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Multimodality in the Art & Media Arts Classroom: A Qualitative Study of Multimodal Literacies as They Appear in Art & Media Educator Classroom Curriculum and Practice

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ABSTRACT

As a visual arts educator, I understand the unique opportunities students have to learn by making, inventing, and creating, to communicate their ideas. The work of the New London Group (2000), the more recent National Core Arts Standards and the National Core Media Arts Standards (2014) and the New York Arts & Media Arts Standards (2017) have significantly influenced this study by reinforcing both the necessity and potential to both art and media arts teaching practices in developing greater applications for multimodal literacy theory, defined by the National Council of the Teachers of English as "Integration of multiple modes of communication and expression that can enhance or transform the meaning of the work beyond illustration or decoration" (2005). The purpose of this study is to better understand if and how art and media arts educators include multimodality in planning and executing visual art experiences for K-12 students by examining their association with and their definitions of multimodality. By providing a rich description, I hope to create a shared meaning in order to understand the context that reflects a slice of art teacher culture, (Bogdan & Biklen, 2007).

Through this multisite case study, nine visual art educators' planning and practice around multimodal literacies was explored through participant observation for one week at each site and formal interviews conducted after the week ended. Multiple modes of data was collected from each site including field notes, teacher artifacts, still photography, audio recording and video recording. Analysis of this data showed that although most participants could not define multimodal literacies, most were planning and practicing their teaching with multimodal literacies in varying degrees, such as incorporating more web content, popular culture video clips and movement exercises

when presenting content to students. Media arts teachers showed the most evidence of using multimodal literacies in teacher planning and practice.

Analysis of the data presented four themes: participants infused multimodal literacies in planning their visual and media arts curriculum even though the term was unfamiliar; as they became familiar with the term multimodal literacies, participants' perception was that they used many of these strategies to support students in their teaching practice; visual and linguistic modes were privileged in delivering art and media content in curriculum planning and teaching practice and participants utilized the aural, gestural and spatial modes far less than the visual and linguistic modes in planning and practice.

The findings suggest that additional coursework around ideas of multimodal literacies, consistent with visual arts and media arts standards, should be added to visual and media arts teacher preparation programs for pre-service teachers and that districts should add additional professional development around ideas of multimodal literacies to practicing teachers. This training would prepare teachers to address a variety of abilities, learning styles and the delivery of instruction to best provide quality visual and media arts education to all students.

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By

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CHAPTER ONE

INTRODUCTION

"Art is literacy of the heart." ~Elliot Eisner

"All learning...requires taking on a new identity and forming bridges from one's old identities to the new one." ~James Paul Gee

Multimodal literacies and visual arts knowing are certainly intertwined. Fluency in multimodal literacies is defined by The New London Group (1996) as the capability to make meaning and communicate using a variety of modes, including visual, aural, gestural, spatial and linguistic. An understanding of the utilization of these modes to express and communicate is essential in supporting learning in art education. National Core Arts Standards (2014) and New York Arts & Media Arts Standards (2017) include outcomes which require traditional literacy skills such as reading, writing, speaking and listening as well as fluency in multimodal literacies such as viewing, analyzing imagery and film, creating works in 21st century mediums such as film and computer graphics, and interpreting visual information from sources such as electronic media. It is clear that high standards for arts education correlate to multimodal literacies, as these disciplines rely on expression in order to communicate, make and create meaning (Sweet, 1997). According to art educator Elliot Eisner (1994), "the term language can be conceptualized to refer to the use of any form of representation in which meaning is conveyed or construed," and it follows that different forms result in different meanings (p. 88). Merriam-Webster defines meaning as ideas that are represented or expressed by using words and signs (Merriam-Webster online dictionary, n.d.). Organizing written text, visual elements, sound and space work to create meanings in multimodal texts in a non-linear fashion (Kress & van Leeuwen, 1996). When

students are exposed to multimodal languages in order to better understand information, deeper understanding occurs (Bustle, 2004).

In addition to fostering deeper learning of art content and offering more pathways to creating visual art, proficiency in multimodal literacies gives voice to learners of all abilities and provides access to those learners marginalized by "traditional" literacy pedagogy (Harste, 2009). Principles of Universal Design for Learning (UDL) dovetail neatly with multimodal literacies in that UDL promotes presenting content in different ways, engaging students using a variety of materials and allowing students choice in express their learning (CAST, 2012). Given today's global and digital society, the National Council of the Teachers of English (2019) promote learner expectations that "Explore and engage critically, thoughtfully and across a wide variety of inclusive texts and tools/modalities," moving learners "from content consumers to content curators to content creators" (para. 5).

And yet, many art educators are not fully utilizing multimodal literacies in their art curriculum planning and teacher practice. Because of an intuitive overemphasis on visual modes of instruction and learning in visual arts teaching as currently practiced, coupled with an underemphasis on other modes of meaning-making that will be explored in the remainder of this study, all students are not having the variety of art experiences they need in learning to navigate contemporary society's richly multimodal culture. To the casual observer, visual art teachers are underutilizing aural, gestural, and spatial modes of communication (New London Group, 1996) in order to facilitate instruction and remove barriers to learning for their students. In order to address the needs of all students who come to our classrooms with a variety of abilities, languages, cultures and backgrounds, art educators need to be well-versed in all possible modes of communication.

To address this problem, this study seeks to investigate the awareness and intentionality with which a range of visual art and media art teachers employ multimodal instructional strategies in their teaching practices. Although using more than one mode of communication when planning art experiences or teaching in the classroom is by definition multimodal, most art teachers are not using all of five modes of communication (i.e., visual, linguistic, spatial, aural and gestural) to the benefit of their students. The data collected for this study shows certain modes are privileged while others are underutilized. Analysis and interpretation of collected study data has led to some suggestions on addressing this fundamental problem of 21st century arts instructional effectiveness and relevance.

Origins – Year 2000

It is unusually quiet in my middle school art classroom, where the hum of art being made and the exchange of adolescent conversation generally creates a lively chatter. But today, art students are intently viewing a chosen work of art and writing a work of art criticism. Students are in the rough-draft stage so I travel from table to table, answering questions and sitting to look over their writing. In the background, essentially ignored by my students, is Owa, a teaching assistant from Syracuse University, videotaping my interactions with the students. Also in my class is Professor Kelly Chandler-Olcott of Syracuse University's Reading Language Arts Center. She has been interested in my writing project in the art classroom. Later, Kelly remarks to me, "You realize what you were doing in your classroom was a writing conference." "What's a writing conference?," I reply.

That was a pivotal moment that sparked my own pedagogy in my art classroom, where a vague, intuitive sense of supporting my students' writing practice coupled with my goals to fulfill the New York State Visual Art Standards grew into an intentional practice of intertwining

the two in order to further support my art students in their learning of traditional literacies, (reading, writing, speaking and listening). I also hoped to provide students opportunities for deeper learning of art content through traditional literacies. In my enthusiasm for this shift, I presented this topic to a meeting of Syracuse City School District Art educators in a seminar on the NY State Visual Art Standards. It went over like a lead balloon. I heard comments like, "I'm the art teacher, I don't teach English," "I have enough to do already," "I've been teaching art for twenty years, I'm not going to start teaching writing in art classroom!" Discouraged, I wondered how art students would really learn the art content expected of them outlined by the New York State Visual Art Standards if they struggled with reading and writing. Were these art teachers thinking about literacy? If any were, what were their perspectives on literacy in their art classrooms? What did their teaching look like? After several professional development sessions in my district, I decided I wanted to contribute more broadly to improving arts instruction for students. I embarked on my doctoral journey to find out how art teachers could deliver to students the best art education in which opportunities for making, thinking and articulating ideas about art and life are mutually generated, reinforced, and documented by teachers and students.

Through my doctoral coursework and exchanges with other students, I discovered a more expanded definition of literacy that, in my mind, connects with current art education models: multimodal literacies. Conversations with fellow art education doctoral student Corrie Burdick (2011) showed me the importance of Universal Design for Learning (UDL) in the art classroom to give students of varying abilities opportunities for deep art learning.

> Universal Design for Learning is a set of principles or curriculum development that give
> all individuals equal opportunity to learn. UDL provides a blueprint for creating
> instructional goals, methods, materials and assessments that work for everyone—not a

single, one-size-fits-all solution, but rather flexible approaches that can be customized and adjusted for individual needs. (National Center on Universal Design for Learning, 2012)

Later on, I witnessed my daughter, a student with a reading comprehension disability, express concepts visually in a much more sophisticated manner than she could ever express them through written text. As I began to develop my ideas for this study, I set out to determine how the pathways to art content that art educators offered to students and the teaching tools they employed worked to support students of all abilities to articulate art learning in multiple ways, challenging students while playing to their strengths. This study focused on teacher's general use of multimodal literacies in their curriculum planning and classroom practice and did not address this use on specifically supporting students with a variety of unique challenges such as ability, language, culture and background. I feel that would be a likely strand of future investigation. Nonetheless, it is my passionate hope that the ultimate impact of this study is to support preservice and practicing art educators in achieving the goal of reaching all students in a real and practical way.

This study's purpose is to describe the curriculum planning and teaching practice of nine art and media arts educators in urban, suburban and rural public school art classrooms through investigation of the research questions above, in order to present layers of rich data to help us understand how art and media arts educators use multiple modes in their curriculum planning and instruction. In the end, my aim is to encourage teachers, through their intentional use of multimodal literacies, to address a variety of student abilities, learning styles—thereby delivering a more comprehensive standard of instruction through their curriculum planning and teacher practice in order to provide quality visual and media arts education to *all* students.

Assuming that visual art is a recognized form of representation as valid as written text and despite the fact that visual arts and media arts standards require some facility with multimodal literacies, in my experience with student teacher supervision I have observed that many art educators are not explicitly addressing the instruction of multimodal literacies in their curriculum and classrooms. I wanted to explore what was happening in visual and media arts classrooms before I formed theories on what might be recommended. Although studies exist that connect multimodal literacies to art education such as Duncum (2014), Hasio & Chen (2018), Engdahl (2014), Martyniuk (2018), Belleville (2014), Hofsess, Shields & Wilson (2018), Stockroki (2014) and Hsiao & Pittenger (2018), I have not identified any studies to date in the literature that directly address the presence of multimodal literacies in art educator classroom instructional practice or curricular planning. These particular studies and other related studies in the art education field (art+literacy) and also the literacy education field (literacy+art) will be outlined in the literature review section of this document. This gap in the literature reveals an opportunity for art education researchers to explore teacher instruction that can further improve best practices by employing multimodal literacies in visual art classrooms to meet the unique needs of all students. My intention was for this study to extend prior research in art education and multimodal literacies.

This qualitative study looks at public school art educators' use of 21st century multimodal literacies in urban, suburban and rural public school art classrooms. The National Council of Teachers of English (NCTE) defines 21st Century literacies in their position statement:

Literacy has always been a collection of cultural and communicative practices shared among members of particular groups. As society and technology change, so does literacy.

6

Because technology has increased the intensity and complexity of literate environments, the twenty-first century demands that a literate person possess a wide range of abilities and competencies, many literacies. These literacies—from reading online newspapers to participating in virtual classrooms—are multiple, dynamic, and malleable. As in the past, they are inextricably linked with particular histories, life possibilities and social trajectories of individuals and groups. Twenty-first century readers and writers need to:

- Develop proficiency with the tools of technology

- Build relationships with others to pose and solve problems collaboratively and cross-culturally

- Design and share information for global communities to meet a variety of purposes

- Manage, analyze and synthesize multiple streams of simultaneous information

- Create, critique, analyze, and evaluate multi-media texts

- Attend to the ethical responsibilities required by these complex environments (NCTE, 2013)

This study seeks to examine the practice of nine art educators (three elementary, three middle school and three high school) and the appearance of multimodal literacies as it pertains to their research for, preparation of and implementation of their art education curriculum and practice.

Visual art education has many approaches within the discipline and there are thousands of art teachers practicing their own personal versions of what they find valuable from those approaches. In today's society, our students live in worlds and cultures filled with images of all varieties (Wilson, 2011), and they need guidance in filtering, analyzing, constructing meaning and creating their own work. Kerry Freedman (2003) asserts that "much contemporary culture has become visual" (p. xii).

Global culture is rapidly shifting from text-based communication to image saturation. Visual Culture is seen on television, in museums, in magazines, in movie theatres, on billboards, on computers, in shopping malls and so on, and the evidence of its influences are overwhelming.

(Freedman, 2003, p. xii)

Many art education theorists have advocated for a shift in the field toward a more contemporary, socially driven art education that "support(s) educational goals that focus on students as participants in and creators of culture" (Manifold, 2009)—including visual culture, media literacy and technology and how they intertwine become crucial areas of study and practice.

Increasingly, it makes sense to consider visual culture as a focus within contemporary art education practices in the 21st century. Yet are currently practicing art teachers adopting these more contemporary approaches? Are they utilizing examples of visual culture in their classrooms for study or encouraging students to appropriate images for their own works of art? Do art classrooms have the materials, hardware and software necessary to support contemporary arts and media proficiencies now and in the future? Students who are multiliterate will be better able to navigate the multimodal complexes of information embedded throughout our present-day culture and make critical choices affecting their lives (Thwaites, 1999). All forms of expression and meaning can and should be made available to children in our schools (Gallas, 1991). As the arts education field grows to include updated technologies and approaches in the National Core Arts Standards for Media Arts, (2014), students will have emerging tools and exciting ideas in which to explore developing their own voices.

The key questions that inform this research study include:

- When/where does multimodality appear in the art and media arts educator's curriculum planning?

- When/where does multimodality appear in the art and media arts educator's classroom practice?

Although this study is not intended to be generalizable to the field as a whole, I believe that before making recommendations to teachers and teacher education programs, we must understand what the art and media arts teachers who participated in this study are doing in planning and practice, which is what thick description offers us. The contextual details help us interpret and comprehend the culture of these teachers. I hope this study, by describing the planning and practice of these nine art and media teachers, will result in providing a starting point for studying the effectiveness of utilizing multimodal literacies on student learning through teacher practice while also providing specific recommendations for future studies in art and media arts teacher education and professional development.

To achieve this purpose, this dissertation utilized a qualitative structure influenced by multi-case studies (Bogdan & Biklen, 1992; Tellis, 1997) and multimodality (Albers & Harste, 2007; Cope & Kalantzis, 2009; Duncum, 2004; Jewitt & Kress, 2003; New London Group, 1996). This study collected data via participant observation in nine art classrooms, interviews with art educators, still photography, videography and document analysis (Bogdan & Biklen, 1992, Stockrocki, 1997, Rose, 2001). These nine art educators were selected purposefully as sources of rich information (Merriam, 2009) that would provide "knowledge about everyday life in the settings being studied, and they are willing and able to communicate that knowledge" (Merriam, p. 98), and will illustrate a "range of settings and subjects" (Bogdan & Biklen, 1992, p. 70). Understanding that this sample is not widely generalizable, the multi-case design allows opportunities for comparison across types of school districts and also across grade levels. Multiple data sources will provide thorough triangulation of data and rich description of the practice of the participant art educators.

As findings began to emerge, it became clear that the term, "multimodal literacies" was unfamiliar—more accessible terminology such as media literacies is necessary. Further investigation is warranted in order to learn more about art teachers' perspectives on multimodality as it pertains to media literacies in the visual art and media art classrooms. Examining art educators' association with and understanding of multimodality as it relates to their teaching in the art and media arts classroom would help the field better understand how art and media educators address multimodality in order to best serve students of all abilities and learning styles.

I approached this research from my perspective as a veteran middle school art educator who has only worked in urban settings. This research was designed to give an overview of art teaching in a range of public-school settings. Foremost, I concentrated on these settings because public school education is my passion. Much of my work as a student teacher supervisor is done in the public schools, which affords me access to the schools and knowledge of potential participants. Some of these settings (suburban and rural) and some of these grade levels (elementary and high school) were unfamiliar to me. My role as a participant observer manifested in ways that reflect my past as an art teacher and my current role as a teacher of art teachers. In addition to writing field notes, taking photographs and video and recording audio, I also assisted my participant teachers with passing out materials, answering student questions and classroom management. During my observations, my teacher educator stance appeared as I acted as a sounding board for my participants (who were sometimes the only art teacher in the building) and gave advice when asked. I often had to explicitly resist the participant's notion that I was critiquing their teaching. I tried to give back to my participants by helping when it was practical to do so.

This study is presented in a multimodal dissertation format (Tran, 2019; Vaughn, 2006) including visual images, video, audio and visual art of the researcher's journey, themes and findings in addition to the scholarly text and demonstrate how "visual and multimodal perspectives, technologies and the data these generate in combination, put writing, image and the multimodal into new relationships" (Andrews & England, 2012, p. 37). Although this dissertation is also traditional in the sense that its format is in essence a document, what is wholly unique about it is that it, in addition to the written text it also houses visual art, audio files, photographs and video files. Increasingly in the United States, and especially in Canada, universities are accepting alternative forms of dissertations. The University of Toronto, along with others, lists guidelines for alternative and multimodal dissertations which include "non-text modalities" such as video and sound in addition to written text (Frey & Krishnan, 2016, n.p.). Examples of multimodal dissertations in the United States include Carson (2017), Sanders (2015) and Sousanis (2015). Canadian examples of multimodal dissertations include Larisa (2014), Stewart (2015), Wilcox (2017) and Zak (2014). Although all of these dissertations are multimodal, most privilege one particular mode and except for Sousanis (2015), none are in the field of Art Education.

The multimodal format of this dissertation reflects this researcher's claim that teachers should attend to multimodal literacies in the classroom and the researcher's belief that "research is rendered in alternative formats to evoke or provoke understandings that traditional research formats cannot provide" (Sinner, Leggo, Irwin, Gouzouasis & Grauer, 2006, p. 1225). The photographs, audio and video files give the reader a greater sense of understanding of these nine art classrooms and seek to give a flavor of what it's like to be in an art classroom. I have not discovered any dissertations in Art Education specifically that are multimodal in structure as this

dissertation is. I feel that it can serve as a model for the Art Education field as scholars continue to study art classroom and art and media arts teachers.

Although this study is not intended to be generalizable to the field as a whole, I believe that before making recommendations to teachers and teacher education programs, we must understand what these art and media arts teachers are doing in planning and practice, which is what thick description offers us. The contextual details helps us interpret and comprehend the culture of these teachers. I hope this study, by describing the planning and practice of these nine art and media teachers, will result in providing a starting point for studying the effectiveness of utilizing multimodal literacies on student learning through teacher practice and also provide specific recommendations for future studies in art and media arts teacher education and professional development.

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Multiple data sources will provide thorough triangulation of data and rich description of the practice of the participant art educators.

The terms that follow are explained in order to assist the reader in understanding how they are applied for the purpose of this study.

Multimodal Literacies: The ability of people (teachers and students specifically) to communicate and create meaning using visual, linguistic, spatial, aural and gestural modes of communication in an art classroom setting.

Multimodality: This term is used interchangeably in this document with multimodal literacies. Multimodality presumes the use of all five modes of communication and expression in the art classroom.

Art Curriculum Planning: How art teachers plan ahead to create art experiences, activities, materials, tools, techniques and dissemination of content for art classroom students. Often, but not always, this manifests as a lesson plan or notes in a teacher plan book/computer.

Multimodal Art Curriculum Planning: How art teachers plan ahead to use visual, linguistic, aural, spatial and gestural modes of communication (New London Group, 1996) to create art experiences, activities, materials, tools, techniques and dissemination of content and integrate them for art classroom student's use. Often, but not always, this manifests as a lesson plan or notes in a teacher plan book/computer.

Art Teacher Practice: How the art teacher delivers instruction through the planned art experiences, activities, demonstrations and dissemination of content in the art classroom while students are present.

Multimodal Art Teacher Instruction: How the art teacher (in practice) delivers instruction through the planned art experiences, activities, demonstrations and dissemination of content by utilizing the visual, linguistic, aural, spatial and gestural modes of communication (New London Group, 1996) in the art classroom while students are present.

In Chapter 2, I will review the literature surrounding multimodality as it connects with a range of literacy theories and how it applies to art education by presenting its origins through the New London Group and connecting it to art education through visual culture, semiotics, and technology. Chapter 3 will discuss the framework of this study's qualitative methodology. Chapter 4 reviews the multimodal data as it pertains to art teacher perspectives on use of multimodal literacies in curriculum planning. Chapter 5 reviews the multimodal data as it relates to art teacher perspectives on the use of multimodal literacies in their classroom teaching practice. Chapter 6 outlines implications of this study in addition to contributing recommendations for further research, teacher education programs and school district professional development for art and media art teachers.

CHAPTER TWO

LITERATURE REVIEW

At the beginning of this research I intended to explore how the theory of multimodal literacies could be applied to visual arts learning. I wanted to study visual arts and media teachers and how they employed multiple modes (New London Group, 1996) to plan and deliver instruction to their K-12 students. I wondered if teachers using multiple modes of instruction increased access to visual art content for students and deepened their learning. But first, I had to see what teachers were doing in their planning and practice.

Since then, the context for this research has shifted. In 2014, the National Coalition for Core Arts Standards published an interactive online document of new arts standards for dance, music, theatre, visual arts and media arts. The media arts and visual arts standards are intended as stand-alone documents that also inform each other (National Coalition of Core Arts Standards: Media Arts FAQ, p. 1).

The purpose of this literature review is to explore and understand the connection between visual arts learning and the various strands of literacy education literature with infused connections to current media arts education standards and literature. It also studies how these intertwine to create more concrete representations and deeper meaning for K-12 students. Overall, this dissertation study helps to make the argument that in the common arts education classroom, the visual literacy of K-12 students is not being addressed to its fullest potential.

