theme 5: VCAE helps students to develop critical viewing practices of visual culture. T6/VCAE = Theme 6: VCAE helps students to become active and responsible learners and encourages student ownership of their education experiences.

Conclusion. According to the findings from the questionnaire, it seems that the Introduction to Art courses which the participants of this study took did achieve some

goals of art education supported by both DBAE and VCAE, including Themes 2 and 3 (DBAE), Theme 4 (DBAE and VCAE), and Theme 5 (VCAE). However, the goal of problem solving (Theme 1/DBAE) and the goal of becoming active and responsible learners (Theme 6/VCAE) do not appear to be strongly supported by the current curriculum.

Objectives of Art Education

Category C, objectives of art education, consisted of four themes and was tested by Questions 6 (Themes 1 and 2) and 7 (Themes 3 and 4). Theme 1 was further divided into four options, each representing one of the four disciplines of DBAE. Results showed that 123 students reported that they had a better understanding about the meaning and essence of art, which refers to the objective of aesthetics. Ninety-five students said they had increased their understanding and appreciation of works of art and their role in society, which refers to the objective of art criticism. Seventy-eight students said they had a better understanding of the totality of the experience of living, which refers to the objective of art history. Finally, 62 students replied that they had learned to express both experiences and ideas with the tools and techniques in various media, which refers to the objective of art making. Option 5 in Question 6, which asked students if they were involved in making art, in carrying out critical and historical investigations, and in pursuing aesthetic inquiry, received only 40 responses. Thirteen students checked “None of the Above” (see Table 10).

Table 10

Students' Perceptions Toward Objectives of Art Education in Association with DBAE

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
I have a better understanding toward the meaning and essence of art (T1: aesthetics)	61	62	123/ Higher middle	1
I have increased my understanding and appreciation toward works of art and their roles in society (T1: art criticism)	48	47	95/ Lower middle	2
I have a better understanding toward the totality of the experience of living human lives (T1: art history)	29	49	78/ Lower middle	3
I have learned to express both experiences and ideas with tools and techniques in various media (T1: art making)	27	35	62/ Lower middle	4
During the course, I was involved in making art, in carrying out critical and historical investigations, and in pursuing aesthetic inquiry (T2)	27	13	40/ Low	5
None of the above	6	7	13	6

Note. Students ($n = 189$). T1 = Theme 1: DBAE primarily consist of four disciplines. T2 = Theme 2: DBAE is inquiry based.

The four options of Question 7 were derived from Theme 3, critical understanding and empowerment, and Theme 4, meaning making. Both themes were related to VCAE. For Question 7, 122 students reported that meanings and values were expressed through social, cultural, historical, political, and economic contexts (Theme 4). One hundred nine students said the course had shaped their thinking about the world in general and led them to create new knowledge through visual form (Theme 4). Ninety students reported learning to value an artwork that empowers the masses, particularly those who are not in the mainstream of society (Theme 3). However, only 28 students felt encouraged to ask questions about artworks they discussed in class. Eleven students checked "None of the Above" (see Table 11).

Table 11

Students' Perceptions Toward Objectives of Art Education Derived from VCAE

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
I understand that meanings and values are expressed through social, cultural, historical, political, and economic contexts (T4)	66	56	122/ Higher middle	1
This course has shaped my thinking about the world in general and has led me to create new knowledge through visual form (T4)	51	58	109/ Higher middle	2
I have learned to value an artwork that empowers the masses, particularly those who are not in the mainstream of society (T3)	39	51	90/ Lower middle	3
I have been encouraged to ask questions about artworks we discussed in the classes (T3)	11	17	28/ Low	4
None of the above	5	6	11	5

Note. Students (n = 189). T3 = Theme 3: Critical understanding and empowerment. T4 = Theme 4: Meaning making.

Conclusion. According to the responses to Question 6, among the four disciplines of DBAE, aesthetics is considered a higher-middle learning objective. Both art criticism and art history are lower-middle objectives. Even though art making received 62 responses and is considered a lower-middle learning outcome, this discipline received the lowest number of votes, which suggests that the current curriculum does not pay enough attention to the discipline of art making. Although the four disciplines of DBAE received an overall middle learning outcome, students failed to obtain inquiry-based learning experiences.

According to the results from Question 7, Options 3 and 4 both were based on Theme 4, meaning making, and received responses greater than 100. Therefore, it is fair to say that the objective of meaning making proposed by VCAE has become an accepted learning outcome (higher-middle). Options 1 and 2 are derived from Theme 3, critical understanding and empowerment, yet they received very different responses. The results

suggest that students have gained some concepts about critical understanding and empowerment (Option 2, 90 responses), although they may not have been able to act on these concepts in the class itself (Option 1, 28 responses).

Art Making: The Creation of Art

Questions 8 and 9 are related to art making, which included 11 themes. The first four themes were derived from theories of DBAE, and the remaining seven themes were related to theories of VCAE. Options in Question 8 were developed from the first four themes related to DBAE. Results showed that for Question 8, 131 students said they learned to express thoughts, values, and feelings (Theme 3) through the Introduction to Art course. Another 106 students replied that they understood how art making is linked to the knowledge of art history, art criticism, and aesthetics (Theme 2). Furthermore, 79 students reported that they learned about visual problem-solving skills (Theme 4), and 66 students said that they understood how artistic processes work (Theme 1). Six students chose “None of the Above” (see Table 12).

Table 12

Students' Perceptions Toward Concepts of Art Making in Relation to DBAE

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
Learning to express thoughts, values, and feelings (T3)	60	71	131/ Higher middle	1
Understanding how art making is linked to the knowledge of art history, art criticism, and aesthetics (T2)	55	51	106/ Higher middle	2
Learning about visual problem solving skills (T4)	38	41	79/ Lower middle	3
Understanding how artistic processes work (T1)	32	34	66/ Lower middle	4
None of the above	3	3	6	5

Note. Students ($n = 189$). T1 = Theme 1: Understand how artistic processes work. T2 = Theme 2: Understand how art-making is linked to the knowledge of history, criticism, and philosophy. T3 = Theme 3: Learn to express thoughts, values, and feelings. T4 = Theme 4: Learn about visual problem solving.

Options in Question 9 were based on the seven themes associated with VCAE (Themes 5–11). For Question 9, 117 students reported that when making art, everyone should have the freedom to explore questions or issues meaningful to them (Theme 6); 114 students said they realized that art making is not just about form but the form of ideas (Theme 9); and 113 students said they understood that the definition of creativity should not be limited to the self-expression, uniqueness, and originality (Theme 7). In addition, 72 students said that art making can help students create self-identities (Theme 10), and 52 replied that art making is not a spontaneous and intuitive activity but an organized process (Theme 8). However, only 47 students said they learned to express critical messages through their artworks (Theme 11), and only 38 students considered that the relationship between art making and art criticism is symbiotic (Theme 5). Six students selected “None of the Above” (see Table 13).

Table 13

Students' Perceptions Toward Concepts of Art Making in Association with VCAE

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
When making art, everyone should have the freedom to explore questions or issues meaningful to them (T6)	53	64	117/ Higher middle	1
Art making should not focus only on formal and technical skills but also focus on the ideas behind them (T9)	59	55	114/ Higher middle	2
The definition of creativity should not be limited to the self-expression, uniqueness and originality (T7)	56	57	113/ Higher middle	3
Art making can help students create their self-identities (T10)	35	37	72/ Lower middle	4
Art making is not a spontaneous and intuitive activity but an organized processes (T8)	29	23	52/ Lower middle	5
Students should try to express some critical messages through their artworks (T11)	24	23	47/ Low	6
The critique (analyzing) and making of images need to go hand-in-hand (T5)	19	19	38/ Low	7
None of the above	2	4	6	8

Note. Students ($n = 189$). T5 = Theme 5: The relationship between art making and art criticism is symbiotic. T6 = Theme 6: Art making should be founded on the framework of critical pedagogy. T7 = Theme 7: Creativity redefined ~ creativity is not only the expression of personal feelings; it communicates cultural values and social meanings. T8 = Theme 8: Art making should follow a design procedure and remains central in a visual culture curriculum. T9 = Theme 9: Art making is not just about form but the form of ideas. T10 = Theme 10: Art making can help students to construct self-identities. T11 = Theme 11: Student art should be considered as cultural critique.

Conclusion. Generally speaking, concepts of art making proposed by DBAE received responses corresponding to lower-middle (Themes 1 and 4) and higher-middle (Themes 2 and 3) learning outcomes. Moreover, when responses to questions related to Theme 4 are compared to those related to Theme 1 of Category B (goals of art education), the results show that students perceived overall higher visual problem-solving skills (79 responses) than problem-solving skills (25 responses). As for ideas related to VCAE, students' replies to options related to Themes 6, 7, and 9 indicated higher-middle learning

outcomes. Options related to Themes 8 and 10 were perceived as lower-middle learning outcomes. However, options related to Themes 5 and 11 received low learning outcomes.

The responses received in items under Themes 6, 7, 9, and 11 indicate that many students have learned that art making is more than self-expression (Theme 7, 113 responses) and that art involves exploring issues and ideas meaningful to them (Theme 6, 117 responses; Theme 9, 114 responses); however, most of the students did not consider art to be a vehicle to convey critical messages (Theme 11, 47 responses). This finding was in accordance with the low learning outcome reported in the item related to Theme 5 (38 responses), which called for the critique and making of art to go hand-in-hand. In addition, students' replies to options related to Theme 1 of DBAE and Theme 8 of VCAE (the artistic process) demonstrated only lower-middle learning outcomes, which indicated that the current curriculum does not focus sufficiently on helping students realize how the process of art making works.

Art Criticism: The Critique of Art

The category of art criticism included five themes and was tested in Question 10. The first four themes were derived from theories of DBAE; Theme 5 was associated with VCAE. Based on the findings, 113 students reported that after taking Introduction to Art, they learned to carefully observe a work of art (Theme 1), and 102 students specified they would examine the visual and tactile elements of the artwork (Theme 3). In addition, 91 students said they would analyze the subject or theme of the work (Theme 2), and 93 students acknowledged that art criticism involves the practices of reacting, reflecting, interpreting, and providing information (Theme 5). Only 78 students, however, said they would consider the contextual factors of a work of art (Theme 4) (see Table 14).

Table 14

Students' Learning Outcomes Toward Art Criticism Derived from DBAE and VCAE

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
Observe it carefully (T1/DBAE)	54	59	113/ Higher middle	1
Examine the visual and tactile elements (T3/DBAE)	45	57	102/ Higher middle	2
Analyze its subject matter and theme (T2/DBAE)	45	46	91/ Lower middle	4
Consider its contextual factors (T4/DBAE)	37	41	78/ Lower middle	5
React, reflect, interpret, and provide information (T5/VCAE)	52	41	93/ Lower middle	3
None of the above	3	3	6	6

Note. T1/DBAE = Theme 1: Require careful observation. T2/DBAE = Theme 2: Analyze the subject or theme of the work. T3/DBAE = Theme 3: Examine the visual and tactile elements that contribute to an effective and meaningful work of art. T4/DBAE = Theme 4: Consider the contextual factors of an artwork. T5/VCAE = Theme 5: Art criticism involves with practices of reacting, reflecting, interpreting, and providing information.

Conclusion. Generally speaking, the category of art criticism ranks as a middle learning outcome without any low responses. According to the findings, when students analyze or criticize a work of art, most of them said they would tend to observe it carefully first (Theme 1) or to examine the visual and tactile elements (Theme 3). Many of them also would consider the subject matter or theme of the work (Theme 2). Although Theme 4 (consider the contextual factors of an artwork) received fewer replies than the first three themes, it still reached a lower-middle learning outcome. Finally, Theme 5 (art criticism involves with practices of reacting, reflecting, interpreting, and providing information) also received a lower-middle (close to higher-middle) learning outcome.

Art History: The Tradition of Art

The category of art history included seven themes. The first three themes were derived from theories of DBAE and developed into options for Question 11. The results

from Question 11 showed that when analyzing a work of art, 136 students said they would focus on analyzing formal elements of an artwork, such as line, color, and composition (Theme 2). Ninety-nine students reported they would approach an artwork through factual information about artists, such as their birth and death dates and where they worked, and information about works of art, such as their physical description, subject matter, and circumstances of their creation (Theme 1). However, only 66 students said they would analyze an artwork through assessing contextual relations, such as information related to social, political, and cultural issues and events (Theme 3). Ten students checked “None of the Above” (see Table 15).

Table 15

Students' Perceptions of the Type(s) of Inquiry on Which They Will Focus Primarily

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
Analyzing formal elements of an art work, such as line, color, composition, etc (T2/DBAE)	65	71	136/ Higher Middle	1
Approaching an artwork through factual information about artists, such as their birth and death dates, and where they worked, and information about works of art, such as their physical description, subject matter, and circumstances of their creation (T1/DBAE)	51	48	99/ Lower middle	2
Assessing information related to social, political, and cultural themes and events (T3/DBAE)	36	27	63/ Lower middle	3
None of the above	3	7	10	4

Note. T1/DBAE = Theme 1: Approaching factual information. T2/DBAE = Theme 2: Studying formal analysis. T3/DBAE = Theme 3: Assessing contextual relations.

Options of Question 12 were based on Themes 4, 5, 6, and 7. Theme 4 was related to DBAE; Themes 5–7 were derived from theories of VCAE. When asked about their learning outcomes related to art history, 122 students said they understood that history is not simply the past but the reconstruction of the past (Theme 7). Ninety-six said they

were aware that contemporary image makers tended to emphasize an issue by weaving several ideas in their works (Theme 6). In addition, 71 students said they understood that the history of visual culture is not the same as the history of art (Theme 5). However, only 52 students could tell the difference between art criticism and art history (Theme 4). Eleven students checked “None of the Above” (see Table 16).

Table 16

Students’ Understanding Toward Concepts of Art History Derived from DBAE and VCAE

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
Studying history does not simply repeat the past story; rather, the story is told in a manner that includes our own meanings today in our culture (T7/VCAE)	59	63	122/ Higher middle	1
Some contemporary image makers tend to combine several ideas in their works to emphasize an issue (T6/VCAE)	45	51	96/ Lower middle	2
The history of visual culture is not the same as the history of art (T5/VCAE)	40	31	71/ Lower middle	3
The differences between art criticism and art history (T4/DBAE)	33	19	52/ Lower middle	4
None of the above	4	7	11	5

Note. T4/DBAE = Theme 4: There are differences between art criticism and art history. T5/VCAE = Theme 5: The history of visual culture is not the same as the history of art. T6/VCAE = Theme 6: Contemporary image makers reuse the contextual values of historical meanings by intertextually weaving ideas at issue. T7/VCAE = Theme 7: History is not the past, it is the reconstruction of the past.

Conclusion. Based on the replies to Question 11 (analyzing a work of art), the inquiry of formal analysis (Theme 2) achieved a higher-middle learning outcome, and the inquiry of factual information (Theme 1) received a near higher-middle learning outcome (99 responses). The inquiry of contextual relations (Theme 3) received a lower-middle learning outcome, possibly because the curriculum fails to emphasize this. According to the replies to Question 12, it seemed that most students understood some concepts of art history, but only a few recognized the difference between art criticism and art history

(Theme 4) or between the history of visual culture and the history of art (Theme 5).

Aesthetics: The Philosophy of Art

The category of aesthetics encompassed four themes. Themes 1 and 2 were related to DBAE, and Themes 3 and 4 were derived from VCAE. Seven options to Question 13 were developed based on the four themes. Fifty students perceived themselves as able to assess the complex and subtle issues and meanings that are possibly involved in works of art (Theme 1). Only 46 students said they could construct reasoned and convincing arguments about issues related to art (Theme 2). Regarding Theme 3, 68 students acknowledged they understood that aesthetics involved social issues, and 64 students said they learned to analyze how images may be used to influence people. Only 48 students, however, said they were able to discuss that the concept that an image or artwork considered good for one group may hurt others. Finally, regarding Theme 4, 113 students said they understood that art can suggest multiple and extended social meanings and how makers of artworks and viewers develop a relationship through the artworks. Only seven students checked “None of the Above” for Question 13 (see Table 17).

Table 17

Students' Learning Outcomes Toward Concepts of Aesthetics Derived from DBAE and VCAE

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
Assess the complex and subtle issues and meanings that are possibly involved in works of art (T1/DBAE)	25	25	50/ Lower middle	5
Construct reasoned and convincing arguments about issues related to art (T2/DBAE)	23	23	46/ Low	7
Understand that art can also suggest multiple and extended social meanings (T4/VCAE)	59	54	113/ Higher middle	1
Understand how makers of artworks and viewers develop a relationship through the artworks (T4/VCAE)	54	59	113/ Higher middle	1
Understand that aesthetics involves social issues (T3/VCAE)	34	34	68/ Lower middle	3
Analyze how images may be used to influence people (T3/VCAE)	29	35	64/ Lower middle	4
Discuss that the concept of an image/artwork considered good for one group may hurt others (T3/VCAE)	26	22	48/ Low	6
None of the above	2	5	7	8

Note. T1/DBAE = Theme 1: Aesthetic inquiry enhances the level of consciousness involved. T2/DBAE = Theme 2: Aesthetic inquiry helps students to construct reasoned arguments. T3/VCAE = Theme 3: Aesthetics is a social issue and directly connected with ideology. T4/VCAE = Theme 4: Meaningful aesthetics—meaning is inherent to aesthetic experience.

Conclusion. Themes 1 and 2 (related to DBAE) barely received lower-middle learning outcomes. The findings implied that the learning of aesthetics in the Introduction to Art course failed to enhance the students' level of consciousness involved (Theme 1) or enable them to construct reasoned arguments (Theme 2). But Themes 3 and 4 (related to VCAE) received overall middle learning outcomes. Students said they were aware that aesthetics is socially related but indicated that they needed to learn more about the connection between aesthetics and underlying ideology.

The Definition of Visual Culture

Question 14 was designed to test the students' perception of visual culture and included four themes. Although students might not have heard the term *visual culture* or directly studied it in the Introduction to Art course, 127 students said that visual culture includes invisible aspects of meaning (Theme 3), and 113 acknowledged that there is no hierarchy in visual culture (Theme 2). Also, 108 students agreed that visual culture consists of all the visual arts that could be encountered every day (Theme 1). However, 28 students reported that visual culture cannot be immediately experienced (Theme 4). Only five students checked "None of the Above" (see Table 18).

Table 18

Students' Perceptions Toward the Definition of Visual Culture

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
Visual culture includes invisible aspects of meaning (T3)	62	65	127/ Higher middle	1
There is no hierarchy in visual culture (T2)	57	56	113/ Higher middle	2
Visual culture consists of all the visual arts that could be encountered every day (T1)	50	58	108/ Higher middle	3
Visual culture can not be immediately experienced (T4)	17	11	28/ Low	4
None of the above	1	4	5	5

Note. T1 = Theme 1: Visual culture consists of all the visual arts that could be encountered every day. T2 = Theme 2: Visual culture rejects the distinction of high and low art. T3 = Theme3: Visual culture includes invisible aspects of meaning. T4 = Theme 4: Visual culture can not be immediately experienced.

Conclusion. According to the findings from Question 14, it seemed that although students had learned some aspects of the definition of visual culture (Themes 1, 2, and 3), they failed to recognize the complexity of visual culture and to understand that visual culture cannot be immediately experienced (Theme 4). This suggests that when studying

visual images in the Introduction to Art course, students only grasped surface messages and did not go deeper to analyze the hidden meanings or ideologies behind an artwork.

Attributes of VCAE

The category of attributes of VCAE encompassed four themes. Question 15 was based on Theme 1, that VCAE is cross-cultural. Question 16 was developed from Theme 2, that VCAE is themes based. Question 17 was designed to test Theme 3, that VCAE is a process of self-identification. Finally, options to Question 18 were devised to test Theme 4, that VCAE encourages collaborative learning.

When students were asked what McDonalds meant to them (Question 15), 97 said it represented cheap fast food and 12 said it represented high status. Eighty-three students said that McDonalds represented something more complicated than simply cheap fast food or high status. When asked if they thought people living in different countries or people with different cultures shared their view of McDonalds, 135 students said no (Theme 1) and only 40 students said yes (see Table 19).

Table 19

Students' Perceptions Toward McDonalds

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
It represents cheap fast food	46	51	97/Lower middle	1
Other	46	37	83/Lower middle	2
It represents high status	4	8	12/Low	3
Does not share this opinion with me (T1)	65	70	135/Higher middle	1
Shares this opinion with me	21	19	40/Low	2

Note. T1 = Theme 1: VCAE is cross-cultural

For Question 16, 97 students (51%) replied that visual statements are best developed through a thematic course or art that focused on an idea or issue (Theme 2),

while 73 students (38%) said that visual statements are best developed through media-based learning or art that focused on one technique or medium. Nineteen students checked “None of the Above.”

In addition, for Question 17, 58 students perceived that they were taking some steps toward self-formation. Fifty-five students said that they had formed or changed their self-identities, but only 29 students reported that they had a better understanding of themselves. Forty-seven students checked “None of the Above,” which indicated that the Introduction to Art course did not prompt them to embark on a process of self-identification (see Table 20).

Table 20

Students' Perceptions Toward Theme 2 and 3 in the Category of Attributes of VCAE

Option (Theme)	Number of Responses			%
	School A	School B	Total	
Visual statements are best developed through the thematic course in which students are asked to work in a multimedia or mixed media within a theme (T2)	49	48	97/ Lower middle	51.32
Visual statements are best developed through the media-based learning, such as drawing, painting, ceramics, etc.	36	37	73/ Lower middle	38.62
None of the above	9	10	19	10.05
I am taking some steps towards self-formation (T3)	26	32	58/ Lower middle	30.69
I have formed or changed my self-identities (T3)	25	30	55/ Lower middle	29.10
None of the above	26	21	47/ Low	24.87
I have a better understanding of myself (T3)	17	12	29/ Low	15.34

Note. T2 = Theme 2: VCAE is themes-based. T3= Theme 3: VCAE is a process of self-identification.

Regarding Question 18, 89 students said they came to realize that many contemporary artworks were produced through teamwork. Seventy-eight students

reported that during the class, they frequently worked or discussed in pairs or in small groups. Only 56 students said they were encouraged to be open during class discussion or to collaborate in the activities related to art making. Thirty-two students checked “None of the Above” (see Table 21).

Table 21

Students' Perceptions Toward Theme 4 in the Category of Attributes of VCAE

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
I have come to realize that many contemporary artworks were produced through teamwork	40	49	89/ Lower middle	1
During the class, we frequently worked or discussed in pairs or in small groups	44	34	78/ Lower middle	2
I (and others) was (were) encouraged to be open during the class discussion or to collaborate in the activities related to art-making	24	32	56/ Lower middle	3
None of the above	15	17	32/Low	4

Note. Theme 4: VCAE encourages collaborative learning

Conclusion. According to the responses to Question 15, 83 students had different opinions toward McDonalds other than simply checking the high status or cheap fast food option. In addition, 135 students replied that people from different cultures did not share their view of McDonalds. The overall findings seemed to suggest that many students were aware of the diverse interpretations toward the same visual image or concept among different cultures (Theme 1).

Based on the answers to Question 16, 51.32% of the students said that visual statements are best developed through a thematic course (Theme 2), while 73 (38.62%) said that the more traditional media-based learning is better. Clearly, students were divided on their views of how visual statements are best developed (Theme 2).

According to the answers to Question 17, most student participants (142) had been through the process of self-identification during this course. Twenty-nine said they were at the beginning stage and had a better understanding of themselves. Fifty-eight reported they were at the middle of the process, and 55 of them said they had formed or changed their self-identities. However, 47 students said that the course did not help them in self-identification at all, which suggests that the Introduction to Art course did not emphasize this possible benefit for non-art majors.

Finally, the results from Question 18 indicate that collaborative learning did occur in some classes. However, only 56 students reported that they were encouraged to be open during collaborative learning.

Critical Pedagogy

The category of critical pedagogy included four themes. Question 19 was developed from Theme 1, that critical pedagogy begins with concrete experiences of everyday life, and Theme 2, that critical inquiry is a continual process (on-going analysis and questioning of an issue) that is relevant to studying ideas and issues to solve a problem. Question 20 was based on Theme 3, that critical pedagogy encourages reflective self-examination of attitudes, values, and beliefs within historical and cultural contexts, and Theme 4, that critical pedagogy helps students to practice democratic skills and dispositions, such as tolerance and respect for diversity.

According to the answers to Question 19, 93 students said learning in the classroom was connected with their experiences in the real world (Theme 1). Eighty-seven students said that the practice of inquiry in the class was conducted through a continual process (Theme 2). Sixty-three students said that the ideas and issues studied in

the class helped their problem-solving skills (Theme 2). In addition, 62 students said the questions discussed in the class were usually controversial and encouraged discussion and debate (Theme 2). Only 29 students said that the questions discussed in the class usually led to a solution to which everyone in the class agreed (Theme 2) (see Table 22).

Table 22

Students' Perceptions Toward Theme 1 and 2 in the Category of Critical Pedagogy

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
The learning in the classroom was connected with my experiences in the real world (T1)	48	45	93/ Lower middle	1
The practice of inquiry in the class was conducted through a continual process of identifying and posing problems, asking questions and questioning the validity of the question asked (T2)	43	44	87/ Lower middle	2
The ideas and issues studied in the class help my problem solving skills (T2)	28	35	63/ Lower middle	3
The questions discussed in the class were usually controversial and encouraged discussion, even debate (T2)	30	32	62/ Lower middle	4
The questions discussed in the class were usually led to a solution to which everyone in the class agreed (T2)	15	14	29/ Low	5
None of the above	7	13	20	6

Note. T1= Theme 1: Critical pedagogy begins with concrete experiences of everyday life. T2= Theme 2: Critical inquiry is a continual process that is relevant to studying ideas and issues to solve a problem.

For Question 20, 111 students said they had to appreciate and respect other students' voices in the class (Theme 4). Ninety-three students reported that when analyzing a work of art, the course stressed historical and cultural contexts in which it was created (Theme 3). Eighty-four students replied that the course investigated complex issues, such as the relationship between images and power, politics and identities, and gender and community relations (Theme 3). Seventy-six students said that the course encouraged reflective self-examination of attitudes, values, and beliefs (Theme 3).

However, only 58 students reported that their ideas and opinions were valued (Theme 4).

Eight students checked “None of the Above” (see Table 23).

Table 23

Students' Perceptions Toward Theme 3 and 4 in the Category of Critical Pedagogy

Option (Theme)	Number of Responses			Ranking
	School A	School B	Total	
In the class, I had to appreciate and respect other students' voices (T4)	51	60	111/ Higher middle	1
When analyzing a work of art, this course stressed historical and cultural contexts in which it was created (T3)	46	47	93/ Lower middle	2
This course investigated complex issues, such as the relationship between images and power, politics and identity, and gender and community relation, etc (T3)	48	36	84/ Lower middle	3
This course encouraged reflective self-examination of attitudes, values, and beliefs (T3)	37	39	76/ Lower middle	4
In the class, I was made to feel that my ideas and opinions were values (T4)	26	32	58/ Lower middle	5
None of the above	3	5	8	6

Note. T3 = Theme 3: Critical pedagogy encourages reflective self-examination of attitudes, values, and beliefs within historical and cultural contexts. T4= Theme 4: Critical pedagogy helps students to practice democratic skills and dispositions, such as tolerance and respect for diversity.

Conclusion. On Question 19, 93 students (almost a higher-middle response) said their experiences in the real world were related to learning in the classroom (Theme 1). Because Options 2–5 were devised from Theme 2, the results were inconsistent with regard to this theme. Eighty-seven students said that the practice of inquiry in the class was conducted through a continual process, and 63 students replied that the ideas and issues studied in the class help their problem-solving skills. As to the questions discussed in the class, 62 students reported that the questions were usually controversial and encouraged discussion, even debate, but 29 said that the questions usually led to a solution to which everyone in the class agreed.

Options 1–3 to Question 20 were developed from Theme 3 (critical pedagogy encourages reflective self-examination of attitudes, values, and beliefs within historical and cultural contexts) and received more or less the same number of response, ranking as a lower-middle learning outcome. Options 4 and 5 were designed from Theme 4 (critical pedagogy helps students to practice democratic skills and dispositions such as tolerance and respect for diversity) and showed more inconsistent responses. Many students (111) reported that they had to appreciate and respect other student’s voices, but only 58 said their ideas and opinions were valued.

Results of Open-Ended Questions

The answers to the open-ended questions revealed two major student concerns: the participants’ perceived benefits from taking Introduction to Art and their opinions about textbooks used in their courses. The findings related to students’ perceived benefits are divided into three groups. One group centers on students’ perceived benefits that can be categorized into pre-determined themes derived from theories of DBAE and VCAE (see Tables 1–3 for complete lists). These findings are presented in seven categories: goals of art education, art making, art criticism, art history, aesthetics, VCAE exclusive themes, and critical pedagogy. The second group of findings focuses on students’ perceived benefits that are not directly related to pre-determined themes of DBAE and VCAE. These findings are presented in four themes: (a) adjusting attitude toward art, (b) improving understanding of art, (c) enhancing aesthetic disposition and life quality, and (d) obstacles to receiving benefits from the Introduction to Art course. The third group of findings emphasized students’ motivations for active learning. These findings are presented in four themes: (a) preferred learning contents, (b) preferred learning styles,

(c) preferred learning experiences, and (d) preferred learning outcomes.

The second major concern, the students' opinions of the textbook used in their courses, is presented by means of three groups of findings as well. The first group deals with students' general opinions of the textbook according to three themes: positive impression, negative impression, and neutral impression. The second group reflects the impact of the textbook on students' learning. These findings are presented in three themes: benefits to students' learning, barriers to students' learning, and students' opinions on the improvement of the textbook. Finally, the third group reveals the instructor's influences on students' learning according to the instructor's flexibility, subjectivity, and teaching performance (see Figure 3).

Open-ended Question 2 asked students to relate their most unforgettable memory from the Introduction to Art course. Unfortunately, student participants tended to answer this question with a very short sentence or with one or two words, such as "doing a team project," or "making a music box." Therefore, the researcher incorporated students' responses to this question into other categories and themes.

In the following discussion, the source of each quotation is referenced with a combined identifier: the school, major, and a number representing the student participant. For instance, a participant from School A, with a major in Early Childhood Caring and Education (ECCE) and assigned Number 1, is represented as A-E1. B-M5 represents a participant from School B with a major in Medical Technology (MT) who was assigned the Number 5.