Ideas surrounding media arts, media arts standards, media literacy, quality art education, visual art as a way of knowing, visual literacy, semiotics, visual culture, past and current definitions of literacy, and the intersections of these bodies of literature will be addressed in this

literature review. This discussion prepares the way for an investigation of the experiences of practicing art/media educators and their use of multimodality in their art classrooms.
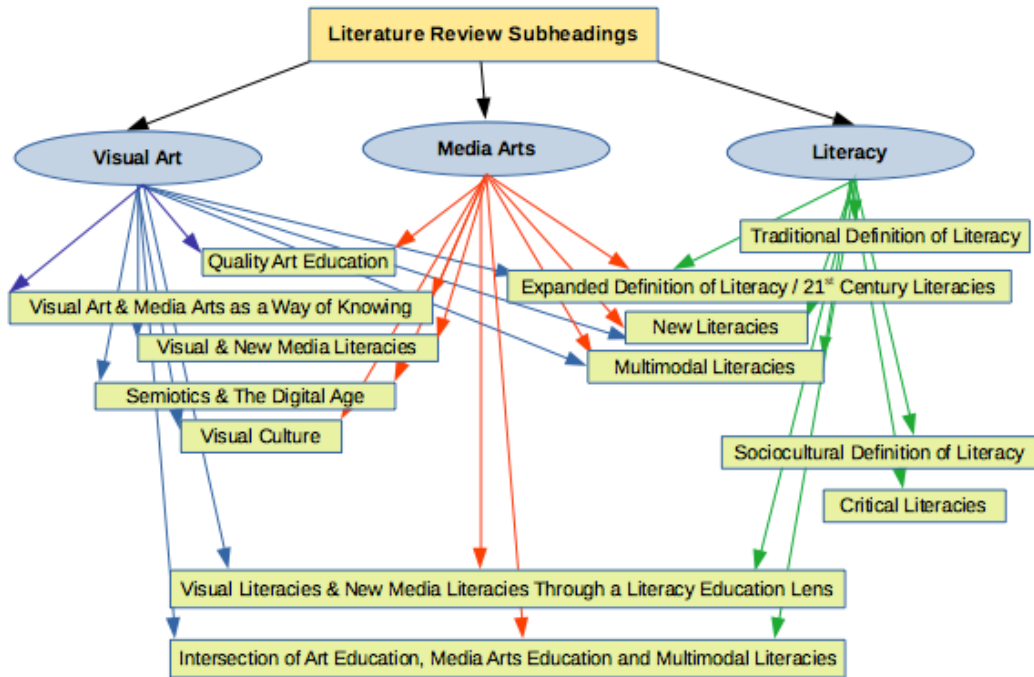
Figure 1: Literature Review Subheadings

Media Arts

In New York State, where this research took place, the New York State Education Department adopted new Media Arts Standards in 2017 that closely aligned with the 2014 National Core Arts Standards (NCAS) for the Media Arts, (2014). These recent shifts in Arts standards opened up a space for the Media Arts to bridge a gap between the visual arts and multimodal literacies that had not been previously formalized through education standards.

In exploring both NCAS and New York State Media Arts Standards documents, a definition of "media arts" emerges as "imaging, sound, moving image, virtual and interactive

works" (NCCAS Custom Handbook Media Arts, 2014, p. 1). The New York State Media Arts Glossary (2017, p. 2) gives the following definition:

> Media art is understood to apply to all forms of time-related art works, which are created, by recording sound and/or visual images. Media artwork usually depends on a technological component to function. It includes both fine art and commercially-oriented works presented via film, television, radio, audio, video, the Internet, interactive and mobile technologies, transmedia storytelling, and satellite.

I will be using these definitions for the purposes of this dissertation. In both the National and New York State frameworks for arts standards, students are instructed to Create, Present/Perform/Produce, Respond, and Connect through the use of multiple modalities. This results in the overarching concept of "artistic literacy," which the NCAS defines as, "the knowledge and understanding required to participate authentically in the arts," (NCCAS Conceptual Framework, 2014, p. 17). Specifically, Jensen (2016) situates Media Arts education within the separate disciplines of Media Literacy, Visual Art and English Language Arts.

CREATING
Generate and conceptualize artistic ideas and work.

PRODUCING
Select, analyze, and interpret artistic work for presentation.

Cr **Pr**

Re **Cn**

RESPONDING
Perceive and analyze artistic work.

CONNECTING
Synthesize and relate knowledge and personal experiences to make art.
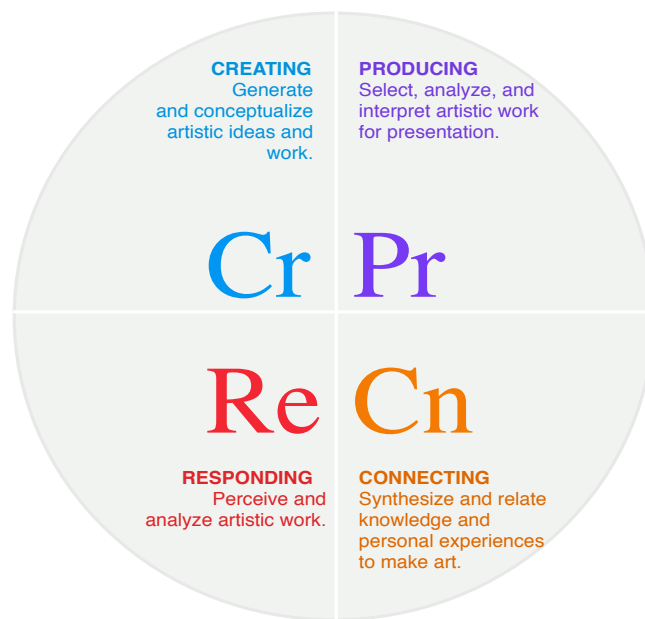
Figure 2: NCAS Media Arts Elements and Anchor Standards (graphic modified from Educational Theatre Association)

Both the media arts and media literacy are concerned with the primary elements of the revised national standards—namely, the process of creating, producing, responding to and connecting with works of media, (NCAS Media Arts Standards, 2014; Jolls & Wilson, 2014). The National Association for Media Literacy (NAMLE) defines "media literacy" as, "the ability to encode and decode the symbols transmitted via media and the ability to synthesize, analyze and produce mediated messages" (NAMLE, 2010, "Media Literacy Defined", para. 2). As visual communication is no longer seen as its own distinct expression, visual art educators concerned with media literacy advocate that students learn to critically view, navigate and manipulate imagery from gaming, television, the internet, advertising, and the visual culture so pervasive in students' daily lives. Increasingly, media educators and art educators who study and practice visual culture art education "advocate critical approaches to media education (literacy) that validate and utilize student's knowledge and skills as media users, by empowering them to critically reflect upon their everyday aesthetic experiences and acts of cultural consumption," (Chung & Kirby, 2009, p. 34).

The field of art education has recognized that the opportunities for teaching and learning through the media arts is consistent with visual arts standards. Connections to multimodality in art education literature are numerous; special issues on Digital Visual Culture (2014) and Digital Encounters (2018) appear in the National Art Education Association journal, Art Education. A selection of articles from both issues include multimodal connections such as use of Youtube, (Duncum, 2014), music videos, (Hasio & Chen, 2018, gaming, (Engdahl, 2014 & Martyniuk, 2018), blogging, (Belleville, 2014 & Hofsess, Shields & Wilson, 2018), Second Life, (Stockroki, 2014) and 3-D printing, (Hsiao & Pittenger, 2018). The National Art Education Position Statement on Media Arts, (2018) reads:

Art classrooms and studios are important sites of innovative and meaningful artistic

work, both in traditional visual arts and emerging practices. Media Arts education is

infused with aesthetics and the purposeful use of art and design elements, NAEA believes

media arts education provides learners the essential skills of creativity, visual/media

literacy, digital citizenship and the ability to learn effectively via a variety of processes.

It seems clear that the direction of the art education field is embracing the fact that, "digital

culture and their technological architectures are an intricate part of contemporary life,"

(Kraeho, 2018, p. 6). If this is the case, and visual art education is ready to embrace media

arts education and multimodal literacies to benefit students, it is puzzling why researchers

have yet to extensively study teachers of visual and media arts to see if their practice mirrors

the expectations these standards have for students.

A Quality Art Education

According to the Project Zero report, "The Qualities of Quality: Understanding

Excellence in Arts Education" (Seidel, Tishman, Winner, Hetland & Palmer, 2009), the

definition of a quality visual art education is fluid and situational. Some commonalities found in

the study are that students should encounter a rich learning experience, should be engaged on

many levels, and should learn and grow in a variety of ways (p. 17). The study also found that

the purposes of teaching art are closely tied to indicators of a quality art education such as

fostering creative thinking and the ability to make connections between other subject areas.

Many also believe that arts education should help students develop aesthetic awareness

and visual observation skills and provide venues for self-expression and self-exploration.

It is notable that most of the people with whom we spoke believe that good arts programs

tend to serve several purposes simultaneously (Seidel, Tishman, Winner, Hetland & Palmer, 2009, p. IV).

Interestingly, this report doesn't mention media arts or various technologies where students may participate in the arts, nor does it discuss arts education occurring outside of school or special arts programs (Wilson, 2010).

The National Core Arts Standards document (National Coalition for Core Arts Standards, 2014), identifies their objectives and conditions for a quality art education recognizing that context for learning is critical:

> Quality learning requires opportunity-to-learn conditions that create a rigorous and supportive learning environment. Standards are only one building block of quality arts education. (p. 17)

Many art education theorists have advocated for a shift in the field toward a more contemporary, socially driven art education that "support(s) educational goals that focus on students as participants in and creators of culture," (Manifold, 2009, p. 18) necessitating that standards of quality for visual art education should be considered living documents, transforming as necessary in an attempt to maintain relevance in the 21st and future centuries (Gude, 2007; NCAS, 2014). Media Arts standards are consistent with Manifold's idea as seen in Connecting, Anchor Standard 10: "Synthesize and relate knowledge and personal experience to make art" (NCAS Standards at a Glance chart, 2014). The Performance Standards within Anchor Standard 10 encourage students to connect to meaningful personal and cultural experiences (NCAS Standards at a Glance chart, 2014). Jensen (2016) states that Media Arts Standards "emphasize aesthetics, meaning making, and social justice," (p. 156) and invite students to ask related essential questions.

It is clear that a connection to media arts instructional practices extends and enhances a quality visual arts education, infusing a more contemporary approach to teaching art that continues to transform and change as the visual images and media that students encounter every day continues to transform and change.

Visual Art and Media Art as a Way of Knowing

Merriam-Webster defines language as "a systematic means of communicating ideas or feelings by the use of conventionalized signs, sounds, gestures, or marks having understood meanings" (Merriam Webster online). This is a very dry way of saying that language is used for human communication; to share information, to express ideas, to entertain, to communicate emotions. I interpret from Merriam-Webster's definition that such language includes written language, sound, gestures and visuals, although I would argue that these "understood meanings" are not universally understood. Therefore, human communication—how we learn and our manifold ways of knowing—are constantly evolving.

The visual and media arts are forms of representation that impact student perception and understanding in their learning (Sweet, 1997; Heath, 2000; Grauer, Castro & Lin, 2012). According to Eisner (1994), "the term language can be conceptualized to refer to the use of any form of representation in which meaning is conveyed or construed," (p.88), and it follows that different forms result in different meanings. Sullivan (2010) argues that the visual arts "involves thinking, and imaginative thinking is never fixed as it embraces what is known and unknown" and that the importance of such thoughts "becomes apparent when they are enacted in some form" (p. 133). When students are given a visual language to better understand text, deeper understanding occurs (Bustle, 2004). Visual and Media art as language and forms of representation naturally mesh with ideas of literacy in order to deepen student learning.

Literacy, visual art and media art are forms of learning and knowing, as well as representation (Dewey, 1934; Arnheim 1969, 1974; Eisner, 1994, 2002; Heath, 2000; Bustle, 2004; Grauer, Castro & Lin, 2012). The discussion of a connection between art and inquiry, cognition and learning leads back to the Greek philosophers (Dewey, 1938; Arnheim, 1969). The Greeks learned to distrust the senses, but they never forgot that direct vision is the first and final source of wisdom. They refined the techniques of reasoning, but they also believed that, in the words of Aristotle, "the soul never thinks without an image" (Arnheim, 1969, p. 12). Aristotle might be amazed at the constant stream of images we are exposed to daily.

Knowing, like images and language, is fluid and not just about telling; knowing is about transformation and change (Gallas, 1991; Grauer, Castro & Lin, 2012). There are many pathways to learning, and each one has the potential to construct a different meaning and extend learning (Eisner, 1994). The arts can potentially offer students an additional avenue to expand the margins of their learning (Sweet, 1997). For instance, middle school educators who integrated visual representation into their curriculum in one particular study felt that engaging students in the development of artistic, visual representations in addition to textual information helped learners to internalize their knowledge by making personal, thoughtful and emotional connections (Bustle, 2004). In studying teens and teachers in a community-based media arts program, Grauer, Castro & Lin (2012) found that the media art of creating moving images provides an alternative way of knowing, therefore prompting a "rethinking of what it means to learn and teach in the current information age," (p. 141). Each student is unique and as educators, we are responsible for finding age-appropriate paths that facilitate the construction of their learning and knowing. Connecting visual arts, media arts and multimodality can help create such pathways for *all* students.

Visual and New Media Literacies

In arts education, visual literacy encompasses not only the idea that students must comprehend the "expressive and communicative power of images" (Spratt, 1987, p. 198), but also the concerns of semiotics, visual culture, and media literacy. As human communication is no longer dominated by written and verbal text, visual literacy now "…involves making, observing, perceiving, hearing, listening, reading, talking, and writing about the arts…" (Kleinbauer, 1987, p. 206). Kindler argues that art education should encompass learning a large range of "pictorial repertoires," and not limit itself to just those that are commonly valued, such as colorful drawings (Kindler, 1999).

Felton (2008) extends the definition of visual literacy in a way that encompasses the media arts, stating, "visual literacy involves the ability to understand, produce, and use culturally significant images, objects and visible actions" (p. 2). Because our students encounter a constant barrage of images throughout the course of a typical day (Bustle, 2003), it is crucial that they receive instruction on how to critically navigate these images (Duncum, 2003; Li, 2018) in order to make transparent the manipulation of such imagery as well as hidden agendas of those who produce them (Smith-Shank, 2004). Also of importance in art and media education is the claim that when students learn how a picture or work of art is constructed to elicit meaning from its viewers, they also have a greater aesthetic appreciation for the artist and their work (Messaris, 1994). Deborah Smith-Shank (2004) contends that:

> Informed consumption of all types of visual data is essential in a post-modern democracy, and there is no place within curriculum that this is more appropriate than the discipline of art education and there is no more appropriate vehicle for understanding visual information than semiotics. (p. vii)

The future of human communication necessitates that we as educators embrace these many ideas surrounding visual literacy in order to continually guide our students, to prepare them to make sense of their evolving world, and to encourage them to express their personal ideas in multiple forms so that they may be fluent citizens of the world. The three areas of visual literacy, social semiotics and visual culture are visible in the goals of the new national Media Arts Standards, which are to create, produce, respond and connect to communication in multiple modes.

Semiotics and the Digital Age

Semiotics, the study of a culture's signs and symbols, defines signs as anything we use to communicate and recognizes that signs are not static—their meanings are constantly evolving. Thus, when looking at imagery in a contemporary world, attending only to formal qualities in the visual and media arts is seen as inadequate. Olivia Gude (2004) offers a 21st century reinterpretation of the elements of art and principles of design to include *appropriation, juxtaposition, recontextualization, layering, hybridity, interaction of text and image, gazing and representin'.* Duncum, (2010) adds *power*, *ideology, representation, seduction, gaze, intertextuality* and *multimodality* for consideration when viewing different kinds of imagery in contemporary works. Deborah Smith-Shank also argues that teaching only the formalist properties of visual art, the elements of art and principles of design, isn't enough for 21st century students.

> What the formalists (and many art educators still fit within this paradigm) failed to acknowledge was that any semiotic system both uses cultural signifiers as building blocks of society's current knowledge base, but also serves as the catalyst for new ideas and understandings that are outside their own cultural codes. (Smith-Shank, 2004, p. viii)

Gude's and Smith-Shank's perspectives ultimately support Duncum's (2004) assertion that, "An earlier Semiotics approach that focused on texts alone has been replaced by an expanded social semiotic literacy that is grounded in social, including historical, contexts" (p. 255). For this dissertation, I will utilize a hybrid social/cultural definition of semiotics as put forth by Smith-Shank and Duncum, acknowledging a semiotic system that incorporates both popular culture and mass media. A scholar of social semiotics, Gunther Kress, (2010) states, "…we need a theory that deals with meaning in all its appearances, in all social occasions and in all cultural sites. That theory is Social Semiotics," (p. 2). Social semiotics weaves visual art, media arts and literacy together with multimodality in an interconnected way that aligns with my philosophy of interdisciplinarity as a researcher. This study—researching art and media arts teachers use of multimodal literacies in instructional planning—shows the art classroom as the cultural and social site of teachers and students.

Visual Culture

Visual culture theory emerged in the field of art education in the 1990's, extrapolating from the discourse of critical social theory in a way which "fueled the growth of social perspectives of the field and lead to broader conceptions of teaching visual culture" (Freedman, 2003, p. 7). Critical social theory as applied to education encourages students to question accepted knowledge in society to create new knowledge in the pursuit of equity (Leonardo, 2004). According to Duncum (2002), one goal of visual culture theory is to integrate our culture's images into the way we communicate "across all disciplines and social circumstances" (p. 16). Visual culture is a contemporary adaptation of visual literacy, in the sense that "whereas visual literacy focused primarily on the image as text, visual culture is concerned with the contexts of texts, the real material conditions of image production, distribution and use"

(Duncum, 2002, p. 17). Visual culture includes "the fine arts, tribal arts, advertising, popular film and video, folk art, television and other performance, housing and apparel design, computer game and toy design, and other forms of visual production and communication," (Freedman, 2003, p. 1). Including the term "culture" implies an interest beyond just the images and artifacts themselves, but also that they are, "viewed in their contextual richness, as part of an ongoing social discourse that involves their influence in social life" (Duncum, 2001, p.107). Kevin Tavin (2003) argues that art educators can help students navigate popular and visual culture by reviewing the images that are familiar to their lives :

> By beginning with these images, teachers can help students articulate their particular investments—naming their pleasures, desires, and passions that derive from popular culture texts…In this process, students can begin to see how certain forms of popular culture may have helped maintain hegemonic beliefs in ways that seem natural or unproblematic. (p. 199)

Through the preceding sections of the literature review, we've arrived at an understanding of how deeply interconnected media arts and media literacy are. Students viewing time-related arts, including sound, image and moving image, need to develop the ability to make sense of media-based works in order to be able to create their own personal and meaningful media works. Through viewing and creating both visual art and media art, students can understand and create their own knowledge, or "knowing" in ways that written text alone cannot accomplish. Visual literacy (closely related to media literacy), semiotics, and visual culture emphasize the cultural and social aspects of viewing and creating or producing visual and media works. All three deal with culturally significant meanings that are constantly evolving and

challenging societal norms. The next section of this literature review will explore the various

strands of literacy education.

What WAS Literacy? Traditional Definitions
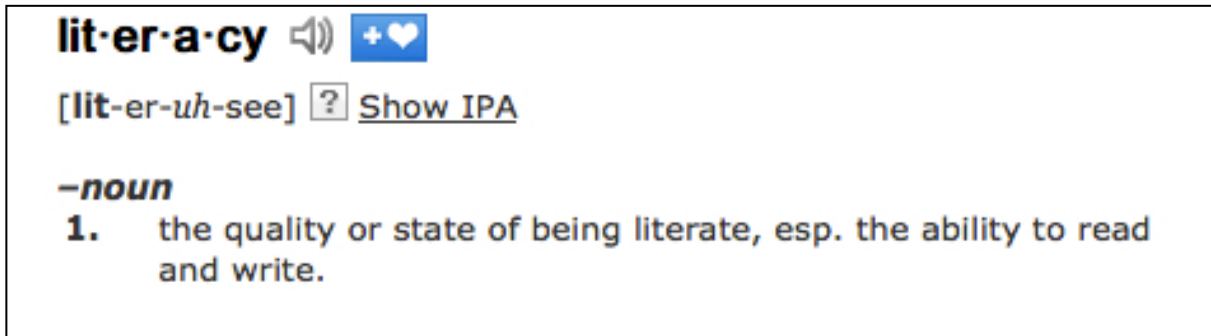
Figure 3: Screen grab of a definition of literacy from dictionary.reference.com

The word "literacy" has many meanings, making it a concept that is difficult to pinpoint. For

many years, the definition of literacy had focused on reading and writing. The glossary of the

most recent Standards for English Language Arts document argues that literacy was strictly

reading and writing:

> A much more ambitious definition of literacy today includes the capacity to accomplish a
>
> wide range of reading, writing, speaking, and other language tasks associated with
>
> everyday life. (International Reading Association and National Council of Teachers of
>
> English, 1996, p. 49)

Similarly, the previous version of the New York State English Language Arts Learning

Standards focused on reading, writing, speaking and listening for "information and

understanding, literary response and expression, critical analysis and evaluation and social

interaction" (New York State Education Department, 1996). These limiting definitions were

applied to K-12 learning only, not the educational concerns of a wider society. On the New York State Education Department (NYSED) website, the accompanying document of student work samples for English Language Arts (ELA) included only written samples, which would indicate that written work is what is most valued. The New London Group, (1996) states that, "traditional literacy has meant teaching and learning to read and write in page-bound, official, standard forms of the national language…Literacy pedagogy, in other words, had been a carefully restricted project—restricted to formalized, monolingual, mono-cultural, and rule-governed forms of language" (p. 9). Gee (2004), one of the individual New London Group scholars states, "one family of literacy practices has served for some time now as the most significant gate to economic success and sociopolitical power in our society…These are reading and writing practices that incorporate 'academic language'" (p. 91).

Expanded Definition of Literacy / 21st Century Literacies

Despite the fact that *written* text had long been privileged, the National Council of the Teachers of English (NCTE) in 1996 redefined literacy to include viewing and visually representing as an aspect of how people collect information and communicate. Non print texts must also be valued by teachers and students:

> Teachers should guide students in constructing meaning through creating and viewing nonprint texts. Be it therefore resolved, that the National Council of Teachers of English through its publications, conferences, and affiliates support professional development and promote public awareness of the role that viewing and visually representing our world have as forms of literacy. (NCTE, 2013)

NCTE's (2018 website position paper) current definition of literacy is, "The practice of engaging - creating, consuming, and critiquing-with all kinds of multimodal texts," (p. 1 online).

This current definition overlaps with ideas of new literacies, multiliteracies and multimodal literacies. Literacy has expanded to include viewing, creating and communicating through media and Internet technology. In chapter one of their book, *The Handbook of Research on New Literacies,* (2008) Coiro, Knobel, Lankshear & Leu contend that the concept of literacy and aquiring it will expand to include nonprint communication that will continuously adapt as technology adapts:

> Moreover, since it is likely to be the case that there will be more new technologies than any single person could hope to accommodate, literacy will also include knowing how and when to make wise decisions about which technologies, and which forms and functions of literacy most support one's purposes. Finally, the notion of literacy may have to be conceived in a situationally specific fashion, since it is no longer possible for anyone to be fully literate in every technology of literacy now available on the Internet. (p. 5)

When I discovered that the definition of literacy had expanded beyond what I had read from Elliot Eisner (1994) into the literature of literacy education, I really felt I could make connections between the disciplines of art education and literacy education. It all came together for me as a researcher when I began to read about new literacies, multiliteracies and multimodal literacies as these meaning-making strategies each apply to the research problem at the heart of this study— the fact that an overemphasis on visual modes of instruction and learning in visual arts teaching, coupled with an underemphasis on other modes of meaning-making, prevents all students from having access to the variety of art experiences they need in order to navigate contemporary society's richly multimodal cultures.