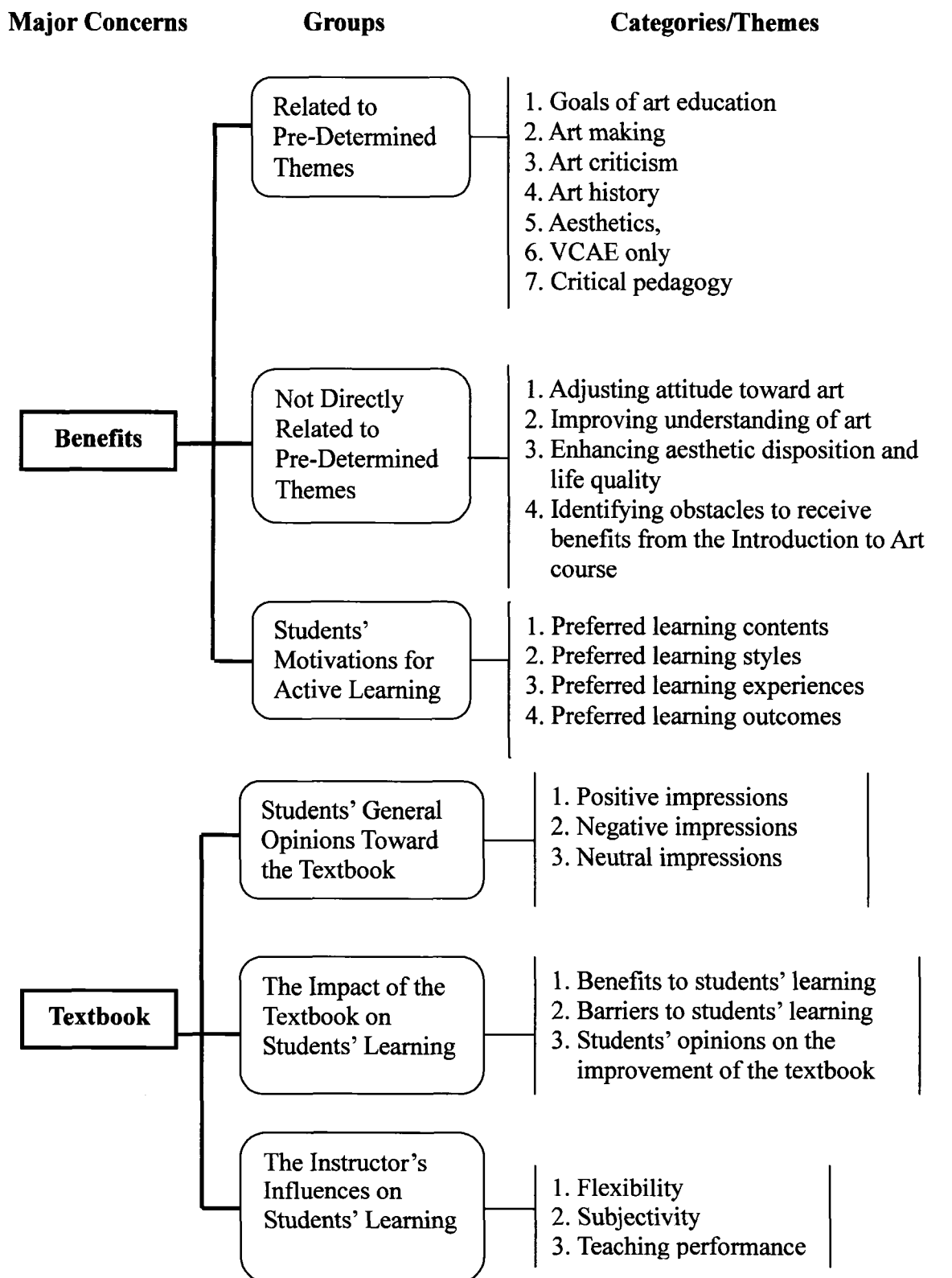


Figure 3. Summary of results of open-ended questions.

Received Benefits and Perceived Benefits as Related to Pre-Determined Themes in the Category of Goals of Art Education

Open-ended Question 3 asked student participants what was the most beneficial thing they learned from the Introduction to Art course, and Question 4 asked students' opinion on the benefit of the course for non-art major college students. Answers to these two questions are discussed together while each of the themes is considered under three categories: received benefits, perceived benefits, and both. *Received benefits* refers to the most beneficial thing the student participants actually received from the course. *Perceived benefits* refers to the possible benefits from the course expected by non-art majors. In some instances, these received and perceived benefits were the same and were categorized together.

In the category of goals of art education, two pre-determined themes were perceived by student participants: cognitive development, derived from DBAE, and critical viewing practices of visual culture, derived from VCAE (see Table 24).

Table 24

Students' Received Benefits and Perceived Benefits for Non-Art Majors Related to Pre-Determined Themes in the Category of Goals of Art Education

Goals of Art Education Themes	Types of Benefits	Data Source
		Frequency of Received and Perceived Benefits
Cognitive development (DBAE)	Received benefits	11
	Perceived benefits	6
	Both	4
VCAE helps students to develop critical viewing practices of visual culture (VCAE)	Received benefits	3
	Perceived benefits	2
Total frequency		26

Note. Table 1 includes a complete list of themes derived from DBAE and VCAE in the category of goals of art education.

Cognitive development (DBAE). Some students said they learned to “respond to things differently” (Participants B-M14 and B-H20) or “think more diversely” (Participants A-M27, A-H10, and B-M12). For example, Participant A-E15 said, “The course helped me to consider things through different aspects,” and Participant B-E12 mentioned, “I should view art through different points of view.” Participant A-E16 stated that she “learned to respond to different ‘beautiful things’ differently.” In addition, some participants described more specifically how they benefited from their change of thinking or viewing patterns. In fact, the benefits students received could be associated with viewing art. Participant B-E16 observed:

I learned to view a piece of work through different angles and then I could catch different feelings. I also realized the diversity of art.

The benefits students received also involved how they viewed the people and objects surrounding their lives. For example:

I learned what appreciation was, and every person and thing could be viewed through the appreciative perspective. (Participant A-M10)

I also changed my perspective when viewing objects in my daily life. Not so rigid and unvaried any more. (Participant A-E18)

Although some students did not believe a change in thinking patterns was the most beneficial thing they gained, they did consider that non-art majors could benefit from “viewing things through multiple perspectives” (Participants A-H8 and A-H13) or “interpreting things through more diverse thinking perspectives” (Participant A-M32). By taking Introduction to Art, “non-art majors could increase their thinking abilities and wouldn’t stick to only one aspect of things” (Participant B-E28). Moreover, this course might also help non-art majors think more objectively and logically. For example:

This course could help non-art majors to analyze a work of art or an artistic behavior through an objective and rational perspective. (Participant A-M22)

This course could help non-art majors' attitudes and views become more objective when appreciating art, which could help them receive and understand the value and meaning represented by a work of art. (Participant A-M23)

Participants B-E6, B-M36, B-M28, and B-H7 reported that the most beneficial thing they gained through this course and the benefit for non-art majors was the same. The benefit perceived was either "treating things differently" (Participant B-M36) or "thinking through multiple dimensions" (Participants B-E6 and B-M28). When identifying the most beneficial thing received from this course, Participant B-H7 explained, "I learned to understand different works through different perspectives." She responded the same when asked about the greatest benefit for non-art majors.

VCAE helps students to develop critical viewing practices of visual culture (VCAE). Three student participants said their ability to view art critically had changed because of the course. Participant A-M30 said, "I have learned to train my own attitude and thinking when examining a work of art. I also tried to express my own opinions and communicate with others." That critical development went beyond viewing a work of art. According to Participant A-H13, "(I am now) viewing things in my life more critically and knowing better the influence of television programs." Participant A-H23 observed:

This course let me know how to observe a piece of work critically, which helped me pay attention to little things surrounding my daily life. With this change of the viewing habit, my life has become more interesting!

Only two students (Participants A-E23 and A-M20) perceived critical viewing

ability as the most important benefit of this course specifically for non-art majors.

Participant A-M20 stated, “This course can also help them (non-art majors) to develop insights toward everything surrounding them.”

Received Benefits and Perceived Benefits as Related to Pre-Determined Themes in the Category of Art Making

Student participants chose three pre-determined themes in the category of art making. Two of these themes were related to theories of DBAE, and one was VCAE-related (see Table 25).

Table 25

Students' Received Benefits and Perceived Benefits for Non-Art Majors Related to Pre-Determined Themes in the Category of Art Making

Art Making Themes	Data Source	
	Types of Benefits	Frequency of Received and Perceived Benefits
Learn about visual problem solving (DBAE)	Received benefits	14
	Both	1
Understand how artistic processes work (DBAE)	Received benefits	11
	Both	1
Art making is not just about form but the form of ideas (VCAE)	Received benefits	4
Total frequency		34

Note. Table 1 includes a complete list of themes derived from both DBAE and VCAE in the category of art making.

Learn about visual problem solving (DBAE). When mentioning learning benefits related to the visual problem-solving skills, most student participants pointed to “a better understanding of colors” (Participants A-H8, A-H11, A-H13, A-H24, and B-H17). They also reported that they learned “how to arrange colors and lines in a picture” (Participants A-H1, A-H5, A-H6, and A-H9). Other comments included the following:

I had a better understanding of colors, such as the mix of yellow and blue appears green. (Participant B-M20)

I learned to apply the theory of colors and use analogous and complementary colors to compose a picture. (Participant A-H3)

I learned how to arrange colors. I also realized which color can generate the best effect under which conditions. (Participant A-H14)

I was amazed by the application and substitution of visual elements. (Participant B-M7)

Participant B-H31 further mentioned the application of the color theory on the daily life. He said, “I learned to compose a picture by using complementary or contrast colors. I also learned how to apply the knowledge of colors on our daily life, such as the match of clothes, the colors on the wall, etc.”

Fourteen students said they increased their visual problem-solving skills, but only one student (Participant B-E7) considered “applying colors” the most beneficial thing derived from the course in general and for non-art majors in particular. She explained:

Before, I didn’t know how to apply colors when trying to finish a picture. After the instructor’s lesson and the demonstration in the textbook, I have gained confidence when applying colors.....This should be helpful for every one! Because we all need to solve problems related to colors in our daily lives, such as selecting clothes, arranging rooms, etc.

Understand how artistic processes work (DBAE). When studying artists and their work, students benefited from understanding “stories, meanings, and motivations behind the creation of each artwork” (Participants B-E23 and B-E27). Through this course, students also acknowledged learning about the effort exerted by an artist in creating a work of art. Comments included the following:

I realized that an artist must spend lots of time doing research and overcoming experiences of failure, in order for him/her to create a perfect

work of art. (Participant A-E19)

When creating an object, it needs multiple aspects of thinking and patience.
(Participant A-M1)

This course made me understand the difficult process many painters have gone through before finishing a work of art. (Participant B-E2)

I become acquainted with a lot of paintings in this course, from da Vinci's Mona Lisa, Michelangelo's tremendous ceiling paintings, to the works of many other famous painters. I also understood stories behind each work and gradually sensed the arduous creative process. (Participant B-E29)

In addition, students discovered the discipline required to create works of art, specifically "concentration" (Participants B-E8 and B-E25) and "insistency" (Participant B-E20). Student remarks included:

I realized how much effort an artist had to put in before his/her art works is recognized. The process was very hard! Besides, I also learned how much time an artist must spend on finishing a painting or a sculpture. Therefore, I benefited most from learning about an artist's spirit, stability and effort. (Participant B-E21)

I learned artists' concentration and insistence on developing their own interests. I realized that I should concentrate on my own interests too and not give up too easily. (Participant B-E11)

Only Participant B-H16 considered "understanding the process of creating art" as both the most beneficial thing received from this course and a possible benefit of the course for non-art majors. She observed:

I have a further understanding about other people's works because I learned to explore the process of creating art. I would inquire about various issues, such as what motivated the artist to create this work, what kind of thinking and intuition the artist conceived during the time of

creating the work, etc. I believed that by focusing on the process of creation, non-art majors would better understand what art is and how to view others' works.

Art making is not just about form but the form of ideas (VCAE). Four participants said that when viewing an object, the viewer could not just “perceive the superficial signs” (Participants A-M21 and A-H2). Participant A-M25 also learned to delve into “the meaning behind the artwork and not just the superficial sense of beauty.” Participant A-M23 explained:

Before, I thought art could only be analyzed through line, color, and composition. After this course, I realized that the judgment of an artwork didn't merely rely on its forms, but also included the expressed content, which was related to the artist's point of view toward certain things. Therefore, I think my field of vision has been broadened.

Received Benefits and Perceived Benefits as Related to Pre-Determined Themes in the Category of Art Criticism

Student participants identified five pre-determined themes in the category of art criticism. The first four were related to theories of DBAE, and the last one was associated with VCAE (see Table 26).

Table 26

Students' Received Benefits and Perceived Benefits for Non-Art Majors Related to Pre-Determined Themes in the Category of Art Criticism

Art Criticism Themes	Data Source	
	Types of Benefits	Frequency of Received and Perceived Benefits
Analyze the subject or theme of the work (DBAE)	Received benefits	8
	Both	1
Require careful observation (DBAE)	Received benefits	4
	Perceived benefits	2
Consider the contextual factors of an artwork (DBAE)	Received benefits	4
	Both	1
Examine the visual and tactile elements that contribute to an effective and meaningful statement (DBAE)	Received benefits	4
Art criticism involves with practices of reacting, reflecting, interpreting and providing information (VCAE)	Received benefits	3
Total frequency		27

Note. Table 1 includes a complete list of themes derived from both DBAE and VCAE in the category of art criticism.

Analyze the subject or theme of the work (DBAE). Many student participants said they “learned to reveal the meaning expressed through an artwork” (Participants A-E26, A-H1, B-E1, and B-M24), or “realized the content of an artwork” (Participants A-M28 and B-H13). Other comments included the following:

I benefited from trying to understand the message, topic, or meaning an art work or a performance tried to convey. (Participant B-H23)

I learned that an artwork created by an artist must convey a story or some thoughts. Therefore, when viewing a piece of work, I now would consider the meaning the creator tried to express through this work. (Participant B-E10)

Although most students did not indicate that learning to analyze the subject or content of a work was a benefit of the course for non-art majors, Participant B-M4

reported that she benefited from “figuring out the subject and content the creator tried to express through an artwork” and that “non-art majors especially need to learn how to reveal the meaning behind an artwork in order to know art better.”

Require careful observation (DBAE). Some student participants claimed that the most beneficial thing they gained from this course was “how to observe an object more carefully” (Participant B-E8). The object observed might refer to a work of art, as the following comments suggest:

Without paying attention to observe an artwork, it’s impossible to perceive its meaning. (Participant A-E21)

The most beneficial thing for me was how to view a painting carefully. If I paid attention while observing a painting, I might perceive the painter’s emotion when he/she created this work of art! (Participant B-E31)

The object observed, however, could also refer to anything beyond artworks:

I learned from this course how to observe an object, a thing, a person, etc. As a result, I knew better how to think and make a judgment. (Participant B-E29)

Few participants judged careful observation as a benefit of this course for non-art majors. When they talked about careful observation, however, they did not limit the object of observation to the field of art. They perceived careful observation more like an ability to enhance their overall learning outcomes. Two participants offered these remarks:

This course could help non-art majors acquire the ability of careful observation. When you learned how to observe carefully, you would focus your concentration more easily, which would enhance your learning outcome. (Participant B-E23)

This course could help non-art majors observe things more carefully and then they would do things more carefully as well. (Participant B-E25)

Consider the contextual factors of an artwork (DBAE). Some participants said that they benefited from “discussing the cultural and historical background of an artwork” (Participants A-H31 and A-H32) and that they now knew more about “why artworks were created” (Participant A-E17). For example, Participant B-H17 said, “Through the painting, I realized the historical situation during the time when the painting was made.” In addition, only Participant A-H30 received the benefit of considering contextual factors of an artwork and considered this a benefit for general non-art majors who took Introduction to Art. He stated:

I have better understood the importance of cultural and historical factors to the creation of an artwork. Therefore, by means of studying artworks, I also learned different cultures and histories from different period of time... [This] should also be a benefit for most non-art majors who took this course.

Examine the visual and tactile elements that contribute to an effective and meaningful statement (DBAE). Some students talked about “exploring meanings the artist would like to express by means of visual elements” (Participant B-E18). Comments included the following:

I knew how to experience the artist’s aesthetic expression through the structure and components of the artwork. (Participant A-M25)

I learned to experience the emotional statement the artist would like to express through the use of color on the canvas. (Participant B-H17)

Many meanings or stories can be conveyed through the visual elements. Therefore, when viewing a painting, I should look through the surface and

examine the deeper meaning. (Participant B-H21)

Art criticism involves with practices of reacting, reflecting, interpreting, and providing information (VCAE). Participants A-M22, B-M17 and B-H12 replied that they had increased “basic abilities of observation, examination, analysis, and criticism when studying works of art in the class.” Participant B-H12 mentioned:

I have learned to carefully examine the thing I studied in the class, such as paintings, sculptures, movies, etc.). I also benefited from trying to analyze the object and to express my own opinions.

Received Benefits and Perceived Benefits as Related to Pre-Determined Themes in the Category of Art History

Student participants identified two DBAE-related themes in the category of art history. They were assessing contextual relations and studying formal analysis (see Table 27).

Table 27

Students' Received Benefits and Perceived Benefits for Non-Art Majors Related to Pre-Determined Themes in the Category of Art History

Art History Themes	Data Source	
	Types of Benefits	Frequency of Received and Perceived Benefits
Studying formal analysis (DBAE)	Received benefits	4
	Perceived benefits	5
	Both	3
Assessing contextual relations (DBAE)	Received benefits	8
	Perceived benefits	1
Total frequency		21

Note. Table 1 includes a complete list of themes derived from both DBAE and VCAE in the category of art history.

Studying formal analysis (DBAE). Participant B-H19 said she learned to analyze “visual effects composed of visual elements, particularly line and color.” Participant

B-E13 stated that she learned “how to view the color, the brightness and lines of an artwork.” Participant B-H13 observed, “I learned to analyze a work of art or to feel the sense of beauty through visual elements, such as lines and colors.” Participant B-E24 added, “I learned how an artist conveyed emotional effects through the use of colors.”

Student participants also perceived how to view a picture through “revealing the arrangement of colors” (A-H7) or “analyzing the composition of visual elements” (B-E18) as the benefit of this course for non-art majors. One student remarked:

This course could help non-art majors analyze the visual effect consisting of colors and lines. Consequently, they would know how to appreciate a work of art with more patience. (Participant B-E33)

Clearly, non-art majors not only studied formal elements, but they also “recognized different artistic features and styles” by means of analyzing formal elements (Participant B-E21). Participant B-H9 said, “Non-art majors can understand every artist’s style better by means of analyzing the formal elements, which could help them understand overall fine art as well.”

Finally, student participants reported that studying “formal theories of beauty and their application” (A-M16) as both their received benefit and perceived benefit for general non-art majors. Their comments included:

I understood more clearly about the arrangement of colors, identification of visual images...I also believed this course could help non-art majors realize more about the theory of color, such as hue, value (lightness/darkness of a color) and saturation, and also the arrangement of color. (Participant A-H2)

I had a better understanding toward line, color, and composition, etc. ... this course could increase non-art majors’ understanding toward colors,

which could also help them be moved by a work of art. (Participant B-E1)

Assessing contextual relations (DBAE). Participants noted that to further analyze works of art, they were led to assess “the association between art history and socio-cultural conditions” (Participant A-M16). Their remarks included the following:

I also learned the related background of an artwork, the transformation in history and culture (Participant A-E23)

The teacher showed us some films that told us the history of art in different places and also the influence of powerful contextual factors on art. (Participant A-E6)

I learned that viewing an artwork should be approached through different perspectives, such as historical background, social conditions, and the artist’ personalities. As a result, I could have a thorough comprehension toward it. (Participant A-M27)

In addition to assessing the contextual factors of an artwork, students said they benefited from “recognizing different cultures from different countries” (Participants A-M15 and A-M11). Participant A-E11 explained, “Through some European paintings, I learned the lifestyle, the way people dressed during that time.” Participant A-E30 also mentioned, “I benefited from realizing the relationship between art and people, and the importance of art on the development of human civilization.”

Yet only one student participant (B-E9) considered contextual relations of the artwork as the most important benefit of this course for non-art majors. She noted that “through studying the work of art, non-art majors were able to understand the historical, cultural, and social stories behind it.”

Received Benefits and Perceived Benefits as Related to Pre-Determined Themes in the Category of Aesthetics

Students identified only one DBAE-related theme in the category of aesthetics. Many students said the enhancement of the “sense of beauty” was either their received or perceived benefit. Three student participants (A-M29, B-M3, and B-M13) even stated that it was both their received and perceived benefit for non art-majors (see Table 28).

Table 28

Students’ Received Benefits and Perceived Benefits for Non-Art Majors Related to Pre-Determined Themes in the Category of Aesthetics

Aesthetics Theme	Data Source	
	Types of Benefits	Frequency of Received and Perceived Benefits
<i>Aesthetic inquiry enhances the level of consciousness involved (DBAE)</i>	Received benefits	3
	Perceived benefits	11
	Both	3
Total frequency		17

Note. Table 1 includes a complete list of themes derived from both DBAE and VCAE in the category of aesthetics.

Aesthetic inquiry enhances the level of consciousness involved (DBAE). Some participants received the benefit of “increasing the sense of beauty” (Participants A-M3 and B-M26). For example, Participant A-M20 said, “I enhanced the ability of appreciation toward beauty. I also knew where I could go to search information if I find something interesting.”

Although only three students acknowledged the benefit of aesthetic inquiry, 11 said the benefit of this course for non-art majors was to “improve their appreciation and sensitivity toward beauty” (Participant A-M17) or to “cultivate their aesthetic sensitivities” (Participants A-M24 and A-M25). By enhancing non-art majors’ sense of beauty, students said they would be able to appreciate art (Participants A-H28 and A-H19)

and “perceive things from different levels” (Participants B-E6 and B-E5). Increasing the sense of beauty ranged from “their own appearances, such as the clothes they wear” (Participant A-H13) to a view “toward people, things, and objects” (Participant A-H8). Although participants recognized the limits of non-art majors’ artistic perceptions, some students expressed hope that this course could arouse their sensitivities toward things:

This course could cultivate non-art majors’ aesthetic sensibilities. Especially, nowadays, many people have lost feelings toward many things. We could also say that modern people have lost their ability of being moved. We no longer “deposit” or save our aesthetic sensibilities (which was pretty sad), so if one day we would like to withdraw from the bank of emotion, there will be nothing left. (Participant A-M18)

Based on my own experiences, non-art majors had very low “sensitivity.” Therefore, taking Introduction to Art might open their minds into the world of art. This course may help them increase some sensitive attitudes and the spirit of humanistic thinking. (Participant A-M30)

Some student participants considered aesthetic inquiry as both their received benefit and perceived benefit for non-art majors. For example:

This course helped me change my value of viewing art and enhanced my perspective of appreciating beauty...I thought this course could help non-art majors improve their sense of beauty and learn how to enjoy viewing artworks. (Participant B-M13)

The most beneficial thing for me was to enhance my sensitivity toward art! ...this course could help non-art majors improve their ability of perceiving art, and help them to appreciate art in their daily lives! (Participant B-M3)

Although I couldn’t totally understand them (famous artists and their works), at least I can feel the sense of beauty from some works and the

creators' intentions...According to my instructor, people in Europe start to receive art education and the training of art appreciation from the elementary school. However, in Taiwan, everything from the street, the shop sign, to the appearance of buildings seemed lack of the sense of beauty. I thought not only non-art majors should learn art, but every citizen should also learn it. (Participant A-M29)

Received Benefits and Perceived Benefits as Related to Pre-Determined Themes of VCAE

The three categories of VCAE were covered. Seven students perceived at least one of the four themes in the category of the definition of visual culture. Six recognized two of the four themes in the category of the new definition of art. Seven others perceived two of the four themes in the category of attributes of VCAE (see Table 29).

Table 29

Students' Received Benefits and Perceived Benefits for Non-Art Majors Related to Pre-Determined Themes Derived from VCAE Only

Categories/Themes	Data Source	
	Types of Benefits	Frequency of Received and Perceived Benefits
The Definition of Visual Culture: Visual culture consists of all the visual arts that could be encountered every day	Received benefits Perceived benefits	4 3
The New Definition of Art—the broadened boundary: Under VCAE, the criteria of determining whether an object is considered a work of art have become less discrete	Received benefits	3
There are no distinctions between good and bad taste and high and low status among the whole visual imagery	Received benefits Perceived benefits	2 1
Attributes of VCAE: VCAE is a process of self-identification VCAE encourages collaborative learning	Perceived benefits Received benefits	4 3
Total frequency		20

Note. Table 2 includes the complete outline of categories and themes derived from VCAE only.

Visual culture consists of all the visual arts that could be encountered every day.

Some student participants replied that they benefited from realizing “the boundary of art was not limited to paintings, sculpture, etc., and it could broadly include many things surrounding our daily lives” (Participants A-E4 and B-E26). Participant A-E13 said, “I have realized that art is more than works displayed in exhibitions. We can find art in our daily lives.” Participant A-E28 also stated, “I benefited from realizing where I could find art in my daily life and understand it.”

Some participants perceived that this course could “help non-art majors find art in their everyday lives” (Participant B-M3). Participant B-H18 remarked, “This course helped them understand that every thing they view in their daily lives was a work of art.” Participant B-E22 observed, “This course could teach non-art majors how to discover, observe, and appreciate works of art from their daily lives.”

Under VCAE, the criteria of determining whether an object is considered a work of art have become less discrete. When considering the definition of art, one student said she learned “the broadness and essence of art” (Participant A-M5). Others explained:

We should approach art through a broader perspective of view. Before, I confused art with fine art. In fact, the boundary of art is very broad. It is very hard to precisely define it. In addition, I also benefited from knowing that we shouldn’t determine whether an object belonged to the field of art by its category but by our perspectives of viewing it. (Participant A-E29)

The most beneficial thing for me was to realize the definition of art. Before, I thought that only beautiful painting, melodious music, and complicated sculpture could be considered works of art. This course helped me realize that, in fact, everything could be a work of art. (Participant A-H29)

There are no distinctions between good and bad taste and high and low status among the whole visual imagery. Participant A-M17 received the benefit of knowing that “there was no distinction of good and bad among artworks. Therefore, we should focus on the meaning expressed through the work.” Participant B-M10 said that “not only ‘beautiful paintings’ could be considered good art. Some paintings that were less appreciated also possessed certain qualities and could be considered good art as well.” Still, only Participant A-H10 perceived this theme as the most important benefit of this course for non-art majors: “This course could help non-art majors understand that there was no status in the world of art, and everyone could include art into his/her daily life.”

VCAE is a process of self-identification. Although no student participants specifically claimed that this course helped them establish self-identities, some mentioned that studying art could “help non-art majors build up self-identification” (Participants A-H3, B-M2, and A-E23). Participant B-E19 said, “This course help them better understand the importance of art on their lives. Art could also help them to identify themselves. Art could enlighten one person’s mind.”

VCAE encourages collaborative learning. Some student participants mentioned group assignments during the course. Among them, Participants B-M1, B-M4, and B-M8 particularly described the benefits they received during the process of collaborative learning. Some of their comments included:

My most unforgettable memory was an assignment. The whole class was divided into several small groups and each small group had to finish a work of art together. (Participant B-M1)

Our class was divided into small groups. Each group had to finish an object (such as picture frame and mosaic pictures). During the process,

everyone learned to discuss the project with one another, which really facilitated the interaction among us. (Participant B-M4)

Received Benefits and Perceived Benefits as Related to Pre-Determined Themes of Critical Pedagogy

Nine student participants recognized two of the four themes in the category of critical pedagogy, which was related to both DBAE and VCAE (see Table 30).

Table 30

Students' Received Benefits and Perceived Benefits for Non-Art Majors Related to Pre-Determined Themes Derived from Critical Pedagogy

Critical Pedagogy Themes	Data Source	
	Types of Benefits	Frequency of Received and Perceived Benefits
Critical pedagogy helps students to practice democratic skills and dispositions, such as tolerance and respect for diversity	Received benefits	7
Critical inquiry is a continual process that is relevant to studying ideas and issues to solve a problem	Received benefits	2
Total frequency		9

Note. Table 3 includes the complete outline of categories and themes derived from critical pedagogy.

Critical pedagogy helps students to practice democratic skills and dispositions, such as tolerance and respect for diversity. Student participants acknowledged that they benefited from knowing “everyone had different opinions toward the same thing” (Participant A-E9) and from learning “to respect every object and thing surrounding me” (Participants A-E9, A-E15, and B-H15). Other comments included:

I learned to accept other people’s ideas and opinions. After all, everyone has different artistic expressions, and there is no right or wrong on this. (Participant B-E27)

The most beneficial thing I received from this course was that I learned to appreciate or praise other people’s works, and not to merely criticize them.

(Participant B-E28)

I learned that people have different concepts and thoughts, and I must try to understand and respect all of these ideas! (Participant B-H30)

Critical inquiry is a continual process relevant to studying ideas and issues to solve a problem. Two student participants associated learning art with the process of solving problems:

I realized that the purpose of learning art was not to solve problems, but to discover or even “create” problems. (Participant A-M32)

Art is an open-ended question. There is no simple answer, such as right or wrong and good or bad. It may take a process of discussing or even debating. (Participant B-E32)

Received Benefits and Perceived Benefits Not Directly Related to Pre-Determined Themes of DBAE and VCAE

Four major themes surfaced when analyzing student participants’ received benefits and perceived benefits that were not directly derived from the pre-determined themes of DBAE and VCAE. These themes were: adjusting attitude toward art, improving understanding toward art, enhancing aesthetic disposition and life quality, and identifying obstacles to receive benefits from the Introduction to Art course. Each of the four themes encompasses several sub-themes.

Adjusting attitude toward art. This theme includes three sub-themes. When participants mentioned the benefit of adjusting attitude toward art, they were referring to the change of their perspectives in viewing art, the change of their biases toward art, or learning something to which they would not usually pay attention (see Table 31).

Table 31

Dimensions of the Theme: Adjusting Attitude Toward Art

Adjusting Attitude Toward Art	Data Source	
	Types of Benefits	Frequency of Received and Perceived Benefits
This course helped/may help non-art major students to:		
Change perspectives of viewing art	Received benefits	6
Change their biases toward art	Perceived benefits	6
Learning something they usually won't pay attention to	Perceived benefits	6
Total frequency		18

Some student participants proclaimed the received benefit of “changing perspectives of viewing art” (Participants A-E3, A-H8, A-H12, and B-E4). Participant A-H5 remarked that “art was not limited to specific professional skills,” and Participant A-E22 acknowledged, “I benefited from gaining totally different opinions toward art. Art can be view through various perspectives. Therefore, art can also generate diverse ideas.”

Student participants perceived this course might help non-art majors “change their biases toward art” (Participant B-E12). Other comments included the following:

This course can help non-art majors overcome their stereotypes against art. (Participant A-E30)

Usually, when seeing nudity in an artwork, non-art majors might feel too embarrassed to view it. However, after taking this course, they might adjust their attitude and hold a more appreciative point of view. (Participant B-E29)

By offering students more knowledge about art, this course could encourage non-art majors to change their biases. They will realize art is not a boring subject. (Participant A-E27)

Before non-art majors took this course, they might have thought art was a

very boring and hard subject. However, after they actually learned about it, they might change their minds and feel it was an interesting class.

(Participant A-H14)

This course can help non-art majors realize that art is important for our lives and people should value and respect artists and their works.

(Participant A-E28)

Finally, student participants perceived that the benefit of this course for non-art major was to help them learn something “they usually didn’t pay attention to” (Participant B-E15) or “not related to their majors” (Participant B-M18). Moreover, non-art majors could also benefit from learning “a different level of things and develop a different ability” (Participants A-M7, B-H25). Remarks included:

This course could help them learn something, such as calligraphy and brush-ink paintings, etc, which they usually wouldn’t pay attention to.