New Literacies

The term, "New Literacies" is a fluid, rapidly changing one; it influences and overlaps other emerging definitions of literacy in both directions and includes both social and technological practices. In the constantly changing and often confusing construct of New Literacies Theory, Lue, Zawilinski, Castek, Banerjee, Housand, Liu & O'Neil (2007) offer "four defining characteristics of an emerging new literacies perspective"

> First, new technologies for information and communication and new envisionments for their use require us to bring new potentials to literacy tasks that take place within these technologies…Second, new literacies are central to full civic, economic, and personal participation in a globalized community…Third, new literacies are deictic (Leu, 2000); they regularly change as defining technologies change…Finally, new literacies are multiple, multimodal, and multifaceted. (p. 4)

Kist (2005), who argues that, "it is worth noting that I am holding to a concept of new literacies that is not wholly dependent on technology…" (p. 12), ascribes to a view similar to Eisner's, who stated that "reading" any kind of non-written text necessitates a different form of literacy, "when literacy means, as I intend it to mean, a way of conveying meaning through and recovering meaning from the form of representation in which it appears" (1997, p. 353). In keeping with the above theorists, Gallagher & Ntelioglou (2011) stated that, "Performative and dialogic literacies, as we have come to understand them, play a prominent role in our emerging definition of new literacies" (p. 322). Using drama in the classroom introduces visual and kinesthetic modes to learning, giving additional ways for students to express learning.

Kist (2005) argues that New Literacies, with the term capitalized, are intended as an "approach and perspective that situates literacy clearly as a social practice…referring to the

plethora of communication media available today, I will call these new literacies and not capitalize" (Kist, 2005, p. 12).

Multiliteracies

The term multiliteracies originated with the New London Group in 1996. In a paper revisiting the 1996 New London Group (NLG) manifesto, two members of the NLG, Bill Cope and Mary Kalantzis found that despite new technologies and tools that were unknown in the mid 1990's, the core concepts of multiliteracies still hold true (Cope & Kalantzis, 2009). "In fact, it has proved to be a useful guide to understanding and practice—the centrality of diversity, the notion of design as active meaning making, the significance of multimodality and the need for a more holistic approach to pedagogy" (p. 167). There are two key strands that make up the ideas of multiliteracies: the idea that a person must be literate in *all* modes of communication and also that students must understand the context in which literacies are practiced when choosing how to communicate (Anstey & Bull, 2006).

> A pedagogy of multiliteracies, by contrast, focuses on modes of representation much broader than language alone. These differ according to culture and context, and have specific cognitive, cultural, and social effects. In some cultural contexts – in an Aboriginal community or in a multimedia environment, for instance – the visual mode of representation may be much more powerful and closely related to language than "mere literacy" would ever be able to allow. Multiliteracies also creates a different kind of pedagogy, one in which language and other modes of meaning are dynamic representational resources, constantly being remade by their users as they work to achieve their various cultural purposes. (New London Group, 1996, p. 4)

A study conducted by Chandler-Olcott & Mahar (2003), illustrates these key strands with the

examples of two seventh grade girls whose literacy practices occurred largely online, and in the context of anime and fanfiction communities. This study also gives examples of what Leland & Harste (1994) call *transmediation* and the New London Group (1996) call *Design;* the reshaping of meanings in new contexts and expressions.

Multimodal Literacies

One essential concept in the New London Group manifesto is multimodality, or multimodal literacies, defined by the National Council of the Teachers of English as "Integration of multiple modes of communication and expression that can enhance or transform the meaning of the work beyond illustration or decoration" (2005). Through exploring these various definitions, or aspects of definitions of 21st Century literacies coupled with a sociocultural approach to literacy, we begin to form a framework that looks to the future of literacy and arts learning.

Multimodal literacies are defined by Jewitt & Kress (2003) as the capability to make meaning and communicate using a variety of modes, including image, gaze, movement, music, speech, and sound effect (p. 1). Essential to multimodal literacy is the idea that instead of language being the primary way of communication and meaning making, multiple ways exist to make, distribute, interpret, remake meaning. Jewitt (2008) claims that content and learning are designed in a way that is dependent on how that content is represented via the mode and the media that the teacher chooses.

It follows, then, that to better understand learning and teaching in the multimodal environment of the contemporary classroom, it is essential to explore the ways in which representations in all modes feature in the classroom. The focus here then, is on multimodality on the representations and the learning potentials of teaching materials and

the ways in which teachers and students activate these through their interaction in the classroom. (Jewitt, 2008, p. 241)

As noted above, NCTE's current definition of literacy expects students to engage with multimodal texts, which encompasses endless possibilities. This definition implies the inclusion of all images, moving images and sound as "texts," and the consuming and creation of this media as "representation" and also assumes that in the process of becoming "literate," students are making meaning in and of their world.

Social semiotics, which asserts that participants in communication and representation choose forms of expression that maximize understanding, but are dependent on social contexts, (Kress & van Leeuwen, 1996), informs new literacies, multiliteracies, and multimodality. These three meaning-making strategies noted above all have the common expectation of social participation. Like visual art and media, multimodal communication and representation are not universally implicit, but culturally specific. Albers & Harste (2007) suggest "Classroom spaces that encourage multimodality allow students across ages to learn as well as play with a range of new media" (p. 15). Students who struggle with traditional literacies can find and express their voice and learning using a variety of modes, and teachers using a variety of instructional modalities can provide maximum access to curriculum to all students.

Sociocultural Definitions of Literacy

The term *sociocultural* is defined by the Merriam-Webster online dictionary as "of, relating to, or involving a combination of social and cultural factors." Sociocultural literacy theory has roots with Lev Vygotsky, an influential educational psychologist with interest in the arts. Vygotsky's theory proposes that human development is dependent on a person's social interactions and a culture's way of helping individuals make sense of and meaning in their world,

(Vygotsky, 1971). One of the ways this happens is through learning collaboratively (Tomasello, et al., 1993; M. Freire & McCarthy, 2014). In the 1970's, with the publication of Paolo Freire's *Pedagogy of the Oppressed* (1970), scholars began to investigate the sociocultural aspects of literacy. Hillerich (1976) suggests:

> bringing the educational and the sociological viewpoints together to generate the following definition: Literacy is that demonstrated competence in communication skills which enables the individual to function, appropriate to his age, independently in his society and with a potential for movement in that society. (p. 53)

Freire himself insisted that, "I always say that before learners attempt to learn how to read and write they need to read and write the world. They need to comprehend the world that involved talk about the world" (Freire & Macedo, 1987, p. 34). Ciampaglia and Richardson (2017) go a step further than Freire in their research on creating social justice videogames, arguing that student media artists, "remake the world," (p. 18). The Education Development Center's website (2006) comments:

> Freire's view of literacy is at once practical and all-encompassing. It refers to the ability to manipulate any set of codes and conventions—whether it is the words of a language, the symbols in a mathematical system, or images posted to the Internet—to live healthy and productive lives.

Pierroux (2003) notes that "…sociocultural theory emphasizes that the world is interpreted for us from the very beginnings of life, mediated by means of language, artifacts, and collective human activity," (p. 13) and Vygotsky (1971) himself asserted that, "art is a tool of society which brings the most intimate and personal aspects of our being into the circle of social life" (p. 249). Sociocultural literacy theorist James Paul Gee (2000) sees this approach to literacy as many

practices, "many different socioculturally situated reading (writing, speaking) practices. It demands that we see meaning in the world and in texts as situated in learners' experiences" (p. 128). Although Gee mentions only reading, writing, and speaking in the quote above, we can undoubtedly add viewing and creating and clearly see the connections between visual art and literacy education. Pérez (2004) states:

> A view of literacy from a sociocultural theory of learning considers and seeks to understand the cultural context within which children have grown and developed. It seeks to understand how children interpret who they are in relation to others, and how children have learned to process, interpret, and encode their world. (p. 4)

A sociocultural approach defines literacy as not only a students' individual learning of a variety of communication systems, but also a social practice that enables students to engage fully in their own lives and their community. Unfortunately, classrooms are sometimes a place where an emphasis on traditional literacies of reading and writing in academic language and curriculum constraints discourage students' use of the social practices of literacy learning and expressing that learning through multimodal and culturally relevant ways (Luke, 2003). An exemplar of what is possible is a particular approach to new media art education using collaboration (Freire & McCarthy, 2014), involving students working with new media artist experts in teams and within wider communities through social media to promote their videogames highlighting social justice issues. This project illustrates the possibilities of teachers collaborating with multimodal experts, who then collaborate with students in a model of sociocultural learning in the visual and media arts.

Critical Literacies

As with all the literacy categories mentioned in this literature review, there is no one

accepted definition of critical literacy. There are, however, three generally accepted principles of

critical literacy that educators can use to guide their teaching; a focus on social justice and issues

of power; the fact that sociocultural literacy practices are also political practices; and the

intention that through critical literacy, educators and students try to change the world for the

better for all, especially those marginalized and silenced (Hagood, 2002). Consistent with Gee's

(2000) ideas of situated literacy and discourse (1990) as a socially based way of using language

within the context of identity, Lalik & Oliver (2007) suggest that educators need to "understand

how various efforts to support critical literacy takes into account both the workings of texts and

the workings of text users" (p. 50). Ernest Morrell (2008), in his book detailing critical literacy

pedagogy with urban high school students states:

> It is a given that the acquisition of dominant literacies is crucial to creating more equitable
>
> spaces in the world; but it is also true that literacy instruction does not need to occur in a
>
> social, cultural, and political vacuum. Nor should dominant literacies be the only focus of
>
> interventions in schools and other pedagogical spaces. (p.4)

Curriculums including critical literacy lessons are not only for secondary students; Silvers,

Shorey & Crafton (2010) found:

> that young children are capable of critical inquiries, especially when these inquiries move
>
> from the local (classroom) to the global; and that these critical inquiries can enhance and
>
> deepen the traditional curriculum, providing opportunities to use multiliteracies in
>
> significant ways to accomplish social justice goals. (p. 403)

Critical literacy educators seek to interrupt the dominant literacies and attempt to represent the

cultural needs of all students to see themselves represented instead of marginalized. Through the

media arts, students can begin to accomplish the goals of Hagood, Gee, Morrel, Silvers and

Shorey & Crafton by providing opportunities to give voice to student concerns about their lives, communities and world. A critical literacies approach can also be applied to the visual art and media arts classrooms, where teachers try to change the world by facilitating the mastery of multimodal tools and media by students so that THEY can go out and change their world with active citizenship and providing a voice for the voiceless.

Visual Literacy and New Media Literacies Through a Literacy Education Lens

Merriam Webster Online defines visual literacy as "the ability to recognize and understand ideas conveyed through visible actions or images (as pictures)," but scholarly perspectives view visual literacy differently. Literacy scholars Flood, Lapp & Bayles-Martin (2000) would add, "perhaps students should be encouraged to formulate, express, and communicate ideas through a variety of means" (p. 67). Visual literacy greatly impacts student perception and understanding in their learning (Heath, 2000), According to Eisner (1994), "the term language can be conceptualized to refer to the use of any form of representation in which meaning is conveyed or construed" (p. 88), and it follows that different forms result in different meanings. When students are given visual languages to better understand written text, deeper understanding occurs (Bustle, 2004). Visual art, media art and visual culture as language and form of representation naturally mesh with literacy in order to deepen student learning. Meaning making, or "theory-building" (Heath, 2000), becomes interactive between the modes of representation. Attention to visual literacy should go beyond the visual art, media arts and English Language Arts classrooms to all disciplines and curricula "if teachers want to adequately prepare students for a world that is surrounded by and driven by images" (Seglem, 2009, p. 224).

Scholars of visual culture (Bustle, 2004; Duncum, 2002, 2004; Freedman, 2003) have argued that images and objects encountered in everyday life, not just visual art, merit intellectual

consideration and analysis. According to Duncum, a leading proponent of this view, while earlier conceptions of "visual literacy focused primarily on the image as text, visual culture is concerned with the contexts of texts, the real material conditions of image production, distribution and use" (Duncum, 2002, p. 17). Often in literacy education literature, visual culture analysis is labeled as Media Literacy.

> Media literacy education assists people in understanding the ways in which messages are communicated to audiences through advertising, narrative, and images in the media. Media literacy programs typically have two main goals: to teach people to critically analyze mass media, and to offer people tools to develop new ways of putting their own messages into the multimedia network. (Leavy, 2009, p. 228)

The Center for Media Literacy adds that, "Media literacy builds an understanding of the role of media in society as well as essential skills of inquiry and self-expression necessary for citizens of democracy" ("Media Literacy: A Definition and More," para. 4). It's clear that many literacies intersect and inform one another and the ways and means by which we and our students communicate with the world.

Technology has been and is increasingly vital to issues of literacy for students in the 21st Century, often transmitting information at the speed of light. The New London Group (1996) argues that "literacy pedagogy must account for the burgeoning variety of text forms associated with information and multimedia technologies" (p. 60). Likewise, art and media educators recognize the significance of technology in viewing/reading the images we are bombarded with in contemporary life and also as a tool for creating/authoring images and multi-media texts. Tillander (2011) states that as most of us are living with contemporary technology, we are increasingly participating in, consuming, collaborating with others and creating online content

such as blogs and social media postings. Our students are incredibly well-versed in this contemporary world and as a result, "art educators should recognize that creative and cultural education extends beyond classroom curricula and into contemporary everyday life and consider possible creative resolves in more formal education environments" (Tillander, 2011, p. 40). We as teachers across disciplines are educating digital natives and even as we are learning to navigate ever-new technologies and images ourselves, we must also offer a variety of pathways for our students to access curriculum and create their own meanings while engaged in learning.

> As technological advances make new communication tools and participatory spaces available on what seems like a daily basis, the skills needed for successful online interactions are constantly in flux. For example, the interface and conventions for conveying information via work-based e-mail and instant messaging; school-based wikis, blogs, and websites; and out-of-school social networking sites (e.g., Facebook, MySpace), LiveJournals, and Massively Multiplayer Online Roleplaying Games all differ significantly. Thus, learning to effectively use and adapt to such technological innovations is a skill that will serve youths well in the 21st century. (Black, 2009, p. 692)

Hobbs (1997) argued that despite our society being saturated by media and images of all kinds, students suffer from a lack of instruction to analyzing and evaluating media, a deficit which is also pervasive in their lives and future. The NCAS (2014) and New York State Media Arts (2017) standards addresses this lack in the area of Responding, in which the Essential Questions are, "How do we "read" media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience" (p. 6). In today's society, students need to make meaning from the myriad of available multimodal texts that exist and prepare themselves to construct their own meanings using all the communication tools

available to them.

Out of School Literacies

A great deal of literacy research has investigated the out of school literacy practices of students. The texts and tools in which these practices take shape are always changing. During my K-12 years, my choices were the daily newspaper, Nancy Drew books, teen magazines, comics, the J.R.R. Tolkien and Kurt Vonnegut novels. My daughter's choice for out of school reading is primarily online: local news, celebrity news, social media, online games and political news. Williams (2005) contends that online, "many of our students use their free time in some form of reading and writing. Computer technology has resulted in a generation as deeply and consistently immersed in writing as any in years" (p. 703). Likewise, Hinchman, Alvermann, Broyd, Brozo & Vacca (2008) argue:

> As teachers, we need to take stock of what students already are able to do in the name of literacy. Most are engaging in significant literacy activities in their everyday lives outside of school. Forming bridges that connect school-based literacies with students' out-of-school literacies can support more nuanced thinking in both worlds. (p. 308)

Students can become more engaged in their so-called "academic" content if educators recognize and acknowledge how students are involved with literacy practices out of the classroom and use that information to inform their curriculum and instruction to be relevant and interesting (Gainer & Lapp, 2010).

Intersections of Art Education, Media Arts Education and Multimodal Literacies

Considering an expanded definition of literacy that includes viewing images and visually represented ideas, it is difficult for this art educator/researcher to think about art education, media literacy education, and literacy education as separate disciplines. Scholars in literacy have

long seen the value of the visual arts, as evidenced by the 1997 publication of the *Handbook of Research on Teaching Literacy Through The Communicative and Visual Arts* (Flood, Heath & Lapp, eds.). Volume II of this handbook was published in 2007. An influential art education scholar, Elliot Eisner, was also an early proponent of an expanded definition of literacy that intersected with multiple meaning systems.

> Literacy is broader than language because the meaning systems humans have invented to convey meaning are broader than language. Just where are these other meaning systems to be found? Upon reflection it becomes clear that they are nearby: Meaning is conveyed in the visual forms we call art, architecture, film, and video. It emerges in the patterned sound we call music. It appears first in human experience in movement, then gesture, and then dance. It emerges in the ways in which social relationships are constructed through the rites and rituals that represent our highest aspirations and deepest fears. (Eisner, 1998, p. 12)

Despite the fact that this quote from Eisner is a little over twenty years old, it aligns with the New London Group (1996) philosophy and both were the initial inspiration for my interests in literacy in the art classroom and the emergence of multimodal literacies and media literacies as they relate to visual and media arts teaching. Art educators have always viewed and talked about images with their students as part of their curriculum, in addition to "visually representing" ideas through art making. Examples of ways that aspects of literacy intersect with art and media education are shown in the following literature: artists as readers and writers, (Stout, 1999; James, 2000; Wexler, 2001; Andrelchik, 2015), sequential art (Adams, 1999; Bitz, 2004; Williams, 2008; Duffy, 2009), art as narrative (Eisner, 1993; Gude, 2007; Rolling, 2010) and technology, (Taylor & Carpenter, 2007; Mayo, 2007; Bryant, 2010; Yang, 2008; Peck,

Mozdzierz & Fleischman, 2010). Artists as composers/makers are represented in the literature by Knochel, (2016) and Ciampaglia & Richardson, (2017).

However, what the literature lacks is a study of whether and how practicing art and media educators weave visual and multimodal literacies together in an intentional way when creating curriculum. Although the media arts and the 2014 National Core Arts Standards for Media Arts tie the three disciplines together, it is important that visual art and media arts practitioners model for teachers what they should expect their students to create, present/produce, respond and connect in their visual work. Therefore, I feel it is crucial to observe and understand what visual art and media teachers are planning and practicing. As mentioned in Chapter Three of this dissertation, all of the participants in this study teach visual art and media arts, but all of these courses and teachers are listed under the Visual Arts umbrella in their districts, as opposed to a separate or technology category.

Jensen (2016), states that "Media Arts Standards emphasize aesthetics, meaning making and social justice," (p. 156). Aesthetics appears in the NCAS Media Arts At a Glance document element as "responding," written as the "Enduring Understanding: Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production" (p. 6), and "Enduring Understanding: Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork" (p. 7). Freire and McCarthy (2014), in their research of New Media Art Education, "demonstrate that through exposure to and analysis of new media art, students can learn how to apply their media knowledge and technological skills for creative practices, while cultivating the skills to analyze a wider spectrum of media in our digital culture" (pp. 28-29). In order to become critical consumers and creators of visual and media art, students must view, discuss, re-view, re-discuss and make meaning and sense of their world of

multimedia arts as they seek to express themselves using multiple mediums.

Meaning-making is seen as "creating" and "producing" in the NCAS Media Arts At a Glance document, written as the following Enduring Understandings: "Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts" (p. 1); The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks (p. 2); Media artists integrate various forms and contents to develop complex, unified artworks (p. 3); Media artists require a range of skills and abilities to creatively solve problems within and through media arts production (p. 4); and Media artists purposefully present, share, and distribute media artworks for various contexts (p. 5). Typically, if students are creating visual works, still or moving image, in a school setting, those works will be shared with other viewers. Students can look to contemporary media artists such as Laura Hyunjhee Kim, whose work comments on human experiences, for inspiration for their own work. Creating to make meaning and share one's ideas, opinions, and using one's voice to represent the marginalized could encourage students to communicate in order to impact their communities.

The National Council of the Teachers of English, (NCTE) states in their definition of 21st Century Literacies (2008) that, "Literacy has always been a collection of cultural and communicative practices shared among members of particular groups" (para 3). I would argue that viewers of visual and media art and the artists that create it are indeed participants in those "cultural and communicative practices" noted above. The National Art Education Association's (NAEA) publication, *Learning in A Visual Age* (2016), states: "Art is a rendering of the world and one's experience within it" (p. 2). In fact, in the pedagogical field of Literacy Education that had in the past privileged written text, the NCTE in 1996 redefined literacy to include viewing

and visually representing as (defined in the NCTE/IRA Standards for the English Language Arts), "part of our growing consciousness of how people gather and share information …Teachers and students need to expand their appreciation of the power of print and nonprint texts. Teachers should guide students in constructing meaning through creating and viewing nonprint texts" (NCTE, 1996, para. 1).

Social justice manifests in the NCAS Media Arts at a Glance document as the principle of "connecting," written as the "Enduring Understanding: Media artworks synthesize meaning and form cultural experience" (p. 8), and "Enduring Understanding: Media artworks and ideas are better understood and produced by relating them to their purposes, values and various contexts" (p. 9). In responding to visual works, we make meaning for ourselves and whichever community groups we find ourselves in; for the purposes of this research, a classroom or school-based learning site. Students are leading the way in the use of media arts by their fluency in this, "principle means of cultural expression" (Grauer, Castro & Lin, 2012, p. 141). Grauer, Castro and Lin also argue that by definition, the media arts address issues of community, equity and social change. For example, a group of students in Chicago collaborated with professional artists to develop videogames based on issues of social justice they were personally concerned about such as racial profiling and police misconduct (Ciampaglia & Richardson, 2017). The end result was an outdoor arcade of the completed games shared with the community. "Family, friends, and neighbors passing by gathered along the sidewalk to play the games, giving the teen artists an opportunity to discuss the social issues they chose directly with community members" (Ciampaglia & Richardson, 2017, p. 17). These connections between students, their world and the impact they can have on the wider world are encouraged in the NCAS Media Arts Standards.

Neither Elliot Eisner, the New London Group, nor the NCTE could have predicted the changes that would emerge from an expanded definition of traditional literacies that would include the media arts. The NCAS Visual Arts and Media Arts Standards closely align, but the Media Arts Standards begin to bridge the gap between the visual arts and the current definitions of literacy.

One common thread that appears all through this literature review is the fluid and evolving nature of all these topics. Learning, we see, is by definition multimodal. It is difficult to find criticisms of multimodality in education literature; most feel the New London Group's (1996) five modes of communication don't go far enough. Cope and Kalantzis, (2012) add a sixth mode: tactile. Art education scholar Paul Duncum feels that the visual culture approach that he initially studied just in terms of the combination of visual and written texts excludes the physical reaction of the body's senses in a multimodal perception that he calls the "sensorium" (Duncum, 2015, p. 301). Leander & Boldt (2012) argue that the New London Group (1996) also excludes the "affective intensities" of play interacting with manga texts and how the young boy feels when he puts his kimono costume on (p. 36).

As art educators, are we ready to move into the 21st century ourselves, not just in theory, but in practice as well? Are we as a collective group prepared to integrate digital images and film into our curriculum planning, using visual culture to inform ourselves and our students, and encouraging students to create multimodal texts? According to this research, art educators are not making full use of the modes of communication available to them in order to provide the best learning experiences for all students. This study hopes to describe and understand what practicing art teachers and media arts educators are currently modeling to students by their use of multimodal literacies in classroom planning and practice. Chapters Four and Five will outline the

data findings of this research. In the following chapter (Chapter Three), I will outline the methodology for this study.

CHAPTER THREE

METHODOLOGY

Introduction

The purpose of this qualitative study (Bogdan & Biklen, 2007, Glaser & Strauss, 1967, Hatch, 2002) was to explore and describe the curriculum planning and teaching practice of nine public school art educators' use of multimodal literacies in urban, suburban and rural art classrooms. This study addresses an overemphasis on visual modes of instruction and learning in visual arts teaching, coupled with an underemphasis on other modes of meaning-making, prevents all students from having access to the variety of art experiences they need in order to navigate contemporary society's richly multimodal cultures. Jewitt (2008) claims that "In order for multimodality to be of use to educational research a clearer sense of how modes are used for meaning making is required" (p. 3).

This chapter examines this study's research questions through the qualitative methodology of participant observation, visual anthropology (Collier & Collier, 1986; Pink, 2001 & 2006; van Leeowen & Jewitt, 2001), grounded theory, and the constant comparative method (Bogdan & Biklen, 2007, Glaser & Strauss, 1967), while detailing how these methods are employed in this study. Secondly, the criterion for my selection of research settings and participants is explained. Additionally, I describe the teacher participants and the stages of the research. Next, I explain methods of data collection and analysis used for the study and my role as a researcher in the art classrooms I observed. Lastly, I explain the multimodal format of this dissertation and its presentation, which mirrors the multimodality of art classrooms. This study seeks to examine the practice of nine art educators and their fluency in multimodal literacies as it

pertains to their research for, preparation of, and implementation of their art education

curriculum and practice. Research questions include:

Where and when does multimodality appear in the art and media arts educator's curriculum planning?

Where and when does multimodality appear in the art and media arts educator's classroom practice?

<div align="center">Qualitative Research</div>

Rationale for Approach

Qualitative methods, "a broad approach to the study of social phenomena" (Marshall &

Rossman, 2006, p. 3), were used in this study in order to examine and describe the practice of

nine art educators as it relates to use of multimodal literacies in their art education and media arts

curriculum planning and classroom instruction. Therefore, the research was designed as a

multisite case study (Bogdan & Biklen, 2007, Merriam, 2009) in order to provide a more

compelling and deep interpretation of the collected data than possible in a single-site, single

participant case study. Data sets were collected at each site, not to prove that the interpretation

was generalizable to all possible art classrooms, but to discover if there were some universal

truths to be found regarding multimodal literacies in the social process of participants' teaching

in art classrooms (Bogdan & Biklen, 2007). Grounded theory (Glaser & Strauss, 1967) is

appropriate for this study because it "works from the assumption that rigorous methods can be

used to discover approximations of social reality that are empirically represented in carefully

collected data" (Hatch, 2002, p. 26). A grounded theory approach will be used to identify themes

emerging from the data through coding, memos, and visual materials collected through direct

observation. By collecting several different kinds of data, this study seeks to achieve

triangulation for a richer perspective (Stokrocki, 1997). Analysis of this data using the constant

comparative method (Glaser & Strauss, 1967, Bogdan & Biklen, 2007, Hatch, 2002) will guide further data collection and generate additional research questions and sub-questions, in addition to attempting to answer the research questions outlined at the beginning of this paper and build a substantive theory (Merriam, 2009).

Also influenced by phenomenology, as all qualitative research is (Merriam, 2009), this study seeks to understand and thickly describe the lived experiences and meaningful sense art educators construct around their art teaching practice (Bogdan & Biklen, 2007). In order to begin understanding the practice of these art educators within the culture of their classrooms, buildings and districts (Bogdan & Biklen, 2007), the research involved observing a significant portion of several art learning experiences. To that end, I spent five consecutive days in each of nine art classrooms, observing a typical week of art teaching in each participant's classroom. Ultimately, I collected data via participant observation in nine art classroom sites and formal and informal interviews with nine art educators, as well as still photography as cultural inventories of the classrooms, videography, and documents for analysis (Collier & Collier, 1986; Bogdan & Biklen, 2006; Stockrocki, 1997; Rose, 2001). I hoped to discover, through participant observation and interviews, how art teacher beliefs about art and media arts education in addition to how these educators define their practice impacts the decisions they make regarding including or not including multimodal literacies in their teaching.

The small number of participants necessitated the use of multiple data sources for triangulation of data and rich description of the practice of participant art educators.

Research Setting and Context

The basis of my doctoral study and research interests arose from the desire to support preservice and practicing teachers in providing a deep and meaningful art education to all

students in Pre-Kindergarten through grade twelve public schools. Specific to this study, I am interested in how multimodal literacies in teaching art might impact the above goal. In order to discover that, I started at the beginning, exploring how art and media arts educators planned their curriculum and taught in their classrooms. To this end, the research setting and context for this qualitative study is art classrooms in K-12 public schools, the natural setting for art educators (Battacharya, 2008), where the social interaction of teaching art takes place (Pace, 2008).

Research Sites	Urban	Suburban	Rural
Elementary	K-5 CNY City School	K-5 CNY Suburban Public Elementary School	K-5 Northern NY Elementary Public School
Middle	6-8 CNY City Middle School	6-8 CNY Suburban Public Middle School	6-8 Northern NY Public Middle School
High School	9-12 CNY City High School	9-12 CNY Suburban Public High	9-12 Northern NY Public High School

Figure 4: Research Sites

My participant sample included nine art and media arts educators from three different public-school districts, one each of urban, suburban and rural. Each district's superintendent gave written permission for me to conduct my research and each building principal also gave their permission as well. An example of district permission is included in Appendix H.

The urban setting for this study, located in a public-school district in Upstate New York, has an enrollment of almost 20,000 students in Pre-K through grade 12 (data.nysed.gov for 2016-2017). It is a diverse population, with 82% categorized as economically disadvantaged, 20% are

students with disabilities and 18% are English Language Learners. I am most comfortable in urban schools because I taught in urban schools and my daughter attended school in an urban district. In the art classes I observed, the students were lively, several languages were spoken and there was a great deal of conversation. Discourse centered around television shows, video games, family life, movies, friends, couples issues (middle and high school) and sports. Elementary students that I observed did not have phones, but many of the middle school and high school students had them in their pocket or on their desks. Use of phones was discouraged by the teachers (but sometimes occurred anyway) unless it was needed for the purposes of the art class lesson.

AMERICAN INDIAN OR ALASKA NATIVE		ASIAN OR NATIVE HAWAIIAN/OTHER PACIFIC ISLANDER	
209	1%	1,551	8%
BLACK OR AFRICAN AMERICAN		WHITE	
9,742	50%	4,390	22%
HISPANIC OR LATINO		MULTIRACIAL	
2,556	13%	1,095	6%

Figure 5: Demographics of the Urban Research Setting

The suburban setting for this study, located in a public-school district in Upstate New York, has an enrollment of almost 9,000 students in Pre-K through grade 12 (data.nysed.gov for 2016-2017). The population is 84% Caucasian, with 38% categorized as economically disadvantaged, 15% are students with disabilities and 1% are English Language Learners. My comfort level with suburban art classrooms stems primarily from supervising student teachers in this setting; thus, I am familiar but not from spending extra time in suburban settings outside of my supervision work. The elementary students were animated, the middle school students less

so, and the high school students were active or quiet, depending on which course it was and the tasks they were assigned. The computer graphics course classroom was almost always silent, with students working individually. The video production classroom was very active, with students bouncing ideas off of each other and exploring sound choices for their films. English was the only language I heard spoken. Although the suburban students were a much less diverse group, their discourse centered around many of the same things as the urban students: television shows, video games, family life, friends, couples issues (middle and high school) and sports. Evidence of cell phones and their usage was similar to the urban students.

AMERICAN INDIAN OR ALASKA NATIVE		ASIAN OR NATIVE HAWAIIAN/OTHER PACIFIC ISLANDER	
57	1%	187	2%
BLACK OR AFRICAN AMERICAN		WHITE	
353	4%	7,211	84%
HISPANIC OR LATINO		MULTIRACIAL	
350	4%	468	5%

Figure 6: Demographics of the Suburban District Research Setting

The rural setting for this study, located in a small public-school district in Northern New York, has an enrollment of almost 2,000 students in Pre-K through grade 12 (data.nysed.gov for 2016-2017). The population is 95% Caucasian, with 50% categorized as economically disadvantaged, 17% are students with disabilities and 0% are English Language Learners. I did not know what to expect in the rural setting, as I rarely supervise students in rural districts. The elementary students were quite lively, and the middle and high school students were quiet, with little conversation. The elementary students shared quite a bit about their family life, much of which occurred outdoors or at the nearby car racetrack. Other elementary school discourse

focused on picture books, television shows, movies and music. Middle and high school discourse (when I could hear it) revolved around outdoor activities such as fishing and hunting, the racetrack, shopping at big box stores, eating out with friends, video games, movies, their artwork and family life. I seldom saw a cell phone in any of the grade levels I observed.

AMERICAN INDIAN OR ALASKA NATIVE		ASIAN OR NATIVE HAWAIIAN/OTHER PACIFIC ISLANDER	
4	0%	15	1%
BLACK OR AFRICAN AMERICAN		**WHITE**	
15	1%	1,757	95%
HISPANIC OR LATINO		**MULTIRACIAL**	
29	2%	33	2%

Figure 7: Demographics of the Rural District Research Setting

Research Sample and Data Sources: Participants

The participants of this study are elementary, middle and high school art educators teaching in public schools in New York State. Nine participating art educators have consented to be involved in the study. This section describes each participant in terms of number of students, grade level teaching, percent of free and reduced lunch in the district, teacher age and relevant education.

Potential participants were identified for this study while I worked as a student teacher supervisor and as a graduate assistant for the Department of Art Education at an Upstate New York private university. Through these roles, I came in contact with practicing art educators who I "purposefully" selected and recruited to be a participant in this research study (Cresswell, 2014, p. 239). Cresswell (2014) posits that researchers select participants in a purposeful way in order to best "understand the problem and the research questions" (p. 239). Of the nine art and media arts educators, two were former students that are now practicing art teachers, five were educators

I either knew professionally from working in the same district or from when they worked as a host teacher for my university's art education program, and two were teachers I did not know at all. In the case of my two former students as participants, I do not believe any bias impacted this study. At the time I taught them, it was at the very beginning of my doctoral journal and I had not yet learned about multimodal literacies. They would not have learned about the topic in the course that I taught. They were veteran teachers themselves by the time I asked them to be participants in this study.

I had begun my search for participants in the urban district where I had previously worked and the three teachers I spoke to readily agreed to participate. Next, I asked a teacher in a suburban district who was one of the host teachers for the university teacher education I worked with and she agreed as well, also suggesting two teachers who happened to be former art education students of mine. They agreed as well. After securing agreement from two rural teachers who I knew as host teachers, one retired unexpectedly. I asked that person's replacement, Brandon Herdinov, if they would agree to participate and he agreed, also suggesting the middle school teacher (who I had intended to ask) and he agreed as well. My intention to purposefully choose participants had resulted in a small-scale snowball sampling (Bogdan & Biklen, 2007) in which some participants recommended others to the researcher as possible participants. In order to get a broad range of experiences in multiple sites, I had chosen nine art educators, three from elementary level, three from middle school level and three from high school level, all teaching courses in the art department in their school buildings. In order to increase the diversity of the experiences (Bogdan & Biklen, 2007), I chose to visit urban, suburban and rural school districts.

Participants received no monetary or class credit in exchange for their participation. The criteria for enlisting art educators as participants were:

- Must be a full-time public-school art educator

- Must be working in an urban, suburban, or rural school district

- Must have both the district's and principal's approval for research

Participant Descriptions

All participant names listed below are pseudonyms as required by the Institutional Review Board for confidentiality.

Tori Camini teaches elementary art at an urban PreK-8 school in a medium sized city in Upstate New York. She is white, in her mid-thirties and very energetic in the classroom. Tori entered her Art Education program at a private university in Upstate New York right out of high school, worked as an art teacher for five years and then continued on to earn her MS in Art Education at the same university.

Livvie Anderson teaches middle school art with an emphasis on ceramics in a 6-8 grade urban middle school in a medium sized city in Upstate New York. She is, white, in her late thirties and fosters warm relationships with her students. Livvie entered a small college in New York State as an elementary education major and after enjoying her studio art classes, changed her major to Art Education. She continued on to earn her MAT at a small Northern New York state college while she began teaching at her current job.

Chana Morgan teaches Studio in Art, Media Communications and Digital Design in a small urban high school in a medium-sized city in Upstate New York. She also offers an Advanced Placement Digital Design course through a local community college for her high school students. She is white, in her mid-fifties, with an engaging personality in the classroom.

Chana initially went to community college, and then at the suggestion of her husband, went back to school to study art at a large university in Western New York. She became an Art Education major for job security. She continued on to get her MS in Art Education at a private university in Upstate New York.

These three urban art educators worked in a district that had a literacy focus and expected its teachers to attend professional development around literacy. At the time, teachers would have been expected to include reading and writing in their art content area, and would have been somewhat familiar with the Common Core English Language Arts Standards. These teachers would have been utilizing multimodal literacies in their classrooms, even if they weren't aware of the term. These three teachers had smart boards in their classroom and the high school media arts class had its own computer lab. Middle school and high school students had cell phones and would have been using them in all kinds of literacy and visual practices.

Tanya McGoran teaches elementary art in a suburban elementary school located near a medium-sized city in Upstate New York. She is white, in her early thirties and is a warm and gregarious teacher. Tanya received her BFA in Art Education with a concentration in Illustration from a private university in Upstate New York and her MAT from a small northern New York state college while teaching at her current job.

Karen English teaches ninth grade Media Arts in a large suburban junior high school (grade 8 and 9) located near a medium sized city in Upstate New York. Karen is white, in her late twenties, is a quiet and caring art teacher with a wry sense of humor. She earned her BFA in Art Education at a private university in Upstate New York and continued on for her MS in Art Education at the same university while beginning her teaching career.

Jonny Forest teaches Introduction to Computer Art & Design, Video Production 1, and Video Production 2 in the art department at a large suburban high school located near a medium sized city in Upstate New York. Jonny is white, in his mid-thirties, with a kind and humorous rapport with his students. Jonny initially got an AA in Illustration at a small Upstate New York liberal arts college, and continued on at the same college to get a BA in Graphic Design. After a few years of working different jobs, Jonny went on to earn his MS in Art Education at a private university in Upstate New York.

The suburban art educators listed above, especially the elementary teacher Tanya McGoren, had very little professional development in literacy, although McGoren was aware of the Common Core English Language Arts Standards. Middle school and high school teachers both taught media arts, were familiar with the technology aspect of multimodal literacies, but not familiar with the term. Their students had cell phones and were themselves familiar with the technology they used in class.

Julia Bergen teaches elementary art at a small rural elementary school in northern New York. Jane is white, in her fifties and filled with energy, as are her elementary students. She received her BFA in Art Education from a small northern New York state college.

Brandon Herdinov teaches middle school art, Studio in Art and adult education art classes at a small rural middle school in Northern New York. The middle school and high school are in a connected building, which makes it easy for students in grades 6-12 to access Brandon's classroom. Brandon is white, in his mid-fifties and uses humor a great deal in his art classes. He became an art teacher in a unique way, first receiving an English Education degree and discovered he hated teaching English. He then taught Special Education and finally, when his middle school's Art teacher retired, he applied for and got that job. At that point, he had a BA in

Studio Arts and Photography from a northern New York state college and a MA degree in Reading.

Kevin Zorn teaches high school art at a small rural high school in Northern New York. Kevin is a first-year teacher; he student taught with Brandon Herdinov the previous year. Kevin teaches part-time and teaches ¾ of the high school students, while Brandon teaches the other 1/4 in Studio in Art. Kevin is white, in his mid-twenties, from Northern New York State and received his BFA in Art Education from a small northern New York state college.

The rural art educators did not receive any professional development with regard to literacy and none were familiar with the term multimodal literacies. While Brandon Herdinov, did have a Master's degree in English Education previous to teaching art, from what I observed, it did not impact his teaching. Interestingly and in contrast to the urban and suburban elementary teachers, Julia Bergan, the elementary art teacher, had the most technology available in her classroom. She had a laptop cart with 20 laptops, a smart board, and a few computers in the back of the classroom. I observed that she used all of that equipment in her teaching.

Ethical Considerations

This research study received full board approval from the university's Institutional Review Board (IRB) in order to protect all participants. Although the participants being studied are art educators, because I was observing, photographing, audio taping and videotaping in K-12 classrooms, the university IRB required an amendment to the proposal outlining protections for students as well. I wrote and received IRB approval on a Family Information letter, which explained my presence and purpose in the students' art classroom and Oral Assent scripts in which I explain exactly what I will be doing in their classroom and ask them directly to let me know if they are uncomfortable being photographed or videotaped.

In addition to the university Institutional Review Board process, the two larger school districts (urban and suburban) also required their own IRB/Research Proposal process. The smaller rural school district only required a request to the superintendent. All school districts approved the research and granted permission for me to enter their schools and art classrooms.

Teacher participants were protected by confidentiality and their identities are not revealed in this dissertation or subsequent writing or presentations. Formal interviews were conducted after school hours and off school property in order to protect confidentiality and provide a comfortable setting for conversation. I ensured that no students or faculty members were present for informal interviews conducted during the school day in the art classroom.

Art students, although they were not being studied for the research, were also protected as required by the IRB. On the first day of my one-week of observations, I introduced myself and reviewed the Family Information letter, passing it out to all students. I refrained from photographing, audio taping or videotaping in the classroom on that first day to give families a chance to read the letter and establish a comfort level with the students. One the second day, I read the Oral Assent scripts and took questions and asked students for a show of hands who did not want to be included in any photos or videotapes. I made note of those students not assenting. As the week went on, I photographed and videotaped only those students who assented and excluded those who did not. I honored the requests of students who changed their minds and decided not to be photographed. My aim was to honor the family wishes and to make sure students were comfortable with my presence in their classroom. Further protections are outlined in the Data Collection Methods section.

Data Collection Methods

Research Process

I spent five consecutive days in each of my nine participant's classrooms, totaling approximately twenty hours of participant observation in each art classroom. During that time, I collected visual data using an iPad including photographs and video of classroom setting, student work, students working and teacher instruction. I also recorded audio in the classroom and informal interviews with participants using the iPad. Also captured via audio were student conversations in a field notebook. In addition, I drew classroom diagrams, took field notes and wrote down quotes of teacher instruction and student conversation. I collected teacher artifacts including lesson plans, syllabi, assignments and whatever documents participants were willing to share. Informal (conducted during the week of observations at the school) and formal interviews (conducted after the week of observations offsite) were conducted with each participant. Although the photographs, audio, video and teacher documents collected varied from participant to participant, the data collection protocol was consistent across all art classroom sites.

Participant Observation

For this study, I conducted approximately one hundred eighty hours of observation in nine art classrooms. "The goal of observation is to understand the culture, setting, or social phenomenon being studied from the perspective of the participants," (Hatch, 2002, p. 72). My role as the researcher was to adopt two stances as the participant observer: first as a complete observer, and then as a half-participant, half-observer (Stokrocki, 1997). According to Stokrocki (1997), "One can be a complete observer, a full participant, or a half participant and half observer" (p. 37).

Because most of my participants knew me from my role as a student teacher supervisor for my university, some of our informal interviews and conversations turned to general and specific issues in the field of Art Education. I had a conversation with all participants that made clear that even though I was studying their teaching, in no way was I observing them in an evaluative way or critiquing their practice. I explicitly stated to participants that I would occasionally act as a support and resource for them, during classroom time and also conversation time. I viewed this as part of the "research bargain" (Hatch, 2002, p. 51), the relationships I established with participants as a barter for being granted access to their art classrooms. As a full observer, I took detailed field notes, created sketches and collected visual data using a digital camera, video and audio equipment during classroom observations. I transcribed each set of field notes into a Microsoft Word document utilizing Dragon Dictate Software. As a half-participant, I made myself available to my teacher participants occasionally as an extra pair of hands, lending a collegial ear, while also serving as a resource for journal articles (when requested by participants) and providing advice when participants requested it.

As a veteran middle school art educator and student teacher supervisor familiar with art classrooms, the transition between full observer and half observer/half participant was fluid and developed organically from day to day. Most often, it was as simple as helping to pass out pencils or a student asking me to look at their work. During casual conversations, advice might entail what were the best markers for a particular project or did I have any resources for classroom management. In addition, I conducted several informal interviews and one in-depth formal interview with each art educator, each one conducted outside of the school day and at a location other than the school building, for the convenience of my participants. Notes were taken during informal interviews. Topics were related to multimodality but I observed no changes in

the classroom practice of the participants as a result of those conversations. Informal and formal interviews were recorded with digital audio equipment, transcribed and coded for analysis for use in this study.

Interviews

Approximately fifty-five hours of audio were digitally recorded during informal and formal interviews for this study. Matchless Transcription, LLC, in Athens, Georgia, transcribed audio recordings. Upon receipt of each transcript, I replayed the audio and read the transcript for accuracy and meaning.

Bogdan and Biklen (2007) state that "the interview is used to gather descriptive data in the subjects' own words so that the researcher can develop insights on how subjects interpret some piece of the world" (p. 103). Interviews are necessary to this qualitative study in order to explore each participant's view of their art teaching world in ways that cannot be observed (Merriam, 2009). Interviews also deepen the participants' perspective being sought via observation.

My informal interviews were conversations meant to establish relationships with my participants, (Hatch, 2002) and to gather information to inform and develop my formal interview questions (Merriam, 2009). These conversations occurred before the school day started, during planning periods, during lunch, as brief, quiet asides while students were working and after school. Although I had topics in mind, I let these informal conversations develop organically and sometimes the conversation turned to multimodality. My feeling as a researcher is that in addition to talking about topics related to my research questions, what matters to art teachers professionally is also what matters to myself as a researcher who wants to support art teachers professionally (Hatch, 2002). According to Bogdan and Biklen (2007), "even when an interview

guide is employed, qualitative interviews offer the interviewer considerable latitude to pursue a range of topics and offer the subject a chance to shape the content of the interview" (p. 104).

Formal interviews were conducted with participants after the observation phase of the research in settings away from the school building to protect the confidentiality of each participant (Hatch, 2002). I followed the same interview protocol for each participant (see Appendix) but also included questions that arose based on informal interviews and observations made in each participant's art classroom. Each interview ran from one and one half hour, to two hours.

In order to determine the origins of the participants' definitions of (or lack of) multimodal literacies, the first set of open-ended questions in the interview protocol explored the participant's own K-12 and post K-12 art education. The second group of questions gathered data on how participants came to be an art educator and their educational preparation in order to reach that professional goal, including their recollections of their art education program philosophy. Next, I asked questions related to their personal philosophy of art education and how it connects to their teaching practice. I also asked questions regarding Common Core literacy standards relating to their art curriculum. The next series of questions directly inquired about participants' definition of multimodal literacies, their use (or lack of) of different modes in their curricular planning, teaching practice and thoughts about it.