(Participant A-M13)

This course could benefit non-art majors by receiving art-related knowledge which they would not learn from other courses. (Participant A-M20)

Improving understanding of art. This theme includes six sub-themes. When participants acknowledged the benefit of improving their understanding toward art, they referred to having a better understanding of art, knowing how to appreciate art, acquiring basic concepts about art, recognizing more artists and their works, finding their talents or interests in art, or learning different aspects of arts (see Table 32).

Table 32

Dimensions of the Theme: Improving Understanding Toward Art

Improving Understanding of Art	Data Source	
	Types of Benefits	Frequency of Received and Perceived Benefits
This course helped/may help non-art major students to:		
Have a better understanding of art	Received benefits	18
	Perceived benefits	21
	Both	2
Know how to appreciate art	Received benefits	15
	Perceived benefits	6
	Both	3
Acquire basic concepts about art	Perceived benefits	21
Recognize more artists and their works	Received benefits	17
Find their talents or interests in art	Perceived benefits	9
Learn different aspects of Art	Received benefits	4
Total frequency		116

Many student participants either received or perceived “a better understanding of art” (Participants A-E4, A-H10, A-H25, B-E19, B-M27, and B-H28). As for the benefits they actually received from this course, some of them said that they knew “how to understand art” (Participants B-M3, B-M11 B-M23, and B-H27), and others reported that they expanded their “knowledge related to fine art” (Participants B-E5, B-E17, and B-H10). Comments included the following:

I had a better understanding of art. After all, art was just like an expressive language between people. (Participant A-E21)

This course helped me have a better understanding toward paintings. At least I could understand what meanings they tried to express. (Participant B-H14)

As for the perceived benefit for non-art majors, some proposed that this course could help them “receive more knowledge about art” (Participants A-E14, A-M1, A-H2,

B-E20, and B-H24), others said this course would help non-art majors “increase their understanding of art” (Participants A-E8, A-M14, A-H5, A-H12, B-E16, B-M21, and B-M22), while still others acknowledged that this course could help them “enhance their concepts about art” (Participants A-M17, A-H29, and A-H31). Most of them did not explain how non-art majors would improve their understanding of art. However, Participant B-H16, said:

This course could let non-art majors know what art is, study how to discuss the process of art making, learn how to actually make a work of art, and also understand how to view other people’s works.

Participants A-H17 and A-M4 said they actually “had a better understanding of art” and observed that “this course would help non-art majors acquire more knowledge about art.”

Many students said that they “knew how to appreciate art” (Participants A-E18, A-E23, A-M9, A-M17, A-H1, and A-H4) and “increased the ability of art appreciation” (Participants A-H28, B-E1, B-E6, B-E15, and B-E33). Participant A-M10 acknowledged, “I now know how to appreciate, not to mock, art!” Participant A-M19 also observed:

I learned how to appreciate art. Before, when I saw a work of art, I just simply felt it beautiful or just liked it, but I couldn’t explain why. However, this course helped me to appreciate artworks, and taught me how to feel the elements that the artist tried to project to the audience.

Students also said this course could “cultivate non-art majors’ ability of appreciation toward art” (Participants A-E19, A-H16, B-E14, and B-E27). Participant A-E29 said:

This course could help non-art majors gain basic concepts of analyzing an artwork. Of course, by saying “analyzing an artwork,” I mean appreciation,

not criticism, because there was no distinction between good or bad and right or wrong. If non-art majors took this course, they would increase their sense toward art and apply it on their daily lives.

Student participants likewise said that they learned to “appreciate the beauty of art more professionally” (Participant A-E21) and stated that “non-art majors could learn art appreciation from this course” (Participant B-E31). One commented that:

I learned how to view an artwork, further understood the creator, and enhanced my ability of art appreciation...this course could also help most non-art majors increase their ability of art appreciation. (Participant A-M26)

Several student participants said this course could teach non-art majors “to recognize basic concepts about art” (Participants A-E5, A-E16, A-M6, A-H9, B-E10, and B-E11). Participant A-E26 remarked that, “This course can make non-art majors hold some ideas about beauty—and not just study information related to their majors.” In addition, some students mentioned that the basic knowledge about art would help them access art easier. One commented:

Through this course, non-art majors could roughly know something about art and at least have some clues when visiting museums and watching artworks. (Participant A-E6)

Several participants reported that through this course, they could “recognize more artists and their works” (Participants A-E10, A-M29, B-E8, B-E17, B-M1, and B-H1). Some said they learned to discern “the contents of artworks” (Participants A-E20, A-H6, and B-E14) and to realize “the background and origin of many famous artworks and their influences on later generations” (Participants A-M18, A-H7, A-H18, and B-M24).

Many student participants said that the most important benefit of this course for

non-art majors was to help them “find talents or interests in art” (Participants A-E8 and B-M6). Others said this course could help them “understand the beauty of art, and cultivate their interests in art” (Participants A-H16, B-M5, B-M8, B-M9, and B-H21).

Finally, a few student participants acknowledged that they “learned different aspects of art” (Participants A-E8 and A-H16) that they would not have explored by themselves. For example, Participant A-M16 said, “This course helped me understand art through both horizontal and vertical approaches.” Participant B-H18 also stated that she “realized the diversity of art” through this course.

Enhancing aesthetic disposition and life quality. This theme includes three sub-themes. When student participants mentioned the benefit of enhancing aesthetic disposition and life quality, they were referring to improving personal literacy and becoming more cultured, enhancing artistic disposition, or enjoying life and releasing pressure (see Table 33).

Table 33

Dimensions of the Theme: Enhancing Aesthetic Disposition and Life Quality

Enhancing Aesthetic Disposition and Life Quality	Data Source	
	Types of Benefits	Frequency of Received and Perceived Benefits
This course helped/may help non-art major students to:		
Improve personal literacy and become more cultured	Received benefits	2
	Perceived benefits	13
Enhance artistic disposition	Received benefits	2
	Perceived benefits	12
Enjoy life and release pressure	Perceived benefits	10
Total frequency		39

Participants A-E8 and B-M4 said they had “become more cultured” but did not explain further what they meant by this. In addition, many student participants perceived

that the enhancement of cultural literacy was a benefit of the course for non-art majors (Participants A-M26, A-H29, B-E17, B-E25, and A-M15). Comments included:

Introduction to Art was not a course that attempted merely to introduce art history and some basic knowledge about art; it tried, in my opinions, to be helpful for non-art majors' self-growth. (Participant A-M21)

This course could not only help non-art majors study art, it could also stimulate their minds and enrich their personalities. (Participant B-M12)

Participants A-M8 and B-M25 said this course helped them "enhance artistic disposition." However, they did not offer any further explanation. In addition, several student participants perceived that this course would nurture non-art majors' "artistic disposition" (Participants A-E5, A-M13, A-H1, and B-E26) and help them add more "artistic temperament" (Participants A-M27, B-H10, and B-H14). Comments included:

This course cultivated non-art majors' minds and helped them deal with things more calmly and patiently. (Participant B-H23)

The student's major didn't directly influence his/her ability to learn art. Appreciating beauty could also influence one person's temperament. (Participant A-M12)

Other student participants stated that this course could help non-art majors "relax" (Participants B-E3 and B-M8), "release pressure" (Participants A-H1 and B-M19), and "enjoy life" (Participant A-H13). Remarks included the following:

The course helped non-art majors relax a little bit while burdened with heavy-laden required courses. (Participant B-M9)

Non-art majors could relax and treat the world through different attitudes. (Participant A-E15)

This course let non-art majors better understand how to enjoy life and

learn good ways to release pressure. (Participant A-E4)

This course helped them enhance their mental life quality. (Participant B-M23)

Identifying obstacles to receive benefits from the Introduction to Art course.

Although student participants recognized various benefits, either received or perceived for non-art majors, they also identified some obstacles to receiving these benefits. This theme is discussed in terms of three approaches: students' previous interests and experiences, the content of the curriculum, and the accessibility to the actual works of art (see Table 34).

Table 34

Dimensions of the Theme: Identifying Obstacles to Receive Benefits

Identifying Obstacles to Receive Benefits	Frequency of Responses
Previous interests and experiences	8
Not practical enough	8
Unable to view the actual works	2
Total frequency	18

Some students replied that non-art majors' "previous interests" (Participants B-H13 and B-M11) and "experiences" (Participant A-H17) in art had pre-determined whether they would receive benefits from this course or not. For example:

This course could only help non-art major students understand a little more than they already do. Only people who felt interested in art would benefit from this course. (Participant A-E2)

Chances of contacting "art" for non-art majors were limited to film watching, reading comic books, etc. Therefore, I was not sure if the class would be helpful for non-art majors. (Participant A-E17)

The course was boring to me because I didn't understand anything related

to art. Therefore, it was no help for me at all! (Participant A-H3)

I felt bored and uninterested. No help for me! I thought that this course was only helpful for someone who had talents in painting. (Participant A-H4)

There was nothing particular I would like to learn about art because all we could study from this course was to recognize some famous painters and artists. Only someone who was already interested in art benefited. Non-art majors did not receive any help (Participant B-M2).

Other participants reported that non-art majors were unable to benefit from this course because they did not see the curriculum as “practical enough to be helpful for their future” (Participants A-E2, B-M11, and B-M4). Comments included the following:

This was no particular help for me. I couldn’t apply anything I learned from this course on my life. (Participant A-H11)

The curriculum was not very life-centered. Therefore, I didn’t receive any benefit. (Participant B-M10)

I didn’t receive any help because my major—medical technology—has nothing to do with art. (Participant B-H1)

Finally, two student participants mentioned that because they were unable to “view the actual artworks introduced in the class,” their learning outcome was reduced.

Remarks included:

I hoped we could actually view some famous architecture or paintings and not just learned about them from pictures in the textbook. I couldn’t truly get anything of value to me. (Participant A-E7)

I wish I could visit other countries. After all, the artworks showed in the textbook were not the real size and color. Many visual effects can only be experienced in front of the real work. (Participant A-M29)

Students' Motivations for Active Learning

This section presents the third group of findings related to students' motivations for active learning in the Introduction to Art course. The findings are categorized under four motivational themes. Non-art major students would be willing to learn if they could study their (a) preferred learning contents, through their (b) preferred learning styles and (c) learning experiences, and receive their (d) preferred learning outcomes.

Preferred learning contents. The theme of student participants' preferred learning contents is further divided into three sub-themes: studying something connected to their interests, studying something practical and applicable for them, and studying something with which they are unfamiliar (see Table 35).

Table 35

Dimensions of the Theme: Preferred Learning Contents

<u>Preferred Learning Contents</u>	<u>Frequency of Responses</u>
Study something connected to their interests	32
Study something practical and applicable for them	4
Study something they are not familiar with	4
Total frequency	40

Many student participants mentioned that they would like to study something connected to their interests. One said she wanted to examine something “which would motivate me more to participate the class” (Participant A-M13). However, students' interests were very diverse. They could be as specific as “stories and meanings behind da Vinci's paintings” (Participant A-E6) and “how an oil painting was made” (Participants A-E19, A-H15, and B-E14), or as broad as “the comparison between the Western and Eastern art” (Participant A-E29) and something more about “domestic culture” (Participant A-M9). Other comments included:

I would like to study some aesthetic issues, such as why Plato said “beauty is beauty,” and also learn different forms of beauty expressed through art. (Participant A-M16)

I wish that I was able to experience an artist’s frame of mind during his/her creation, to understand more in depth about the whole development of art, and to realize the relationship between art and life. (Participant A-M17)

I would like to learn from the course the most representative “masters” and their works in the current era. I also wanted to understand and predict what the next dominating trend of art would look like. (Participant A-M32)

I would like to explore the Western paintings and sculptures because I felt there were huge differences between foreign artworks and the Eastern artworks. I was also fond of the uniqueness of the Western artworks. (Participant B-M13)

Some students pointed out that they referred to learning something “more practical and applicable for their lives” (Participants A-E18, B-H9, and B-H26). For example, Participant A-M11, said, “I would like to learn more practical and applicable things in the real society, such as paper cutting, flower arrangement, etc.”

Some student participants also stated that they would like to “study something they were not familiar with” (Participants A-E1 and B-M7). Comments included:

Since the elementary school until now, most art courses I took concentrated on paintings. I really wanted to learn how to make plaster sculpture. However, it seemed impossible for me to learn this skill in school. Nowadays, if you really wanted to learn something, you had better spend some money and take classes outside the school. (Participant B-E9)

Things I most wanted to learn from this course were different types of art,

such as Chinese brush and ink painting, oil painting, etc. Before, I only tried watercolor paintings, I really wanted learn something different.

(Participant B-E28)

Preferred learning styles. Student participants' preferred learning styles included studying through mass media or objects derived from the daily life, through viewing or listening instead of writing or speaking, and through field trips (see Table 36).

Table 36

Dimensions of the Theme: Preferred Learning Styles

Preferred Learning Styles	Frequency of Responses
Study through mass media or objects derived from the daily life	5
Study through viewing or listening, instead of writing or speaking	3
Study through field trips	2
Total frequency	10

Some student participants stated that they would like to study this course through mass media (Participant B-E23) and “objects derived from the daily life” (Participants A-M6 and A-M28). As a result, they would know better “how art influence people’s life” (Participant A-E28). Comments included the following:

I would like to learn art from cartoons, TV programs, and movies, and how art influenced people’s life. (Participant A-E28)

I would like to find out how contemporary art is practiced into every corner of life, and learned how to blend art into life. (Participant A-H10)

Other student participants said they would like to “study through viewing or listening, instead of writing or speaking” (Participant B-H20). Remarks included:

The course should not focus on discussing the authors’ complex explanations, but should stress more visual appreciation. (Participant B-H8)

I preferred making art but I didn't like writing or speaking. If the viewer was moved by a work, the person must experience it by watching or listening, instead of writing or telling. (Participant B-H12)

Finally, two student participants preferred studying through field trips:

Instead of only studying the textbook, this course should include field trips, such as visiting museums or sites of historical heritage. (Participant A-E23)

Instead of studying theories, I thought that the Introduction to Art course should focus on how to help students be closer to art, and encouraging them to participate actual events, such as art exhibitions or art-related activities. By more viewing, students would gain experiences. After the accumulation of experiences, students would be able to do art criticism. (Participant A-M19)

Preferred learning experiences. Student participants' preferred learning experiences included exercising techniques of art making, expressing meaning and feeling through art making, having the space for imagination and creativity, and practicing how to decipher the meaning of the artwork (see Table 37).

Table 37

Dimensions of the Theme: Preferred Learning Experiences

Preferred Learning Experiences	Frequency of Responses
Exercise techniques of art making	28
Express meaning and feeling through art making	13
Have the space for imagination and creativity	10
Practice how to decipher the meaning of the artwork	8
Total frequency	59

Many student participants said that they would like to "exercise techniques of art making" (Participants A-E27, A-H9, A-H11, A-H12 B-E3, and B-E4). The categories of art they preferred were diverse and included drawing (Participants B-E18 and B-E21),

painting (Participants A-E15, B-E27, B-M26, and B-H10), sculpture (Participant B-E7), design (Participant B-E29), Chinese calligraphy (Participant A-M7), street graffiti (Participant A-E31), and film making (Participants B-H18 and B-H25). The findings showed that many student participants still connected the exercise of making art with the ideal of taking art-related classes. For example, Participant B-H32 proclaimed, “Art is a skill and technique. It should be learned through actually making art, not appreciating it.”

Several students’ preferred learning experiences were related to “expressing meanings and feelings through art making” (Participants A-M4, A-M5, A-M23, A-M26, B-E1, and B-E2). Students stressed the importance of expressing meanings and feelings, and “the accuracy of expression” (Participant B-M3). Comments included:

I would like to learn how to draw a painting meaningful to me and learn how to use forms and colors to express my inward feelings. (Participant A-E26)

I remembered that the whole class together finished one piece of work, and everyone explained the part he/she was responsible for, and then students could examine/criticize the whole work. Students had opportunities to understand the difference between their own and other people’s opinions. (Participant A-M20)

I admired artists’ talents and abilities to acquire professional skills, and also their rich emotions and artistic literacy, which enabled them to go through the creative process and eventually finished a work of art. This process was what I really want to learn. (Participant A-H5)

What I would have liked to learn from this course was “the expression of art” and the techniques of drawing and painting. Making an artwork could facilitate my own thoughts and expressive skills. (Participant B-E19)

Some student participants said their preferred learning experience was to “have

the space for imagination and creativity” (Participants A-H6, B-M5, and B-M9).

Participant A-E3 added, “I really liked to see plays and movies because the stories and actors’ or actresses’ performances could make me full of imagination and creativity.”

Participant A-M21 said, “In addition to learning what the textbook said, we should have more creative space.”

Finally, some students’ preferred learning experience was to “practice how to decipher the meaning of the artwork” (Participants A-M25, A-H2, A-H10, and B-E1).

Comments included:

I want to learn movie appreciation because every movie does contain certain meanings. I have watched many movies and felt moved, but I didn’t realize what they tried to convey. Therefore, I want to learn how to analyze a movie. (Participant A-E9)

What I would have liked to learn most from this course was how to appreciate a painting. By appreciation, I meant that I was be able to carefully observe and discern the messages the creator tried to convey. If I learned the skill of deciphering a work of art, it would be pretty amazing! (Participant B-E11)

Preferred learning outcomes. Student participants’ preferred learning outcomes included receiving a sense of achievement and acquiring solutions to find tranquility in mind (see Table 38).

Table 38

Dimensions of the Theme: Preferred Learning Outcomes

Preferred Learning Outcomes	Frequency of Responses
Receive a sense of achievement	5
Acquire solutions to find tranquility in mind or prevent depression	4
Total frequency	9

Some student participants considered “receiving a sense of achievement” (Participants A-H13, A-H23, and B-E1) as their preferred learning outcome because the creative process of art making could give them a sense of achievement. Comments included the following:

I would like to create a sculpture, a process that might help me be more patient and develops my creativity. I thought the creative process and the end product would give me a sense of achievement. (Participant A-M1)

I would like to learn Mosaic because I could use my own ideas and my own imagination to create a unique work. After I finished, I would feel an immeasurable sense of achievement. (Participant A-E16)

Other student participants’ preferred learning outcome was to “acquire solutions to find tranquility in mind” (Participants A-H28 and B-M4) or “prevent depression” (Participant A-E11). Participant B-E25, said, “During art making, a person would enter a stage of peace and tranquility. Therefore, I thought that art making could cultivate a person’s mind and helped him/her become more patient.” In addition, Participant A-E11 said, “If the class had taught the philosophy of life and solutions to prevent people from depression, it would have been more helpful.”

Students’ General Opinions of the Textbook Used in the Introduction to Art Course

According to students’ perceptions, there were three general approaches toward

the textbook. They are positive, negative, and neutral impressions.

Positive impressions. Table 39 presents the six sub-themes within the theme of positive impressions.

Table 39

Dimensions of the Theme: Positive Impressions

Positive Impressions	Frequency of Responses
The content of the textbook was:	
Broad and copious	15
Full of vivid and colorful pictures	7
Comprehensive and detailed	6
Useful and helpful	4
Easy to understand	3
Associated with high culture	3
Total frequency	38

Student comments fell into several categories. First, when considering the content of the textbook, many students from both Schools A and B reported that it was “broad and copious” (Participants A-E12 and B-E6). Participant A-M16 stated, “The content of the textbook was quite broad. Statements and descriptions in the textbook were quite objective.” Participant B-E27 mentioned that the textbook “introduced students to many artists and their artworks from different countries and different periods of time.” Participant B-M12 described the textbook as “a treasure containing lots of knowledge.”

Second, some students reported that the textbook was “full of vivid and colorful pictures” (Participants A-E24 and B-E18). Participant A-E16 stated, “I was interested in reading the textbook because it included plenty of colorful pictures.” According to Participant B-E7, “Pictures inside the textbook were very clear.”

Third, some students said that they had positive impressions of the textbook based on its “comprehensive and detailed contents” (Participant A-E20). Participant B-H16

explained:

The content of the textbook was written very carefully. I learned about many artists' works I didn't know before, and found out about painters' background, the environment they were growing up, and the meaning they meant to express through the painting.

Fourth, some students said the content of the textbook was "useful and helpful" (Participant A-H9) because it "explained every illustration with clarity and helped me to understand the meaning better" (Participant B-E11). Other students said that the textbook was "easy to understand" (Participant B-M26). Their comments included:

The Introduction to Art textbook was a book that clearly and simply described art through the most understandable approach from its definition, history, to hidden meanings. Just like a guide book, it led me through the gate of the art world and offered me concepts and direction. (Participant A-M21)

Finally, few students claimed that the content of the textbook was "associated with high culture" (Participant A-M15) and could lead students into "the world of art" (Participant B-H26).

Negative impressions. Table 40 presents the four sub-themes derived from students' negative impressions toward the textbook.

Table 40

Dimensions of the Theme: Negative Impressions

Negative Impressions	Frequency of Responses
The content of the textbook was:	
Too boring and uninteresting	12
Unnecessary/waste of money	12
Too difficult and complex	6
Too narrow/inadequate	3
Total frequency	33

Several students reported that the content of the textbook was too “boring and uninteresting” (Participant A-E7). Therefore, it “failed to stimulate students’ interests in reading it” (Participant B-M8). Many students also noted that the textbook was “unnecessary and even waste of money” (Participant B-H23). Students from School A observed that, “This course should not assign any particular textbook” (Participant A-M25) and “the textbook was only useful for the test” (Participant A-E1). Moreover, Participant A-M10 stated, “We barely used that ‘weird’ textbook. I never paid attention to that book and only felt it wasted my money!”

Some students also said that the book was “too difficult and complex” (Participant B-E3). Participant A-E30 stated that, “Basically, the content of the textbook introduced abstruse descriptions that were hard to understand for beginners.” Participant A-H17 added, “The textbook was too hard for me to understand. I only learned some artists’ names I didn’t know before.” Regarding the fourth sub-theme, one student remarked that it was “too narrow and inadequate” (Participant A-E8). Participant A-H16 stated:

I felt that the content of the textbook was inadequate and could only offer me information about artists’ biographies and artworks. The brief description of artists and their works didn’t inform me very thoroughly regarding the process of their creation.

Neutral impressions. Some students did not express themselves as having either a positive or negative impression of the textbook (see Table 41).

Table 41

Dimensions of the Theme: Neutral Impressions

Neutral Impressions	Frequency of Responses
Just follow the school's choice	3
The content of the textbook just covered:	
Lots of art history	3
Something students didn't know before	2
Total frequency	8

Three students said they had no opinion about the textbook and just followed the school's choice (Participants A-E26, A-M6, and B-M2). When remarking on the content of the book, Participants B-E18, B-327 and B-H1 said that it covered "a lot of art history." Participant B-E27 explained that, "It was just like a history textbook, only emphasized on art." In addition, Participants A-E11 and A-H18 admitted that they did study "something they didn't know before" but were uncertain how much they were actually exposed to art.

Impact of the Textbook on Students' Learning

After expressing their general impressions of the textbook, some students continued to express their opinions on the impact of the textbook on their learning. Students' perceived impact of the textbook on their learning is categorized into benefits, barriers, and improvement.

Benefits to students' learning. When showing a positive impression of the textbook, students' answers were usually followed up by descriptions on the benefits to their learning. Students perceived 10 benefits (see Table 42).

Table 42

Dimensions of the Theme: Benefits to Students' Learning

Benefits to Students' Learning	Frequency of Responses
The textbook could help students:	
Learn new concepts about art (through different perspectives)	9
Appreciate art	6
Acquire the skill of observation and analysis	5
Accept different opinions and express their own insights	4
Obtain a deeper understanding toward art	2
Receive more precise structure and theoretical bases of the course	2
Learn the process of independent thinking	1
Study art more quickly and more easily	1
Get interested in art	1
search beyond the surface meaning of an art work	1
Total frequency	32

Several student participants mentioned that they “learned new concepts about art” (Participants B-E22, B-M5, B-M22, B-H10, and B-H15) such as “artistic styles derived from different cultures” (Participant B-E28). Participant A-E17 said, “Through the whole semester, I felt that I learned some concepts that I hadn’t known before.” In addition, some students reported that they learned from the textbook that they “could not view things from only one perspective” (Participant A-H13). Another commented that:

The textbook helped me understand art from different approaches and view a work of art through different perspectives. Viewing artwork was no longer “looking” (at art) but trying to understand it and cherish it.
(Participant A-M21)

Some student participants reported that they learned from the textbook how to appreciate art (Participants A-E10, A-E18, A-M12, B-H9, and B-H13). Participant B-E31 added, “I studied da Vinci’s and Michelangelo’s paintings and also the famous Mona Lisa. I learned how to appreciate a famous painting!” Unfortunately, most of them only said

they had learned how to appreciate art but did not explain how they perceived appreciation or what they meant.

Some student participants said they “acquired the skill of observation and analysis” (Participants B-E13, B-E29, and B-H13) from the textbook. Participant B-E25 said he learned how to “observe the changing process of every single thing.” Participant B-E27 mentioned, “I learned from the textbook how to think, interpret, appreciate and even analyze the meaning when viewing a painting.”

Some student participants acknowledged that they could “accept different opinions and express their own insights” from studying the textbook (Participants B-E20 and B-H20). For example, Participant B-M26 said, “Reading the textbook actually helped me realize different opinions and helped me express my artistic and aesthetic experiences.” Participant B-M3 added, “I learned to express my feelings and thoughts about artworks and discuss with other students.”

Participants A-M8 and B-E10 believed they “obtained a deeper understanding toward art.” Participant B-E10 explained, “I heard about the painting Mona Lisa and the name da Vinci before taking Introduction to Art. However, after this course, I gained a further understanding of them.”

Participants A-M23 and B-M6 reported that the textbook had helped them “receive more precise structure and theoretical bases of the course.” Participant A-M23 further explained, “The textbook offered me more precise structure of the class and logical reasoning toward artworks. Since the textbook could give us the theoretical base about art, I am still of the opinion that we should follow the textbook more carefully to study this class.”

Finally, individual student participants cited four benefits of the textbook. Participant A-M31 said he “learned the process of independent thinking” from the textbook. Participant A-E3 mentioned, “The textbook was carefully written and could let students to understand art quicker and easier.” Participant A-M16 remarked that the book helped her “get interested in art.” She said, “The textbook could inspire students’ interests in art and stimulate their thinking.” Finally, Participant A-E26 reported that she learned to “search beyond the surface meaning of an artwork.” She added, “I learned from the textbook that a painting is more complicated than is revealed in its surface meaning.”

Barriers to students’ learning. When referring barriers to students’ learning from the textbook, four sub-themes were developed (see Table 43).

Table 43

Dimensions of the Theme: Barriers to Students’ Learning

Barriers to Students’ Learning	Frequency of Responses
The time assigned to the course was not enough	3
The content of the textbook failed to satisfy students’ interests	3
Students held personal biases regarding art (ex. art is inexplicable)	2
Students lacking previous experiences toward art.	1
Total frequency	9

A few student participants complained that “the time assigned to the course was not enough” (Participant B-M21). Participant A-E12 said, “We didn’t have enough time to go through the whole textbook.” Participant A-E16 also mentioned, “Due to the limitation of time, the instructor had to skip some contents of the textbook.”

According to some student participants, “The content of the textbook failed to satisfy students’ interests” (Participant B-M6). Comments included:

The content of the textbook was so outdated and boring. You could hardly

find any connection with our contemporary society. Besides, pictures were too few. It could not inspire students' interests to read it. (Participant B-M8)

The pictures listed in the textbook all belonged to "the past." It perhaps could help me understand art historical standpoints around 50 or even 100 years ago. However, it did not explain how contemporary artworks exhibited in art museums are selected nowadays. (Participant A-M24)

Two participants said they did not receive benefits from the textbook. Participant A-M24 said that "The textbook tried to explain the inexplicable nature of art." Participant B-M23 also stated that "It is impossible to explain art through written words."

Finally, students' lack of previous experiences toward art might have been a barrier to learning from the textbook. Participant A-E17 said, "To me, the textbook was too difficult. After all, I hadn't known much about this field before this class. Therefore, it was harder for me to take the class."

Students' opinions on the improvement of the textbook. When student participants expressed their opinions about the possible improvement of the textbook, seven general ideas emerged (see Table 44).

Table 44

Dimensions of the Theme: Students' Opinions on the Improvement of the Textbook

Students' Opinions on the Improvement of the Textbook	Frequency of Responses
The textbook should include:	
more pictures and explanations	5
students' life experiences	3
more interactive exercises or activities	2
more interesting and understandable approaches	1
more Asian works	1
more contextual factors that fostered an artist	1
the scope different from art history and aesthetics	1
Total frequency	14

Participants A-E20, B-E28, B-M19, B-M20, and B-H18 said that if the textbook included “more pictures and explanations” they could benefit more from it. Some student participants explained that if the content of the textbook involved more “students’ life experiences” (Participant B-H9), they might learn more from it. Comments included:

Basically, the teaching of “art” should not be limited to the textbook. In fact, art can not be separated from other aspect of our lives, such as music, street graffiti, and movies, etc. (Participant A-E21)

After all, the content of the textbook was too boring and uninteresting, which would affect students’ learning. Therefore, using images from our daily life to teach art would increase student’s learning outcomes. (Participant A-H10)

A few student participants proposed that “more interactive exercises or activities” (Participant B-H31) should be included in the textbook. Participant B-H2 explained, “In order to help us understand better, the textbook could be more diverse and designed to include some interactive exercises.”

Finally, four suggestions were proposed by one student each. Participant A-E30 reported that the textbook could be written from “more interesting and understandable approaches.” Participant A-M9 said, “The content of the textbook almost all consisted of foreign (Western) materials and should add more Asian works.” Participant A-M17 replied that she expected the inclusion of more contextual factors that contributed to developing an artist. She said:

The textbook emphasized more on the individual artist’s introduction and judgment, but I thought that it should also briefly introduce the whole era that influenced the individual artist.

Finally, Participant B-M28 said the textbook should consider other scopes that

were different from art history and aesthetics. He stated:

I thought the content of the textbook relied too much on art history to build its framework. In the postmodernist society, in order to lead students to understand what art truly is, a broader approach should be adopted to discuss art. After all, the boundary of art is more indefinite than “aesthetics.”

The Instructor's Influences on Students' Learning

About a quarter of student participants (51) reported that their instructor followed the content of the textbook in teaching the class while another quarter (53) said that their instructor treated their textbook as a reference book. Interestingly, students in the same class showed different opinions on this issue. Still, about one quarter of student participants (59) said the instructor used additional or supplementary teaching materials to the textbook such as slides, handouts, videos, etc. (see Table 45).

Table 45

Use of the Textbook Perceived by Students

Results	Frequency of Responses
The instructor <i>mostly</i> followed the content of the textbook to teach the class.	51
The instructor <i>only partially</i> used the textbook	53
The instructor used additional and supplementary teaching materials to the textbook	59

According to the perceptions of student participants, the instructor's selection of materials from the textbook played a crucial role in determining learning outcomes derived directly from the textbook. This issue is discussed in terms of the instructor's flexibility when adopting teaching materials and methods, the instructor's subjectivity when choosing and interpreting the content from the textbook, and the instructor's teaching performance perceived by students (see Table 46).

Table 46

Themes Derived from the Category of the Instructor's Influences on Students' Learning

Themes	Frequency of Responses
The Instructor's <i>flexibility</i> when adopting teaching materials and methods	35
The Instructor's <i>subjectivity</i> when choosing and interpreting the content from the textbook	19
The instructor's <i>teaching performance</i> perceived by students	12
Total frequency	66

The instructor's flexibility when adopting teaching materials and methods. Many student participants perceived a certain degree of flexibility in their instructor's teaching. Some of them observed that the instructor chose teaching media and methods with some flexibility, such as showing "pictures and art related films and videos" (Participants B-E9, B-E13, B-E15, B-E16, B-E18, B-M4, and B-M5) and encouraging class discussion (Participants A-M23, A-M27, A-H29, and B-H23). Comments included the following:

The teacher didn't teach the content of the textbook inflexibly. Art videos and supplementary materials to the textbook were also incorporated into the teaching of this course. (Participant A-E12)

The instructor applied multi-media to show us visual, special and expressive art works/activities. (Participant A-M16)

The instructor used PowerPoint, many additional materials and reference websites to teach the class. (Participant A-M20)

The instructor sometimes gave lectures and sometimes let us watch videos, which were more interesting and not boring. (Participant A-H15)

The instructor's teaching methods were very diverse. He would add materials related to the curriculum, or let us learn through art appreciation, such as watching art related films, or musical videos of *Phantom of the Opera* and *Cats*. (Participant A-E24)

The textbook was used as a reference. During the class, we frequently had open or group discussions and oral presentations. (Participant A-M27)

Sometimes, the instructor let us watch videos and encouraged us to discuss what we saw and also to write down our opinions. (Participant A-H29)

In the beginning, the instructor did follow the textbook to teach the class and gradually students' presentations became the focus of the class. For me, I learned more from the discussion with my classmates than from the textbook. (Participant A-M23)

In addition to teaching methods, some student participants also observed that although their instructor based the class on the content of the textbook, he or she “flexibly chose teaching materials” (Participants B-E11 and B-E20). Participant A-M21 remarked, “Sometimes the instructor skipped certain chapters and then returned to them later.” Participant B-E29 explained, “The instructors usually picked some topics from the textbook and discussed them with us or showed us the videotapes.”

Finally, some student participants reported that their instructor selected teaching materials “beyond the content of the textbook” (Participants A-M10, B-E32, and B-H12). Participant A-M2 mentioned, “I enjoyed class more when the instructor taught us something not from the textbook.” Participant A-M7 said, “The instructor also introduced some artworks which were not listed in the textbook.” Participant A-E21 added, “The instructor didn't follow the textbook and taught us a broad range of things.”

The instructor's subjectivity when choosing and interpreting the content from the textbook. Many student participants observed a certain degree of subjectivity in their instructor's teaching. Some perceived the subjectivity in terms of “the selected teaching contents” (Participants B-E6, B-E22, B-E23, and B-E25). For example, Participant A-E15 said, “The instructor subjectively selected contents from the textbook to teach the

class.” Participant A-M3 said, “When using the textbook to teach the class, the instructor usually skipped some content.” Participant A-M12 also stated, “The instructor only selected certain appropriate, or more interesting, content from the textbook to teach us.”

However, some perceived the subjectivity in terms of “how their instructor interpreted the content” (Participants B-E27, B-M12, and B-H6). For instance, Participant A-E22 declared, “The instructor didn’t follow the textbook and also taught us by telling us his feelings toward art.” Participant A-M22 mentioned, “I learned more from the instructor when he followed the textbook and also shared with us his personal insights.” Finally, Participant A-M29 said:

The instructor basically followed the textbook to teach the class, but mostly the course was presented through the instructor’s personal opinions. Because the instructor had studied in Austria, he did have many interesting insights.

The instructor’s teaching performance perceived by students. Several student participants mentioned the instructor’s teaching performance as part of their learning outcomes. Most students perceived the influence positively. Comments included:

The textbook could only offer us the pictorial illustration or literal description. The most important part of learning was the teacher’s teaching, which was the key to reinforcing our impressions. (Participant A-E4)

The teacher told us detailed life stories about the creator, which helped me understand the meaning behind those famous paintings. (Participant A-E6)

The textbook used in the class was just an added material. The instructor used his teaching style of the oral lecture to interpret the social visual culture through his own working experiences and his ability in art criticism. The content of the instructor’s lecture was the biggest benefit for me from this class. (Participant A-M30)

Only the instructor's teaching could bring the content to life. Slides and videos applied in the class led me learn different types of art. (Participant A-H8)

Only one student participant perceived the instructor's teaching performance negatively. She said, "The instructor just simply browsed the content of the textbook in the class, which was uninspiring" (Participant A-M17).

Findings of Textbook Analysis

The two textbooks used in the two schools were analyzed with the major concepts in each chapter outlined and the theoretical bases related to either DBAE or VCAE outlined. The textbook used in School A is labeled Textbook A, and the textbook assigned in School B is referred to Textbook B. To approach the textbook analysis of Introduction to Art through a more comprehensive perspective, 10 textbooks (including Textbooks A and B) were examined first. The 10 textbooks are circulating in schools and bookstores in Taiwan and frequently are adopted as textbooks for Introduction to Art courses.

Analysis of 10 Textbooks

Table 47 lists the 10 textbooks in order of publication and including the authors' professional background. Table 48 presents the structure and major components.

Table 47

List of 10 Textbooks Frequently Used in the Introduction to Art Course in Taiwan

Title of the Textbook	Year of Publication	Professional Background of the Author
1. Introduction to Visual Art	First published in 1993 Current version: The second edition published in 1996	Li, Mei-Jung Education: M.A. State University of New York Teaching: Professor in the Graduate School of Visual Art in Taipei Municipal University of Education Specialized areas: Sculpture, Mixed Media and Modern Art.

Table 47 (continued)

Title of the Textbook	Year of Publication	Professional Background of the Author
2. Introduction to Art	First published in August 1995 Current version: The first edition published in the July 2003	Chen, Chiung-Huan Education: Ed.D., University of Illinois at Urbana-Champaign, 1996 Teaching: Professor in the department of Fine Arts in the National Taiwan Normal University Specialized areas: Art Education, Aesthetics and Art Education, Curriculum Development and Assessment, Children's and Adolescents' Development of Creative Representation, etc.
3. Contemplation on Art	First published in August 1995 Current version: The second edition published in February 2005	Chiang, Hsun Education: M.A. Graduate Institute of Arts, Chinese Culture University University of Paris, France Teaching: Former head of department of fine art in Tunghai University
4. The Appreciation of Fine Art	First published in September 1995 Current version: The second edition in August 2001	Chao, Huei-Ling Education: Ph.D. Pennsylvania State University, 2000/12 Major in Visual Arts Education Minor in Women's Study Teaching: Professor in the department of Fine Arts in the National Taiwan Normal University Specialized areas: Visual Arts Education, Visual Arts Teachers' Education, Visual Culture Study, and Gender Study
5. Introduction to Art	First published: In August 1996 Current version: The second edition in 2002	Tzeng, Su-Liang Education: Ph. D. University of Leicester in U.K. Teaching: Associate Professor in the department of Fine Arts in the National Taiwan Normal University Specialized areas: Chinese Art History, Museology, and Art Sociology.
6. Introduction to Art and Appreciation	First published in 1999 Current version: The second edition in 2001	Author 1: Lin, Ji-Yan Education: M.A. University of Oregon in Art Education Teaching: Assistant Professor in Vanung University Author 2: Lau, Sheng-Hsiung Education: M.F.A. State University of New York Teaching: Associate Professor in the Department of Commercial Design in Vanung University Specialized areas: Drawing, Design, and Introduction to Art

Table 47 (continued)

Title of the Textbook	Year of Publication	Professional Background of the Author
* 7. The Appreciation of Fine Art	First published in 1999 Current version: First edition published in August 2002	Chen, Chien-Chang Education: M.A. Duncan of Jordanstone College of Art, Scotland Teaching: Lecturer in Nan Kai Institute of Technology Specialized areas: Introduction to Art, Design, Chromatology, 3D Design Model
8. Introduction to the Art	First published in 2000 Current version: The first edition published in May 2004	Hsieh, Tungshan Education: M.A. in art history from the University of Iowa in 1991 Ph.D. in art criticism from Texas Tech University in 1994 Teaching: Professor in the department of Fine Arts in the National Taiwan Normal University Specialized areas: Theories of Art Criticism, Modern Art Criticism, The Western Art Theories, The History of Taiwanese Art, and Oil Painting
9. Introduction to Art: Discussing Beauty	First published: in 2001 Current version: The first edition published in February 2002	Huang, Chun-Sheng Education: M.A. New York Institute of Technology in Communication Arts Teaching: Lecturer in the Department of Information Management in the Chang Gung Institute of Technology Specialized areas: Information Communication, Art Appreciation, Early Childhood Arts
* 10. Introduction to Art	First published in 2002 Current version: The first edition published in April 2002	Lin, Qun-Yin Education: B.A. Feng Chia University in Architecture Teaching: A Lecturer in the Ching Yun University

Note. The order of the 10 textbooks follows the year of their first publication from far to near. * Textbook 7 is also Textbook B and Textbook 10 is Textbook A. In addition, the English title of Textbooks 4, 5, 6, and 9 were translated by the researcher, and the others were named by the original authors.

The 10 selected textbooks were originally published from 1993 to 2002, which reflects the development of general art courses in higher education in Taiwan. From the preface and the tables of content of those textbooks, the following conclusions were drawn.

Finding 1: The Textbooks Are Originally Written for Beginners

Most of the selected textbooks claim they are written for beginners, and Introduction to Art should, understandably, consist of fundamental discussions about art. For example, Textbook 2 (Chen, 2003) is designed mainly for students studying in senior high schools, vocational schools, junior colleges, and colleges. The purpose of this book is to help beginners obtain basic concepts about art. Textbook 8 (Hsieh, 2004) reports that it was written primarily for the Introduction to Art course that fulfills the general education requirements in colleges and universities in Taiwan. Moreover, the preface states that in order to provoke beginners' interests in art, the author tried to avoid austere terms and uses explanations more understandable for non-art majors. For example, before discussing serious theories, the author poses witty questions in the headings of each chapter to draw students' curiosity and interest.

Finding 2: The Professional Background of the Author Influences the Content of the Textbook

The analysis of the content of the 10 textbooks shows that the professional background of the author influences the structure of the textbook, the choice of the components emphasized, or the length and the portion of the major components. Hsieh's background, for example, is art criticism, and the topics chosen for the textbook reflect this, with more thorough discussions related to art criticism than on other topics.

Regarding an overall scope of the content, Textbook 2 (Chen, 2003) reports there is close relationship between art and life. It proposes that art is an important component of the human culture because an artist's creation gives life and shares it with viewers, and the art object enriches the meaning and value of life. In short, the relationship among

artists, viewers, and life is complementary and interdependent.

Table 48 presents the 15 major topics in the 10 textbooks: (a) the meaning of art, (b) characteristics of art, (c) functions of art, (d) origins of art, (e) categories of art, (f) materials of art, (g) forms of art, (h) contents of art, (i) creation of art, (j) art appreciation, (k) art criticism, (l) art and life, (m) introduction of Western art history, (n) introduction of Chinese art history, and (o) introduction of art in Taiwan. Different books often use different titles for the same component, and different authors arrange the same components differently. In some books, the meaning and characteristics of art are discussed in the same chapter; while in others they are discussed in separate chapters.

Table 48

Major Topics (1–15) and Their Distribution in the Selected 10 Textbooks

Topic	Textbook										F	
	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10		
1. The Meaning of Art	*	*		*	*	*	*	*	*	*	*	9
2. Characteristics of Art		*	*		*	*					*	5
3. Functions of Art	*	*		*	*			*			*	6
4. Origins of Art	*	*	*	*	*		*	*	*	*	*	9
5. Categories of Art	*	*	*	*	*	*	*	*	*	*	*	10
6. Materials of Art		*	*	*		*	*	*			*	7
7. Forms of Art	*	*	*	*	*	*	*	*			*	9
8. Contents of Art	*	*	*		*			*			*	6
9. The Creation of Art		*	*		*			*			*	5
10. Art Appreciation		*	*	*	*		*	*			*	7
11. Art Criticism		*	*		*	*	*	*			*	7
12. Art and Life		*		*				*	*		*	5
13. Introduction of Western Art History	*			*		*	*		*			5
14. Introduction of Chinese Art History				*		*	*		*			4
15. Introduction of Art in Taiwan						*	*		*			3
Frequency	7	12	9	10	10	9	10	11	7	12		

Note. F represents frequency.

Finding 3: The 10 Textbooks Consist of Similar Components

Analysis of the content of the 10 textbooks reveals that the books share a similar structure and consist of similar components although those components may be arranged differently in each textbook.

Finding 4: The Introduction of Western and Eastern Art History Is a Major Component in Some Introduction to Art Textbooks

Some of the textbooks consist of only theories while others include sections introducing artists and artworks. The textbooks covering art history showcase art from different eras and places, ranging from Western masterpieces to famous works created in the East and in Taiwan. Art appreciation textbooks typically include an introduction to art history. Clearly, the Introduction to Art course includes an art appreciation objective and the textbooks reflect this. Indeed, two of the selected textbooks are titled *The Appreciation of Fine Art* (Textbooks 4 and 7).

Textbook A: Introduction to Art

The textbook used in School A is Textbook 10 (henceforth, Textbook A). Since both Textbooks A and B are non-English, the researcher translated passages that were quoted. This textbook consists of 12 chapters, including The Meaning and Characteristics of Art, Functions of Art, Origins of Art, Categories of Art, Materials of Art, Forms of Art, Contents of Art, The Creation of Art, Art Appreciation, Art Criticism, The Relationship Between the Individual and the Society, and The Relationship between Art and Culture.

The Meaning and Characteristics of Art

In the opening of Chapter 1, the author states that “art is the product of human spirits and the nutrition of human spiritual life” (Lin, 2002, p. 1). Although the human

spiritual life consists of three primary fields: philosophy, religion, and art, “the beauty of art is the supreme realm the human being could pursue” (p. 1). From the author’s introductory statement, Textbook A conveys that the study of art refers to the search of beauty. Based on the definition of art in this textbook, the author concludes that:

Art is the substantial expression of perceived beauty. It must be visional and non-utilitarian. It should also carry with objectivity, characteristics, and uniqueness, and be able to represent nationality and time spirit. (p. 4)

When examining the characteristics of art, the author discusses “the beauty of art” in terms of philosophical perspectives to distinguish the high and low value in art. Other issues covered include the relationship between artistic creation and reason and emotion, the play impulse and art, and the dream and art.

Conclusion. Chapter 1 of Textbook A reflects aesthetics, one of the four disciplines of DBAE. The meaning of art is connected mainly with the pursuit of beauty, and the author frequently uses related philosophical or aesthetic perspectives to discuss major concepts. This chapter does not reflect any concepts related to VCAE.

Functions of Art

Chapter 2 deals with functions of art. The author begins this chapter by stating that “the educational function of art is a kind of education for the spiritual life. In other words, it is the visual education and emotional education” (Lin, 2002, p. 11). The author also tries to interpret functions of art through philosophical approaches. He applies Plato and Aristotle’s understanding of education, which emphasizes cultivating the mind and personal virtues, to art and its true value. From this perspective, today, as in ancient Greece, art fosters healthy personalities. The author also discusses the function of art and art making in terms of the two psychology-related aesthetic ideas: Lipps’ (1851–1914)

empathy (Einfühlung) theory and Freud's (1856–1939) sublimation theory. Both theories are based on the perspective of emotion. The author explains that a work of art can arouse viewers' emotional reactions in the same way that artists try to unleash their own feelings through art making. Thus, "through the process of the emotional reaction, the viewer's oppressed mind will be dispersed, purified, and released" (p. 14).

Conclusion. Throughout this chapter, the author tries to explain functions of art mainly through aesthetic and psychoanalytic theories. The discussion of aesthetics is related to DBAE. The author makes no attempt to make a connection between art and VCAE theories.

Origins of Art

Chapter 3 focuses on origins of art. The author says there are two groups of theories addressing the origins of art. The first group is based on psychology and explains the origins of art through the human spiritual impulse. The other group is derived from sociology and interprets the origins of art through the core experiences of life.

The three theories that belong to the psychological group are theory of play-impulse, theory of imitation-impulse, and theory of self-expression-impulse.

Theory of play-impulse. This theory was established by the German philosophers Kant (1724–1804) and Schiller (1759–1805) who proposed that "the creation of art was launched from the instinct of play and was irrelevant to the substantial life" (Lin, 2002, p. 24)

Theory of imitation-impulse. This theory was proposed by ancient Greek philosophers Plato and Aristotle who agreed that "the origin of art was derived from the human impulse of imitation" (Lin, 2002, p. 25).

Theory of self-expression-impulse. The American psychologist Baldwin proposed that “human beings were social animals with the instinct of expressing thoughts and feelings” (Lin, 2002, p. 26). Thus, art was created for the purpose of receiving compliments from other people or society.

The theories in the sociological explanations of art are theory of decoration, theory of religion, theory of labor, and theory of falling in love.

Theory of decoration. The author explains that “every human being has the instinct to decorate his/her own body, house, or utensils” (Lin, 2002, p. 27). This also reflects the human development from practical to aesthetic approaches.

Theory of religion. According to the author, because of an irresistible power within them, human beings have a need to worship nature or divinity. Originally, worship involved dancing, singing, drawing, and carving. Therefore, religion is one of the major impulses of artistic development.

Theory of labor. The author explains that labor is a part of daily life. Originally, when people worked together, they used poems and songs to distract themselves from the routine of work, forming a collective voice. Dancing, too, was initially related to labor. For example, some North American Indian dances reflect the act of hunting.

Theory of falling in love. The author adopts Darwin’s theory of evolution to explain that “the human being has the impulse to arouse other people’s sensations” (Lin, 2002, p. 30). In mating and reproduction, this impulse gave origin to art. People, for example, used decoration, singing and dancing to attract sex partners.

Conclusion. Chapter 3 mostly consists of philosophical, psychological, and sociological theories that explain the origins of art. Some philosophical discussions on

origins of art are related to the aesthetic discipline of DBAE; none show any association with VCAE.

Categories of Art

Chapter 4 introduces the eight categories of art: painting, sculpture, architecture, music, literature, dancing, theater, and movies. The author further classifies these eight categories into three groups: spatial arts, time arts, and synthetic arts. Spatial arts rely on visual perception and include painting, sculpture, and architecture. Time arts focus on auditory perception and include music and literature. Synthetic arts rely on audio-visual perception and include dancing, theater, and movies. In each section, the author defines and introduces each of the eight types of art.

Conclusion. It is impossible to establish a clear and strong link between the categories of art and DBAE. But some statements in this chapter that call for visual art (painting, sculpture, and architecture) to convey the “form of beauty” (Lin, 2002, p. 35) or the “sense of beauty” (p. 51) are related more to DBAE than to VCAE. In addition, this chapter includes the distinction between low (popular culture) and high taste (art), and the author introduces modern art by saying “this (abstract) representation is very hard to be broadly accepted by the shallow popular culture society” (p. 49–50), concepts that are also related to DBAE.

Materials of Art

Chapter 5 features the materials of art. The author categorizes the materials of art as aesthetic, substantial, and expressive. Lin (2002) underscores the importance of artistic materials by saying “only appropriately selecting the creative material can outstandingly express artistic forms and contents” (p. 102). The author continues to explain the process

of choosing artistic materials:

The process of choosing creative materials must go through the three states of sensitivity, perceptibility, and rationality. Sensitivity is the “head” of the perception by noticing the existence of materials through the transmission from ears and eyes to the mind. Perceptibility is the stage of differentiating the good from bad after receiving messages from ears and eyes. Rationality refers to considering special traits and possible representations from those good materials. (p. 102)

Lin further divides aesthetic materials into visual and audio elements of art. Because the focus of this study is visual art, the audio elements related to music are excluded from this discussion.

Aesthetic materials-visual elements. Visual elements include form and color. In this section, however, the author only focuses on theories of color in terms of its relation with preferences and characteristics. Lin (2002) explained:

The individual preferences for color differ based on gender, age, physiology, education, living environment, and the development of personality. However, the group (such as racial and national) preferences for color are influenced by natural environment, social environment, culture, religion, economy, public psychology, etc. For instance, most people living in the tropic areas, such as the Indian in the South America and Black people in Africa, prefer brilliant colors; while people living in the Frigid Zone prefer cold colors. (p. 104)

Lin further analyzes color in terms of three primary properties: hue, value, and chroma. A hue is an identifiable color on the spectrum and the three groups of hue are warm colors, neutral colors, and cold colors. “Warm colors, such as reds and yellows, represent optimistic and passionate types of people, and cold colors, such as blues and greens, can represent pessimistic or rational types of people” (Lin, 2002, p. 104). The

second primary property of color is value, which refers to the degree of lightness or darkness of a color. The third primary property of color is chroma, which refers to the degree of purity of a hue.

Substantial materials. The substantial media of artistic expression are materials, such as different kinds of animals, plants, and minerals. They can be categorized as either organic or inorganic materials. Animal materials include silk, wool, and leather. Plant materials include wood, cotton, and fiber. Mineral materials include stone, clay, plaster, and metal. Lin (2002) said, “Due to the progression of science, the development of new materials and new techniques has broadened the categories of modern art” (p. 108).

Expressive materials. The objects artists depict are expressive materials. Therefore, every phenomenon existing in the natural world or a person’s life is considered expressive materials for artists. However, the author reminds readers that “an object turns to be the subject matter or content in the artwork must go through the artist’s subjective perception and composition; otherwise, an object will remain merely an objective phenomenon” (Lin, 2002, p. 109).

Conclusion. The expressive art materials discussed in this chapter focus on the subject matter of the artwork and are related to two of the disciplines of DBAE, art criticism and art history. There are no particular contents in this chapter related to VCAE.

Forms of Art

According to Lin, forms of art can refer to several meanings. For instance, “‘form’ can represent the ‘shape’ or the arrangement of its location and direction. Sometimes, form can refer to basic elements, such as point, line, surface, and mass; while, sometimes, it can point to the spatial perspective and composition” (Lin, 2002, p. 111). In

this chapter, the author organizes the topic of form into two sections: elements of art and principles of design.

Elements of art. To explain the development and meaning of form more thoroughly, the author adopts Tatarkiwicz's (1886–1980) five major concepts. Each of the five concepts was derived from theories of Pythagoras, Aristotle, and Kant. Next, the author proposed some ideas from Kandinsky's book, *Point, Line, and Surface*, to explain elements of art. Kandinsky's ideas offered the theoretical base of scientific research for modern paintings. Indeed, Kandinsky's theory of elements of art is the theoretical forerunner for modern abstract paintings. Following Kandinsky's theory, Paul Klee further developed formal theories for paintings. His major points included notions of tension, unity, projection, motion, shape, and structure. Finally, the textbook author uses psychologist Rodulf Arnheim's insights to conclude this section. Arnheim believed that there were two meanings to form. Broadly speaking, form can refer to any other portion of a painting except the content. More specifically, form refers to proper methods, such as the perspective, on a two-dimensional surface to express the best features of an object.

Principles of design. The author concludes by discussing 10 different principles of design: completeness, repetition, succession, symmetry, balance, harmony, contrast, proportion, rhythm, and unity.

Conclusion. Because this chapter of the textbook deals with visual elements of art, visual demonstrations are crucial for readers to understand the content. The author includes three oil paintings, one color brush-ink painting, and four pictures to demonstrate some of the theories of forms mentioned in this chapter, but there are more than 25 concepts discussed. The visual demonstration, it could be argued, are not

sufficient to explain the text.

Contents of Art

In the beginning of this chapter, the author proclaims that “the content determine the form of art; while the form also determine the content of art” (Lin, 2002, p. 121). Therefore, form and content of art are usually discussed right next to each other. The author discusses this topic through two units: subject matter and content.

Subject matter. To explain the subject matter of art, the author lists definitions derived from aesthetician Hegel, formalist Wolfflin, aesthetic psychologist Panofsky, psychoanalyst Freud, artist Kandinsky, and traditional Chinese theory of painting. Next, the author discusses the three fields upon which the creation of every artwork is based: the realm of life, the realm of natural world, and the realm of surreal world. According to the author, the realm of life can be further divided into personal and social categories, which include external and internal aspects. For example, the external aspect of the personal realm means one person’s physical appearances, and the internal aspect of the personal realm means a person’s overall mental condition and spiritual life. Moreover, the external aspect of the social realm refers to every superficial shape and phenomenon, and the internal aspect of the social realm refers to the spirit of times and the locations. Finally, the author observes that “the social life is the expansion of the personal life. In order to thoroughly realize the social life, we must begin from understanding personal experiences of the individual” (Lin, 2002, p. 126).

The author also states that the beauty of nature, including the universe, is indispensable material for the subject matter of art. Things derived from the realm of surreal world, such as imagination, fantasy, ideal, and dreams, can also become the

content of art. For example, religious art is composed of surreal concepts such as images of Buddha, gods, heaven, and hell. In addition, surrealistic arts, flourishing during the first half of the 20th century and focusing on the subconscious worlds of human beings, are typical examples when discussing subject matter derived from the realm of surreal world.

Content. The author also discusses content by means of the three realms: natural world, life, and surreal worlds. According to the author, however, the major difference between the content and subject matter of a work of art is that the content carries implied meanings. For example, in Western religious paintings, because of stories in the Christian Bible, sheep can be interpreted as Christians.

Conclusion. The discussions of subject matter and content of the artwork are related to art criticism and art history, two disciplines of DBAE. No statements in this chapter are directly associated with VCAE.

Creation of Art

The author discusses the creation of art in terms of the background of artists' creation, the meaning of artistic creation, and the process of artistic creation. When introducing the background of artists' creation, the author mentions that "artists are deeply influenced by the time they live" (Lin, 2002, p. 134). He also states that "creation is from nothing to something ... artists give birth to an artwork that should reflect the spirit of the times" (p. 134). In addition, he adopts psychologists' theories (such as those of Spencer, Freud, Jung, and Maslow) to explain the process of artistic creation. He concludes that creativity consists of three components: knowledge, intelligence, and personalities. However, he also states that "true creativity is very rare and concealed in

the deepest part of the human mind (the potential), and developing creativity could help fulfill human potential” (p. 143).

Conclusion. The discussion of the creation of art deals with the nature of art making that is related to both aesthetics and art making (two disciplines of DBAE). Creation of art in VCAE is associated with culture values and social meanings. Although this chapter mentions that artistic creation should engage “the forces of society” (Lin, 2002, p. 143) and “reflect the spirit of the times” (p. 134), the focus of artistic creation discussed in Textbook A is still on the personal expression and “the need to fulfill the self-achievement” (p. 143). Concepts of VCAE are only indirectly treated in this chapter.

Art Appreciation

The author divides the chapter of art appreciation into three topics: attitudes of art appreciation, methods of art appreciation, and the process of art appreciation.

Attitudes of art appreciation. In the beginning of the chapter, the author proclaims that art creation and art appreciation are opposites. “The task of an artist is productive creation; while the task of a viewer is responsive creation” (Lin, 2002, p.145). Next, the author explains the motivations of art appreciation in terms of three psychological approaches. First, based on the psychoanalyst approach, the behavior of art appreciation is motivated by the need to release oppressed desires. For instance, the nudity in paintings is created to satisfy the need of oppressed sexual desire in society. Second, based on the humanistic approach, art appreciation is motivated by the need of self-fulfillment. For example, in Chinese culture, appreciating bamboo paintings could imply that the viewer had higher moral integrity. Finally, in relation to the cognitive approach, the author explains that the behavior of art appreciation is based on the viewer’s understandings of

the artwork. Moreover, the viewer's cognition is influenced by past experiences, current situations, and future expectations.

Methods of art appreciation. According to the author, art appreciation is a process of "being aware of the existence of an artwork and trying to understand, and then deciding to have cognitive, emotional or behavioral responses, and finally forming a judgment of the artwork" (Lin, 2002, p. 147). Cognitive responses involve the viewer in analyzing the meaning, background, techniques, styles, and structure of the artwork. Emotional responses refer to the viewer having emotional reactions such as like or dislike and acceptance or rejection. Finally, behavioral responses imply that the viewer takes actions such as enjoying, appreciating, criticizing, and creating.

Process of art appreciation. Although the subtitle of this section is the process of art appreciation, the author mainly introduces the aesthetic value of artwork by means of the six major theories: subjectivism, emotionalism, uniqueness, relativism, objectivism, and instrumentalism.

Conclusion. In this chapter, the author uses theories of psychology, learning (cognitive and behavioral responses), and aesthetics to interpret the nature of art appreciation. The discussion of judging the aesthetic value of an artwork is related to DBAE. No particular points mentioned are associated with VCAE.

Art Criticism

This chapter consists of four parts: categories of art criticism, methods of art criticism, the job of art critics, and the approaches of Chinese and Western art appreciation and criticism.

Categories of art criticism. According to the author, art criticism includes three

different forms. The first one is analytic, in which a scientific perspective is used to study artists and their works. Through analytic criticism, “artists’ conscious and unconscious intentions will be revealed” (Lin, 2002, p. 157). The second form of art criticism is comparative. Through a vertical comparative perspective, the traditional influences on the formation of art are exposed, while through the horizontal comparative perspective, “the tradition of art will be revealed through cross cultural and national influences” (p. 157). Finally, the third form is evaluative, through which the value of an artwork is judged. Evaluative criticism could prevent artworks from being influenced by commercial profits.

Methods of art criticism. The author states that “ ‘criticism’ must establish on objective standards in order to become one kind of scientific analysis” (Lin, 2002, p. 158). The author proposes three standards: knowledge, ethics, and aesthetics. The critic norms of knowledge are derived from: (a) anthropology and folklore, (b) sociology, (c) psychology, (d) archaeology, and (e) linguistics.

The job of art critics. Based on the definition in the textbook, “The job of art critics is to bring reactions between artworks and viewers...therefore, the purpose of criticism is not to criticize but to generate understanding” (Lin, 2002, p. 163).

The approaches of Chinese and Western art appreciation and criticism. The author ends the chapter by presenting Chinese art appreciation and criticism and then Western art appreciation and criticism. The fundamental aesthetic concept of Chinese art is “the union of the depicted object and the self (the artist)” (Lin, 2002, p. 165). However, the author finds that Western art criticism is more objective and based on either psychological or formalist analysis approaches. The author also discusses the transformation from modernism to postmodernist, observing that “post modernism is a

complex socio-cultural phenomenon” (p. 171).

Conclusion. This chapter reveals the connection between art criticism and aesthetics (two disciplines of DBAE). Art criticism in VCAE involves practices of reacting, reflecting, interpreting, and providing information. Even though a small section of this chapter deals with the complexity of postmodern life, more specific connections with VCAE do not appear in the content.

Relationship Between Art and the Individual and Society

The author divides this chapter into four topics. First, the author discusses the philosophy of life as revealed in Chinese landscape paintings. The second topic is art and the human spirit. The third topic is art and personalities. The last topic is the relationship between art and society. Generally speaking, the author explains how traditional Chinese landscape painters not only expressed their ideas and feelings but also tried to reflect their philosophy of life through their works. He notes, “The most important task for a painter is to cultivate his spirit ... through the process of cultivation, artists would go to embrace nature” (Lin, 2002, p. 179). In short, the author proposes that the process of art making in Chinese landscape paintings is also the process of self-cultivation. He observes, “Art is one of the important media for self-cultivation, and the achievement of the highest realm in art relies on the fulfillment of self-actualization” (p. 186). In addition, when interpreting the relationship between art and the society, the author states that “the beauty of art is not isolated and fixed. It is associated with things and environments surrounding it” (p. 200).