> Qualitative researchers use interviews to uncover the meaning structures participants use to organize their experiences and make sense of their worlds. These meaning structures are often hidden from direct observation and taken for granted by participants, and qualitative interview techniques offer tools for bringing these meanings to the surface. (Hatch, 2002, p. 91)

Photographs, Video Recordings

     Visual anthropology relates to visual representations as they document the ways of life of a given community (van Leeuwen & Jewitt, 2001). Examples of visual representation can range from cave paintings to tattoos to social media. As applied in this study, visual representations of art educator planning and practice that were collected and analyzed consisted of photographs, video, websites and documents related to the teaching of art. Photography is commonly used to accompany participant observation. "In this capacity, it is most often used as a means of remembering and studying detail that might be overlooked if a photographic image were not available for reflection," (Bogdan & Biklen, 2007, p. 151). During the course of this research study, over two thousand still photographs and over five hours of video clips were taken of art classroom settings, specifically physical space, furniture placement, posters and wall décor, the participant teaching, student artwork, use of technology and other visuals in the classroom or school building. Collier & Collier (1986) call such a collection a "Cultural Inventory" (p. 45). The cultural inventory does not just deal with the objects present in an art classroom, but also their arrangement and the use of space in the classroom. "The spatial configuration of otherwise ordinary objects, common to a mass society, may often reflect or express the cultural patterns and values of distinct cultural groups" (Collier & Collier, 1986, p. 47).

     During my research, I took all the photographs and video of the nine art classrooms in this study and used them as an additional source of data. I believe that this visual data will give me information that is different from fieldnotes and interview transcripts, information that would not be available to me in those forms (Wagner, 2007, Banks, 2007). Even though my aim as a researcher was to objectively record, as a photographer I know that "every image is the result of a large number of technical and aesthetic choices made by the photographer" (Goldstein, 2007,

p. 65) and that, "The photograph is ultimately an extension of the photographer not of the technology and technique of photography" (Adelman, 1998, p. 148). The photographs and video were not cropped or altered in any way, except to blur recognizable faces of students as required by the Institutional Review Board. Weber, (2008) goes on to say,

> …using images can thus facilitate or encourage a certain transparency, introducing the potential for reflexivity into the research design. In a futile hope of maintaining "objectivity," researchers too often ignore the way their own viewpoints, personal experiences and ways of seeing affect their research. (p. 46)

In order to understand the social interaction and teaching practices observed in the art classrooms, images were employed in a literal and descriptive fashion that viewers can take at face value and also as evidence of cultural and social meaning (Weber, 2008). According to Webber (2008), "this ability of images to convey multiple messages, to pose questions, and to point to both abstract and concrete thoughts in so economical a fashion that makes image-based media highly appropriate for the communication of academic knowledge" (p. 43).

Art teacher participants were aware they would be photographed and videotaped as part of the participant observation and had agreed to it. Because of the IRB requirements (outlined above) regarding permissions for students to be photographed and videotaped, I made every effort to go beyond what was required to provide protection for students. I excluded those students from visual data whose families requested it, and also if the student themselves expressed discomfort even if I had family permission. I took photos and video from behind students to hide faces as I concentrated on the participant. If I photographed or videotaped students working, I attempted to only show their hands as they worked and covered up the names

on their art. All photographs and were taken on an iPad in the classroom sites in order to make myself less obtrusive to the students and teacher participants.

During the research and analysis of the images, all photographs and video were transferred to and stored on my password-protected laptop and on a separate hard drive in a locked, secure file cabinet at my home. Photos and video data will be used as part of the dissertation defense and possibly future conference presentation or published in scholarly journals. Teacher participants had the opportunity on the consent form to refuse to be videotaped. School district officials and building principals never had access to the photographs or video data at any time.

Audio Recordings

All teacher participants gave consent to be audiotaped during informal and formal interviews and also while they were teaching. During the course of this research study, over twenty-eight hours of audio were recorded using an iPad in art classroom settings. I was attempting to gather data, yet preserve the exact words of the informal conversations I had with the teachers, their instructions to students, as well as informal student conversations. I was also hoping to capture the essence of the art classroom sounds, to give a sense of what an art classroom sounds like to readers and viewers of this multimodal dissertation (Creswell, 2014).

According to Bogdan & Biklen, (2007) and Creswell, (2014) a protocol for recording in the field should be used. In this study, I referred to my field notes of that observation while listening to audio recordings of the classroom and created additional field and reflective notes. In order to protect students as required by the IRB, I asked each table if it was all right to record their voices as I observed them work by walking around the classroom. If any student was

uncomfortable, I did not record them individually or if they were at a table, I did not record that table. I also assured them verbally that I would not record them if they did not want me to.

Participant Artifacts and Documents

Participant artifacts and documents are considered to be unobtrusive data (Merriam, 2009, Hatch, 2002, Creswell, 2014). Examples of such documentation collected in this study varied from participant to participant. During this study, I collected syllabi, presentations, student tools for planning and research, and student work sheets. Some of the photographs I took in the art classrooms also served as documents of teaching tools, professional books, bulletin boards and classroom décor. I also gathered teacher website information in order to view what teachers had posted online for student use. Some of the advantages of collecting artifacts and documents at a research site include being able to view how teacher participants express themselves professionally to students and the wider school and district community, the opportunity to view materials many times without time constraint or inconveniencing the participants, and finally, affording the researcher a glimpse of what the participants have invested in and consider important to their teaching (Creswell, 2014).
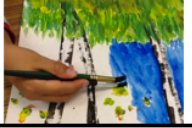
STILL PHOTOGRAPHY	CLASSROOM OBSERVATIONS	PARTICIPANT INTERVIEWS	AUDIO/VIDEO RECORDINGS	ADDITIONAL DATA
STILL PHOTOGRAPHS OF PARTICIPANTS TEACHING ART	135 PARTICIPANT OBSERVATIONS OF EACH PARTICIPANT (15 OBSERVATIONS EACH)	1 SEMI-STRUCTURED 1 1/2- 2 HOUR RECORDED INTERVIEW WITH EACH PARTICIPANT	1 SEMI-STRUCTURED 1 1/2- 2 HOUR RECORDED INTERVIEW WITH EACH PARTICIPANT	PLANNING: ARTIFACTS/ DOCUMENTS SUCH AS LESSON PLANS, CURRICULUM RESEARCH, SYLLABI, WEBSITES
STILL PHOTOGRAPHS OF PARTICIPANTS ART CLASSROOM ENVIRONMENT	135 OBSERVATIONS OF STUDENTS AT WORK IN ART CLASSROOMS	INFORMAL INTERVIEWS RECORDED WITH EACH PARTICIPANT	INFORMAL INTERVIEWS RECORDED WITH EACH PARTICIPANT	PRACTICE: ARTIFACTS/ DOCUMENTS SUCH AS CURRICULUM, ASSIGNMENTS, ASSESSMENTS, HANDOUTS, TEXTBOOKS, WEBSITES
STILL PHOTOGRAPHS OF STUDENTS WORKING / STUDENT ARTWORK	TOTAL HOURS OF OBSERVATIONS: 180 HOURS	INFORMAL RECORDED INTERVIEWS/CONVERSATION OF STUDENTS IN ART CLASSROOMS	INFORMAL RECORDED INTERVIEWS/CONVERSATION OF STUDENTS IN ART CLASSROOMS	
TOTAL STILL PHOTOGRAPHS: 2,117	REFERENCE INFO (HATCH, 2002) (STOKROCKI, 1997) (MERRIAM, 2009) (BOGDAN & BIKLEN, 2007)	TOTAL HOURS OF INTERVIEWS: 14 HOURS TOTAL TRANSCRIBED PAGES:	TOTAL HOURS OF AUDIO RECORDINGS: 28 TOTAL HOURS VIDEO RECORDINGS: 5	
REFERENCE INFO (VAN LEEUWEN& JEWITT, 2001) (COLLIER & COLLIER, 1986) (WAGNER, 2007) (BANKS, 2007) (GOLDSTEIN, 2007) (ADELMAN, 1998) (WEBER, 2008)		REFERENCE INFO (BOGDAN & BIKLEN, 2007) (MERRIAM, 2009) (HATCH, 2002) (CRESWELL, 2014)	REFERENCE INFO (BOGDAN & BIKLEN, 2007) (MERRIAM, 2009) (HATCH, 2002) (CRESWELL, 2014)	REFERENCE INFO (BOGDAN & BIKLEN, 2007) (MERRIAM, 2009) (HATCH, 2002) (CRESWELL, 2014)

Figure 7: Research Data Sources

Data Analysis

According to Bogdan & Biklen (2007), data analysis is defined as "the process of systematically searching and arranging the interview transcripts, fieldnotes, and other materials you accumulate to enable you to come up with findings" (p. 159). In this study, I added photographs, video and audio to my collection of materials.

All of the above data was coded using NVivo versions 11 and 12, a qualitative software program that permitted me to code each unit of data in various ways and then create categories related to the research questions. Consistent with analysis of data to form a grounded theory, (Bogdan & Biklen, 2007, Hatch, 2002, Merriam, 2009, & Stokrocki, 1997), data units were processed inductively and coded in three stages: *open coding* to identify data relevant to the research questions, *axial coding* to relate categories and properties to each other and *selective*

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coding in order to determine core categories and develop a hypotheses around the research (Bogdan & Biklen, 2007, Merriam, 2009). Using the constant comparative method (Glaser & Strauss, 1967), categories were developed and compared between the multiple art classroom sites within my study (Bogdan & Biklen, 2007; Hatch, 2002; Merriam, 2009, & Stokrocki) for a cross-site analysis (Stockrocki, 1997).

Formal interview transcripts and typed field notes were each coded line by line with NVivo. I kept a running list of codes as I reviewed and coded each interview and set of fieldnotes (see Appendix for Dissertation list of NVivo nodes/codes and titles). NVivo allowed me to color code my written text data according to my established categories while also keeping the data units in its original context as seen in Figure 9 below. Category codes/nodes were compared within each site and also across sites to identify patterns and relationships (Merriam, 2009; Hatch, 2002; Bogdan & Biklen, 2007).
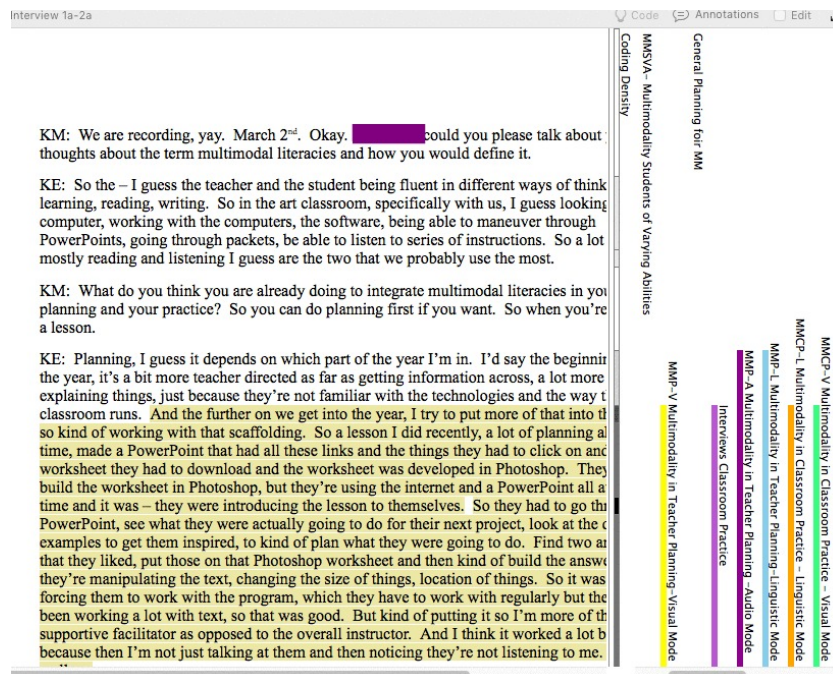
Figure 9: Screen Shot of NVivo Coding

Still photographs were analyzed in NVivo using Collier & Collier's (1986) Basic Model for Analysis, which identifies four stages: 1) observing the data as a whole; 2) inventory the photos in terms of content; 3) look for specific evidence and detailed descriptions; and, 4) Look for significance of the data as a whole and establish conclusions (pp. 178-179). I initially looked at the photographs within each site as a whole, in sequential order, then coded them according to evidence of use of the following modes in participants' art teaching planning and practice: Visual, Aural, Gestural, Spatial & Linguistic, (New London Group, 2000). "visual data can be validated as research proceeds and used to generate new inferences that inform future data gathering (Prosser & Schwartz, 1998, p. 125). Such data, though seemingly objective, are not merely documentary moments of what is seen through the camera's lens, but "When we use the camera to make a visual record we make choices influenced by our identities and intentions, choices that are also affected by our relationship with the subject" (Collier, in van Leeuwen & Jewitt, 2001, p. 35).

During the analysis of the image, I attended not only to the content of the images, but also the context in which they were made and my own subjectivity in making them (Pink, 2006). Because I took a number of photographs of student work, I included a category for that as well. Each photo was also labeled for the teacher participant. For example:

[**MMCP-V195 TM** = Multimodal Classroom Practice-Visual Photo# Tanya McGoran]

Figure 10: Example of Still Photograph Code

These codes were specific to the still photographs and video clips. Using NVivo, image codes were compared within each site and also across sites for patterns and insights.

As with the still photography data, video clips of art classroom activity were analyzed using Collier & Collier's (1986) "Basic Model of Analysis" in order to look at this visual evidence as a source of information and understanding of the art classroom sites. One of the opportunities of utilizing video data is that the "emotional flavor" of art teaching is gained along with the visual information (Collier & Collier, 1986, p. 176). It was this emotional flavor I sought, long with the information in order to triangulate the data with the other sources of data such as interviews and field notes. I viewed the video clips for each site in sequential order. Viewing and reviewing the video data, I developed a survey sheet using the same codes used for the still photographs. Each survey sheet was labeled with the date and time of recording. It was viewed on my laptop so that I could speed up or slow down for ease of coding. I imported this information into NVivo along with the video clips, which were coded again within the software for accuracy. As Pink (2001) states, "the purpose of visual analysis is not to translate visual evidence into verbal knowledge, but to explore the relationship between visual and other knowledge," (p. 96).

Other than recorded interviews, the audio data I collected was in each art classroom site. I wanted to capture the sound of my participants teaching, the sounds of general art classroom activity and of random student conversations, in order to evoke (Creswell, 2014) the "emotional flavor" (Collier & Collier, 1986, p. 176) of art teaching in an aural mode (New London Group, 2000). Audio files were uploaded to Nvivo and coded with both written transcript codes and also visual codes, with codes created specifically for the audio files. This data was reviewed first within only audio data and then across all data collected for the study.

Teacher documents and artifacts were collected from each participant and included: syllabi, lesson plans, presentations, assignments, worksheets, handouts for students, etc. I was

primarily looking for examples of multimodality in art teacher planning and practice that might

corroborate (or contradict) what I was observing and what participants said in interviews (Hatch,

2002). Some of these documents were hard copies that I collected at each site and some were

housed on participant websites for professional and/or student use. This data was analyzed first

by looking at the content as it related to the research questions (Merriam, 2009, Hatch, 2002,

Bogdan & Biklen, 2007) by sorting them into the same codes for written data and adding specific

codes for audio as needed (See Appendix).

The data I chose to collect and analyze reflects my interest in multimodality as it appears

in art teacher classrooms. I sought to collect data in each of the New London Group's Modes of

Meaning, Visual, Aural, Gestural, Spatial & Linguistic, (New London Group, 2000) in order to

reflect art teacher planning and practice and also to express the findings of my research study in

a multimodal presentation.

Trustworthiness

Lincoln & Guba (1985) have established characteristics of trustworthiness in qualitative

research: credibility, transferability, dependability and confirmability. I will address all of these

characteristics as they relate to this study. Credibility is established when readers of the research

can recognize the experiences as they are expressed in the study (Nowell, Norris, White &

Moules, 2017). In this study, I observed nine art classrooms for a total of one hundred eighty

hours. Further time was spent with participants in informal and formal interviews, establishing a

relationship and gathering data. In order to collect a rich set of data, I gathered data from

multiple sources such as participant observation, interviews, photographs, video, audio,

documents and artifacts. Although permission was sought and granted to take photographs and

video in the classroom, I understood that my presence with a picture-taking device would have

some effect on the people in the classroom. I attempted to lessen this by using an iPad as opposed to a camera. Although the teacher participants were so busy teaching they found it easy to ignore my picture / video taking, students were eager to have me take a picture of their work. Because I am an art teacher, I was interested in their work and wondered if it would relate to my research questions. I was also trying to put students at ease with me in their art classroom; I obliged their enthusiastic sharing of their art by documenting it. I was careful to not let my image-gathering disrupt their work or take up too much time. Photographs and video were not altered in any way, except to comply with protecting identities per the Institutional Review Board.

Some of the collected data was not relevant to the research questions in this study, therefore, it was saved under a different heading for further study in the future. Finally, each participant was asked a consistent set of questions in a formal interview based on this study's research questions but were also asked questions based on the specific things I saw in the observations, as a sort of "member check" (Lincoln & Guba, 1985; Nowell, Norris, White, & Moules, 2017).

Nowell et al (2017) defines transferability as the "generalizability of inquiry" (p. 3). Because there are over fifty thousand practicing art teachers (Galbraith & Grauer, 2004, p. 426) in the United States, this study of nine art classrooms cannot hope to transfer its findings to *all* art classrooms. In this research, it was my intention to create a rich description of the nine research sites in order to provide information for other researchers to assess whether or not transferability was possible (Lincoln & Guba, 1985).

During the research and writing of this study, no external audits occurred in order to establish dependability (Lincoln & Guba, 1985), other than the scrutiny of the research committee on the dissertation chapters.

Confirmability occurs "when credibility, transferability and dependability are all achieved" (Nowell et al, 2017, p. 3). My intention was at all times to be aware of this study's reflexivity, my own gaze in observing and creating images and issues of power, and the effect the fieldwork could have on my participants and the research audience (Hatch, 2002; Banks, 2007; Pink, 2006; Merriam, 2009). It is my hope that the thorough outlining of how this study was conducted, my explanations of methodological and theoretical choices, along with the many details of data collection and analysis shared throughout this chapter on Methodology work together to establish confirmability, and as a result, trustworthiness.

Limitations

The purpose of this study is to better understand if and how art and media arts educators include multimodality in planning and executing visual art experiences for K-12 students by examining the manifestations and variety of ways in which multimodality occurred. Observing classroom practice and collecting multiple kinds of data will help to discover if and how art and media arts educators address multimodality intentionally and/or intuitively. This study did not seek to evaluate whether or not use of multimodality in art classrooms had a positive or negative impact on art students, or if multimodality had a positive or negative impact on students with special education designations. These are topics of further study in the future.

One limitation relating to the research study design is the length of time spent in each of the nine participant art classrooms, which was one week. While I would have liked to have spent an additional week at each site, during discussions I had with potential participants I was left

with the impression that two weeks would have seemed intrusive for them. I made the decision to limit my time to one week at each site in order to put my participants at ease with the study. Related to the length of time at each site was the issue of formal interviews. I was able to do one long formal interview with each participant (except one) outside of school hours after I visited their classroom. Participants were reluctant to agree to an additional interview, citing limited time after school and on the weekends.

My sample size of participants is relatively small, nine art teachers, so the findings of this study are not truly generalizable, however the goal of this study was not to generalize the findings to all public school art classrooms, but rather to provide a description of the nine sites. One lengthy case study would not have provided me with the range of information I sought, so I chose to study art teachers at every grade level in urban, suburban and rural public-school districts.

Although it was not my intention to look for potential art teacher participants by gender or race, through purposeful and snowball sampling my participants ended up all being white and two-thirds of them were female. I see it as a limitation as I have not represented art teachers of color in my fieldwork, visuals or findings. At the time of this study, when teachers were agreeing to participate in this study, I did not personally know or know of any art teachers of color practicing locally. I believe that the data collected would have had a richer impact if I had a more diverse group of participants.

In viewing the data, I identified two particular limitations: consistency of documents/artifacts collected and the fact that one of my participants (I believe) lost interest in the study and would not meet me for a formal interview. After several emails and phone calls, she agreed to answer my formal interview questions via email. The result was that her answers

were very short and not at all what I was hoping for. I was unable to determine the reason for the apparent loss of interest as we seemed to have a very good relationship and I enjoyed observing in her classroom very much. She claimed she was much too busy to meet me for an interview after school or on the weekend.

Each participant was different, therefore the documents they shared with me varied widely. My collections of teaching documents and artifacts was inconsistent from site to site as I was only able to gather what was offered which included syllabi, lesson plans, presentations, assignments, worksheets, handouts for students, etc. Some of these were hard copies and some were electronic or housed on websites. In order to maintain good relationships, I made the decision to accept what was offered to me, understanding that inconsistency.

Finally, in light of the Media Arts Standards, the term *multimodal literacies* may be viewed as obscure or outdated. Participants were unaware of the term or interpreted it differently than the New London Group, (2020). This warrants further reflection on implications of this and future studies of using different modes of teaching in visual and media arts.

I feel that these limitations in no way invalidate the study but provide aspects to investigate and be aware of in relation to the findings.

Positioning Myself as a Researcher

During this study, I had to continually reflect on, make decisions about and adjust my role as the researcher. Like all of my art teacher participants, I am Caucasian and am a veteran art teacher. I knew all the participants either as their instructor (two), as a professional colleague (five), or not at all (two). Those who knew me as an instructor or professionally asked questions regarding their teaching as if I was evaluating them, despite my assurances previous to the observations that I was only there to observe, not to evaluate. To that end, I dressed as a graduate

student would dress, neatly but in jeans and a sweater, eschewing professional instructor clothing to send a visual message to participants and students that I was there to learn, not in any official capacity.

I presented myself to students as a former art teacher who was now a graduate student, studying the way their teacher taught art. Because students were part of the classroom community, I told them that studying their teacher meant that I was interested in how they completed their art assignments. I was never alone with students as the sole adult in the room and never in any position of authority to evaluate or discipline students. Students occasionally asked me questions about their work and I explicitly said to them, "Now I'm putting my art teacher hat on here, so….etc." I answered the occasional questions most often by asking what they thought and letting them explain it to me. I tried my best to be a resource, not an evaluator. One high school student in the rural district asked me if I knew of any college art programs where students learned to design automobiles. I didn't but said I would do a bit of research. The next day I brought him a short list of Internet links that he could investigate. In this way, I sought to be part of the community but not as a person in charge.