Conclusion. In this chapter, the author relies more on Chinese painting principles and Chinese philosophies (such as Taoism) to explain the relationship between art and the

individual. Because Chinese philosophies are not related to theories of DBAE and VCAE, this section does not directly reflect any contents of DBAE and VCAE. As for the discussion of the relationship between art and the society, the author repeatedly uses the word “beauty” as a substitute for “art,” which indicates that the essence of art is to pursue beauty instead of criticizing contemporary social conditions (ideas of VCAE). Therefore, the second section of this chapter might reflect certain points of DBAE but none of VCAE.

Relationship Between Art and Culture

The author divides the last chapter into five topics. First, the author defines culture. Second, he presents the cultural contents of Chinese arts. Third, he discusses the influences of Confucianism, Taoism, and Buddhism on Chinese arts. Fourth, he deals with the relationship between Western culture and art. Finally, the author focuses on postmodern visual culture, directly associated with VCAE. The author brings up the rapid expansion of information technology, “which reinforces the symbolization of cultural products and expedites the speed and rhythm of reproduction of them” (Lin, 2002, p. 223). As the result, commercial products permeate every aspect of social lives. The distinction between refined culture and popular culture is disappearing. Furthermore, people’s aesthetic views and tastes have also changed

Conclusion. When discussing the relationship between art and culture, the author emphasizes Chinese culture. The analysis of the impact of Chinese philosophies on Chinese arts comprises a separate section that does not reflect the concepts of DBAE and VCAE. In the last section, the author introduces major concepts and ideas related to visual culture that are absent in the previous chapters. However, the mere discussion of

theoretical interpretations without an analysis of real examples might not help students comprehend ideas related to visual culture.

Textbook B: The Appreciation of Fine Art

The textbook used in School B is Textbook 7 (henceforth, Textbook B) and it is divided into 13 chapters. The first four chapters discuss theories, including the Introduction to Art Appreciation, the Spirituality of Artistic Creation, Elements of Art Works, and Appreciation of Art Works. Chapters 5–8 provide examples of Western arts in the context of historical development. Chapter 9 is devoted to Chinese landscape paintings, and Chapter 10 introduces Chinese calligraphy. The last three chapters focus on the development of fine arts in Taiwan.

Introduction to Art Appreciation

In defining the appreciation of fine art, Chen (1999) proposes that “the process of appreciation includes different levels of methods, such as description, analysis, interpretation, and judgment. It also encompasses the four major mental activities: perception, emotion, cognition, and estimation” (p. 2). The author further explains that appreciation involves the interaction of knowledge, experiences, and evaluation. Knowledge is the accumulation of the learning of art history, art theories, or art criticism. Experiences refer to the process of perceiving the artwork and the aesthetic attitude. Evaluation means that after acquiring knowledge of the artwork, the viewer makes an appropriate value judgment and interprets that judgment. In discussing art appreciation, the author presents some fundamental topics: the boundary of fine arts, definition of artists, and meaning of creation.

The boundary of art. Generally speaking, “every cultural activity of human beings,

no matter which type it is, can be considered as art” (Chen, 1999, p. 2). Accordingly, art should include visual arts, literature, dance, theater, and images. This textbook, however, concentrates on visual arts. Although the author narrows the boundary of art to visual arts, he states that it is almost impossible to draw a definite boundary line. In the past, fine arts (the author used the terms *fine arts* and *visual arts* interchangeably) were divided into major arts (such as architecture, painting, and sculpture) and minor arts (such as handicraft or folk art). This classification has changed, however. The author concludes that “art should not be distinguished by its category or the technique used to produce it, but should be judged by its appeared ‘quality’ ” (p. 3).

Artists. The author proposes five characteristics of artists:

1. Artists are equipped with diverse specialties and work by themselves or with others on a project.
2. True artists usually possess the spirit of sacrificing for arts.
3. Artists have delicate perception, plentiful emotion, and vivid imagination.
4. Artists own prominent creativity and the strong creative personality.
5. Artists control the artistic languages and professional skills when creating artworks. (p. 4–5).

In addition to these five characteristics, the author also discusses the close relationship between artists and their social environment. He describes the artistic abilities and cultural literacy artists should have. The author analyzes the social environment from two perspectives (objects of creation and subjects of creation).

Regarding the objects of creation, the social environment offers artists materials and inspires art making. Artists have always belonged to a specific time, ethnic group,

and social status. Furthermore, artists' creation is limited by the style of their social surroundings. This constitutes the "subjects of creation" proposed by the author. Finally, the author states that "artists' creative abilities and culture literacy are especially important because they are the key factors for deciding the depth and broadness of the artistic expression" (Chen, 1999, p. 5). According to the author, artists' cultural literacy includes the cultivation of thoughts and aesthetic senses, as well as the accumulation of knowledge in multiple fields, such as natural and social sciences. The author emphasizes both the creative abilities and cultural literacy necessary for long-term and industrious studying and practicing. The content of learning includes a broad range of knowledge derived from philosophy, history, aesthetics, ethics, sociology, natural science, etc.

Creation. The author defines the activity of artistic creation as "a special production of the human spirit" (Chen, 1999, p. 6). The process of artistic creation is divided into experience, conception, and delivery. Experience refers to the preparatory and initial stage of artistic creation. It requires artists to observe life carefully, feel life deeply, and think about life seriously. Conception is the complex functioning of the brain, or "the meanings and images formed in the artist's mind" (p. 7). Some psychological factors, such as the artist's imagination and emotion, also influence the process of conception. Finally, delivery refers to the final stage and "the process of the production of the artwork" (p. 8). It relies on the artist's adoption of materials and media and application of professional techniques to embody the conceptions. Although the author analyzes these phases separately, he emphasizes that in reality they are not three distinct stages but are interrelated and do not occur one by one.

Conclusion. Most of the contents in Chapter 1 in Textbook B are similar to the

contents of Chapter 8 in Textbook A. Both discuss the creation of art, which focuses on the essence of art making, a topic related to domains of aesthetics and art making (two disciplines of DBAE). In Chapter 1, the author of Textbook B defines art as “a delivery of ideas and beauty” (Chen, 1999, p. 3), clearly not a VCAE concept.

Spirituality of Artistic Creation

In the introduction of this chapter, the author states that “in order to experience the aesthetic value of an artwork, a viewer needs to be familiar with the origins of art making and the effects an artwork achieve” (Chen, 1999, p. 12). Accordingly, this chapter is divided into the origins of artworks and the aesthetic expressions of artworks.

The origins of artworks. As in Textbook A, theories related to origins of artworks are categorized into two groups in Textbook B. One group is based on theories of psychology and explains the origins of art through the characteristics of the human spirit. The other set of theories relies on sociology and explores the origin of art through the needs of the human life. The first group emphasizes the instinctive impulse of creating art apart from practical functions. In other words, these theories are related to “art for arts sake” (Chen, 1999, p. 12). The second group of theories centers on the idea that the purpose of making art is to improve the quality of life, or “art for human sake” (p. 12).

The first group includes the theories of imitation-impulse, play-impulse, self-expression-impulse, and decoration. The second group addresses work and religion. One difference between Textbooks A and B is how the theory of decoration was categorized. In the first, decoration is grouped with sociology; in the second, with psychology. In addition, Textbook B omits any discussion of the theory of falling in love, which is classified as a sociology theory in Textbook A.

The aesthetic expressions of artworks. In the second part of Chapter 2, the author introduces six aesthetic expressions: sublimity, elegance, tragedy, comic, grotesque, and abstract. Sublimity refers to the enormous number, size, and power of natural phenomena and the magnificent works or architectures created by the human being. The sense of sublimity includes certain “psychological reactions, such as surprise, excitement, admiration, victory, etc.” (Chen, 1999, p. 17). Elegance is the opposite of sublimity and usually carries “features of exquisite, delicate, subtle, gradual, and fluid forms” (p. 18). According to the author, elegance is the most acceptable and recognizable attribute of aesthetics. Tragedy refers to “a positive or heroic character who suffered from failure, death, or pain triggers other people’s sense of sympathy and sorrow” (p. 17). Comic aspects of art, opposite of tragedy, refer to the artist’s exaggerated interpretations of ugly or unusual things in reality. Grotesque in arts deals with a fancy or surreal world created by the artist’s imagination and is a distortion of the real world. Finally, abstract art means nonfigurative art form derived from the artist’s imagination. However, abstract art does not convey a form related to the real world, as does grotesque art.

Conclusion. This chapter begins with a discussion of the origins of art considering philosophical, psychological, and sociological theories, very similar to the topics discussed in Textbook A. Subsequently, the chapter takes up aesthetic expressions in keeping with the aesthetic concept of DBAE, without any topics related to VCAE ideas.

Components of Artworks

In Chapter 3, the author discusses the components of artworks by means of materials, space and shape, light and color, and texture and quality.

Materials. Materials discussed in this section refer to the media of art making,

such as watercolor paintings and oil paintings. The author emphasizes the importance of materials by saying that “the content of an artwork relies on the medium used to create it” (Chen, 1999, p. 22). First, the author introduces the role of drawing to create several versions of sketches before making the actual work, and finishing it using a different medium (such as oil paintings). Next, the textbook focuses on oil paintings in the Western arts and the contributions made through that medium. Also mentioned are the features and uses of other materials, such as stone, wood, and metal.

Space and shape. First the author introduces the four major categories of space in paintings: flat, shallow, deep, and protruding. When creating a flat surface in a painting, the artist usually tries to emphasize the two-dimensional feature of painting. A shallow space in the painting usually refers to the depiction of a closed three-dimensional space such as a stage or a room. By contrast, a deep space usually refers to the creation of an open three-dimensional space such as a natural outdoor view. Although a protruding space is also three-dimensional, it is different from the previous two because an artist has to make objects attached to the surface of a painting. In other words, this type of space is made by the combination of painting and sculpture. Finally, when discussing shape, the author focuses on the viewers’ perception of the shape in an artwork. The theories of psychology, therefore, are used to explain this concept.

Light and color. When discussing light, the author introduces two techniques: contrast and the scale of light and dark. The author explains the effects caused by the techniques of contrast and scale, such as the illusion of three-dimensional space, and the effect of flattened space. The author also introduces the three major elements (hue, value, and chroma), which are mentioned in Textbook A.

Texture and quality. The author notes that “a sense of reality conveyed by a work of art could be achieved by the artist’ control of texture and quality of the depicted object” (Chen, 1999, p. 32). The texture of an object is initially sensed by direct touch. When the artist applies lines and colors, he or she primarily is concerned with the texture of the depicted object. Through the process of art making, the artist might eliminate certain textures of an object. As for the quality of an artwork, the author defines this as “the visual association of the actual texture” (p. 33).

Conclusion. Although the author focuses on the discussion of theories in the first chapter of Textbook B, in Chapter 3 he teaches the reader how to apply or view the components of artworks. This chapter also differs from Textbook A in that the author discusses the same topics but emphasizes the theories of color and principles of design.

Appreciation of Artworks

In the last chapter on theories, the author introduces two mainstream methods of appreciating art: art history and appreciation, and art criticism and appreciation.

Art history and art appreciation. The author defines *art history* as “every art fact or art phenomenon has ever happened since the beginning of the human race” (Chen, 1999, p. 36). Historical source materials, such as artworks and related literature, are seen as the primary foundation of art history. But the author cautions that viewers cannot truly understand those art facts or art phenomena without the art historians’ interpretation. The author also emphasizes that interpretation in art history can be approached through diverse perspectives such as the artworks, materials, techniques, forms, styles, movements, artists, meanings, symbols, social backgrounds, and cultures. The author proposes Collins’ two analytical approaches to art history. One focuses on visual analysis;

the other stresses content analysis. Visual analysis refers to directly discussing the artwork in terms of its contents and how these contents are presented through the analysis of formal elements (such as colors and lines). In addition, content analysis refers to discussing the backgrounds of the artwork, such as the motives of making this work, the sponsor, the life story of the creator, or socio-cultural factors.

Art criticism and art appreciation. In this section, the author proposes three approaches of art criticism that can be applied in teaching art appreciation. The first approach is based on four types of art criticism: judicial, impressionistic, scientific, and intrinsic. The second approach is based on Tom Anderson's teaching model of art criticism. Anderson proposed seven stages of art criticism: reaction, description, formal analysis, depiction of formal features, explanation, background inquiry, and overall evaluation. Finally, the third approach is based on a multicultural perspective. The author concludes that learning to view works of art from a multicultural perspective could broaden students' minds and help them cultivate different world views and different ways of viewing art.

Conclusion. In Chapter 4, when dealing with art appreciation, the author adopts the approaches of art history and art criticism (two of the four disciplines of DBAE). However, Textbook A relies greatly on theories of aesthetics to explain the nature of art appreciation. No specific content in this chapter reflects concepts related to VCAE.

Appreciation of Western Art I, II, III, IV

In Chapters 5 to 8, Textbook B introduces the Western arts roughly along with the development of the Western civilization. Chapter 5 focuses on arts of Egypt and Asia Minor, ancient Greece and Rome, and the Middle Ages. When discussing ancient

Egyptian arts, the author briefly covers the periods from the Old Kingdom, Middle Kingdom, and New Kingdom. As for arts from ancient Asian Minor, the author also briefly introduces arts from Mesopotamia, Sumerian, Assyria, Babylon, and Persia. The author dedicates the most pages to ancient Greek and Roman cultures and arts. The ancient Greek arts cover the Aegean, Geometric, Archaic, Classical, and Hellenistic periods. The types of arts discussed include architecture, painting, pottery, and sculpture. When discussing the ancient Roman arts, Textbook B features wall painting and the public architecture (such as the Colosseum, Column of Trajan, and the Pantheon). Finally, the medieval art section centers on Christian arts, especially architecture. The discussion covers the early style, the Romanesque style, and the Gothic style.

Chapter 6 focuses on Renaissance art, covering works from the Early Renaissance in Europe to the High Renaissance in Italy to the Northern Renaissance. This chapter introduces famous artists from different times and areas. For example, the Early Renaissance features renowned painters such as Giotto and Botticelli. The High Renaissance in Italy features three prominent artists: Leonardo da Vinci, Michelangelo, and Raphael. Finally, the Northern Renaissance features painters such as the Flemish artist Jan Van Eyck and the German artist Albrecht Durer.

Chapter 7 covers the development of the Western art from the Baroque period and the Rococo style to the birth of modern art, which runs from Neoclassicism and Romanticism to Realism and Impressionism. The section on the Baroque period features painters from Italy (such as Caravaggio), Spain (Velazquez), the Netherlands (Rubens), and Dutch Republic (Vermeer and Rembrandt). The second section of Chapter 7 features the Neoclassical style in art and introduces the painter David as well as the Romanticism

movement in art with artists such as Goya and Delacroix. Finally, this chapter presents the art of Realism and Impressionism and focuses on painters such as Courbet, Manet, Monet, Renoir, and Degas, as well as the sculptor Rodin.

Chapter 8 continues the stream of development in the Western art by introducing Post-Impressionism, Symbolism, the Fauves, the movements featuring abstraction (such as Cubism, Futurism, and Neo-Plasticism), the movements featuring fantasy (such as Dada and Surrealism), and the trends in art after World War II (such as the Action Painting, Op Art, Pop Art, Photo Realism, Conceptual Art, and Environmental Art). The author also introduces some representative artists and their works to explain these artistic movements.

Appreciation of Chinese Art I, II

The sections on Chinese Art appreciation center on Chinese landscape painting (Chapter 9) and calligraphy (Chapter 10). The author states that he features only Chinese landscape painting because it “best represents the Chinese artistic spirit” (Chen, 1999, p. 164). Chapter 9 features the most famous Chinese landscape paintings and most known painters from the periods of the Five Dynasties (907 B.C.–60 A.D.), the Song dynasty (960–1279), the Yuan dynasty (1279–1368 A.D.), Ming dynasty (1368–1644 A.D.), and the Qing dynasty (1644–1911 A.D.). The author tries to explain the evolvement of the Chinese landscape painting through the introduction of many representative landscape painters living in different periods of time and different areas of China. In Chapter 10, the author introduces the origins of Chinese written language and the formation of the Chinese characters. The author also presents famous calligraphers who lived in different periods of time and discusses their particular styles of calligraphy.

Development of Art in Taiwan I, II, III

The last three chapters are dedicated to the development of art in Taiwan. Chapter 11 discusses artworks and artists from the year 1683 when China (during the Qing dynasty) ruled Taiwan. At that time, fine art making was exclusively the privilege of the rich people with high social status. The styles of fine arts, such as painting and calligraphy, were influenced by China. Therefore, the author emphasizes that “the true Taiwanese art existed in the folk arts” (Chen, 1999, p. 216), which were being produced in increasing quantities by common people. The second half of Chapter 11 focuses on the development of art during the colonial period, 1895–1945, when Taiwan was ruled by Japan. The author notes that during this period of time the most important breakthrough was the growing influence of Western countries and Japanese artistic styles on Taiwan. The author introduces several famous artists and their works of art produced during this period of time.

Chapter 12 discusses the turmoil of the art world in the early postwar Taiwan. First, the author explains the difficult situation caused by the political oppression of that period. The author then notes the American influence on Taiwan since the 1950s. The last section focuses on the 1960s, when the political situation in Taiwan stabilized with the dominance of a single political party. During this time, the style of provincial art began to surface (Chen, 1999, p. 244).

Finally, Chapter 13 focuses on the opening of the first art museum in Taiwan, the new freedoms enjoyed by artists in the mid-1980s, the cultural interaction between China and Taiwan, and the rising of the public art.

Conclusions of Textbook Analysis

Comparison of the Nature of Textbooks A and B

Textbook A is a comprehensive textbook with a very wide scope, covering visual art, audio art (music), movie, and performance art. By contrast, Textbook B only deals with fine art (painting, sculpture, and architecture), referred to as visual art. In addition, Textbook B is a typical textbook of art appreciation and an introductory book for art history.

Theoretical Bases of Textbooks A and B

The theories discussed in both textbooks are derived from diverse fields of knowledge, including aesthetics (philosophy), psychology, art criticism, art history, and sociology. Clearly, an Introduction to Art course could cover a broad field. But the artworks themselves or artistic issues are not the main objects of either textbook. Instead, theories derived from philosophy, psychology, or even sociology occupy a more important portion in the curriculum.

Chapter 5: Discussion, Conclusion, and Recommendations

Discussion of the Learning Outcomes Questionnaire

This section discusses and compares the findings derived from both closed-ended questions and open-ended questions. The discussion begins with answers to Research Questions 1 and 2 and discerns to what extent students benefit from DBAE and VCAE. In addition to students' perceived benefits, the researcher analyzes the more deficient aspects of Introduction to Art courses perceived by students and interprets possible explanations through related literature. Through this analysis, the researcher hopes to shed light on the potential relationship among themes within the same category and on why students perceive different potential benefits of taking Introduction to Art differently. Subsequently, the discussion continues with an answer to Research Question 3 to examine what else students receive beyond the benefits of DBAE and VCAE.

To What Extent Students Benefit From DBAE and VCAE

When analyzing to what extent students benefit from DBAE and VCAE, the discussion logically follows the 10 pre-determined categories. But the definition of art category was related to students' perception of the definition of visual culture; therefore, these two categories are discussed together. Accordingly, this section is organized in nine topics: goals of art education, objectives of art education, art making, art criticism, art history, aesthetics, definition of art and visual culture, attributes of VCAE, and critical pedagogy.

Goals of Art Education

The findings from the closed-ended questions in this category indicate that the students' perceived learning outcomes (ranked from high to low) are: (a) art education for

all students (DBAE/138), (b) cognitive development (DBAE/78), (c) visual literacy (DBAE/VCAE/68), (d) critical viewing practices of visual culture (VCAE/53), (e) problem-solving skills (DBAE/25), and (f) becoming active and responsible learners (VCAE/17).

The results show that students perceived benefits derived from the various goals of art education differently. Additionally, some students identified two of these six goals (cognitive development and critical viewing practices of visual culture) in their responses to the open-ended questions. In sum, the overall goals of DBAE seemed to receive better learning outcomes than the goals of VCAE, with the exception of problem-solving skills. In the following discussion, the six goals of art education are analyzed under three headings: art education for all students, cognitive development versus problem solving skills, and critical viewing practices of visual culture versus becoming active and responsible learners.

Art education for all students. In the closed-ended questions, most student participants (138) agreed that art education is for all students (a DBAE goal). The students' comments were in agreement with Efland (2002) who stated, "The development of artistic interests and abilities is a regular part of learning and cognition, not limited to the highly gifted" (p. 7). Clearly, the Introduction to Art course, which was offered to fulfill the goals of general education, should be available for every student and not limited to those who show talent in art making. However, about 25% of the student participants did not respond to this goal, which suggests that not every non-art major who has taken Introduction to Art realized the course was designed specifically for them. Further explanations might reflect on obstacles to receiving benefits from the

Introduction to Art course and students' motivations for active learning, which are discussed in the section of what else students get beyond benefits of DBAE and VCAE.

Cognitive development vs. problem-solving skills. Many student participants (78) recognized the benefit of cognitive development in the course. This is significantly more than those who acknowledged that the course had contributed to the improvement of their problem-solving skills (25). According to Merriam and Caffarella (1999), *cognitive development* refers to “the change in thinking patterns as one grows older” (p. 166). The results of the open-ended questions confirm this definition. Many students (21) either received, or perceived, a change of thinking/viewing patterns as their most beneficial learning outcome. However, the development of human cognition is not a simple, one-step process but one that occurs via several stages. Piaget, a pioneering scholar in the field of cognitive development, proposed four linear and age-related stages. Piaget's model centered on childhood cognitive development and ended with the formal operational stage, which featured “an ability to reason hypothetically, logically, and systematically” (Merriam & Caffarella, p. 139).

However, scholars such as Arlin, Benack and Basseches, and Kegan, whose studies concentrated on adult learners, contended that cognitive development goes beyond the formal operational stage. Based on Arlin's research in 1975 and 1984, Piaget's formal operational stage was redefined as a problem-solving stage, which focused on “the process of seeking a solution of a specific presented task” (Arlin, 1975, p. 603). Based on Piaget's model and Arlin's hypothesis, problem-solving skills could be considered the higher level in the process of cognitive development. This may explain why fewer students perceived the benefit of problem-solving skills (25) than that of

cognitive development (78 students).

The findings revealed other issues that need to be confronted and solved if better learning outcomes are to be expected. Those issues include why problem-solving skills are important for non-art majors and why it seemed harder for them to achieve. Knowlton (2003) said, “Learning in the real world is a product of problem solving” (p. 7). Because one major feature of the Information Age is constant change, to survive in the real world students must develop problem-solving skills to adjust to that constant changing reality. However, students’ problem-solving skills will not be fostered through a passive learning mode of “memorizing information and mirroring the views of professors” (p. 7). Instead, students must be engaged actively in their own learning. Through active participation, they will learn to “make substantive connections with course content. These connections promote a deep level of processing” (p. 6).

There is a relationship between problem-solving skills and active learning (a goal of VCAE), and the failure to promote students’ problem-solving skills might be related to the lack of facilitating active learning (only 17 participants perceived this goal) during the course. Nevertheless, as Knowlton (2003) suggested, the deficiency of gaining problem-solving skills from general education courses might be just due to the shortage of time. He stated, “It is naïve to assume that one semester (or even four) is an adequate ‘magic bullet’ for helping students learn how to solve problems and gain fluency in problem-solving processes” (p. 10).

Critical viewing practices of visual culture vs. becoming active and responsible learners. Regarding these two goals of VCAE, the critical viewing practices of visual culture (53 responses) was perceived as a higher learning benefit than becoming active

and responsible learners (17 responses). Also, some student participants said in the open-ended questions that they benefited from the critical viewing ability fostered by visual culture. However, generally speaking, the findings seemed to suggest that goals of VCAE were not strongly supported by the current curriculum.

As discussed in Chapter 2, the pivotal goal of VCAE is to help students cultivate democratic citizenship. In their book, *Practices of Looking: An Introduction to Visual Culture*, Sturken and Cartwright (2001) introduced the view that “the mass media is a promising tool for democratic ideals” (p. 168). They explained that “this view sees communications technologies as wonderful new tools for use by the mass citizenry that will promote an open flow of information and exchange of ideas, thereby strengthening democracy” (p. 168).

Sturken and Cartwright’s view of mass media is similar to that taken by proponents of VCAE, namely that the pedagogy of visual culture is “a democratic form of practice that enables a critical examination of visual culture codes and ideologies to resist social injustice” (Garofan & Gaudelius, 2004, p. 299). By helping students to critically view or examine the visual objects surrounding their daily lives, they may gain “a plurality of vision” (p. 300) and be able to distinguish between art and propaganda. In so doing, they will move “beyond modes of passive spectatorship and towards more active and expressive forms of communication with and in the world around them” (Darts, 2004, p. 325). Accordingly, it is fair to conclude that students’ development of critical viewing skills of visual culture will help them become more active and responsible learners. Although contemporary visual images or contemporary art works are often used to convey political messages, it is important to point out that traditional fine art was also

used at times to express political opinions. Therefore, the VCAE goal that focuses on guiding students to view visual culture critically could be applied to viewing works of fine arts (the center of DBAE curriculum).

In answering both closed- and open-ended questions, some student participants reported that they did pay increasing attention to images surrounding their daily lives, but most did not say that they can decode the ideologies beyond those images, the learning outcome expected by educators of VCAE. This may explain why only 17 student participants perceived that they have become active and responsible learners. In sum, the lack of deeper and more complicated viewing and examining practices promoted by visual culture might be the reason for the low learning outcome.

Objectives of Art Education

As for the four disciplines of DBAE, the answers to closed-ended questions indicate that most students ranked them an overall middle learning outcome level. Aesthetics received a higher middle learning outcome ranking (123 responses). The other three disciplines all received lower middle learning outcomes ranking (art criticism, 95 responses; art history, 78 responses; and art making, 62 responses). Only 40 students, however, responded to the question asking if they learned the four disciplines through inquiry-based learning, which was considered a low learning outcome level in this study. As for the objectives of VCAE, meaning making was perceived as a higher middle learning outcome level. Critical understanding and empowerment, however, received a mixed result, which might suggest that the current curriculum has delivered some concepts about these topics, but students may not have been encouraged very much to act on these concepts in the class. Answers to open-ended questions indicated that no single

student perceived benefits from the four pre-determined objectives of art education.

The connection between the discipline-based and inquiry-based learning.

Although DBAE mainly consists of four art disciplines, according to Dobbs (2004), the four disciplines should not be taught separately but should be designed “to work together in an integrated fashion so as to maximize learning opportunities” (p. 702). In other words, DBAE is also a form of interdisciplinary art education.

According to Martinello and Cook (2000), interdisciplinary study is best approached through inquiry learning. They stated that the process of inquiry can help learners “not only to develop content knowledge, but also to expand their skills in using the modes, processes, and skills of the search” (p. 15). They further explained that the skill of inquiry can assist people “to learn about anything that interests them, to solve problems that affect their lives, to direct their personal experiences, to find their own truths, and to hone their habits of mind” (p. 15). Accordingly, inquiry learning is clearly very closely related to problem-solving skills (one goal of DBAE). Therefore, the low learning outcome level of inquiry learning might be related to participants’ perceived low learning outcome level on problem-solving skills. The need to focus more on inquiry learning in the current curriculum seems further confirmed.

Dobbs (2004) also stressed that the effectiveness of applying DBAE results from the coordination and unity of the four disciplines. Unfortunately, results from the questionnaire showed only the students’ perceived learning outcomes in each of the four disciplines. Because disciplined-based art education should be approached through inquiry-based instructional strategy, students’ perceived low learning outcome level in inquiry learning might mean that the four disciplines are not coordinated very well in the

current curriculum.

Parsons (2004) stated, “A good integrated curriculum aims at an understanding of the lifeworld” (p. 776), instead of an understanding of disciplines. Therefore, Parsons said that to improve discipline-based and inquiry-based learning outcomes, students’ personal experiences must be connected to what they learn in school. Carroll (2002) also emphasized the importance of including students’ experiences in a “discipline-based approach to inquiry learning” (p. 61) by stating that:

The problem is that this instructional strategy of the discipline-based approach to inquiry learning leaves out or ignores some aspect of the experience that the student has had in their responses to a work of art, whether it be emotion, the intentions of the artists, an interest in the context in which that work of art was produced or some other aspects.
(p. 61)

Critical understanding and empowerment. According to King (1994), the ability to think critically can help individuals make free choices from all the information, mostly from the media and advertising, with which they are bombarded daily, and thus feel empowered. Moreover, if students are taught how to think critically, they might be able to explore the injustice and exploitation behind visual images and learn to recognize and value the images that uphold marginalized groups (Efland, 2004b). In answers to closed-ended questions, although almost half of the student participants said they learned to value an artwork that empowers the masses, ironically, only less than one-sixth of the participants reported that they were empowered enough to ask questions during class. This appears to echo the previous discussion on the goal of problem solving (DBAE), which encourages students to become active learners rather than passive knowledge receivers. In sum, to empower students through the course, the first steps should be to

encourage them to ask questions and to help them answer the questions themselves.

Meaning making. In *Art Education for Life*, Anderson (2003a) announced the arrival of an era of visual culture and said students' everyday reality is formed by the media that "constantly bombard them with their constructed meanings" (p. 62). Therefore, for students to change from passive information receivers to active meaning makers, they must learn to understand the visual messages surrounding their daily lives. On the closed-ended questions, more than half of the participants (109) reported that the course had shaped their thinking about the world in general and led them to create new knowledge through visual forms. This finding seems to imply that the current curriculum might have included some discussion of visual culture. The open-ended questions, however, did not provide any further information how this might have happened.

Also, more than half of the participants (122) said they understood that meanings and values are expressed through social, cultural, historical, political, and economic contexts. The importance of the contexts of visual images has been recognized by most scholars of VCAE. Anderson (2003a) proposed that "the context of making and viewing is as important as the artifacts and performances themselves" (p. 63). He further explained that "the social and ritual meanings of visual forms depend on people's embeddedness in culture for their understanding" (p. 63). For example, an American news program might have little or no meaning to someone living in Asia and who is totally isolated from American culture.

Although the objective of meaning making received an overall higher middle learning outcome ranking, about 35% of the participants did not respond to questions related to this objective. According to King (1994, p. 15), knowledge cannot be

constructed through “the outdated transmission model of teaching and learning,” in which the professor lectures and the students take notes, read the text, memorize material, and recall it on an exam. Rather, the construction of knowledge must be gone through students’ “own existing knowledge and previous experiences” (p. 16). After all, “knowledge is a state of understanding” (p. 16). Only information, not knowledge, can be passed from one person to another. To accomplish this, teachers must facilitate active learning, taking into account the students’ own knowledge and previous experiences as the current curriculum is implemented.

Art Making

The findings from the closed-ended questions in the category of art making indicate that the four themes of DBAE received responses corresponding to lower middle and higher middle learning outcome rankings. The seven themes of VCAE received a range of rankings from low to higher middle learning outcomes.