As stated in the data collection section, I constantly negotiated between full observer and half participant and half observer. As a veteran art educator, I simply could not keep myself from lending a helping hand, to pass out scissors or papers, to assist a student for a minute, because it is against my nature not to help. I felt that in order to build a relationship with my participants, it was worth it to assist them and miss a couple minutes of taking field notes or photographs. I tried to make a note within the fieldnotes as to what was happening in those few minutes where I helped a participant. Additionally, although I was a contemporary in age to some of my participants, some had more years of art classroom experience across different grade levels than

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I, so I positioned myself as someone who had much to learn from them. I feel they perceived our relationship on more of an equal level, lessening their fear of my evaluating their teaching because I was also a university instructor.

Because I chose urban, suburban and rural research sites, I myself felt both as an insider and also an outsider in these art classrooms (Merriam, 2009). As a white, middle-class female art teacher of middle age who attended a middle-class suburban school district, I looked like and was perceived by those participants and students who looked like me. The urban teacher participants also granted me insider status because I taught several years in that same district and had similar experiences; I was familiar with their challenges and accomplishments. My sense was that the urban students regarded me as an insider because I explicitly told them that I had taught in that urban district and loved my job. After a day or two of my presence in their classroom, I felt they recognized how much I enjoyed urban students, was comfortable with their diversity and we "got" each other. During my rural observations, I felt like an outsider because although the participants were all white, one was significantly younger than me and one was significantly older. Furthermore, I was unfamiliar with participant and student differences related to a rural setting. For example, it is not unusual for teachers to have smaller classes on the days that various hunting and fishing seasons began or farm harvest days because students were absent. Also, student discussions about hunting, fishing, and guns as recreation and farm life were new to me.

The Multimodal Dissertation

Humans live in a visual world that privileges written text in K-12 and higher education. All that art educators know and experience in our professional lives, and very likely all areas of our lives, revolve around images, still and moving, sounds, gestures, and the spatial

characteristics of our physical environment. It seems counterintuitive to create and express

research on art teachers' use of multimodality without including research on all the modes as

outlined by the New London Group (2000). Because this study focuses on multimodality, I felt

strongly that the presentation of the research should reflect multimodality as well. As I searched

for examples of multimodal dissertations, I discovered a dissertation by Dr. Kathleen Vaughn

(2006) which included her original visual art within a text-based document, in addition to a

public exhibit of her dissertation artwork. I decided that it was possible to include sound and

video as well, and not relegate those files to a CD pasted into the back of a bound document.

> "Until relatively recently, the thesis has been a written form sometimes quietly
>
> 'illustrated' with visual evidence. The noise of audio files and multimodal media has
>
> been allowed to live in the appendix of the thesis. This separation of writing, image and
>
> multimodal forms is, however, challenged by the rise in research on and through digital
>
> media" (Andrews & England, 2012, p. 37).

Although many universities still privilege written text for dissertations, that is currently changing

to include (or be replaced by) multimodal dissertations. Gourlay (2012) states that the "shift

towards multimodality in society as a whole can already be observed in the practices of higher

education, as digital technologies and visual modes become more mainstream in pedagogical

process" (p. 88).

While I have not chosen to express this study in a fully non-linear fashion such as a

website with multiple entry points, I feel that an electronic linear written text with multiple

modes embedded within, sometimes called a mixed mode or a multiple mode dissertation

(Andrews & England, 2012), works best to align with current dissertation conventions that add

other modes beyond written and visual texts. Although embedding multimedia files makes a

document too large to be practical to readers, ProQuest Dissertation Publishing allows

submission of such files and will migrate them for reader access. Electronic versions of this

dissertation available on dissertation databases will store and archive all modes and components

of the research. For purposes of committee and defense readers, this dissertation's multimedia

files will be housed on Ensemble Media Library, enabling readers to access multimedia files

with no special software, only an internet connection.

Although I have discovered some multimodal and electronic dissertations (see Chapter

One), most of these privilege one other mode (such as music or visual art) plus text. Examples

include films, graphic novels and music; almost none of these are in the Art Education field. I

hope that the structure of this dissertation, a text document with several modes embedded within

it, will provide a model for other researchers in Art Education searching for examples of a

multimodal dissertation.

Chapter Summary

This study used qualitative methods to explore and describe public school art educators'

use of multimodal literacies in urban, suburban and rural art classrooms. This chapter explained

the research process through participant observation, visual anthropology (Collier & Collier,

1986; Pink, 2006; van Leeuwen & Jewitt, 2001), grounded theory and the inductive constant

comparative method of data analysis (Bogdan & Biklen, 2007; Glaser & Strauss, 1967) and how

these are employed in this study to address the following research questions:

1- Where and when do multimodal literacies appear in the art and media arts educator's
curriculum planning?

2 – Where and when do multimodal literacies appear in the art and media arts educator's
classroom practice?

The following chapters Four and Five will offer findings as related to these research questions

CHAPTER FOUR

PLANNING: ART AND MEDIA ARTS TEACHER PERSPECTIVES ON USE OF
MULTIMODAL LITERACIES IN THEIR ART CLASSROOM

This chapter addresses the first research question:

Where and when do multimodal literacies appear in the art and media arts educator's
classroom practice?

When a teacher plans curriculum for their students, they make many choices on what content and ideas to present and how students might experience those curricular plans. For this dissertation, I define planning as those decisions that are made prior to students being in the classroom to experience whatever learning those choices allow them to engage in. Jewitt, (2008) states that "From this perspective, the modal resources a teacher or student chooses to use (or are given to use) are significant for teaching and learning (p.1). The New London Group (2000) recognizes, "teachers as designers of learning processes and environments" (p. 73). My understandings of the perspectives of the nine art and media arts teacher participants on the use of multimodality in their art curriculum planning were derived from formal interviews, syllabi, teacher websites, lesson plans, photographs and video recordings. From this data, two primary topical areas emerged related to participant definitions and understandings of multimodal literacies and appearances of multimodal literacies in participant art curriculum planning. My intention was to determine how participants defined multimodal literacies (if at all), if multimodal literacies appeared in their curricular planning and what impacted their decisions to include (or not include) multimodal literacies in planning art curriculum.

In my experience as an art teacher and student teacher supervisor, one could visit an art room and typically encounter examples of multiple modes of communication (New London

Group, 2000) in the classroom, ranging from displays of visual art on the walls (visual), to learning objectives or vocabulary words posted on the walls, along with verbal delivery of instructions (linguistic), to music playing as students worked (aural). On some days, one might encounter *a combination* of those modes, for example if the art teacher was showing a video about an artist or art movement. In fact, one could arguably find all of the above in any classroom of any content area in almost any school. Even so, through this research I sought to explore how these nine participant art and media arts teachers intentionally planned to use multimodal literacies in their classrooms (if at all), and if it went beyond the typical and incidental encounters described above. I believe that intentional use of multimodal literacies by teachers of visual art and media art classes would indicate this approach was a result of teacher preparation program training, school district professional development or teacher's own instinct. I think knowing this data yields information that speaks to implications of this study. After five days of participant observation in each of nine classrooms, I asked each participant to define multimodal literacies and their understanding of it in a formal interview.

Participant Definitions and Understandings of Multimodal Literacies

In exploring how participants defined and understood multimodal literacies, I relied primarily on the formal interviews I conducted with each participant. When thinking about what might impact their responses, I considered the grade level taught, district setting, and the year participants received their Masters degrees (See Figure 12). In their responses, all three of the elementary level art teachers (urban, suburban and rural) stated that they could not define the term multimodal literacies. Tori Camini, the urban elementary participant and the only elementary level art teacher who made what she called a "guess," related her understanding of multimodal literacies to the traditional literacy practice of reading in combination with the theory

of multiple intelligences (Gardner, 1983). Mrs. Camini implied that she understood multimodal literacies (in this research, applied to how art teachers plan and deliver instruction) to mean that she planned her curriculum with the multiple intelligences of her students in mind. Although there is some overlap (see Figure 11), this research primarily explores and describes how art teachers plan and teach their content. Future research will explore how students learn through multimodal literacies in the art classroom. I also considered that perhaps participants who had graduated with their Masters degree most recently might have some knowledge of multimodal literacies from their art education programs, but this did not seem to impact the understandings of the elementary art teachers.
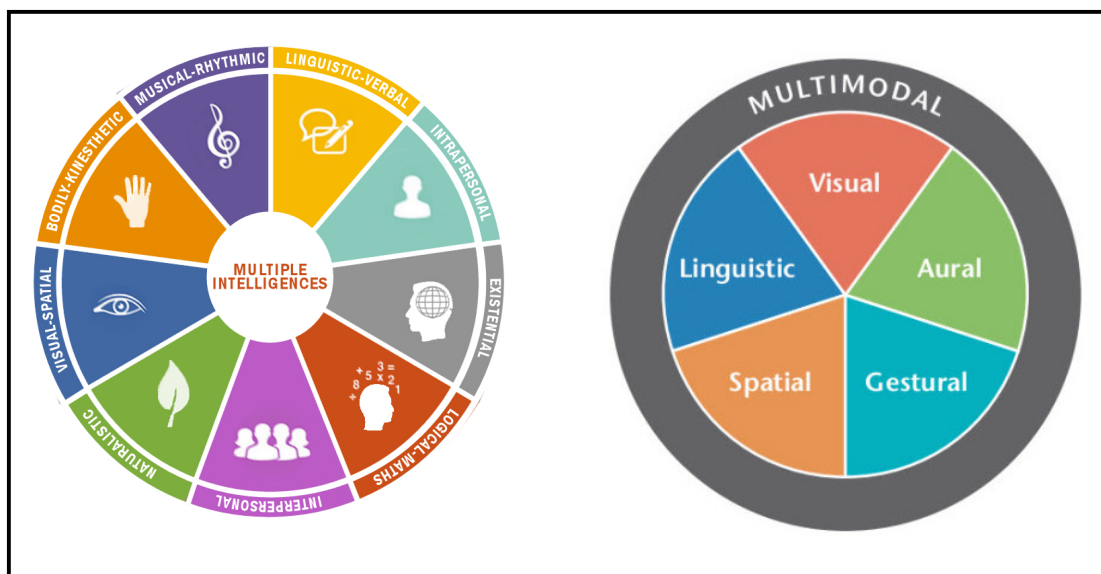
Figure 11: Multiple Intelligences Graphic based on Howard Gardner, 1983 & 1999; Multimodal Graphic based on The New London Group, 1996 & 2000

The three middle school teachers each gave a response that closely aligned to the Common Core Standards for English Language Arts (2010) definition of literacy: reading, writing, speaking & listening. Livvie Anderson explained her definition of multimodal literacies in this way, "Trying to incorporate your reading about art, writing about art. Speaking, listening,

trying to incorporate all of those aspects of literacy into your classroom as much as…as much as possible" (L. Anderson, personal communication, August 7, 2013). Two of the participants also introduced digital tools as part of the multimodal aspect of their teaching. Karen English talked about reading and listening as her focus in how students learned art content and how technology was a means to an end:

> I guess the teacher and the student being fluent in different ways of thinking, learning, reading, writing. So in the art classroom, specifically with us, I guess looking on the computer, working with the computers, the software, being able to maneuver through PowerPoints, going through packets, be able to listen to series of instructions. So a lot with mostly reading and listening I guess are the two that we probably use the most. (K. English, personal communication, March 2, 2013)

Figure 12: Common Core English Language Arts Standards Graphic - Richmond County School System ELA Resources

Participant Brandon Herdinov had a similar response:

> Multi-modal literacy, I guess, you know, literacy just always means like you read something, you understand it, you know, you have that ability to read and understand. I guess multi-modal just means, you know, you're using a variety of different technologies, you know, to gather information, you know? (B. Herdinov, personal communication, August 16, 2013)

Two of the three high school participants teach media courses within their high school art departments. Chana Morgan teaches Media Communications I and II, a digital design course for college credit, as well as Studio in Art. I specifically chose to observe her Media Communications course as I had observed Jonny Forest's Computer Graphics and Video Production courses and wanted to compare a similar course. Like two of the middle school teachers, Chana initially equated multimodal literacies with technology, "So you're saying multimedia is what multimodal means? (laughs) Or what does multimodal mean? I don't know." Jonny Forest responded with, "That was going to be my question to you." The third high school participant, Kevin Zorn, a Studio in Art teacher, responded similarly regarding the definition of multimodal literacy, "I have never heard that term before in my life."

I had wondered if elementary level art teachers might have more up-to-date notions of literacy as it is stressed so much in elementary school. I had also wondered if the high school media-focused art teachers would have experience with the term because of their technology tools. In addition, I wondered if teachers who had graduated with a Master's degree most recently might have some experience with the term as they have a New York State requirement to take a Literacy across the Curriculum course. Based on the data, it was interesting to find that neither grade level, district setting, nor year of graduation with a Master's degree seemed to have

any bearing on a participant's definition of multimodal literacy. The chart below (Figure 13) shows participant responses to being asked to define multimodal literacies. I found that teachers did not need to know the definition of multimodal literacies in order to utilize its various modes in planning their art and media arts curriculum.

Participant Definitions of Multimodal Literacies				
Traditional Literacy Definition: Reading, Writing, Speaking and Listening (Common Core English Language Arts Standards)				
Multimodal Literacies Definition: Communication and Meaning-Making occurring through combining two or more modes such as linguistic, visual, aural, gestural and spatial. (Kress & Jewitt, 2003) (New London Group, 2000)				
Responses to the interview question: Could you please talk about your thoughts about the term multimodal literacies…how would you define it?				
Participant	**Grade Level**	**Participant Definition from Formal Interviews**	**Setting**	**Year Graduated with Masters Degree**
Tori Camini	Elementary	"I wouldn't have any clue, multimodal literacies. I would think okay, literacy, knowledge, reading – I would think that it has to do with different learning strategies and using things like the different multiple intelligences in your classroom, kinesthetic, you know, reading, visual, auditory. Everything is hands-on in art anyway. It seems like with art, you do that and it's just a natural part of being an art teacher."	Urban	2005
Tanya McGoran	Elementary	"Oh my…I can't (laughs). Multimodal literacy, is that what it was? I don't think I – no, I don't think I can define that."	Suburban	1996
Julia Bergan	Elementary	"I have never heard of Multimodal Literacies and therefore feel I cannot answer questions pertaining to it."	Rural	? Did not disclose
Livvie Anderson	Middle School	"Trying to incorporate your reading about art, writing about art. Speaking, listening, trying to incorporate all of those aspects of literacy into your classroom as much as – I guess is that what you're thinking – as much as possible."	Urban	2005
Karen English	Middle School	"I guess the teacher and the student being fluent in different ways of thinking, learning, reading, writing. So in the art classroom, specifically with us, I guess looking on the computer, working with the computers, the software, being able to maneuver through PowerPoints, going through packets, be able to listen to series of instructions. So a lot with mostly reading and	Suburban	2007

		listening I guess are the two that we probably use the most."		
Brandon Herdinov	Middle School	"Multi-modal literacy, I guess, you know, literacy just always means like you read something, you understand it, you know, you have that ability to read and understand. I guess multi-modal just means, you know, you're using a variety of different technologies, you know, to gather information, you know?"	Rural	1989
Chana Morgan	High School	"So you're saying multimedia is what multimodal means? (laughs) Or what does multimodal mean? I don't know."	Urban	1994
Jonny Forest	High School	"That was going to be my question to you."	Suburban	2007
Kevin Zorn	High School	"I have never heard that term before in my life."	Rural	2012

Figure 13: Participant Definitions of Multimodal Literacies from Interview Data

Looking for Evidence of Planning for Multimodal Literacies in the Data

During the course of this study, I collected several kinds of data in order to get a more complete picture of the planning for multimodal literacies in these art classrooms including teacher artifacts, formal interviews, still photography, field notes and audio. This section is organized by type of data collected and what I discovered from each participant within that category of collected data. The terms mentions, occurrences, and appearances are used interchangeably.

Teacher Artifacts

Throughout each week spent with nine art teacher participants, I requested any lesson plans, worksheets, course descriptions and any other hard copies, electronic files or internet links that might help me describe teacher planning for multimodal literacies. Because teacher definitions of multimodal literacies varied greatly—six out of nine had no definition and the rest formed their own definition (see Figure 13)—I had to infer from the artifacts given to me (other than an actual lesson plan) whether planning specifically for multimodal literacies was occurring

via these artifacts. I decided that if an assignment, worksheet, rubric or other artifact was created by the teacher before it was given to students, I would categorize it as "planned," in contrast to artifacts handed out at the last minute to students in the classroom. If an artifact was something not created or curated ahead of the lesson by the teacher, to my mind this did not constitute "planning" for the purposes of this research.

Two limitations of collecting teacher artifacts as data were that the types and numbers of artifacts collected were not consistent across all nine participants and only three out of nine teacher participants shared actual lesson plans with me that showed explicit planning. Unfortunately, despite several requests, two participants did not share any teacher artifacts with me. Whether this was because they didn't have a practice of creating lesson plans, didn't want to their work artifacts or effort to be scrutinized, or simply never got around to it wasn't clear. I didn't press the issue in order to maintain a good working relationship with those participants. Some artifacts were shared with me in hard copy and others were shared electronically or via links to the Internet. I captured screen grabs of some artifacts as I was concerned the websites would not always be available over time. I photographed some teacher artifacts as I encountered them in the classroom. Six of the nine teachers taught traditional art courses and three taught media courses within the art department. Because of this variation, I created two charts (see Figure 14 and Figure 15) to show the variations in the types of artifacts shared with me. All of the types of artifacts in the pie charts below are teacher created, a result of open coding to find relevant units of data, (Bogdan & Biklen, 2007, Hatch, 2002, Merriam, 2009, and Stokrocki, 1997).

Artifact Types: Art Teachers

Project Visuals
14.3%

Vocabulary
3.6%

Objectives
3.6%

Quiz/Exam
7.1%

Notes
3.6%

Posted Instructions
3.6%

Project Sheet
7.1%

Lesson Plans
14.3%

Assignments
7.1%

Assessments
35.7%

Figure 14: Artifact Types Shared By Art Teachers (Six Teachers)

Artifact Types: Media Teachers

Website Links
5.3%

Course Desciption
3.8%

Syllabus
3.8%

Project Visuals
5.3%

Vocabulary
6.8%

Teaching Videos
2.3%

Instructions
4.5%

Project Sheet
4.5%

Assessments
17.3%

Lesson Plans
3.0%

Assignments
39.1%
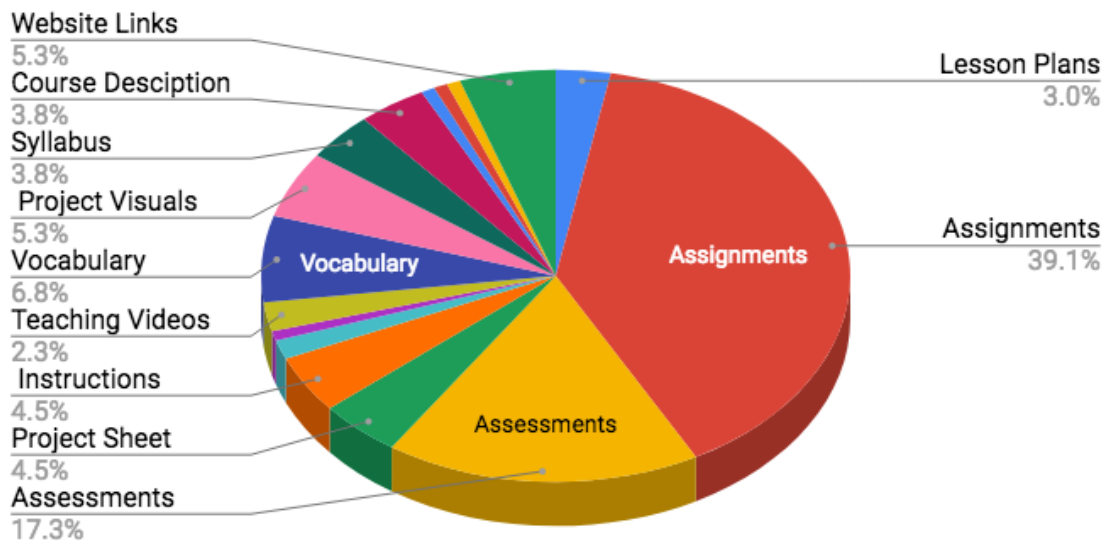
Figure 15: Artifact Types Shared By Media Teachers (Three Teachers)

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Relevant artifacts were analyzed to determine in which modes of meaning did the teachers plan instruction: visual, aural, gestural, spatial and linguistic. I analyzed each artifact to see how art content and instruction were planned to be delivered by the art teacher participants, and if it went beyond what one would typically see in an art classroom, as described in the beginning of this chapter. In Figure 16 below, the chart shows number of mentions per modality of all teacher artifacts relevant to planning.
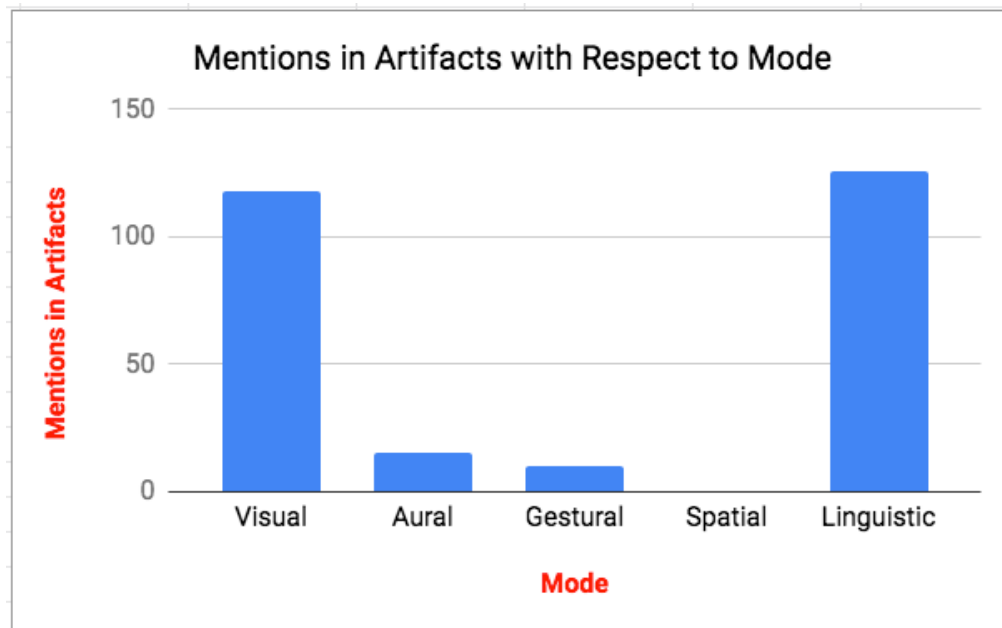
Figure 16: Mentions in Artifacts with Respect to Mode: Art Teacher Planning

It's clear to see in the chart that many of the mentions in the teacher artifacts are in the visual and linguistic modes. In the visual mode, evidence of teacher planning to deliver art content occurred through showing students still reproductions of art, film, video and online media. The New London Group (1996) also mentions "page layouts and screen formats" as part of visual meanings. Most instances of still image viewing were planned by the art teachers and most of the film and video viewing occurred in the media-focused classrooms. In film and video, "Mass media images relate the linguistic to the visual and gestural in intricately designed ways"

(New London Group, 2000, p. 80). Two instances mentioned in the artifacts were student blog

viewing and creating. Occurrences of the linguistic mode in the artifacts were planned reading

assignments, writing assignments and discussions in class, involving written and spoken

language including online texts. The only two appearances outside of what I consider typical in

an art classroom were the reading/viewing and creating of online blogs, a combination of

modalities.