Art making in relation to DBAE. Based on the answers to the closed-ended questions, more student participants said they received more benefits from learning to express thoughts, values, and feelings (Theme 3, 131 responses) and understanding how art making is linked to the knowledge of art history, art criticism, and aesthetics (Theme 2, 106 responses) than learning about visual problem-solving skills (Theme 4, 79 responses) and understanding how artistic process work (Theme 1, 66 responses). Even though on closed-ended questions, Themes 4 and 1 received fewer responses than Themes 3 and 2, many student participants indicated in their answers to the open-ended questions that both themes were considered significant learning benefits.

When student participants answered open-ended questions about learning benefits

related to visual problem-solving skills, they specifically referred to a better understanding of colors and lines in a picture. When studying the process of art making, most students said they benefited from understanding the stories, meanings, and motivations behind the creation of artworks, acknowledging the effort exerted by artists in creating art. Students also acknowledged benefiting from discovering the discipline required to create works of art, including concentration and insistency.

In sum, results from both closed- and open-ended questions seem to suggest that although more student participants recognized the benefits received from Theme 3 (learning to express thoughts, values, and feelings) and Theme 2 (understanding how art making is linked to the knowledge of history, criticism, and philosophy), they cited Theme 4 (learning about visual problem solving) and Theme 1 (understanding how artistic process work) as their primary learning outcomes.

Art making in relation to VCAE. In the closed-ended questions, many student participants acknowledged that art making is more than self-expression, uniqueness, and originality (Theme 7, 113 responses) and should not focus only on formal and technical skills but on ideas (Theme 9, 114 responses). Also, art making involves exploring issues and ideas meaningful to them (Theme 6, 117 responses). In addition, more than 25% of participants said that art making can help students create self-identities (Theme 10, 72 responses) and understood that art making is not a spontaneous and intuitive activity but an organized processes (Theme 8, 52 responses). Few student participants, however, judged art making to be closely associated with art criticism (Theme 5, 38 responses) and with being able to carry critical messages (Theme 11, 47 responses). The results derived from Themes 5 and 11 imply that most student participants still not have perceived the

close relationship between art criticism and art making.

Art Criticism

The answers to closed-ended questions in the category of art criticism indicate that students perceived the five themes of art criticism as having an overall middle learning outcome. In the open-ended questions, student participants recognized the learning outcomes proposed in the five themes of art criticism.

Require careful observation (Theme1/DBAE). When analyzing a work of art, more than half of the participants (113 responses) indicated on the closed-ended questions that they would tend to observe the art carefully and ranked this in a higher middle learning outcome level. On the open-ended questions, some participants even said they did not limit the object of observation to the field of art. They said they were more likely to perceive the careful observation they learned from the Introduction to Art course as an ability that could enhance their thinking ability and overall learning outcomes.

Analyze the subject or theme of the work (Theme2/DBAE). Slightly less than half of the participants (91 responses) said in response to the closed-ended questions that they would analyze the subject or theme of the work when viewing an artwork. This theme was ranked at a lower middle learning outcome level. Some student participants also reported on the open-ended questions that they benefited from analyzing the subject or content of a work through their responses.

Examine the visual and tactile elements (Theme3/DBAE). When analyzing a work of art, more than half of the participants (102 responses) reported that they tended to examine the visual and tactile elements. This theme was ranked at a higher middle learning outcome level. Some participants also said they learned to explore the meanings

the artist expressed by means of visual elements. Efland (2002) has proposed that “artworks have exact definitive meanings intended by the artist” (p. 12). Therefore, art courses should guide students to observe the artworks, “like a code comprising symbolic forms, before the work can be fully apprehended and appreciated” (p. 12) to decipher meanings. Because the visual and tactile elements of an artwork could be considered the most apparent forms accessible to the viewers, this theme of art criticism probably has the potential to be perceived in a higher learning outcome level.

Consider the contextual factors of an artwork (Theme4/DBAE). Seventy-eight participants said in the closed-ended questions that they would consider the contextual factors when viewing a work of art. Although this theme received the lowest responses among the five themes of art criticism, it was still ranked at a lower middle learning outcome level. Efland (2002) once stated that “the emphasis on context is particularly crucial in leaning about art, for works of art cannot be fully understood apart from the social and cultural context in which they were created” (p. 9). Efland’s statement is supported in part by the results of both the closed- and open-ended questions. Some participants said that by approaching an artwork through its contextual factors, they learned more about the artwork. Moreover, some of them also acknowledged that by studying artworks in this way, they also benefited from learning different cultures and histories in different periods of time.

Art criticism involves the practices of reacting, reflecting, interpreting, and providing information (Theme5/VCAE). Theme 5, the only theme related to VCAE, received 93 responses in the closed-ended questions and was ranked at a lower middle learning outcome level. In addition, on the open-ended questions, few student participants

replied that they learned to observe, examine, and analyze works of art in the class.

According to Geahigan (2000), however, the model of description, analysis, interpretation, and evaluation in art criticism “is ultimately unworkable” (p. 69). Instead, he proposed a form of critical inquiry to structure art criticism instruction. Geahigan explained that critical inquiry means to investigate and this type of investigation should be accessed through “three types of instructional activities: personal response to works of art, student research, and concept and skill development” (p. 69). In sum, the success of Geahigan’s method of critical inquiry relies upon the adoption of different instructional activities, such as lectures and class discussion. To further improve the learning outcomes of Theme 5, the curriculum should include this method of critical inquiry and more diverse instructional strategies.

Art History

As discussed in Chapters 2 and 3, the category of art history included eight themes, five of which were derived from DBAE and three were associated with VCAE. Discussion of these themes is organized in two sections: students’ perceptions of the type(s) of inquiry they will primarily focus on and students’ understanding toward concepts of art history.

Students’ perceptions of the type(s) of inquiry they will primarily focus on. On the closed-ended questions, student participants gave studying formal elements of an artwork such as line, color, and composition (Theme 2/DBAE) the highest ranking (136 responses) among the three types of inquiry related to art history. Many students also acknowledged the benefits of studying formal elements in their responses to the open-ended questions. Some of them even said that studying formal elements of an artwork could help them

recognize different artistic features and styles and help them understand fine art better.

To the closed-ended questions, 99 students gave the second highest ranking to approaching factual information about artists, where they worked, and information about works of art, such as their physical description, subject matter, and circumstances of their creation (Theme 1/DBAE). However, no single student mentioned the benefits of approaching factual information in their responses to the open-ended questions.

Finally, students gave Theme 3 (DBAE), assessing contextual relations, the lowest ranking (63 responses). However, based on replies to the open-ended questions, some student participants noted that they were able to assess the association between artworks and their contextual factors and benefited from recognizing different cultures, lifestyles, and the relationship between art and people. According to Cunliffe (1999), students can “understand the purpose that art has served in different forms of life” (p. 118) through various contexts. Therefore, students in Taiwan should not only learn indigenous and Asian cultures and arts, but they should also study European cultures and arts “to help them build up contrasting views about art’s function in alternative forms of life” (p. 118).

Students’ understanding toward concepts of art history. On the closed-ended questions, students gave Theme 7 (VCAE), history is not the past, it is the reconstruction of the past, the highest ranking (122 responses) among the four themes. Also, more than half of the total participants (96) acknowledged that they understood some contemporary image makers tend to combine several ideas in their works to emphasize an issue (Theme 6/VCAE). However, only 71 participants said they could tell the differences between the history of visual culture and the history of art (Theme 5/VCAE). Even fewer student participants (52) reported that they knew the differences between art criticism and art

history (Theme 4/DBAE). In sum, it seems that many students benefit from knowing some concepts of art history, especially derived from VCAE. Nevertheless, based on the results from Themes 4 and 5, most students were still unable to distinguish the different disciplines (such as art history and art criticism) and to define the fields (such as art and visual culture) covered by the Introduction to Art course.

Aesthetics

The findings from the closed-ended questions in the category of aesthetics indicate that the two themes derived from DBAE received lower middle and low learning outcome rankings. The two themes associated with VCAE, however, received responses at overall middle learning outcome levels.

Aesthetic inquiry enhances the level of consciousness involved (Theme 1/DBAE).

When students were asked if they were able to grasp the complex and subtle issues and meanings in works of art, only 50 responded affirmatively. This may imply that the current curriculum failed to enhance students' level of consciousness. There are different ways, however, to interpret how the arts transform consciousness. Eisner (2002) said the arts can affect people's consciousness in a number of ways. For example, they can "refine our senses so that our ability to experience the world is made more complex and subtle" (p. 19).

In answer to the open-ended questions, many students stated that they have enhanced their sense of beauty or their sensibility toward beauty, improved their ability of appreciation toward beauty, and cultivated their aesthetic sensitivities. Among students' answers, sensitivity was mentioned repeatedly. Eisner (2002) defined sensibility as the ability "to slow down perception, to look hard, to savor the qualities that we try, under

normal conditions, to treat so efficiently that we hardly notice they are there” (p. 5). In addition, student participants frequently chose beauty as representing the ultimate aim of the arts. Because the concept of aesthetics was originally interwoven with theories of beauty (Heid, 2005), the connection between arts and beauty must have been conveyed to students through the introduction of aesthetic concepts or theories in the class.

Aesthetic inquiry helps students construct reasoned arguments (Theme 2/DBAE).

Students ranked Theme 2 the lowest (46 responses) among the four themes of aesthetics. No student participant mentioned this benefit in their responses to the open-ended questions. Lampert (2006a), who considered aesthetic inquiry a means to enhance students’ critical thinking ability, defined *aesthetic inquiry* as “an exploration into broad questions about the value, nature, meaning and definition of art” (p. 46).

Aesthetic inquiry usually comes up in discussions of art in general, instead of particular artworks. Moreover, Lampert (2006a) claimed that through aesthetic inquiry, students will learn to “support their individual interpretations with reasoned explanation ... and develop skills in building evidence-based arguments” (p. 49).

Lampert further stated that the abilities students learn through the practices of aesthetic inquiry were also key components of critical thinking. Accordingly, aesthetic inquiry is closely connected with critical thinking ability. It is not surprising that students gave aesthetic inquiry a low rank because they had given inquiry learning in general a low rank. In sum, the cultivation of critical thinking skills should increase students’ abilities of aesthetic inquiry as well.

Aesthetics is a social issue and directly connected with ideology (Theme3/VCAE).

Three options in the closed-ended questions were derived from Theme 3, and all three

received low to lower middle learning outcome rankings. As mentioned in Chapter 2, exponents of VCAE do not consider aesthetic experiences to be pure sensory perceptions. Rather, aesthetics is a social issue, directly connected with ideology. According to Sturken and Cartwright's (2001) definition, ideologies include certain values (such as individual freedom, progress, nationalism, and the norm of heterosexuality), or assumptions (about beauty, desire, glamour, and social value). In fact, ideologies "inform our everyday lives in often subtle and barely noticeable forms" and usually "appear to be natural or given" (p. 21). Therefore, without exploring the ideologies behind each visual image learned in the art class, students' aesthetic experiences of any work are incomplete. This finding seems to imply that current curriculum does not focus sufficiently on the social issues and the power relationship behind the creation of visual images.

Meaningful aesthetics: Meaning is inherent to aesthetic experience (Theme 4/VCAE). Student participants gave Theme 4 a better rank than Theme 3. Although more than half of the participants said they understood that meaning is inherent to the aesthetic experience, considerably fewer participants reported that they could discern the ideologies behind visual images. Heid (2005) linked meaningful aesthetics with critical thinking by stating that "constructing meaning from aesthetic experience requires critical thinking" (p. 52). Therefore, to further improve students' abilities in meaning making through aesthetic experience, the curriculum must reinforce critical thinking skills.

The Definition of Art and Visual Culture

Most student participants acknowledged in the closed-ended questions that images from mainstream society were included in the current curriculum. These images were from movies, books, magazines, newspapers, television programs, advertisements,

and even shopping mall displays and amusement park designs. Some student participants also reported in the open-ended questions that they had benefited from knowing the broadness of art and the difficulty of defining it. In addition, 53% of participants said that fine arts and visual images of mainstream society were given equal time during the course. Moreover, nearly 78% of the participants stated that there are no definite criteria for determining whether an object is considered a work of art. About 62% said that there are no distinctions made between good and bad taste and high and low art among the all visual imagery.

These concepts were undoubtedly conveyed to the student participants by visual culture elements in the curriculum. Under the scope of visual culture, an image “can serve a multitude of purposes, appear in a range of settings, and mean different things to different people” (Sturken & Cartwright, 2001, p. 10–11). Therefore, the messages delivered by a single image could be multiple, diverse, and complex. The complexity of visual images may help students adjust their way of viewing artworks or visual objects from the simple dichotomy (such as good or bad, and high or low) to more diverse perspectives. Students’ tendency to consider the images they encountered every day as works of art and to view a visual image through more diverse perspectives were reaffirmed in the findings from the category of the definition of visual culture.

The definition of visual culture was explored in the closed-ended questions. As discussed previously, the student participants agreed with Themes 1 (visual culture consists of all the visual arts that could be encountered every day) and 2 (Visual culture rejects the distinction of high and low art). In addition, more than two-thirds of the participants (127) also stated that visual culture includes invisible aspects of meaning

(Theme 3). However, less than one-sixth (28) acknowledged that visual culture cannot be immediately experienced (Theme 4). The responses to questions related to Themes 3 and 4 seem contradictory. If students learned to view an image through multiple perspectives, they would realize that visual images cannot be directly experienced (Carpenter, 2005). The contradiction may suggest that either student participants did not totally understand the meaning of this item/option or they still underestimated the complexity of the visual image although they learned to view a visual image through more diverse perspectives.

Attributes of VCAE

As discussed in Chapter 2, the category of attributes of VCAE included four themes: VCAE is cross-cultural, VCAE is theme based, VCAE is a process of self-identification, and VCAE encourages collaborative learning.

VCAE is cross-cultural. When explaining the global flow of visual culture, Sturken and Cartwright (2001) said, “Images are not only produced and consumed, they also circulate within cultures and across cultural boundaries” (p. 315). For example, the global transmission of the logos or images of the multinational corporations such as Coca-Cola and McDonalds seems to first result in “homogenization—a collapses of borders and distances, and of differences of taste, language, and meaning” (p. 324). However, the identities originally carried by the signs of those brands are actually transformed into different meanings under different national and cultural influences. For example, McDonald’s may signify cheap fast food in the United States, but in many cities in China it represents a status symbol (Sturken & Cartwright). In short, “in a globalizing world, images and logos can take on trans-cultural meanings” (p. 324). The responses to the closed-ended questions reflect this thesis. Although almost half of the participants (97)

said that McDonalds represents cheap fast food for people in Taiwan and only 12 students said it represents high status, 83 student participants stated that McDonalds represents something more complicated than simply cheap fast food or high status. In addition, 135 participants noted that people living in different countries or with different cultures do not share the same view of McDonalds with them. The findings indicate that most participants are aware that visual meanings may be transformed from one culture to another, as proposed by VCAE.

VCAE is theme based. According to Martinello and Cook (2000), “Themes are large ideas that define concepts or take the form of generalizations, principles, theories, and laws that interrelate several concepts” (p. 85). Anderson (2003a) stated that art education should teach students to search for meanings, one objective of VCAE, and the key to meaning-making relies on “the ability to make connections, to understand relationships between one thing and other and between one person and another” (p. 64). Anderson added that only theme-based learning that goes across disciplines and media can lead students to meaning making. Media-based learning that confines the study of art to a single medium such as drawing, painting, and sculpture will not lead students to construct meanings, because the medium is just the tool “for exploring the themes but not the end in itself” (p. 64).

Although about 51% of the participants answered closed-ended questions saying that visual statements are best developed through theme-based learning, about 38% said visual statements are best developed through media-based learning. The findings seem to indicate that the current curriculum has not been developed totally from themes or that theme-based learning was not fully conducted through the course. According to Anderson

(2003a), the chosen themes for the art courses “should be life-centered, describing our human stories, and focused on our sense of self, our sense of place, our sense of community” (p. 64). Thus, when deciding the themes that would stimulate student involvement in the class and increase their learning outcomes, teachers and curriculum developers should consider issues that interest students.

Moreover, according to Martinello and Cook (2000), theme-based learning is best implemented through inquiry skills, including questioning, finding resources, searching for clues, recording and organizing data, finding meaningful patterns, and synthesizing and presenting findings. The connection between theme-based learning (one attribute of VCAE) and inquiry-based learning (one objective of DBAE) also proves that VCAE and DBAE are not parallel paradigms. Goals or objectives of DBAE might facilitate the learning centered on VCAE and vice versa.

VCAE is a process of self-identification. Merriam and Caffarella (1999) said that issues related to identity centered on “questions of who we are and what we believe in” (p. 112). The development of one’s identities is always in the process of changing. Josselson (1996) also stated that “identity links the past, the present, and the social world into a narrative that makes sense. It embodies both change and continuity” (p. 29). The answers to the closed-ended questions indicate that most student participants were experiencing the process of changing their self-identities through this course. Twenty-nine said they have a better understanding of themselves, while 58 reported that they are taking steps toward self-formation. Also, although 55 participants said they have changed their self-identities because they took this course, about 25% said they were not in the process of changing their self-identification. This finding also suggests that contents of the

current Introduction to Art course may not be associated with the interests or backgrounds of every student in the class and thus did not prompt them to launch the process of self-identification.

VCAE encourages collaborative learning. The responses to both the closed-and open-ended questions indicate that although collaborative learning occurred in some classes, less than 33% of the participants said they were encouraged to participate in collaborative learning activities such as group discussion and art making. According to Knowlton (2003), a collaborative environment is more likely to stimulate students' learning than traditional classrooms in which students are expected only to passively absorb information organized and imparted by the teacher. Knowlton explained why collaborative learning is a better learning mode:

Students can help shape each other's ideas by providing feedback to each other. As students receive feedback, they can refine their ideas in light of that feedback and submit their newly shaped and refined thoughts to classmates for further debate and discussion (p. 6)

Critical Pedagogy

Kuster (2006) stated that critical pedagogy, often overlapping with critical thinking, has been frequently adapted to the four disciplines of DBAE: art criticism, art history, aesthetics, and art making. Also, popular culture—the realm of the everyday (Tavin, 2003)—is the ground on which critical pedagogy begins (Giroux & Simon, 1988). Critical pedagogy and VCAE both emphasize that students experience everyday life as they embark on their personal missions. More than half of the participants (93) acknowledged in the closed-ended questions that learning in the classroom was connected with their experiences in the real world (Theme 1). In short, critical pedagogy

has been adopted by many practitioners of both DBAE and VCAE to facilitate students' learning in art. Understandably, then, the students' comments often addressed two primary issues connected with critical pedagogy as well as the pre-determined themes: critical thinking skills (Theme 2) and critical thinking dispositions (Themes 3 and 4).

Critical thinking skills. According to Brookfield (1987), when students are developing critical thinking skills, they tend to "identify and challenge assumptions, and explore alternative ways of thinking and acting" (p. 71). In addition, a critical thinker might expect that any final answers can be rejected altogether and even that some problems will remain unsolved. On the closed-ended questions, 62 students observed that the issues discussed in the class were usually controversial and encouraged discussion, even debate; relatively few (29) said that the questions discussed in the class usually led to a solution to which everyone agreed. Many students (87) said that the practice of inquiry in the class was conducted through a continual process of identifying and posing problems, asking questions, and questioning the validity of the question asked. Sixty-three students said that their problem-solving skills improved as a result of the ideas and issues studied in the class.

King (1994) said that inquiry (a DBAE objective) can facilitate students' critical thinking, bridging the connection between inquiry-based learning and critical thinking skills. Kuster (2006) also proposed that dialogue between students and the teacher or among students may increase the practice of critical pedagogy. She explained that:

Because personal knowledge and understanding will always contain blind spots, multiple voices are an essential part of the inquiry process. This process includes student's reflection on their personal lived experiences as well as working collectively to change their world. (p. 2)

Critical thinking dispositions. In response to the closed-ended questions, 76 students said that the Introduction to Art course encouraged reflective self-examination of attitudes, values, and beliefs. Also, 111 participants reported that they learned to appreciate and respect other students' voices. In response to the open-ended questions, some student participants also acknowledged that they benefited from realizing that people have different opinions and they have to respect them. However, only 58 students said their ideas and opinions were valued during the class. According to Lampert (2006b), critical thinking dispositions can be defined as inclinations "to employ critical, reflective thinking when engaged in problem solving and analysis across various domains" (p. 215). Therefore, increasing the students' critical thinking dispositions will naturally encourage them to use existing skills.

What Else Students Get Beyond the Benefits of DBAE and VCAE

The findings related to Research Question 3 (In addition to DBAE and VCAE, what other benefits do students get?) were derived only from responses to open-ended questions. These additional benefits are discussed according to five themes: (a) adjusting attitude toward art, (b) improving understanding of art, (c) enhancing aesthetic disposition and life quality, (d) identifying obstacles to receive benefits from the Introduction to Art course, and (e) students' motivations for active learning.

Adjusting Attitude Toward Art

The theme of adjusting attitude toward art refers mainly to changing the non-art majors' perspectives in viewing art and their biases toward art. These two points seem to be associated with the long-lasting influences derived from the paradigm of Child-Centered Art Education, which was prevalent in the beginning of the 20th century and

promoted the ideal of creative self-expression. When student participants mentioned that they used to link art to specific professional skills, they seemed to limit art education to the practice of art making. Under the goal of Child-Centered Art Education, art making was considered as a genuine process. Therefore, information and theories related to art and art making were considered to be harmful materials that could hinder a student's originality and therefore were ignored or often excluded from curriculums (Efland, 1990). This might explain why many student participants held on to biases such as art is not a learnable subject for non-art majors. After taking Introduction to Art course, however, they remarked that they benefited from gaining different opinions toward art. In addition, some student participants said they benefited from learning something to which they usually would not pay attention. Because they were non-art majors, it seemed unlikely that they received the art-related information from other courses.

Improving Understanding of Art

The answers to the open-ended questions indicate that the theme of improving understanding of art actually refers to a broad range of things such as having a better understanding of art, knowing how to appreciate art, acquiring basic concepts about art, recognizing more artists and their works, finding their talents or interests in art, and learning different aspects of arts. Among these six dimensions, the appreciation of art was frequently mentioned by student participants and may need further analysis. In Taiwan, many introductory art courses offered by the General Education Center were named Art Appreciation. Also, as discussed previously, certain textbooks used in Introduction to Art courses were titled *Art Appreciation*. However, what does the term *art appreciation* actually mean? And more importantly, what were the student participants referring to

when they used this term?

In the article, “Defining Art Appreciation,” Seabolt (2001) noted that “art appreciation, both affective and cognitive, engages emotions and feelings about art while knowing and understanding developed” (p. 45). She explained that art appreciation is often confused with concepts derived from the disciplines of aesthetics, art criticism, and art history. In fact, the content of art appreciation curriculum corresponds to the shift of major paradigms in art education. Since DBAE was launched in the 1980s, the content of art appreciation has been basically the four disciplines of DBAE. After the 1990s, the curriculum encouraged the inclusion of students’ experiences to the content of art courses, thus balancing DBAE’s subject-centered approach with a student-centered approach (Seabolt). In sum, it seems that current concepts of art appreciation are interwoven with ideas of DBAE and VCAE. The responses of the student participants suggest that these students had been exposed to mixed concepts related to art. These concepts came from DBAE and VCAE and maybe Child-Centered Art Education.

Enhancing Aesthetic Disposition and Life Quality

Some student responses to the open-ended questions related to the theme of enhancing aesthetic disposition and life quality indicated that the Introduction to Art course had improved their personal literacy and inspired them to become more cultured. They also said the course enhanced their artistic disposition and helped them enjoy life and release pressure. According to Greene (1981), the goal of aesthetic education should be the development of aesthetic literacy. She defined *aesthetic literacy* as the interpretive skills “involved in fully realized encounters with the arts” (p. 120). Aesthetic literacy also could be considered “the competency and sensitivity in the aesthetic domain (Smith,

2005, p. 24). Furthermore, Greene stated that gaining aesthetic literacy might enable students to enhance appreciation of ordinary life. In this sense, the relationship between aesthetic literacy and life quality was connected. Understandably some student participants stated that the Introduction to Art course might help non-art majors release pressure and enjoy life.

Identifying Obstacles to Receive Benefits from the Introduction to Art Course

Student responses to the open-ended questions indicate that non-art majors perceive at least three obstacles to receiving benefits from the Introduction to Art course. The first obstacle was the disconnection between students' previous interests and experiences and the current curriculum. The second obstacle was that the current curriculum was not practical enough. The third one was that students were unable to view the actual works.

Previous interests and experiences. Although most non-art major participants (138) realized the benefit of taking an introductory art course, not all students agreed. It seems that the non-art majors' previous interests and experiences in art determined whether they received any benefit from this course or not. When explaining cognitivist and constructivist perspectives of adult learning, Magro (2001) stated that "educators must be able to help their learners build bridges by linking new ideas to the learners' prior knowledge and experiences" (p. 78). In other words, non-art majors' prior knowledge and experiences "must be activated" (Arseneau & Rodenburg, 1998, p. 112) to trigger their learning motivations in art. The disconnection between the curriculum and the students' prior interests and experiences may have motivated some student participants to assert that there was no need for them to take Introduction to Art.

Not practical enough. The second obstacle was that some student participants did not perceive the current curriculum practical enough to be helpful, either for their academic study or personal life. This obstacle is probably related to the previous one. Because students' previous interests and experiences might not have been included in, or connected with, the content of current curriculum, it was difficult for them to view the course as a practical one. As a result, from the start the potential benefits they could receive from taking this course were greatly limited.

Unable to view the actual work. Finally, a few student participants said that their learning outcomes were limited because they were unable to view the actual works studied in the class. Because the real size and texture of the artwork could never be authentically recreated or presented in the textbook or through the slide demonstration, this obstacle could have a great impact on students whose learning relied heavily on the full experience of seeing artworks.

Students' Motivations for Active Learning

Along with making critical comments, the student participants also made suggestions on how to improve the course in a way that would motivate them to learn art. These suggestions included students' preferred learning contents, learning styles, learning experiences, and learning outcomes.

Preferred learning contents. Many students noted that studying something connected to their interests would enhance their learning motivation. Also, some students stated that studying something practical and applicable to their lives, or something they are familiar with, would make this course more beneficial. Interestingly, the first two preferred learning contents were related to the first two obstacles for students to receive

benefits from this course (previous interests and experiences and not practical enough). This finding seems to further emphasize the importance of considering and including students' prior interests and experiences. In sum, the connection between students' interests and experiences and the content of the current curriculum should receive more focus in order for this course to benefit non-art majors.

Preferred learning styles. Student participants' preferred learning styles included studying through mass media or objects derived from the daily life, through viewing or listening instead of writing or speaking, and through field trips. Magro (2001) said students experience images derived from mainstream society almost every day. Therefore, mass media and objects derived from daily life form most of the learner's real-life experiences. Because the learner's experiences "should be the resource of highest value in adult education ... (because) to be educated is not to be informed but to find illumination in informed living" (p. 76), there is a need to bridge art learning and learners' experiences, and student participants' responses indicated that need.

A few student participants mentioned that they preferred studying art through viewing or listening, instead of writing or speaking, suggesting that they were more inclined to receiving information passively than actively. However, Eisner (2002) proposed the importance of speech and text in art learning by treating "the use of speech and text as avenues and as a means by which students learn how to use language imaginatively to describe felt qualities and to promote vision and advance understanding" (p. 89). Although writing and speaking are supposed to be more effective modes of learning than viewing and listening, some student participants seemed satisfied to simply view or listen.

The third preferred learning style proposed by student participants was studying through field trips, such as visiting museums and sites of historical heritage. Floyd (2002) found that the connection between school curriculum and museum experiences could “utilize interdisciplinary approaches that can provide rich experiences for students” (p. 39). Moreover, Floyd explained that a curriculum that is largely irrelevant to students’ lives out of school will lower their motivations to learn. Including field trips to the current curriculum may help students connect what they learn in the class with their real life experiences, and consequently, enhance their learning outcomes.

Preferred learning experiences. The student participants expressed a preference for learning experiences that included exercising techniques of art making, expressing meaning and feeling through art making, having the space of imagination and creativity, and finally practicing how to decipher the meaning of the artwork. In fact, the first three preferred learning experiences are all related to the discipline of art making. Students’ intuitive connection between art and art making and their consideration for art making as the avenue to creative and imaginative self-expression suggest that the paradigm of Child-Centered Art Education was still influencing students. Only practicing how to decipher the meaning of the artwork reflects the influence from DBAE or VCAE on students. In sum, this may have two possible explanations. First, the current curriculum did not effectively provide every student with the diverse and broad scope promoted by DBAE and VCAE. Second, although the current curriculum offered the cognitive learning benefits of art education, it should not ignore affective factors and imagination. On the contrary, including these might help students get involved with art learning. Efland (2002) proposed that imagination could be used in art education as the trigger to

help students develop knowledge and understanding.

Preferred learning outcomes. Student participants' preferred learning outcomes still referred mainly to the practice of art making. Some participants said the creative process of art making could give them a sense of achievement; others reported that the practice of art making could help them become more patient and find tranquility of mind.

Discussion of Textbook Analysis

This discussion attempts to determine to what extent textbooks reflect DBAE and VCAE (Research Questions 4 and 5). Subsequently, students' perceptions toward the textbook used in their class are considered (Research Question 6). These perceptions are taken from the students' responses to open-ended questions.

To What Extent Textbooks are Related to DBAE and VCAE

Textbook A

This textbook consists of 12 chapters. Chapters 1, 2, 3, 4, 9, and 11 contain discourses or theories derived from aesthetics (a DBAE discipline). When discussing the meaning and characteristics of art (Chapter 1), the author refers mainly to the pursuit of beauty, an aesthetic approach. In Chapter 2, functions of art are explained in terms of aesthetic and psychoanalytic theories. Chapter 3 presents the origins of art as explained by philosophical, psychological, and sociological theories. Again, the philosophical discussion on origins of art also reflects the aesthetic discipline of DBAE. When discussing the categories of art, Chapter 4 states the distinction between low (popular culture) and high taste (fine arts), which VCAE does not support. This chapter also states that the true visual art (defined as painting, sculpture, and architecture) should convey the form of beauty or the sense of beauty, an aesthetic perspective. The discussion of art

appreciation (Chapter 9) uses theories of psychology, learning, and aesthetics. Therefore, art appreciation as proposed in Textbook A reflects at least one discipline of DBAE (aesthetics). Finally, in Chapter 11, when discussing the relationship between art and the society, the author repeatedly uses the word *beauty* as a substitute for *art*, indicating that the essence of art is the pursuit of beauty (aesthetics) rather than criticism of social conditions (concepts of VCAE).

Chapters 5 and 7 include theories from art criticism and art history (two disciplines of DBAE). When discussing materials of art, the author classified them into three types: aesthetic, substantial, and expression. Among them, the discussion of expressive materials that centers on the subject matter of the artwork is related to the two disciplines of art criticism and art history. The title of Chapter 7 is “Contents of Art.” In fact, the content of art could refer either to the subject matter or the content of the artwork. The discussion of this chapter is also related to art criticism and art history.