Figure 17: Teacher Artifact – Examples of Visual and Linguistic Modes

Figure 18: Teacher Artifact – Example of Visual and Linguistic Modes, Front Page of Lesson Plan
Participant identifying information cropped out of image

The gestural mode of meaning entails movement of body and body language, (New London Group,1996). Instances of the gestural mode which occurred across all the participants almost always represented planned teacher demonstrations of media, art techniques, class procedures or project instructions. In one case, a media teacher planned to demonstrate a lesson on body language for broadcast news.

Figure 19: Teacher Artifact – Example of Gestural Mode from Lesson Plan

According to the New London Group, (1996), the aural mode deals with music and sound effects. All cases of the aural mode in teacher planning came from media teachers who planned instruction and assignments on film and broadcast news lessons on adding music and sound to media projects.

SOUNDTRACK *don't have to have music going all the time*
Music - You need to have at least TWO types of music: one generic score type (there are plenty to choose from in the shared folder or go to freeplaymusic.com), one recognizable song
Sound Effects – You must use at least THREE sound effects, even if they are just background sounds (ex.traffic)

Figure 20: Teacher Artifacts – Example of Aural Mode from Lesson Plan

The meaningful design of environmental spaces (New London Group, 1996), such as planning the classroom furniture set-up, location of materials and tools in the classroom, instructional décor on the walls and technology areas, did not appear at all in the teacher participant artifacts.

To summarize, appearances of planning for visual and linguistic modes occurred over one hundred times in the analyzed teacher artifacts. Aural modes appeared fifteen times, gestural modes ten times, and spatial modes appeared zero times in the artifacts collected. I would expect to see these results for the visual and linguistic modes as art educators naturally use images and language to introduce artists to students, hang artworks on the classroom walls and use pictures with text for instructions, all of which appear in this study's artifact data. Aural, spatial and gestural modes are given almost no mention; I interpret that the participants I procured artifacts from think more about forming what is going to be learned and much less about how to deliver the instruction when they are planning their curriculum.

Media arts teacher participants mentioned aural, spatial and gestural modes slightly more often in planning artifacts, which I infer as evidence that they have easier access to technology that their art teacher colleagues. These teachers assign projects to produce media works utilizing the aural, spatial and gestural modes versus two-dimensional and three-dimensional visual works that are most often assigned by art teachers. Figure 20 below shows a summary of the artifact data collected from teachers. Two art teachers did not share artifacts with me, so I had to rely on photographs I took of various artifacts I saw displayed around the room; these became still photography data.

Summary of Teacher Artifacts - Data Collected from Participants				
Participant	Grade Level	Hard Copy / Electronic Source of Artifacts * Denotes a Teacher Created Artifact	Setting	Modes in Evidence
Tori Camini	Elementary	Student Formative Assessment*, Project Peer Evaluation*, Student Project Sheet*, Project Instructions* (photo of whiteboard), Project Objectives and Vocabulary* (photo of whiteboard), Project Rubric* (photo of whiteboard), Art Unit Test*	Urban	Visual Linguistic
Tanya McGoran	Elementary	No artifacts shared with researcher	Suburban	
Julia Bergan	Elementary	No artifacts shared with researcher	Rural	
Livvie Anderson	Middle School	Three Project Lesson Plans*, Project Instruction Sheet*, Visual Exemplar for Project*, General Rubric used for all Projects*, School Classroom Procedures and Routines Document, School Progressive Disciplinary Procedures Document	Urban	Visual Linguistic
Karen English	Middle School	Assignment Sheet*, Project Sheets A,B & C,* for the same project, Project Presentation Sheet*, Course Syllabus*, Course Description*,Course Information Homework Sheet*, Two Assignment Sheets*, Pre-Assessment Sheet*, Course Reference Book* Website Page (screen grab)	Suburban	Visual Linguistic
Brandon Herdinov	Middle School	Drawing Practice Sheet*, Sketchbook Assignment Sheet*, Visual Project Notes*, Project Rubric*	Rural	Visual Linguistic
Chana Morgan	High School	Course Syllabi*, Course Lesson Descriptions*, Course Descriptions*, Lesson Instructions*,	Urban	Visual Linguistic

		Teacher resume from her blog*, Professional Reflection from Teacher blog*, Student Contest Info, Course Textbook photos, Lesson screen grabs from Teacher Website*, Course Blurb screen grab from Teacher Website*		Aural Gestural
Jonny Forest	High School	Course descriptions from Teacher Website*, Lesson Plan and Rubric*, Project Rubric*, Project Instructions (photo), Teacher Website screen grab, Reference articles for students from Teacher Website, Career poster screen grab from Teacher Website	Suburban	Visual Linguistic
Kevin Zorn	High School	Lesson/Unit Plan*, Art Analysis worksheet and Rubric*, Student Learning Objective (SLO) template	Rural	Visual Linguistic

Figure 21: Teacher Artifacts Data Collected from Participants

Formal Interviews

Formal interviews were coded with six different codes with regard to planning: general thoughts on teacher planning for multimodal literacies, and codes for multimodal planning in each of the five modes (New London Group, 2000), namely visual, aural, gestural, spatial and linguistic. This section will discuss all of the above, but the chart below only contains data on the codes for multimodal planning in each mode.
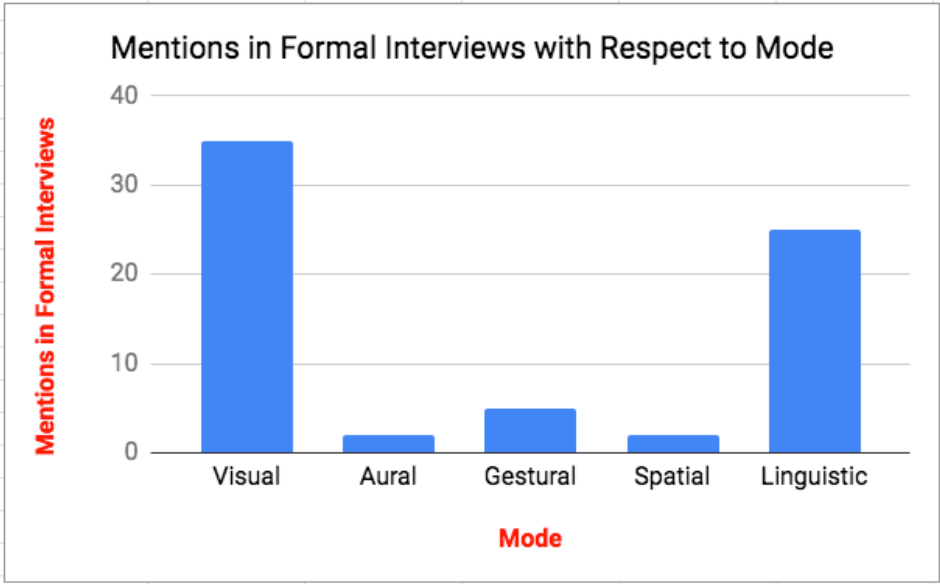
Figure 22: Mentions in Formal Interviews with Respect to Mode: Art Teacher Planning

Only Karen English, a suburban middle school media teacher, and Chana Morgan, an urban high school media teacher, discussed general planning for multimodal literacies in their formal interviews. In response to the question, "Based on your definition of multimodal literacies, please talk about how you see multimodal literacies appearing in your art curriculum planning," Karen English responded:

I'd say there's a push to do that more so and I feel that from the district and you know, stuff coming from New York State as far as trying to include a range of ways to reach all learners and I feel it – it's more important now than I would have thought coming into the field of teaching, like of having different ways for the students to be able to access information. I realize that that's really important now because of how different they all are coming into the room and it's really something the district has been pushing us to do, so I feel like it's happening naturally but at the same time, they realize that it's important, trying to support different ways and professional development to make it easier on teachers. But it depends I think a lot on the course you're teaching as to how much you can do it. At least I'm not under the restrictions as far as, you know, [inaudible 1:09] exams and benchmarks. I guess benchmarks are coming now. But I'm not under those same time restrictions that I think would make doing some of the things that I do a little bit more difficult for other teachers. (K. English, personal communication, March 2, 2013)

In response to the question, "What do you think you are already doing to integrate multimodal literacies in your planning," English also noted that:

KE: Planning, I guess it depends on which part of the year I'm in. I'd say the beginning

part of the year, it's a bit more teacher directed as far as getting information across, a lot

more with me explaining things, just because they're not familiar with the technologies

and the way the classroom runs. And the further on we get into the year, I try to put more

of that into their hands, so kind of working with that scaffolding. (K. English, personal

communication, March 2, 2013)

Chana Morgan discussed how, in planning her lessons, one way she chooses content to present to

students:

I spend a lot of time looking, you know, I search. If I'm going to do – like a more

mundane thing, if I'm going to do an interview, interview project, I'll go through and you

can find some kind of neat Indy Mogul clips on doing an interview or some cultural thing

like, you know, Barbara Walters interviews Lady Gaga or you know, so I'll try to think –

because there's so much out there… I go through Diigo bookmarks which is like a

Pinterest [inaudible 29:17] notation and I go through them. When I see something, I'm

like oh, that's interesting and I label it, tag it and then I might not use it for a year. (C.

Morgan, personal communication, November 16, 2013))

The visual mode by far was the most mentioned in the formal interviews regarding planning, and

in every mention, viewing still and moving images was paired with the linguistic mode,

involving both written and spoken language. Some participant examples were, in my experience,

what an observer might typically find in an art classroom (e.g., discussions based on viewing an

image, art history instruction, viewing instructional videos, peer critiques and story illustration).

Visual Thinking Strategies (2017) or VTS, is a method of teaching and curriculum that

focuses on open-ended questions in an organized discussion of carefully chosen images. Livvie

Anderson, an urban middle school art teacher, often plans VTS classroom discussions at the beginning of a project as an introduction. Brandon Herdinov, a rural middle school art teacher, begins each class with a similar class discussion in order to teach art history. Chana Morgan, an urban high school media teacher and Kevin Zorn, a rural high school art teacher both utilize popular culture videos to instruct or as reference material for projects.

But definitely I plan for it. There's one Pixar short that I choose, it's called Birds on a Wire and the overlying meaning is kind of like bullying or whoever gets the last laugh kind of thing, but that gives me also a chance to explain to the students that artists create this, they drew this. They drew it at least one time and then they just kept copy and pasting things like that, and then it gives me a chance to talk to them about video games and talk to them about how frames per second and what that means and things like that. So definitely a lot is planned. I guess if someone were to ask me, I wouldn't have said yeah, I'm looking at a ton of different multimodal ways to – I mean, that term probably wouldn't have come up if you asked me, of course, because like I said, I didn't hear of it. But when I think about the teaching that I do, I think a lot of it is there. Some planned and some is just there, I think, like it's before [inaudible 31:57] naturally as art teachers, you learn to teach in so many different ways, visual [inaudible 32:02], you know? (K. Zorn, personal communication, November 20, 2013)

Tori Camini, an urban elementary school art teacher described classes viewing student work in peer critique discussion and projects illustrating student written stories. Less typical examples given by teacher participants were disseminating content via screencast, texts and videos about manipulating images called color grading, creating images using Photoshop, going

on a museum trip to view and discuss art in person and using "artifact bags" to introduce art of a different culture.

Chana Morgan uses screencasts, defined as, "A video recording or transmission of data displayed on the screen of a computer or mobile devise, typically with accompanying audio," (*Lexico.com*, 2019) that she finds or creates herself. She elaborates on this usage in the following exchange:

CM: I try to think well, what would they like, you know, what would make them – and then also hits what I want them to learn… In my planning, when I plan a lesson, I try to think of how I'm going to present it and I try to present it in – you know, like I said, by using the screencasts… how do I present this information without having kids just read it, because they're not that good at reading directions like that.

CM: I can't say I really think like what – which modes or modals or whatever (laughs) –

KM: Modes.

CM: (laughs) Modals. Which modes I'm going to use but I think that that kind of naturally comes out of knowing that students aren't that good at just reading directions.

KM: Right. So you're trying to create different ways for them to get your content?

CM: Right, right. (C. Morgan, personal communication, November 16, 2013)

Jonny Forest, a suburban high school media teacher, finds that he applies film viewing to his graphic design class and still images into his video production courses. One example he provided included content describing color grading, which is "the process of altering an image for aesthetic and communicative purposes. The colorist creates a look and feel to further the purpose of a shot" (Gates, 2014).

I try to do as much – as wide of a variety as possible by showing, you know, like in my

computer graphics class, we were talking about the color wheel and then, you know, how

– you know, the warm and cool colors and stuff like that. So then I brought in color

grading on, you know, video, movie making color grading into that class down there.

And showed a class that is for the most part two dimensional and static (graphic design),

how they can apply color grading to a moving image. And then up here (video

production), I did the same thing, you know, so it's not all – it's not all showing them

moving images as examples, I use photography…" (J. Forest, personal communication,

November 20, 2013)

Tanya McGoran, a suburban elementary art teacher, plans to incorporate creating art on

computers using Photoshop software as a tool.

I'm actually working on trying to fit that into the lesson plans, some kind of a more

computer-based activity. When I was traveling to [inaudible 27:57], we used to go to the

computer lab the last week of – or two weeks before school ended, they would go down

but – and they're mostly just playing some art games on the computer and that was nice.

But I'd like to get more into like having them play with Photoshop or something, I mean,

it sounds like a little too advanced but sometimes I've seen these kids do stuff that I can't

figure out, so expose them to it now. (T. McGoran, personal communication, November

21, 2013)

I observed a unique technique that Tori Camini used to introduce the art of Peru. She placed a

paper bag containing pictures, artifacts, maps and information cards related to Peru on each

table. Students at each table explored the contents of the bag as a group, filled out a

questionnaire and Tori held a classroom discussion. Students collaborated on their response to

the questions and Tori showed a presentation on the art of Peru. In the following exchange, she

talked with me about how the project originated and evolved.

TC: I think I saw for some kind of a social studies lesson online. No, not online. I don't

even know. It was just maybe an article in a magazine or something, an art magazine.

KM: Hmm. So that inspired the bags?

TC: Or was it just an education article.

KM: Because it was so cool, them pulling all that stuff out of the bags and looking at it

and talking about it.

TC: Yeah. When I originally started that was when I first started teaching in the district

and I had these like little plastic laminated maps of the world that were probably

inaccurate and like had Russia (laughs) but I – every table had one of those and actually I

used a big grocery Wegmans bag, like a big, you know, paper bag and I put everything in

there and I put – I made like little questionnaires on the outside of the bags. I just had fun

with it, you know, because I always liked social studies and I thought it was very hands

on and I would just get postcards and the librarian at the time when I first started that, we

were doing Egypt. We did Peru, right, this last time?

KM: Right.

TC: I originally did it with Egypt because everybody loves Egypt. And she had gone to

Egypt and she had all of these artifacts.

TC: And it was like their favorite thing about art that year. So I just put all these different

artifacts in the bags and it evolved from there (laughs). (T. Camini, personal

communication, November 10, 2013)

Although I have observed several of my participants playing the radio or a playlist during their art classes (which was not included as evidence of planning for the aural mode), or incorporating sound effects into media projects, only one of the art teachers mentioned planning music or sound for their classes in an intentional way. Tori Camini notes, "When I plan stuff out, I try to do things that involve music, I try to do things that, you know, they see the visual art, to talk about it." She also mentioned that students have sometimes created a rap about a project:

> TC: We're doing the art of video games because of that exhibit down at the (local museum.) I met the guy who's the curator.
>
> KM: Really? Cool.
>
> TC: I'll show you a picture later (laughs).
>
> TC: But – and they – maybe at the end of the unit, we'll have them stand up in front of the class and rap it (laughs). But that didn't come from anything that I did, it was just they were –so in love of the process that they said let's write a rap about this (laughs). (T. Camini, personal communication, November 10, 2013)

Interestingly, despite the fact that I often saw teacher demonstrations of media, art techniques, class procedures or project instructions in my observations and while it appeared in the teacher artifacts, the use of demonstrations were mentioned only once in formal interviews and coded as a gestural mode. Jonny Forest, a suburban high school media teacher, mentions demonstrating the "backwards technique" in his video production class, where he shows a film and he demonstrates walking backwards and forwards in order to get a realistic video sequence of a person walking backwards. (see Video clip 11, Chapter Five)

> JF: (pauses) I think the – going through the class demonstration when they see, you know, the process that I'm providing and explaining to them using that stuff, I think I

kind of leave it up to them to choose to do that, to help them better their project. So for

instance, again, the backwards technique, if – you know, and I tell them like, when you're

shooting yourself getting out of bed and you know, putting a shirt on and walking out the

door, it would make a lot of sense to go through that action and you know, have your

cameraperson there to watch how you're doing it, like you know, go through it forward

and then watch like all the different ways like gravity takes place and you know, blah,

blah, blah. And it's so much more beneficial to do that than to just try to think about how

it's going to look like. (J. Forest, personal communication, November 20, 2013)

Tori Camini also mentioned one way she incorporates movement, a gestural mode, into her

classroom by having students toss a "fuzzy ball" to each other in order to have students focus on

the student who is commenting in class discussion.

TC: I give them a chance to ask questions, you know, about the other person's art, like

what more can you do? Or what could you add, or what would you change if you, you

know, did this, how would you do this differently next time or whatever. I give them a

chance to ask each other those kinds of things. I give – I definitely give them a chance to

move (laughs).

TC: I try to break up the lesson into parts, you know, different activities, you know,

whether it's the beginning intro where we're saying the objective, to the part where

they're listening and practicing. Later to, you know, summarize what they've learned, we

use the fuzzy ball. Did I do that when you were there?

KM: The fuzzy ball? Yes. I have pictures of that. (T. Camini, personal communication,

November 10, 2013)

Tanya McGoren was the only participant who mentioned the physical set up of her classroom environment that was coded as the spatial mode in the formal interviews:

> TM: So that's where we have – that table's usually pulled forward and I do the demonstrations there. And I had to have the white boards, I couldn't just have the Smartboard because I like to say it's not smart enough for me yet because I can't – until it can keep up with my drawing, I can't work like that (laughs).
>
> (T. McGoren, personal communication, November 21, 2013)

In summary, planning for the visual mode was mentioned thirty-five times in participant formal interviews. Each of the twenty-five mentions of the linguistic mode were based on viewing something visual. Planning for the aural mode appeared twice and planning for the gestural mode appeared in the data five times. Planning for the spatial mode was mentioned only one time in the formal interviews I conducted. At times in the formal interviews, teacher participants got so caught up telling me about the good things that happened during their lessons that it was sometimes difficult to determine between planning and practice. When talking about the aural mode, Tori Camini described a spontaneous rap song her students created but was not planned by her as the teacher. That was not coded for the aural mode in planning, but I did code it as the aural mode in practice in Chapter Five.

Karen English was the only teacher who talked about multimodal literacies in their general planning. She discussed her planning based on the expectations of her district and New York State, but none of the other teachers discussed this as part of planning in the formal interviews. My senses is that perhaps the other teachers didn't feel these expectations were integral to their planning of multimodal literacies. I wondered if they felt pressured by these expectations because they were imposed upon them.

In contrast to the artifact data, demonstrations of art materials or techniques (which would be coded as the gestural mode) did not appear in the interview data. I considered that it might be that demonstrations are so ingrained in what art teachers do that they did not think to mention it or that teacher participants did not consider it to be some multimodality that required planning. Only two teachers mentioned planned instances of the gestural mode—Jonny Forest gave a demonstration of a filming technique and Tori Camini used tossing a ball in selecting students to speak in a critique. One teacher, Tanya McGoren, mentioned her classroom space (spatial mode) in the interviews. My impression is that the rest of the teachers do not consider their classroom space as a teaching tool, but as only a place to hold classes. Often, my participants seemed surprised that I considered some of the examples they talked about in the interviews to be planning that included multimodal literacies. Many of them expressed that they were just doing what they thought was good teaching.

Still Photography

How can still photographs of the research sites show evidence of art teacher planning of multimodal literacies? Photos of the environment that a teacher creates and maintains can give clues as to what art teachers value by what they put on the wall or what activities are available around the room. Photographs of teachers teaching and the different ways that art content is conveyed can show how teachers choose to provide access to art content to students. As outlined in chapter three of their text, Collier & Collier (1986) assert that the cultural inventory of these photographs illustrate the "cultural patterns and values" of art educators (p. 47). As it pertains to the collected teacher artifacts, if art teacher participants created areas for student use and posted information, instructions, agendas and visual art in the classroom ahead of time as opposed to pulling things together at the last minute, I interpreted it as constituting instructional "planning" and these still photographs were coded as such. Many of these photographs were also coded as teacher practice, which will be discussed in chapter five.

Summary of Photographic Evidence by Mode - Planning – Photographs Collected by Researcher Specifically for this Study	
Mode	**Evidence Shown in Photographs**
VISUAL	• Art reproductions / Illustrations on classroom walls/boards • Student artwork (In progress or displayed) • Instructional Posters on classroom walls / boards • Photographs on classroom walls / boards • Visuals displayed on the Smartboard • Book illustrations
AURAL	• Students incorporating music and sound effects into films
GESTURAL	• Teacher demonstrations
SPATIAL	• Areas of the art classroom used for specific purposes • What information is displayed on art classroom walls / boards • How the art teacher arranges furniture in the space/ furniture choices • How objects are placed within the classroom space • Technology available for student use

LINGUISTIC	Written Language
	   • Posted project instructions
	   • Class agenda
	   • Posted class rules
	   • Posted class information
	   • Smartboard presentation
	   • Project due dates
	   • Artist quotes
	   • Project objectives
	   • Books
	   • Vocabulary
	   • Notes
	   • Student project tools
	Spoken Language
	   • Discussion
	   • Project information
	   • Assisting students
	   • Online instructions with sound

Figure 23: Summary of Photographic Evidence Combinations by Mode: Art Teacher Planning

Very few of the photographs show evidence of a single mode, so the following graph will show

combinations of modalities.
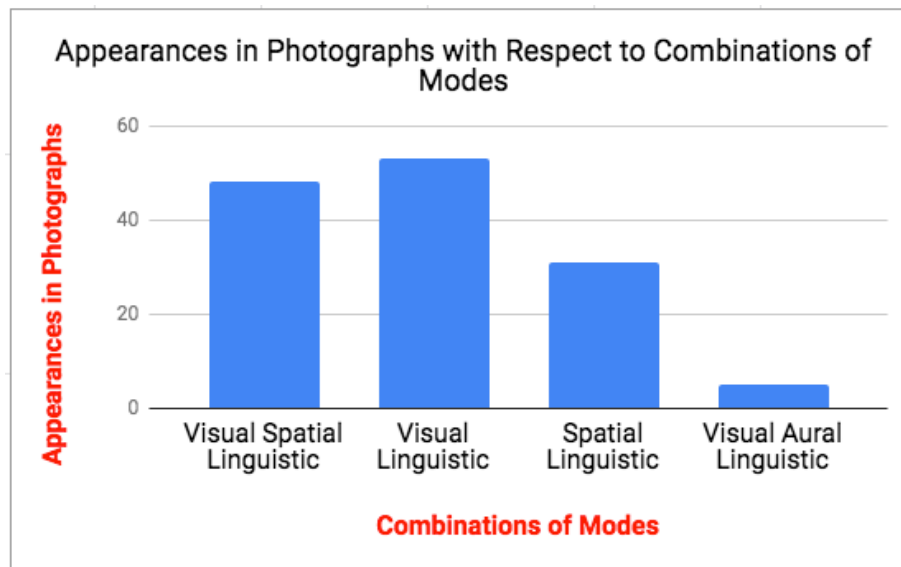
Figure 24: Appearances in Photographs vs. Combinations of Modes: Art Teacher Planning

The photographs were taken during each of the nine weeks I spent observing in the art teacher participant classrooms. I photographed the art classroom environment, the art teacher teaching, students working, as well as student artwork. The remainder of this section will discuss what the photographs showed across the nine art classrooms with regard to teacher planning.