The discussion of artistic creation in Chapter 8 focuses on personal expression and the need to fulfill self-achievement. The author explores the nature of art making in terms of aesthetics and of the simple concept of art making (two disciplines of DBAE). In Chapter 10, the discussion of art criticism also includes theories of aesthetics. Chapter 6 deals with visual elements of art (such as point, line, surface, and mass) and principles of design (such as repetition, symmetry, balance, harmony, and proportion), which are related to the practice of art making (a DBAE discipline). In addition, the author says that when art critics or art historians study a work of art, they usually do so by analyzing the forms of art that correspond to three DBAE disciplines (art making, art criticism, and art history).

Chapter 12 discusses the relationship between art and culture, mostly in the context of Chinese culture, which does not incorporate concepts of DBAE and VCAE. However, in the last section, the author introduces some concepts about visual culture that are missing in the previous chapters.

In sum, the contents of Textbook A include concepts related to the four disciplines of DBAE. For instance, Chapters 1, 2, 3, 4, 9 and 11 present many ideas related to aesthetics. Chapters 5 and 7 utilize theories derived from art criticism and art history. Chapter 8 includes topics derived from the disciplines of aesthetics and art making, and Chapter 10 discusses the two disciplines of art criticism and aesthetics. In addition, Chapter 6 covers the three disciplines of art making, art criticism, and art history. Finally, Chapter 12 mentions concepts related to visual culture; that is the only part of Textbook A that reflects any VCAE ideas.

Textbook B

Textbook B consists of 13 chapters. The first four chapters are theory based. Chapters 5–13 introduce and analyze Western and Chinese art and art in Taiwan. Therefore, the discussion to what extent textbooks reflect theories of DBAE and VCAE focuses on the first four chapters.

Chapter 1 introduces art appreciation. For the most part, the author discusses theories related to art appreciation and the creation of art, reflecting all four disciplines of DBAE (art making, art criticism, art history, and aesthetics). Chapter 2 presents the spirituality of artistic creation. This chapter also treats the origins of artworks and the aesthetic expressions of artworks. Therefore, this chapter is related to the aesthetic discipline of DBAE.

Chapter 3 focuses on components of artworks: materials, space and shape, light and color, and texture and quality. These components are crucial in the practice of art making. Also, art critics and art historians tend to focus on the components of a work of art. Accordingly, this chapter is related to three disciplines of DBAE (art making, art criticism, and art history). Chapter 4 discusses the appreciation of artworks in terms of two mainstream perspectives, art history and art criticism, two disciplines of DBAE.

In sum, the four disciplines of DBAE are utilized in a great portion of the first four chapters. For instance, Chapter 1 reflects all of the four disciplines. The content of Chapter 2 is related to aesthetics. Chapter 3 uses topics from the three disciplines of art making, art criticism, and art history. Finally, Chapter 4 reflects the two disciplines of art history and art criticism.

Conclusion

The textbook analysis indicates that both Textbooks A and B reflect DBAE concepts in a substantial manner but rarely, if at all, reflect VCAE ideas. Although both textbooks present vast materials derived from DBAE, they do so mostly when discussing theories, instead of the analysis of artworks or artistic issues. The authors also employ other theories derived from philosophy, psychology, and sociology. These theories are utilized throughout both textbooks and give them substantial importance.

These theories are important because they offer basic concepts or principles about art, but their extensive use might not be appropriate in an Introduction to Art course. Efland (2002) said, “Domains of knowledge are organized differently and require differing approaches to instruction....domains like law, medicine, the arts, and humanities tend to rely on the study of cases rather than overarching principles” (p. 11). Moreover,

according to Magro (2001), in order to help students gain an in-depth and critical understanding of the content, learning should be situated in a practical context. Thus, if a textbook can bridge the theory and its possible applications, it will benefit learners more than merely introducing theories derived from different scholars and schools.

Students' Perceptions of the Textbook

Through answers to open-ended questions, student participants revealed their impressions of the textbook used in their class, and their perceptions can be categorized according to benefits to students' learning, barriers to students' learning, students' opinions on the improvement of the textbook, and the instructors' influences on students' learning.

Benefits to students' learning. Students' perceived benefits derived from the textbook included learning new concepts about art, appreciating art, acquiring the skill of observation and analysis, accepting different opinions and expressing insights, obtaining a deeper understanding toward art, receiving more precise structure and theoretical bases of the course, learning the process of independent thinking, studying art more quickly and more easily, getting interested in art, and searching beyond the surface meaning of an artwork. The results show that the textbook did help many students acquire basic concepts about art and obtain a deeper understanding of it.

Barriers to students' learning. Students' perceived barriers to learning derived from the textbook referred to four issues. First, the time assigned to the course was not enough. Second, the content of the textbook failed to satisfy students' interests. Third, the textbook did not successfully help students set aside their personal biases regarding art. Finally, the textbook failed to connect the students' previous experiences related to art

with the new materials. Among the four barriers, the third one seems to correspond to the “misconceptions” proposed by Anders and Guzzetti (2005, p. 85). Student participants reported that biases or misconceptions regarding art include notions that art is inexplicable and that it is only useful and accessible for those with innate talent. According to Anders and Guzzetti, this kind of misconception “can affect the way people function in and relate to a discipline” (p. 85).

Moreover, having misconceptions (or wrong prior knowledge) is more harmful to learning than having no previous knowledge or experiences at all (the fourth barrier claimed by student participants), because it is easier to gather new knowledge than change an existing belief (Anders & Guzzetti, 2005). In addition, traditional methods of instruction, such as lectures, recitation-discussions, oral readings from the textbook, and question-answer worksheets have proven to be ineffective in affecting students’ misconceptions (Anders & Guzzetti).

In short, the curriculum, the textbook and the instructor, need to address students’ biases and misconceptions. To change students’ biases, instructors should change their instructional strategy from transmitting knowledge to facilitating students’ knowledge construction.

Students’ opinions on the improvement of the textbook. Student participants mentioned seven general ideas related to the improvements of the textbook: (a) include more pictures and explanations, (b) take into account students’ life experiences, (c) include more interactive exercises or activities, (d) use more interesting and understandable approaches, (e) display more Asian works, (f) consider more contextual factors that influenced an artist, and (g) use a different perspective from art history and

aesthetics.

The textbook analysis shows that the two target textbooks offer comprehensive knowledge about art through different topics and perspectives. However, they mainly consist of written materials and lack design of exercises that might stimulate students to interact and use problem-solving skills. According to Wankat (2002), a considerate or good textbook, defined as “student-friendly” (p. 51), should include directives (such as objectives and questions), transitions that explain the relationships among topics, signals of important materials (by means of different type font, underlining, or centering), and advance organizers (such as an outline or graphical organizers). The instructor should carefully choose the textbook because a good textbook helps students learn and reduces the instructor’s workload while a bad textbook does the opposite (Wankat).

The instructors’ influences on students’ learning. According to the responses to the open-ended questions, the instructor has the potential to greatly influence students’ learning outcomes by the selection of teaching materials, teaching styles, teaching methods. Generally, student responses addressed three issues: the instructor’s flexibility when adopting teaching materials and methods, the instructor’s subjectivity when choosing and interpreting the content from the textbook, and the instructor’s teaching performance perceived by students.

Many student participants reported that their instructors incorporated additional and supplementary teaching materials and media, such as videos, PowerPoint presentations, and websites. Adopting different teaching materials can result in different teaching methods and vice versa. Furthermore, when considering teaching materials, Anders and Guzzetti (2005) suggested that it is important for teachers to recognize,

acknowledge, and understand students' outside interests and practices. They then can design more motivating and interesting instruction and assignments for their students.

The student participants' evaluation of their instructors focused on teaching performance. For example, if the instructor taught the courses with eloquent speaking style and interesting stories and examples, students considered the instructor's teaching performance as good. By contrast, if the instructor just browsed through the content of the textbook, students considered the teaching performance as bad. Anders and Guzzette (2005) stated that teachers can not just relate the content of the textbook and hope that students will simply absorb it. Rather, teachers must "arrange experiences and activities so that students engage, think about, and apply the content they learn" (p. 55). The students expected the instructor to be an expert, but good teaching involves more than expertise in a field. A good instructor should also consider including activities that will inspire students' active learning and participation in the class.

Conclusion

This study concludes first with the summary of students' perceived benefits of taking Introduction to Art. Then, based on students' perceived learning outcomes, this researcher argues that the current curriculum needs to be changed and makes suggestions on how it could be improved.

Students' Perceived Benefits of Taking Introduction to Art

This study considered students' perceived benefits in the context of DBAE and VCAE, examined the correlation between benefits from both DBAE and VCAE, analyzed students' perceived benefits not directly related to DBAE and VCAE, and considered the influences of the textbook on students' learning.

Students' Perceived Benefits Related to DBAE and VCAE

Among the 53 selected themes derived from DBAE and VCAE, student participants only ranked one theme (critically and historically acclaimed works of art will not disappear with an acceptance to a broader range of art/The Definition of Art) as a high learning outcome. The majority of the other themes were ranked in the middle learning outcome level, which indicates that student participants have benefited to some degree from most of the learning outcomes.

Regarding the Definition of Art, the findings indicate that current curriculum included both fine arts (the focus of DBAE) and images from mainstream society (the target of VCAE). The findings also suggest that including objects from the mainstream society has blurred the traditional distinctions between good and bad taste and high and low art. As for the Goals of Art Education, many student participants noted in both closed- and open-ended questions that the course contributed to their cognitive development (DBAE) and improved their critical viewing practices of visual culture (VCAE). As for the Objectives of Art Education, student participants ranked the four disciplines of DBAE at an average middle learning outcome level. Many students also said that they benefited from the two objectives of VCAE: meaning making and critical understanding and empowerment.

When evaluating the four DBAE disciplines (art making, art criticism, art history, and aesthetics) student participants indicated in the closed-ended questions that they benefited substantially from ideas derived from both DBAE and VCAE. Students graded most of the themes in the four disciplines as either higher middle or lower middle learning outcomes. However, in the open-ended questions, the participants identified

fewer outcomes from VCAE than from DBAE. For example, many student participants said they benefited from understanding art appreciation and improving aesthetic literacy, concepts usually associated with DBAE. In addition, in the closed-ended questions, student participants also ranked outcomes from the definition of visual culture and attributes of VCAE at the middle level.

In sum, based on their answers to the closed-ended questions, the students seemed to have benefited equally from themes of DBAE and VCAE. But in responses to the open-ended questions, many more student participants acknowledged benefits from DBAE outcomes than from VCAE outcomes. This may imply that the current curriculum, which is based largely on DBAE, had in fact created certain expectations in students' minds. It is not surprising, then, that student participants seemed comfortable with a very traditional definition of art since the current curriculum relies largely on DBAE concepts. As a result, they understandably tended to agree with more DBAE outcomes than with VCAE outcomes. However, these expectations, such as naturally or spontaneously linking art with fine art, could exclude art from students' daily life and circumscribe the possible benefits for non-art majors from taking general art courses.

Correlation Between Benefits from DBAE and VCAE

Although DBAE and VCAE outcomes are taken from different theoretical discourses—and this study discussed student responses within those two distinct categories—DBAE and VCAE should not be viewed as two distinctive paradigms without interconnections. In fact, some goals and objectives of VCAE and DBAE interrelate with one another and even facilitate the accomplishment of one with the other. Being a responsible learner and actively participating in the course (a VCAE goal), for

example, will improve students' problem-solving skills (a DBAE goal). Encouraging students to ask questions and to solve their questions (problem solving skills/DBAE goal and inquiry learning/DBAE objective) involves empowering students through the course (VCAE objective). Moreover, the theme-based learning (VCAE attribute) is best implemented through inquiry learning (DBAE objective). Clearly, VCAE and DBAE are not two completely separate paradigms.

Students' Perceived Benefits Not Directly Related to DBAE and VCAE

In the open-ended questions, student participants also identified benefits that are not directly related to DBAE and VCAE. These benefits include (a) adjusting attitudes toward art, (b) improving understanding toward art, and (c) enhancing aesthetic disposition and life quality. Student participants not only claimed the benefit of learning some art-related information exclusively provided by the Introduction to Art course, but they also stated that they benefited from knowing how to appreciate art. In fact, when mentioning the term *art appreciation*, student participants were referring to ideas of DBAE, VCAE, and even Child-Centered Art Education. Finally, some student participants said the course helped non-art majors enhance their aesthetic literacy. Because aesthetic literacy could be applied to students' everyday lives (Greene, 1981), some students saw this course as a way to release pressure and help them enjoy life.

The Influences of the Textbook on Students' Learning

In their answers to the open-ended questions, students indicated that the textbook contributed to their gaining basic concepts about art or obtaining a deeper understanding of art. But the participants also said the textbook could hinder students' learning in so far as it reinforces their personal biases regarding art, including notions that art is

inexplicable and that it is only useful and accessible for those with innate talent in art making. Very importantly, just how the instructor interprets and teaches the ideas presented in the textbook also affects students' learning outcomes.

Why the Current Curriculum Needs Further Improvement

Although students said in the closed-ended questions that they have learned from both DBAE and VCAE goals and objectives, they ranked only one pre-determined theme as a high learning outcome. Additionally, in the open-ended questions, the participants identified some obstacles to receiving benefits from the current curriculum, including the fact that their preferred learning styles and topics, their experiences, and outcomes they expected were not part of the current Introduction to Art course.

In addition, in the open-ended questions, some of the students' answers related that art and art learning reflected concepts associated with the paradigm of Child-Centered Art Education, including notions that art making and art appreciation are natural abilities that could not be nurtured. Because by its very nature an art course offered to fulfill goals of general education presumes that art is learnable and should be accessible for non-art majors, the instructors should re-examine the current curriculum to make sure that the course content is based on non-art majors' needs and interests.

The textbook analysis indicated that very few ideas related to VCAE are covered, so when students said they studied objects derived from mainstream society or perceived learning outcomes associated with VCAE, they did so principally from the instructors' lectures or from additional teaching materials. This made it impossible to determine the exact sources of VCAE outcomes. The textbook writers should ensure the VCAE concepts are included in the curriculum through discussions, class activities, and

examples of art in the same manner DBAE topics are covered. Accordingly, based on the results of this study the researcher concludes that the current Introduction to Art curriculum should be changed to improve students' learning outcomes substantially.

What Should Be Included in the New Curriculum

To identify the areas most urgently in need of improvement, this researcher looked to learning outcomes ranked low by students in their responses to the closed-ended questions (see Table 49) as well as the open-ended questions. Five main strategies emerged that could improve students' learning outcomes: fostering problem solving skills, implementing inquiry learning, facilitating active learning, complicating visual culture, and including students' prior knowledge and experiences.

Table 49

Themes Ranked at Low Learning Outcome Level in the Closed-ended Questions

Category	Theme	Rank of Learning Outcome (Number of Responses)
Goals of Art Education	Problem solving (DBAE)	Low (25)
	Become active and responsible learners (VCAE)	Low (17)
Objectives of Art Education	DBAE is inquiry-based	Low (40)
Art Making	The relationship between art making and art criticism is symbiotic (VCAE)	Low (38)
	Student art should be considered as cultural critique (VCAE)	Low (47)
Aesthetics	Aesthetic inquiry helps students construct reasoned arguments (DBAE)	Low (46)
The Definition of Visual Culture	Visual culture can not be immediately experienced	Low (28)

Fostering Problem-Solving Skills

One way to improve students' problem-solving skills would be to foster greater student participation in the study of art through activities that go beyond reading a

textbook and observing art. This could include greater emphasis on small group discussion and team work.

Implementing Inquiry Learning

As previously mentioned, DBAE is a form of interdisciplinary art education, and interdisciplinary study is best approached through inquiry learning. As forms of interdisciplinary education, DBAE's four disciplines lend themselves to inquiry learning techniques that are related to problem-solving skills. These techniques could include beginning the discussion of a topic with a question or a riddle or concluding a section with research questions or related activities that would motivate students to go beyond the textbook and the classroom.

Aesthetic inquiry also would help students construct reasoned arguments, a learning outcome that was ranked low by students. Lampert (2006a) posited that aesthetic inquiry is closely connected with critical thinking ability, a skill the curriculum claims to foster.

Facilitating Active Learning

Certainly, by viewing images that surround their daily lives critically (a VCAE goal) students can become active and responsible learners. The curriculum should therefore encourage students to look at the images they encounter every day and analyze them instead of merely absorbing them thoughtlessly. In addition, students should be encouraged to ask questions and helped to answer the questions themselves. Also, based on the findings, if the curriculum can emphasize more on students' preferred learning contents, styles, experiences, and outcomes, they might tend to participate in the course more actively.

Complicating Visual Culture

Although many student participants said they understood that visual culture includes invisible aspects of meaning, only a few acknowledged that visual culture can not be experienced immediately. This suggests that most student participants still underestimated the complexity of visual images. According to Walker, Daiello, Hathaway, and Rhoades (2006), “complicating visual culture” was necessary because the prevalent visual culture was “too reductive and too predictable” (p. 309). These scholars approached the concept of subjectivity through socio-cultural and psychoanalytic theories, arguing that “perspectives not routinely used in art education might be employed to enrich understandings” (p. 322) of concepts or issues studied in the art course.

Including Students' Prior Knowledge and Experiences

Student responses to the closed-ended questions repeatedly suggest that, especially for non-art majors, the connection between students' prior interests and experiences and the curriculum needs to be very close. The discipline-based and inquiry-based learning (DBAE objectives), for example, should include students' personal experiences and then proceed to more abstract learning outcomes. Meaning making (the construction of knowledge/a VCAE objective) must begin with the students' “own existing knowledge and previous experiences” (King, 1994, p.16). In their response to the open-ended questions, students indicated that the curriculum needs to “activate” their prior knowledge and experiences; otherwise, they will not be motivated to get deeply involved in learning about art.

Recommendations for Future Research

This research took a very broad scope to discern what goals stemming from the

two principal art education paradigms, DBAE and VCAE, truly benefit non-art majors. A more specific approach should be adopted in the future to see how each potential benefit (e.g., critical thinking skills, problem-solving skills, inquiry-based learning) actually functions and benefits non-art majors through general art courses. Recommendations for future research include:

1. General art instructors should conduct studies on specific outcomes such as fostering or facilitating students' skills of problem-solving, critical thinking, inquiry learning, active learning, etc., and then apply those results the next time they teach the course.
2. General art instructors should consider using pre-tests and post-tests to evaluate the designed curriculum based on the ideals and concepts of the major goals of art education, such as problem solving, inquiry learning, and critical thinking. Instructors thus could analyze how each goal applies to the curriculum to discern factors that motivate or hinder students' learning.
3. The quantitative research or the mixed method research should be considered to probe more thoroughly into how non-art majors benefit from taking general art courses. For example, pre-tests and post-tests could use survey instruments (the quantitative method) to collect data. This could be enriched with one-on-one interviews, focus group interviews, and observations (the qualitative method).
4. A future study could focus solely on improving the textbook because it is the primary teaching material in the class. Such a study would enhance students' learning outcomes.

5. Researchers could study how teachers' efficiency and effectiveness influence students' learning outcomes, comparing different teaching methodologies (e.g., active teaching and learning versus "depositing knowledge").
6. This study was limited to exploring students' learning outcomes in one art course, Introduction to Art. Future research that examine different courses offered to fulfill the requirement of general art education should be considered as well.

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Appendix A

Subject Consent to Take Part in a Study of the Potential Benefits for Non-Art Major College Students from Taking Introduction to Art (English)

Dear Prospective Participant:

My name is Chia-Ying Hsieh, a doctoral student in Education in the Organizational Leadership program at the University of Incarnate Word in San Antonio, Texas. I am conducting a qualitative research study of the potential benefits from taking Introduction to Art for non-art majors in Taiwan's higher educational institutions. A research study of non-art majors' perceived outcomes of the Introduction to Art courses offered to fulfill university/college general education requirements will provide insight into developing general art education curricula to benefit (or educate) society, the higher educational institutes, art educators, and students.

I am inviting you to participate in this study. The study will involve no potential risks to you. Participation mainly requires completing a questionnaire consisting of three parts – your background information, close-ended questions, and open-ended questions. It will take 30-45 minutes to finish. The questionnaire will explore your perceptions of learning outcomes from taking Introduction to Art. I will analyze and create materials from the questionnaires for my dissertation manuscript, journal articles, and presentations to groups interested in general art education curricula in Taiwan's higher education. In the event that this study or any portion of it is published, you will not be identified nor will it be possible to trace any of your statements back to you. Your data will be incorporated into the total data collected for the study.

Participation in this study is purely voluntary and anonymous. All identifying information will be disclosed only with your permission. The instructions on the questionnaire are self-explanatory, but should you have questions pertaining to the study, or about becoming a part of the research study, you are welcomed to call me. The University of the Incarnate Word committee that reviews research on human subjects, the Institutional Review Board, will answer any question about your rights as a research subject (210-829-3157-Dean of Graduate Studies and Research). You will be given a copy of this letter to keep. I look forward to hearing from you. Your signature indicates that you have decided to take part in the study.

Sincerely,

Chia-Ying Hsieh

CP: 0933-676-590

You may also contact the chair of my dissertation committee, for further information:

Dr. Gilberto Hinojosa

University of the Incarnate Word

4301 Broadway

San Antonio, Texas 78209-6397

(210) 829-2757

Appendix B

Subject Consent to Take Part in a Study of the Potential Benefits for Non-Art Major College Students from Taking Introduction to Art (Chinese)

親愛的同學你好:

本人為美國德州 University of the Incarnate Word 教育所博士生，本封信的目的是為了邀請你參與本人博士論文研究。本論文的研究目的是在探討大專院校非藝術相關科系學生，上過「藝術概論」課程之後的學習成果，研究結果將作為改善「藝術概論」課程設計之依據。

你正被邀請參與此質性問卷調查，如果你同意參加這項研究，填寫這份研究問卷所需的時間大約為 30-45 分鐘，當你填寫完畢時，請交給本研究之助理。如果你想知道本研究的結果，歡迎與我聯絡。此外，本研究方式保證為匿名，而你的相關資料將受到嚴格保密，並僅用在學術研究上，而所有的問卷在建檔之後都會予以銷毀。若你對自身權益有任何問題，本校博士論文倫理道德委員會將樂於回答你的問題，連絡電話如下，研究所所長 012-1-210-829-3157 (美國);或者也可以直接與我連絡

非常感謝你熱心的參與。

敬祝 身體健康
學業進步

謝佳穎 敬上

University of the Incarnate World

E-mail: ying96hsieh@hotmail.com

Phone: 0933-676-590 (Taiwan)

002-1-210-535-9639 (U.S.A)

Appendix C

Consent Form (English)

Project Title: The Potential Benefits of Taking Introduction to Art for Non-Art Major
College Students
Principle Investigator: Chia-Ying Hsieh
Organizational Leadership in School of Education,
University of the Incarnate Word, San Antonio, Tx 78209
Phone: 0933-676-590
E-Mail: ying96hsieh@hotmail.com

Thank you for volunteering to participate. It may take up to 45 minutes for you to complete the questionnaire. Your signature on this consent form shows that you have been informed about the conditions and safeguards of this projects, and agree to participate in this study.

1. Participation is voluntary. You can withdraw from the study at any time, for any reason, without penalty.
2. There is no risk to individuals who participate in this research and complete confidentiality is ensured. Your name will not be used. Instead, you will be given a code number in order to guarantee your anonymity. Your comments will be entered on a computer, and any identifying information will be changed for written reports. Only the project investigator and her research assistants will have access to the data.
3. Questions concerning your participation in this study may be addressed to the researcher at the phone number or e-mail listed at the top of this page.
4. The University of the Incarnate Word committee that reviews research on human subjects, the Institutional Review Board, will answer any question about your rights as a research subject. If you require additional information, please contact the Dean of Graduate Studies and Research at (210) 829-3157

You have my deep appreciation. I believe that this study will be useful n formulating educational policies and practices.

I have read the information provided and agree to participate in this study.

	/	
Signature of Subject	Date	Time
	/	
Signature of Investigator	Date	Time

University of the Incarnate Word IRB Approved Application No. <u>06-05-003</u>
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Appendix D

Consent Form (Chinese)

研究計劃名稱: 「藝術概論」課程對非藝術相關科系之大專院校學生的潛在助益
 研究者: 謝佳穎 教育研究所組織領導學博士生
 Organizational Leadership in School of Education,
 University of the Incarnate Word, San Antonio, Texas
 聯絡電話: 0933-676-590 (台灣) 002-1-210-535-9639 (美國)
 電子郵件信箱: ying96hsieh@hotmail.com

感謝你自願參與本研究計畫，這份問卷大概需花費 30-45 分鐘來完成。這份同意書主要的目的是要告知你有關這份問卷的研究調查狀況和對你的保護措施，以及你的同意參與。

1. 你的參與是自願性的，你可以隨時因為各種理由來取消參與本研究。
2. 對於參加本研究計畫的參與者不會有任何風險的狀況發生，對於你的參與保證是絕對的機密。本問卷是以匿名的方式來收集資料，以數字來代表姓名，因此輸入電腦的資料皆以數字來代表，而且只有研究者本身才有機會接近這些資料。
3. 如果對於參與本研究計畫有任何問題，歡迎你和我聯絡，聯絡方式列於本同意書上方。
4. University of the Incarnate Word 的博士論文委員會及倫理道德審查委員會將會很樂意的回答你參與本研究的權利相關問題 (210-829-3157---研究所所長)。

非常感謝你的熱心參與，我相信本研究將會對「藝術概論」課程設計提供更完善的建議，並提升未來學生的學習成果。

我已讀過以上的資訊並同意參加這份研究計畫

 受訪者簽名

 日期

University of the Incarnate Word IRB Approved Application No. <u>06-03-003</u>
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Appendix E

Closed-Ended Questions Design Pattern

Category	Theme	Question
A. The Definition of Art	<p>1. Under VCAE, objects worth teaching include the images of mainstream society</p> <p>2. Critically and historically acclaimed works of art will not disappear with an acceptance to a broader range of art</p> <p>3. Under VCAE, the criteria of determining whether an object is considered a work of art have become less discrete</p> <p>4. There are no distinctions between good and bad taste and high and low status among the whole visual imagery</p>	<p>(1). Object(s) that has (have) been studied in the Introduction to Art course include(s):</p> <ul style="list-style-type: none"> <input type="checkbox"/> Objects usually defined as fine arts (such as painting, sculpture, and architecture) (T2) <input type="checkbox"/> The images of mainstream society. (T1) <p>Including:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Television programs <input type="checkbox"/> Movies <input type="checkbox"/> Advertisements <input type="checkbox"/> Books, magazines & newspapers <input type="checkbox"/> Shopping mall displays <input type="checkbox"/> Amusement park design <input type="checkbox"/> Others <p>(2). This statement best describes what I was taught in the Introduction to Art course: SELECT ONE</p> <ul style="list-style-type: none"> <input type="checkbox"/> Fines arts (mainly painting, sculpture, and architecture) were at the center of the Introduction to Art curriculum. (T2) <input type="checkbox"/> Visual images derived from everyday life experiences were at the center of the Introduction to Art curriculum (T1) <input type="checkbox"/> Visual images derived from everyday life and fine arts were given equal time in Introduction to Art curriculum. (T1 & T2) <input type="checkbox"/> None of the above

Category	Theme	Question
		<p>(3) This statement best describes what I was taught in the Introduction to Art course: SELECT ONE</p> <p><input type="checkbox"/> There are no definite criteria for determining whether an object is considered a work of art. (T3)</p> <p><input type="checkbox"/> There are definite criteria for determining whether an object is considered a work of art. (DBAE)</p> <p><input type="checkbox"/> None of the above</p> <p>(4) This statement best describes what I was taught in the Introduction to Art course: SELECT ONE</p> <p><input type="checkbox"/> There are no distinctions made between good and bad taste and high and low art among the all visual imagery. (T4)</p> <p><input type="checkbox"/> There are distinctions made between good and bad taste and high and low art among the all visual imagery. (DBAE)</p> <p><input type="checkbox"/> None of the above</p>
B. Goals of Art Education	<p>1. Problem solving (DBAE)</p> <p>2. Cognitive development (DBAE)</p> <p>3. Art education for all students (DBAE)</p> <p>4. Goals related to postmodernist concepts (DBAE & VCAE)</p> <p>5. VCAE helps students to develop critical viewing practices of visual culture (VCAE)</p> <p>6. VCAE helps students to become active and responsible learners and encourages student ownership of their education experiences (VCAE)</p>	<p>(5). After taking Introduction to Art, I agree that:</p> <p><input type="checkbox"/> My problem solving skills have been improved (T1)</p> <p><input type="checkbox"/> My thinking pattern has changed (T2)</p> <p><input type="checkbox"/> This course conveyed the idea that art education is for every student and should not be limited to those who show talent in art-making. (T3)</p> <p><input type="checkbox"/> This course has provided me the opportunity to acquire the “visual literacy” which helped me to face a visually saturated society more confidently. (T4)</p> <p><input type="checkbox"/> I have developed critical viewing skills to use with images I encounter every day. (T5)</p> <p><input type="checkbox"/> I have become an active and responsible learner. (T6)</p> <p><input type="checkbox"/> None of the above</p>

Category	Theme	Question
C. Objectives of Art Education	1. DBAE primarily consist of four disciplines (DBAE) 2. DBAE is inquiry-based (DBAE) 3. Critical understanding and empowerment (VCAE) 4. Meaning making (VCAE)	<p>(6). The following statement(s) reflect(s) my experience with the Introduction to Art course:</p> <ul style="list-style-type: none"> <input type="checkbox"/> I have learned to express both experiences and ideas with tools and techniques in various media. (T1~art-making) <input type="checkbox"/> I have increased my understanding and appreciation of works of art and their roles in society. (T1~art criticism) <input type="checkbox"/> I have a better understanding toward the totality of the experience of living human lives. (T1~ art history) <input type="checkbox"/> I have a better understanding toward the meaning and essence of art. (T1~aesthetics) <input type="checkbox"/> During the course, I was involved in making art, in carrying out critical & historical investigations, and in pursuing aesthetic inquiry. (T2) <input type="checkbox"/> None of the above <p>(7). The following statement(s) reflect(s) my experience with the Introduction to Art course:</p> <ul style="list-style-type: none"> <input type="checkbox"/> I have been encouraged to ask questions about artworks we discussed in the classes. (T3) <input type="checkbox"/> I have learned to value an artwork that empowers the masses, particularly those who are not in the mainstream of society. (T3) <input type="checkbox"/> I understand that meanings and values are expressed through social, cultural, historical, political, and economic contexts (T4) <input type="checkbox"/> This course has shaped my thinking about the world in general and has led me to create new knowledge through visual form. (T4) <input type="checkbox"/> None of the above.

Category	Theme	Question
D. Art Making The creation of art	<p>1. Understand how artistic processes work (DBAE)</p> <p>2. Understand how art-making is linked to the knowledge of history, criticism, and philosophy (DBAE)</p> <p>3. Learn to express thoughts, values, and feelings (DBAE)</p> <p>4. Learn about visual problem solving (DBAE)</p> <p>5. The relationship between art making and art criticism is symbiotic (VCAE)</p> <p>6. Art making should be founded on the framework of critical pedagogy (VCAE)</p> <p>7. Creativity redefined ~ creativity is not only the expression of personal feelings; it communicates cultural values and social meanings (VCAE)</p> <p>8. Art making should follow a design procedure and remains central in a visual culture curriculum (VCAE)</p> <p>9. Art making is not just about form but the form of ideas (VCAE)</p> <p>10. Art making can help students to construct self-identities (VCAE)</p> <p>11. Student art should be considered as cultural critique (VCAE)</p>	<p>(8). Through the Introduction to Art course, I have benefited from:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Understanding how artistic processes work. (T1) <input type="checkbox"/> Understanding how art-making is linked to the knowledge of art history, art criticism, and aesthetics. (T2) <input type="checkbox"/> Learning to express thoughts, values, and feelings. (T3) <input type="checkbox"/> Learning about visual problem solving skills. (T4) <input type="checkbox"/> None of the above <p>(9). After taking the Introduction to Art, I have learned that:</p> <ul style="list-style-type: none"> <input type="checkbox"/> The critique (analyzing) and making of images need to go hand-in-hand. (T5) <input type="checkbox"/> When making art, everyone should have the freedom to explore questions or issues meaningful to them. (T6) <input type="checkbox"/> The definition of creativity should not be limited to the self-expression, uniqueness and originality. (T7) <input type="checkbox"/> Art-making is not a spontaneous and intuitive activity but an organized process. (T8) <input type="checkbox"/> Art-making should not focus only on formal and technical skills but also focus on the ideas behind them. (T9) <input type="checkbox"/> Art-making can help students create their self-identities. (T10) <input type="checkbox"/> Students should try to express some critical messages through their artworks. (T11) <input type="checkbox"/> None of the above

Category	Theme	Question
E. Art Criticism The critique of art	1. Require careful observation (DBAE) 2. Analyze the subject or theme of the work (DBAE) 3. Examine the visual and tactile elements that contribute to an effective and meaningful work of art (DBAE) 4. Consider the contextual factors of an artwork (DBAE) 5. Art criticism involves with practices of reacting, reflecting, interpreting, and providing information (VCAE)	(10) After taking Introduction to Art, when examining a work of art, I have learned to: <input type="checkbox"/> Observe it carefully. (T1) <input type="checkbox"/> Analyze its subject matter and theme. (T2) <input type="checkbox"/> Examine the visual and tactile elements. (T3) <input type="checkbox"/> Consider its contextual factors. (T4) <input type="checkbox"/> React to the art work, reflect on it, interpret it, and provide information about it. (T5) <input type="checkbox"/> None of the above
F. Art History The tradition of art	1. Approaching factual information (DBAE) 2. Studying formal analysis (DBAE) 3. Assessing contextual relations (DBAE) 4. There are differences between art criticism and art history (DBAE) 5. The history of visual culture is not the same as the history of art (VCAE)	(11) Based on my learning in Introduction to Art, when analyzing a work of art, the type(s) of inquiry I will focus primarily on is (are): <input type="checkbox"/> Approaching an artwork through factual information about artists (such as their birth and death dates, and where they worked) and information about works of art (such as their physical description, subject matter, and circumstances of their creation). (T1) <input type="checkbox"/> Analyzing formal elements of an art work, such as line, color, composition, etc. (T2) <input type="checkbox"/> Assessing information related to social, political, and cultural themes and events. (T3) <input type="checkbox"/> None of the above.

Category	Theme	Question
	<p>6. Contemporary image makers reuse the contextual values of historical meanings by intertextually weaving ideas at issue (VCAE)</p> <p>7. History is not the past, it is the reconstruction of the past (VCAE)</p>	<p>(12) After taking Introduction to Art, I understand:</p> <ul style="list-style-type: none"> <input type="checkbox"/> The differences between art criticism and art history. (T4) <input type="checkbox"/> The history of visual culture is not the same as the history of art. (T5) <input type="checkbox"/> Some contemporary image makers tend to combine several ideas in their works to emphasize an issue. (T6) <input type="checkbox"/> Studying history does not simply repeat the past story; rather, the story is told in a manner that includes our own meanings today in our culture. (T7) <input type="checkbox"/> None of the above.
G. Aesthetics The philosophy of art	<p>1. Aesthetic inquiry enhances the level of consciousness involved (DBAE)</p> <p>2. Aesthetic inquiry helps students to construct reasoned arguments (DBAE)</p> <p>3. Aesthetics is a social issue and directly connected with ideology (VCAE)</p> <p>4. Meaningful aesthetics ~ meaning is inherent to aesthetic experience (VCAE)</p>	<p>(13). Through my learning in the Introduction to Art course, I am now able to:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Assess the complex and subtle issues and meanings that are possibly involved in works of art. (T1) <input type="checkbox"/> Construct reasoned and convincing arguments about issues related to art. (T2) <input type="checkbox"/> Understand that aesthetics involves social issues. (T3) <input type="checkbox"/> Analyze how images may be used to influence people. (T3) <input type="checkbox"/> Discuss that the concept of an image/artwork considered good for one group may hurt others. (T3) <input type="checkbox"/> Understand that art can also suggest multiple and extended social meanings. (T4) <input type="checkbox"/> Understand how makers of artworks and viewers develop a relationship through the artworks. (T4) <input type="checkbox"/> None of the above.

Category	Theme	Question
H. The Definition of Visual Culture	1. Visual culture consists of all the visual arts that could be encountered every day 2. Visual culture rejects the distinction of high and low art 3. Visual culture includes invisible aspects of meaning 4. Visual culture can not be immediately experienced	(14). Although I may not have hear about "Visual Culture" or directly studied it in the Introduction to Art course, I think the following description(s) of "Visual Culture" that is (are) correct include(s): <input type="checkbox"/> Visual culture consists of all the visual arts that could be encountered every day. (T1) <input type="checkbox"/> There is no hierarchy in visual culture. (T2) <input type="checkbox"/> Visual culture includes invisible aspects of meaning. (T3) <input type="checkbox"/> Visual culture can not be immediately experienced. (T4) <input type="checkbox"/> None of the above
I. Attributes of VCAE	1. VCAE is cross-cultural 2. VCAE is themes-based 3. VCAE is a process of self-identification 4. VCAE encourages collaborative learning	(15) What does McDonalds mean to me? <input type="checkbox"/> It represents high status, <input type="checkbox"/> It represents cheap fast food, <input type="checkbox"/> Other, I think people living in different countries or people with different cultures <input type="checkbox"/> Share this opinion with me <input type="checkbox"/> Do not share this opinion with me (T1) (16) I agree that: SELECT ONE <input type="checkbox"/> Visual statements are best developed through the media-based learning, such as drawing, painting, ceramics, etc. (DBAE) <input type="checkbox"/> Visual statements are best developed through the thematic course in which students are asked to work in multimedia or mixed media within a theme. (T2) <input type="checkbox"/> None of the above

Category	Theme	Question
		<p>(17). After taking Introduction to Art, I feel that: SELECT ONE (T3)</p> <ul style="list-style-type: none"> <input type="checkbox"/> I have a better understanding of myself. <input type="checkbox"/> I am taking some steps towards self formation. <input type="checkbox"/> I have formed or changed my self-identities. <input type="checkbox"/> None of the above <p>(18). The following option(s) reflect(s) my experiences in the Introduction to Art course: (T4)</p> <ul style="list-style-type: none"> <input type="checkbox"/> I (and others) was (were) encouraged to be open during the class discussion or to collaborate in the activities related to art-making. <input type="checkbox"/> During the course, we frequently worked or discussed in pairs or in small groups. <input type="checkbox"/> I have come to realize that many contemporary artworks were produced through teamwork. <input type="checkbox"/> None of the above
J. Critical Pedagogy	<ol style="list-style-type: none"> 1. Critical pedagogy begins with concrete experiences of everyday life 2. Critical inquiry is a continual process that is relevant to studying ideas and issues to solve a problem 3. Critical pedagogy encourages reflective self-examination of attitudes, values, and beliefs within historical and cultural contexts. 4. Critical pedagogy helps students to practice democratic skills and dispositions, such as tolerance and respect for diversity 	<p>(19). The statement(s) that reflect(s) my experiences in the Introduction to Art course:</p> <ul style="list-style-type: none"> <input type="checkbox"/> The learning in the classroom was connected with my experiences in the real world. (T1) <input type="checkbox"/> The practice of inquiry in the class was conducted through a continual process of identifying and posing problems, asking questions and questioning the validity of the questions asked. (T2) <input type="checkbox"/> The questions discussed in the class were usually controversial and encouraged discussion, even debate. (T2). <input type="checkbox"/> The questions discussed in the class usually led to a solution to which everyone in the class agreed. (T2) <input type="checkbox"/> The ideas and issues studied in the class help my problem solving skills. (T2) <input type="checkbox"/> None of the above

Category	Theme	Question
		<p>(20). Based on my experiences in the Introduction to Art course, which following statement(s) is(are) true:</p> <ul style="list-style-type: none"> <input type="checkbox"/> When analyzing a work of art, this course stressed historical and cultural contexts in which it was created. (T3) <input type="checkbox"/> This course investigated complex issues, such as the relationship between images and power, politics and identity, and gender and community relation, etc. (T3) <input type="checkbox"/> This course encouraged reflective self-examination of attitudes, values, and beliefs. (T3) <input type="checkbox"/> In the class, I was made to feel that my ideas and opinions were valued. (T4) <input type="checkbox"/> In the class, I had to appreciate and respect other students' voices. (T4) <input type="checkbox"/> None of the above

Note. T refers to theme, and T1 means that the question is devised from theme 1.

Questions 2, 3, and 4 in Category A and Questions 16 and 17 in Category I are single-choice questions.

Appendix F

Translation Check (I)

Ms. Chia-Ying Hsieh

The Chinese translation, in my opinion, is good enough for Chinese-speaking persons to understand. Besides, the Chinese translation can well convey what is expressed in English.

Sincerely,



Philip Fan

Date: April 18, 2006

Phone Number: (05) 276-2367

Education:

Bachelor of Foreign Language

Department of Foreign Language and Literature,

National Taiwan University, Taipei, Taiwan

Experiences in Translation:

So far have translated 14 books and published (from English to Chinese)

Appendix G
Translation Check (II)

Ms. Chia-Ying Hsieh

I have read both of your English and Chinese questionnaires. I didn't find out any big problem related to translative issues, and I only have some minor suggestions for you. In my opinion, your Chinese questionnaire has been authentically translated from the English version. I wish you good luck for the rest of your research.

Sincerely,



Shu-Ju (Rubie) Chen

Date: April 20, 2006

Office Address: Young-Shin Rd, Da-Li, Taichung County
Taiwan, R.O.C.

Phone Number: 0922-503-897

(04) 2481-3018

E-mail Address: rubie_chen@yahoo.com.tw

Education:

Bachelor of Computing Science

University of New England, Australia

Experiences in Translation:

- 2 years as a professional translator for a translation company
- 2 years of interpreting experience in USI (Universal Scientific Industrial Co., Ltd.)

Appendix H

Learning Outcomes of Introduction to Art Questionnaire (English)

Part 1: Demographic Items

Sex: Male Female

Major & Grade: _____.

Art related interests & experiences:

- Painting (drawing, water color, oil painting, Chinese painting, and the like),
- Sculpture, Chinese calligraphy, Photography, Movie,
- Music (piano, violin, cello, flute, and the like),
- Design (graphic design, illustration, product design, fashion design and the like),
- Others _____.

Part 2: Closed-Ended Questions

Directions:

When answering the following twenty questions, please focus on what has happened in the Introduction to Art course, **NOT** on what should have happened. You can check as many options as apply, but please note that in some questions (2, 3, 4, 16, and 17) you have to choose only one option.

1. Object(s) that has (have) been studied in the Introduction to Art course include(s):

- Objects usually defined as fine arts (such as painting, sculpture, and architecture)
- The images of mainstream society. Including:
 - Television programs
 - Movies
 - Advertisements
 - Books, magazines & newspapers,
 - Shopping mall displays
 - Amusement park design,
 - Others _____.

2. This statements best describes what I was taught in the Introduction to Art course:

SELECT ONE

- Fine arts (mainly painting, sculpture, and architecture) were at the center of the Introduction to Art curriculum.
- Visual images derived from everyday life experiences were at the center of the Introduction to Art curriculum.
- Visual images derived from everyday life and fine arts were given equal time in Introduction to Art curriculum.
- None of the above

3. This statement best describes what I was taught in the Introduction to Art course:

SELECT ONE

- There are no definite criteria for determining whether an object is considered a work of art.
- There are definite criteria for determining whether an object is considered a work of art.
- None of the above

4. This statement best describes what I was taught in the Introduction to Art course:

SELECT ONE

- There are no distinctions made between good and bad taste and high and low art among the all visual imagery.
- There are distinctions made between good and bad taste and high and low art among the all visual imagery.
- None of the above

5. After taking Introduction to Art, I agree that:

- My problem solving skills have been improved.
- My thinking pattern has changed.
- This course conveyed the idea that art education is for every student and should not be limited to those who show talent in art making.
- This course has provided me the opportunity to acquire the “visual literacy” which helped me to face a visually saturated society more confidently.
- I have developed critical viewing skills to use with images I encounter every day.
- I have become an active and responsible learner.
- None of the above

6. The following statement(s) reflect(s) my experience with the Introduction to Art course:

- I have learned to express both experiences and ideas with the tools and techniques in various media.
- I have increased my understanding and appreciation toward works of art and their roles in society.
- I have a better understanding toward the totality of the experience of living human lives.
- I have a better understanding toward the meaning and essence of art.
- During the course, I was involved in making art, in carrying out critical & historical investigations, and in pursuing aesthetic inquiry.
- None of the above

7. The following statement(s) reflect(s) my experience with the Introduction to Art course:

- I have been encouraged to ask questions about artworks we discussed in the classes.
- I have learned to value an artwork that empowers the masses, particularly those who are not in the mainstream of society
- I understand that meanings and values are expressed through social, cultural, historical, political, and economic contexts.
- This course has shaped my thinking about the world in general and has led me to create new knowledge through visual form.
- None of the above.

8. Through the Introduction to Art course, I have benefited from:

- Understanding how artistic processes work.
- Understanding how art-making is linked to the knowledge of art history, art criticism, and aesthetics.
- Learning to express thoughts, values, and feelings.
- Learning about visual problem solving skills.
- None of the above

9. After taking the Introduction to Art, I have learned that:

- The critique (analyzing) and making of images need to go hand-in-hand.
- When making art, everyone should have the freedom to explore questions or issues meaningful to them.
- The definition of creativity should not be limited to the self-expression, uniqueness and originality.
- Art making is not a spontaneous and intuitive activity but an organized process.
- Art making should not focus only on formal and technical skills but also focus on the ideas behind them.
- Art making can help students to create their self-identities.
- Students should try to express some critical messages through their artworks
- None of the above

10. After taking Introduction to Art, when examining a work of art, I have learned to:

- Observe it carefully.
- Analyze its subject matter and theme.
- Examine the visual and tactile elements.
- Consider its contextual factors.
- React to the art work, reflect on it, interpret it, and provide information about it.
- None of the above

11. Based on my learning in Introduction to Art, when analyzing a work of art, the type(s) of inquiry I will focus primarily on is (are):

- Approaching an artwork through factual information about artists (such as their birth and death dates, and where they worked) and information about works of art (such as their physical description, subject matter, and circumstances of their creation)
- Analyzing formal elements of an art work, such as line, color, composition, etc.
- Assessing information related to social, political, and cultural themes and events.
- None of the above.

12. After taking Introduction to Art, I understand:

- The differences between art criticism and art history.
- The history of visual culture is not the same as the history of art.
- Some contemporary image makers tend to combine several ideas in their works to emphasize an issue.
- Studying history does not simply repeat the past story; rather, the story is told in a manner that includes our own meanings today in our culture
- None of the above.

13. Through my learning in the Introduction to Art course, I am now able to:

- Assess the complex and subtle issues and meanings that are possibly involved in works of art.
- Construct reasoned and convincing arguments about issues related to art.
- Understand that aesthetics involves social issues.
- Analyze how images may be used to influence people.
- Discuss that the concept of an image/artwork considered good for one group may hurt others.
- Understand that art can also suggest multiple and extended social meanings.
- Understand how makers of artworks and viewers develop a relationship through the artworks.
- None of the above.

14. Although I may not have heard about “Visual Culture” or directly studied it in the Introduction to Art course, I think the following description(s) of “Visual Culture” that is (are) correct include(s):

- Visual culture consists of all the visual arts that could be encountered every day.
- There is no hierarchy in visual culture.
- Visual culture includes invisible aspects of meaning.
- Visual culture can not be immediately experienced.
- None of the above

15. What does McDonalds mean to me?

- It represents high status
- It represents cheap fast food
- Other

I think people living in different countries or people with different cultures

- Share this opinion with me.
- Do not share this opinion with me.

16. I agree that: **SELECT ONE**

- Visual statements are best developed through the media-based learning, such as drawing, painting, ceramics, etc.
- Visual statements are best developed through the thematic course in which students are asked to work in multimedia or mixed media within a theme.
- None of the above

17. After taking Introduction to Art, I feel that: **SELECT ONE**

- I have a better understanding of myself.
- I am taking some steps toward self formation.
- I have formed or changed my self-identity.
- None of the above

18. The following option(s) reflect(s) my experiences in the Introduction to Art course:

- I (and others) was (were) encouraged to be open during the class discussion or to collaborate in the activities related to art-making
- During the course, we frequently worked or discussed in pairs or in small groups.
- I have come to realize that many contemporary artworks were produced through teamwork.
- None of the above

19. The statement(s) reflect(s) my experiences in the Introduction to Art course:

- The learning in the classroom was connected with my experiences in the real world.
- The practice of inquiry in the class was conducted through a continual process of identifying and posing problems, asking questions and questioning the validity of the questions asked.
- The questions discussed in the class were usually controversial and encouraged discussion, even debate.
- The questions discussed in the class usually led to a solution to which everyone in the class agreed
- The ideas and issues studied in the class help my problem solving skills
- None of the above

20. Based on my experiences in the Introduction to Art course, which following statement(s) is (are) true:

- When analyzing a work of art, this course stressed historical and cultural contexts in which it was created
- This course investigated complex issues, such as the relationship between images and power, politics and identity, and gender and community relations, etc.
- This course encouraged reflective self-examination of attitudes, values, and beliefs
- In the class, I was made to feel that my ideas and opinions were valued.
- In the class, I learned to appreciate and respect other students' voices.
- None of the above

Part 3: Open-Ended Questions

Directions:

Please answer each of the following five questions. Write as much as you need in the space below but please express your views in at least three paragraphs. If you need more space to write, you may use the back of the questionnaire.

1. What is your opinion of the textbook used in the Introduction to Art class? What have you learned from it? Did the instructor follow the content of the textbook to teach the class? If possible, please list the name and author of the textbook.
2. Please write down the most unforgettable memory you will take from the Introduction to Art course. It could be a whole lesson, an activity or a discussion in one class, a piece of work, or one particular assignment, etc.
3. What is the most beneficial thing you have learned/gained from the Introduction to Art course?
4. In your opinion, what is the benefit of this course for non-art major college students?
5. If you could determine the course content for the Introduction to Art course, what would you really want to learn? In answering this question, you can be as creative and imaginative as you want.

Appendix I

Learning Outcomes of Introduction to Art Questionnaire (Chinese)

「藝術概論」學習成果問卷

第一部份 個人資料

性別: 男 女

科系與年級: _____

藝術相關興趣&經驗:

- 繪畫 (素描、水彩、油畫、國畫等諸如此類), 雕塑, 書法,
- 攝影, 電影, 音樂 (鋼琴、小提琴、大提琴、長笛等諸如此類),
- 設計 (平面設計、插畫、產品設計、服裝設計等諸如此類),
- 其他 _____。

第二部份 勾選題

說明:

當你回答下列 20 項問題時, 請仔細回想你在「藝術概論」這堂課中的學習經驗, 以及所學到的知識, 對於大部分的題目, 你可以勾選所有適合的項目, 這表示你可以勾選部分或全部的選項, 或是勾選「以上皆非」表示你都沒有學到所列舉的項目, 但請注意, 只有 2、3、4、16、17 這五題是單選題。

1. 我曾經在「藝術概論」課程中學習過的項目包含:

- 通常被定義為“純藝術”的物體 (包含繪畫、雕塑與建築)
- 主流社會的影像 (主流社會的影像是我們日常生活中能看見的所有影像, 例如廣告看板、雜誌封面、電視節目的畫面...等等), 在主流社會的影像類別中, 我有學到的包括:
- 電視節目, 電影, 廣告, 書本, 雜誌以及報紙
- 商店與賣場的陳列品
- 遊樂園設計
- 其他, _____。

2. 最能敘述我在「藝術概論」課程中所學習到的陳述是: 單選題
- “純藝術”(主要是指繪畫、雕塑、建築)是「藝術概論」課程的中心
 - 源自於日常生活經驗的視覺影像是「藝術概論」課程的中心
 - 源自於日常生活的視覺影像以及“純藝術”作品，在「藝術概論」的課程中獲得相等程度的重視
 - 以上皆非
3. 最能敘述我在「藝術概論」課程中所學習到的陳述是: 單選題
- 判定藝術作品沒有明確的標準
 - 判定藝術作品有明確的標準
 - 以上皆非
4. 最能敘述我在「藝術概論」課程中所學習到的陳述是: 單選題
- 所有視覺影像之中沒有好與壞品味以及高級與低級藝術之區別
 - 所有視覺影像之中有好與壞品味以及高級與低級藝術之區別
 - 以上皆非
5. 上過「藝術概論」之後,我認同:
- 整體來說，我解決問題的能力已有提升
 - 整體來說，我的思考模式已有改變
 - 這個課程傳達了“藝術教育應該提供給所有學生，而不應只侷限於在藝術創作上具有天份的人”的這個概念
 - 從這個課程中，我學習到「圖影識讀能力」，這個能力幫助我更有自信地去面對這視覺影像充斥的社會
 - 我已發展出批判性的觀察能力去面對我每日會看見的影像
 - 我已成爲一位主動且負責任的學習者
 - 以上皆非

6. 下列陳述，能反應我在「藝術概論」課程中的學習經驗包括:

- 我已經學會用不同藝術創作的工具與技巧去表達經驗與想法
- 我已經增強自己對於藝術作品的欣賞能力以及了解它們在社會上所扮演的角色
- 我更能體會人類整體的生活經驗
- 我對於藝術的意義與本質有了更深一層的認識
- 在這個課程中，我有涉及藝術創造、執行評論性與歷史性的調查以及美學的探究
- 以上皆非

7. 下列陳述，能反應我在「藝術概論」課程中的學習經驗包括:

- 我曾被鼓勵發問有關於課堂上所討論的藝術作品
- 我已經學會去重視能授與大眾(特別是那些社會邊緣人，例如殘障者、同性戀者或低收入戶者)權利的藝術作品
- 我了解意義與價值是藉由社會、文化、歷史、政治與經濟等背景因素而表達
- 這個課程塑造我對一般世界的想法，並帶領我藉由視覺形式的表現方法去創造新知識
- 以上皆非

8. 藉由「藝術概論」的課程，我已受惠於:

- 瞭解藝術創作的過程如何運作
- 瞭解藝術創作是如何與藝術史、藝術批評與美學的知識相結合
- 學會去表達想法、價值觀與情感
- 學習有關於視覺性問題的解決技巧(例如畫家如何組織畫面上的元素，以及決定使用的色彩)
- 以上皆非

9. 上過「藝術概論」之後，我已學習到:

- 影像的評論與創造需要同步進行
- 當製造藝術作品時，每個人都應該能自由地去探索對他們有意義的主題
- 創造力的定義不應該侷限於自我表達、獨特性與原創性
- 藝術製造並不是一個自發性與直覺性的活動，而是一個有組織的過程
- 藝術製造不應該只著重在形式上與技術上的能力，而是著重於其背後的想法
- 藝術製造能幫助學生去建立自我的認同
- 學生應設法藉由他們的作品去表達一些評論性的訊息
- 以上皆非

10. 上過「藝術概論」之後，當檢視一件藝術作品時，我已學會去:

- 仔細地觀察
- 分析其內容與主題
- 檢閱其視覺的與有形的要素
- 考量其背景因素
- 對其產生反應，進而思考、詮釋與提供此作品的相關資訊
- 以上皆非

11. 基於我在「藝術概論」課程中所學到的探究方式，當分析一件藝術作品時，我會著重於:

- 藉由關於藝術家的真實資料(例如他們的出生與死亡日期、他們工作的地點)以及關於藝術作品的資料(例如它們實物的描述、主題以及它們創作當時的情形)去了解一件藝術品
- 分析一件藝術品的形式要素，例如線條、色彩、結構...等
- 評估與社會、政治、文化事件相關的資訊
- 以上皆非

12. 上過「藝術概論」之後，我瞭解:

- 藝術批評與藝術史的不同
- 視覺文化的歷史與藝術史並不相同
- 許多當代的影像製造者，傾向於在作品中結合許多想法來強調一個議題
- 學習歷史並不只重覆地講述過去的故事，而是以蘊含當代文化的角度去了解過去
- 以上皆非

13. 藉由在「藝術概論」課程中的學習，我己能:

- 評價可能牽涉到藝術作品中複雜且難以捉模的議題與意義
- 在與藝術相關的議題上，建構合理且令人信服的論點
- 理解美學涉及社會問題
- 分析影像如何被使用而去影響大眾
- 討論“被一個群體認為是好的影像/藝術作品，可能會傷害其他的群體”的概念
- 了解藝術也能啓發多樣且延伸的社會意義
- 了解藝術作品的製造者與觀賞者之間，如何藉由藝術作品而建立關係
- 以上皆非

14. 雖然在「藝術概論」的課堂上，我或許未曾聽過或直接學習「視覺文化」，但我

認為下列對於「視覺文化」的陳述，正確的包括:

- 視覺文化是由所有每日可能遭遇的視覺藝術所組成
- 在視覺文化中並無階級之分
- 視覺文化中包含了意義的無形面
- 視覺文化是不可能直接地體驗
- 以上皆非

15. 麥當勞對我有何種意義?

- 它代表高階地位， 它代表便宜的速食，
- 其他 _____。

我認為住在不同國家或不同文化的人，與我的見解相同。

- 是， 否

16. 在下列兩項陳述中，我認同: **單選題**

- 視覺表達能力的發展，最好經由**藝術媒材**為主的學習，例如素描、繪畫、陶器製作...等等
- 視覺表達能力的發展，最好經由**主題式**的課程，在此課程中，學生會被要求在一個主題中，運用多媒體或混合媒體去創作
- 以上皆非

17. 上過「藝術概論」之後，我覺得: **單選題**

- 我更加了解自己
- 我正逐步朝向自我的形成
- 我已形成或改變自我認同
- 以上皆非

18. 下列選項中，能反應出我在「藝術概論」課程中的經驗包括:

- 在課堂討論中，我(與同學們)被鼓勵發問，或在與藝術製造相關的活動中與他人合作
- 在課程中，我們時常以分組的方式活動或討論
- 我已了解，許多當代藝術作品是經由團隊合作而產生
- 以上皆非

19. 下列陳述，能反應我在「藝術概論」課程中的學習經驗包括:

- 課堂上的學習與我在現實世界的經驗有所關聯
- 課堂上的探究是由一個連續的步驟所進行，過程包括辨識與提出問題、討論此問題與質疑此問題的有效性
- 課堂上所討論的問題，通常是具有爭議性的，並且能促進討論甚至辯論
- 課堂上所討論的問題，通常能獲致班上每一個人都同意的解答
- 課堂上所學習的觀念與議題，能幫助我解決問題的技巧
- 以上皆非

20. 基於我在「藝術概論」課程中的經驗，下列何項陳述是正確的:

- 當分析一件藝術作品時，這個課程強調它被創作時的歷史與文化背景
- 這個課程研究複雜的議題，包含影像與權力之間的關係、政治與認同、性別與社區關係...等
- 這個課程鼓勵態度、價值觀與信念的自我反省
- 課堂上，我覺得自己的想法與見解是被重視的
- 課堂上，我學會去欣賞與尊重其他學生發表的意見
- 以上皆非

第三部份 問答題

說明:

在回答下列五個問題時，請儘可能地寫下你的想法，但至少需有三段。(寫越多越好，請不要空白)

1. 你對於在「藝術概論」課堂上所使用的教科書有何看法？你從這本教科書中學到了什麼？授課老師有依照教科書的內容來教課嗎？如果可能，請列出這本教科書的書名與作者姓名。
2. 請寫下在「藝術概論」課程中，令你最難忘的回憶，這個回憶可以是一整堂課、一次課堂活動或課堂討論、一件作品或某一份特定的作業...等等。
3. 你從「藝術概論」的課程中學習到，對你最有幫助的是什麼？
4. 在你的看法中，這個課程對於非藝術相關科系的學生，能有什麼幫助？
5. 如果你能決定「藝術概論」課程的上課內容，什麼是你真正想學的？
在回答此題時，你能儘可能的發揮創造力與想像力。

最後再次感謝你的參與，並祝你身體健康、學業進步。

Appendix J

APPLICATION FOR INSTITUTIONAL REVIEW BOARD APPROVAL FORM

University of the Incarnate Word

(PLEASE TYPE INFORMATION)

1. Principal Investigator (type name): Chia-Ying Hsieh
2. Co-Investigator; Faculty Supervisor; Thesis or Dissertation Chair: Dr. Gilberto M. Hinojosa
3. Division/Discipline: School of Education-Organizational Leadership
4. Research Category: a. Exempt b. Expedited Review c. Full Board Review
5. Purpose of Study:

The purpose of this qualitative study is to investigate non-art majors' perceived outcomes of the Introduction to Art course offered to fulfill university general education requirements. Since the existing curriculum was created from ideas of Discipline-Based Art Education (DBAE) and is currently influenced by concepts of Visual Culture Art Education (VCAE), this study will also find solutions to make the transfer from DBAE dominated curriculum towards VCAE directed curriculum smoothly and successfully.

6. Number of Subjects: 200 Controls: N/A
7. Does this research involve any of the following:

	YES	NO		YES	NO
Inmates of penal institutions	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Fetus in utero	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Institutionalized mentally retarded	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Viable fetus	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Institutionalized mentally disabled	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Nonviable fetus	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Committed patients	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Dead fetus	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Mentally retarded outpatient	<input type="checkbox"/>	<input checked="" type="checkbox"/>	In vitro fertilization	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Mentally disabled outpatient	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Minors (under 18)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Pregnant women	<input type="checkbox"/>	<input checked="" type="checkbox"/>			

For each "Yes", state what precautions you will use to obtain informed consent.

8. Duration of study: One year
9. How is information obtained? (Include instruments used)
Questionnaire (See Appendix G)
10. Confidentiality -- (Are identifiers used for subjects? Yes No)

11. Benefit of research:

This study is significant because it considers the voices and needs of non-art majors, potential learners of art, in the area have long been ignored. Students' attitudes toward and suggestions about taking Introduction to Art will provide valuable feedback for curriculum planners and reformers. Furthermore, the general art instructors will be able to use this research to design a student-centered curriculum with the goal of enlightening student's critical and creative thinking about art.

12. Possible risk to subjects: None

*****IF CHANGE IN RESEARCH OCCURS THE BOARD MUST BE NOTIFIED BEFORE RESEARCH IS CONTINUED.*****

Principal Investigator signature Chiangyi Chen Date May 10, 2006

IRB Approval signature Mark Shanley Date 5/16/06

Application # 0605003