As in the previous bar graph titled, Mentions in Formal Interviews with Respect to Mode (Figure 22), the visual and linguistic modes appear most often in the photographic data. Rarely did visual artwork or information appear without written text or discussion, thus the combined codes of Visual / Linguistic on the graph. Examples of the data include projects based on picture books (elementary school), presentations via technology such as Smartboards or online sources (elementary, middle and high school), and student reference such as visual notes, instructions and class agendas (middle and high school).

Figure 25: Visual / Linguistic Mode: Art Teacher Planning

In the first two photos in Figure 25, Julia Bergan introduces a project first by reading a picture book about Van Gogh. She has many picture books on artists in her classroom library. The third photo shows Tanya McGoren's demonstration table with the book, *The Dot* by Peter Reynolds. Use of children's literature to introduce an art lesson tells me that these teachers (or their school building) values literacy and literature at the elementary level.
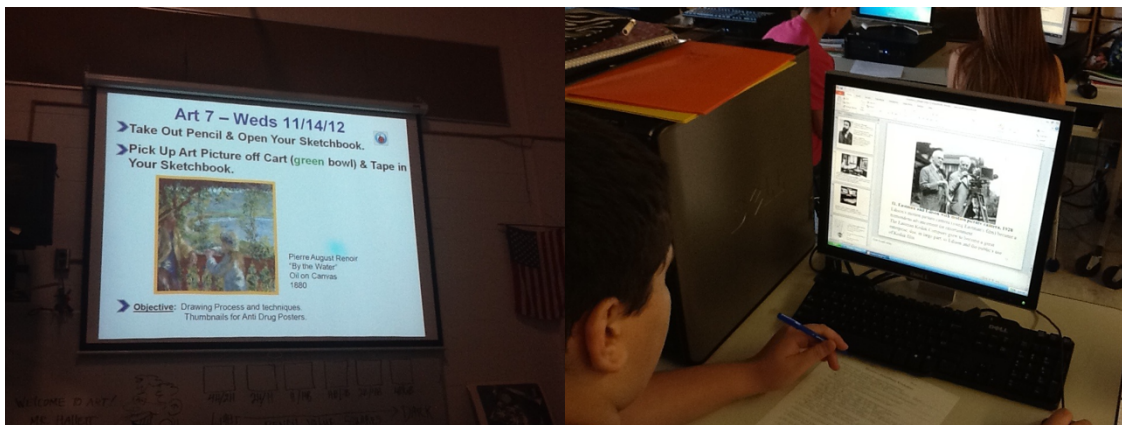
Figure 26: Visual / Linguistic Mode: Art Teacher Planning

Brandon Herdinov uses the Smartboard to post his daily agenda, objectives and the art

history task he begins each class with. The photo on the right shows one of Karen English's students completing an assignment by accessing a photography presentation online at her class website.
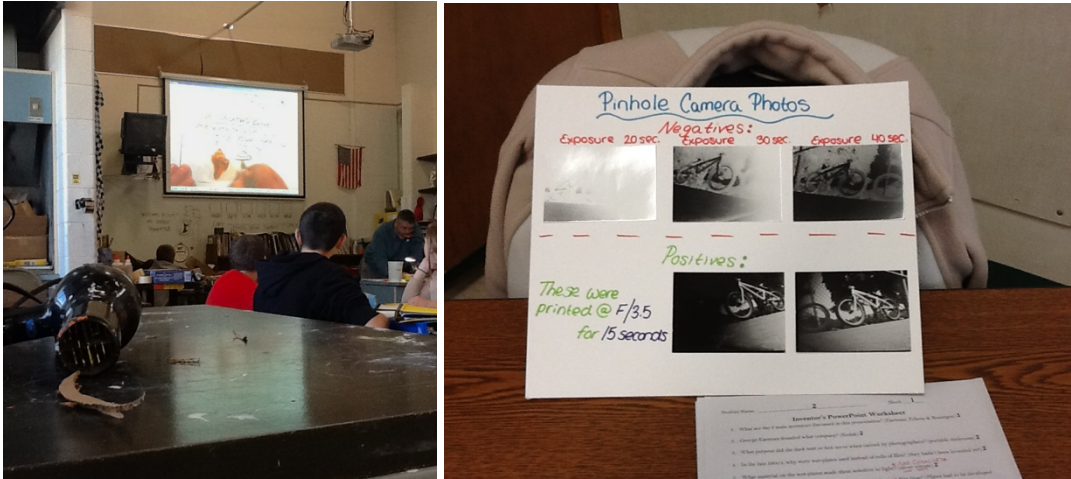
Figure 27: Visual / Linguistic Mode: Art Teacher Planning

In the photograph on the left above, Brandon Herdinov creates visual notes on the Smartboard while students follow along, drawing in their sketchbooks. Karen English created a visual reference tool for students as they created their paper negatives and positives. The next largest category on the bar graph for combinations of modes is Visual / Spatial / Linguistic (see (Figure 24). The addition of the spatial mode illustrates how visual and linguistic modalities are used within the context of how the classroom space is used and where objects, furniture and information is placed within the space. Examples of this data include where participants placed information in the classroom space for students to access, (elementary, middle and high school) areas of the classroom reserved for specific activities, (elementary and middle school) and classroom arrangements of furniture, (elementary and high school).

Figure 28: Visual / Linguistic / Spatial: Art Teacher Planning

Both of the photos above show intentional placement of visual and written information at the front of the classroom where the majority of students are sitting and where it is easily seen. I infer that these two art teachers value students having access to the written information and visuals placed where students can easily reference it. The photographs below show random placements in the classroom of visual and written information; the information is away from where students sit and in areas where they only occasionally go. This placement sends the message that the student work and information are of little importance.

Figure 29: Visual / Linguistic / Spatial: Art Teacher Planning
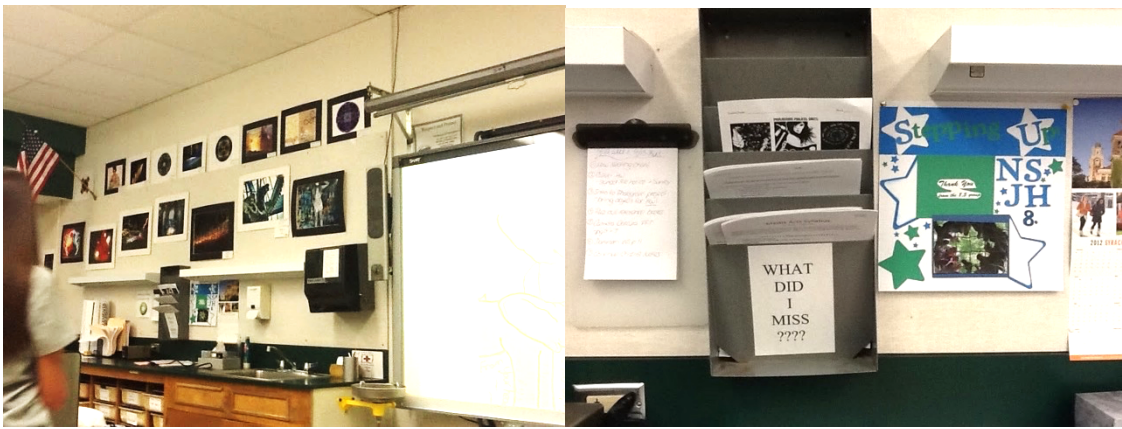
Figure 30: Visual / Linguistic / Spatial: Art Teacher Planning
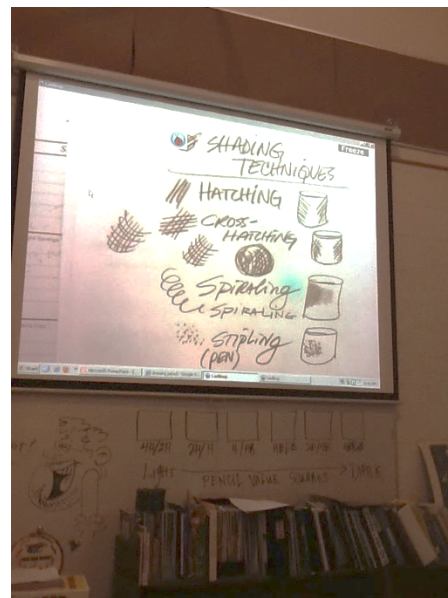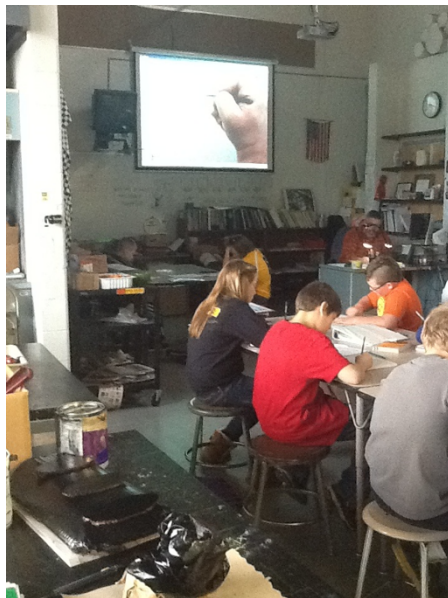
Figure 31: Visual / Linguistic / Spatial: Art Teacher Planning
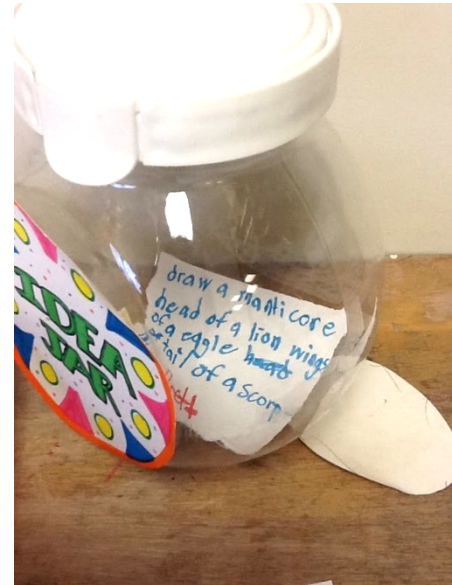
Figure 32: Visual / Linguistic / Spatial: Art Teacher Planning

The three pairs of photos above in Figures 30, 31 and 32 show three art classroom areas that are reserved for particular tasks. The first pair of photos are an area in Karen English's classroom where student artwork is displayed and also where students can pick up work they missed. The second pair of photographs show the demonstration area in Brandon Herdinov's classroom where he demonstrates drawing techniques to the Smartboard via the document camera on his desk. In Tanya McGoren's classroom, she designed an area for students who finish before the rest of the class. She has given them choices of drawing for fun, coloring or taking an idea from the Idea Jar and creating an artwork based on the idea.

Furniture placement is important in creating an effective classroom environment because it is part of constructing a meaningful space for students to create art (Kallio, 2018). Choice of furniture can indicate whther the teacher values alternative seating, inclusivity of wheelchairs or social and collaborative working relationships between students. The photographs below illustrate how three of the art teacher participants use the spatial mode to provide a productive art

space for students.

Figure 33: Visual / Linguistic / Spatial: Art Teacher Planning

The above photo is a view of Kevin Zorn's high school art classroom from his second floor storage space. I noticed several areas for students to work: a desk near the large windows for students needing more light, spaces with drafting desks (one seen in this photo) for students who like to work individually and rows of higher desks for students to collaborate and interact with other students. This indicates to me that Kevin Zorn values giving his students a choice in how they are comfortable working on any given project. The work tables and desks are different heights, which tells me that wheelchairs and alternative seating is possible and available for students who need them.

**Figure 34: Visual / Linguistic / Spatial: Art Teacher Planning
Panoramic Photo (top) and Detail of the Panoramic Photo (bottom)**

The photograph above is a panoramic photo taken of Tanya McGoren's entire classroom and the photo below it is a detail from that same panorama. The detail photo shows her demonstration table at the front of the room, where she teaches art techniques. The students gather around a line of red tape on the floor (not shown here) so they can all see Mrs. McGoren's instructions on the project. Tanya McGoren shows by the existence and placement of her demonstration table that she feels the physical demonstration of tools and techniques is significant to the learning of her students. Photographic data captured the value of this demonstration, even though the interview data did not.

Chana Morgan's Media Communications classroom is outfitted with a computer lab, control room, broadcast studio and storage. Reading from left to right, the photos below show the broadcast studio where a student is creating a green screen area and two photos of the computer lab. In the middle photo, if students look left, a Smartboard is installed for screenings of projects, demonstrations and student reference information.

Figure 35: Visual / Linguistic / Spatial: Art Teacher Planning

The next largest category on the bar graph (Figure 24) for combinations of modes is

Spatial / Linguistic. This combination of modes illustrates how linguistic modes are utilized

within the classroom and where written information is placed within that space. Photographic

data collected include where participants placed written information in the classroom space for

students to access, (elementary and high school). Photos captured in middle scool classrooms did

not show written text without accompanying visuals.

Figure 36: Spatial / Linguistic: Art Teacher Planning

The photos above show assessment and learning objectives information from two

different elementary school art classrooms. The assessment is placed near project materials and

the learning objective near the demonstration area.
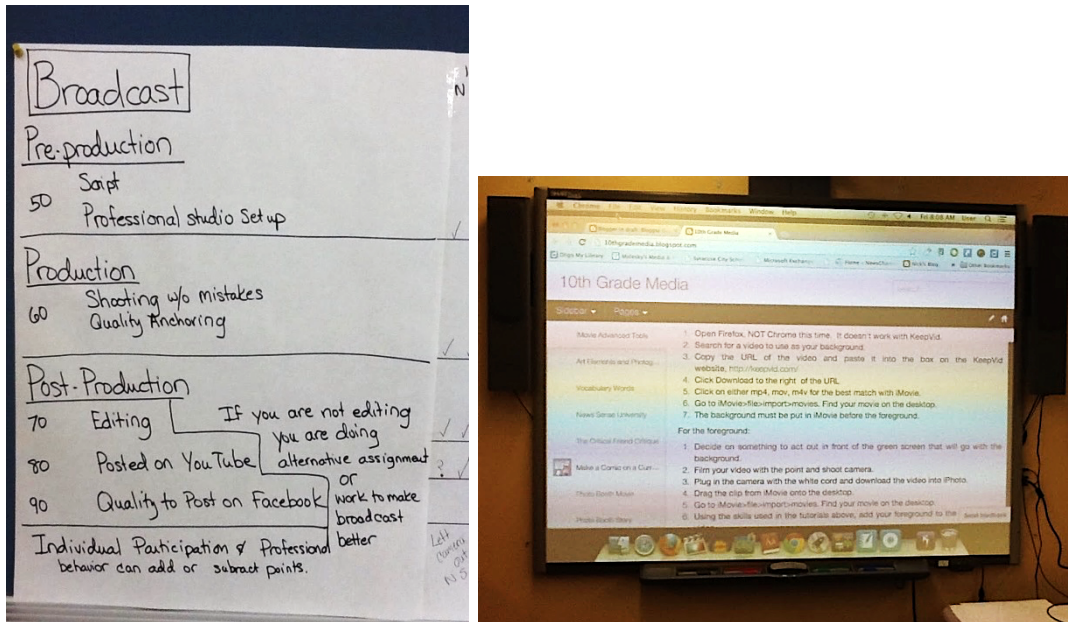
Figure 37: Spatial / Linguistic: Art Teacher Planning

The photos above show a Media Communications assessment on a white board and instructions for video capture from the class website, displayed on the Smartboard. Both of these are located at the front of the classroom. The photos below show a quote about art and the daily objective from Kevin Zorn's art classroom. He has various quotes about art around his room on the walls that he occasionally changes, but the location of the daily objective does not change.
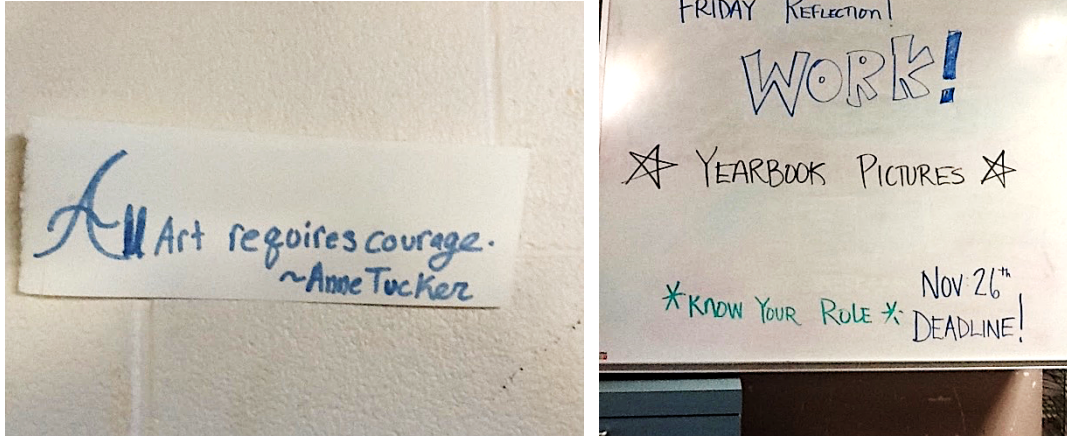
Figure 38: Spatial / Linguistic: Art Teacher Planning

The smallest category on the bar graph (Figure 24) for combinations of modes is Visual / Aural / Linguistic. This combination of modalities illustrates how the aural mode is used along with the visual and linguistic modes. This was captured in only five photographs, all taken in Chana Morgan's Media Communications class where students were adding music and/or sound effects to their short films. Although I observed other instances where music was played in classrooms, this was the only case where working with music and sound effects was part of the lesson plan for a student project. Playing the radio in the classroom as background music was neither considered nor coded as curriculum planning in the aural mode.

Figure 39: Aural / Visual / Linguistic: Art Teacher Planning

In summary, appearances in photographs of planning for mode cobinations occurred in the visual / linguistic combination fifty-three times, forty-eight times in the visual / spatial / linguistic combination, thirty-one times in the spatial / linguistic combination and five times in the visual / aural / lingistic combination. The representative photographic data is a bit more complicated as we are viewing combinations of modes in these nine art and media arts classrooms. Each combination of modes tells us something slightly different about what the

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teacher participants did and did not value in their curricular planning. In the visual / linguistic combination, the photographs show that teachers valued literacy (use of picture books), technology and visual information. These values reflected in these collected artifacts of planning for multimodal literacies show evidence that teachers encourage student literacy through picture books and the use of technology to engage students in their learning.

All of these teacher participants had limited space in which to create their art classroom community. Some classrooms showed the purposeful curating of visual and written (linguistic mode) information for students to reference (Fig.28, Fig. 30 & Fig. 32), while others showed less purposeful displays (Fig. 29). My interpretations of this evidence was that teachers who carefully curate what is displayed in their classroom value student accessibility to information, students seeing their own work displayed, and using the classroom space for student efficiency and comfort. Perhaps the teacher's classroom in Fig. 29 values these things less, or is possibly in a setting that is overwhelming and has little time for attending to classroom space. In Fig. 33, I observed the varying student workspaces which tells me that the teacher values individual student choices and physical accessibiltiy for all students as seen by the differing heights of the tables in the workspaces.

The spatial / linguistic combination shown in the photographic data illustrates that the placement of written information for students determines the value the teacher places on it. In all cases show by the photographs in Figs. 36 & 37, the objectives, instructions and assessments are displayed prominently where students can see them, sending a message to students that attention should be given to them. In Fig. 38, the quote shows student inspiration is important, and the assignment board, always in the same spot in the classroom, shows attention to consistency for students. The photographs shows evidence of planning for and making connections to

multimodal literacies that the artifacts and formal interviews do not.

Field Notes

According to Creswell, (2014)

…the researcher takes field notes on the behavior and activities of individuals at the research site. In these field notes, the researcher records in an unstructured or semistructured way (using some prior questions that the inquirer wants to know) activities at the research site, (p. 239).

Field notes for this study were typed and coded using Nvivo with six different codes in regards to planning: multimodal planning in each of the five modes (New London Group, 2000) visual, aural, gestural, spatial and linguistic.
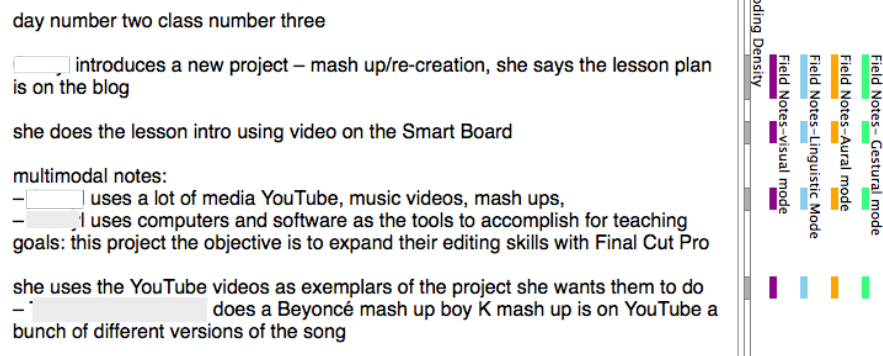
Figure 40: Field Notes Nvivo Coding Example: Art Teacher Planning

The next section of this chapter will discuss mentions of all modalities recognized and mentioned in the field notes. One limitation to this set of field notes is that each site exists as a different environment and context. Although the field notes from every site have commonalities that are noted at each site, different things are noticed in keeping with the inductive approach of grounded theory (Glaser & Strauss, 1967). As stated previously, there were items that in my experience I found typical in an art classroom and items that I found atypical. The pie charts

below illustrates those differences.
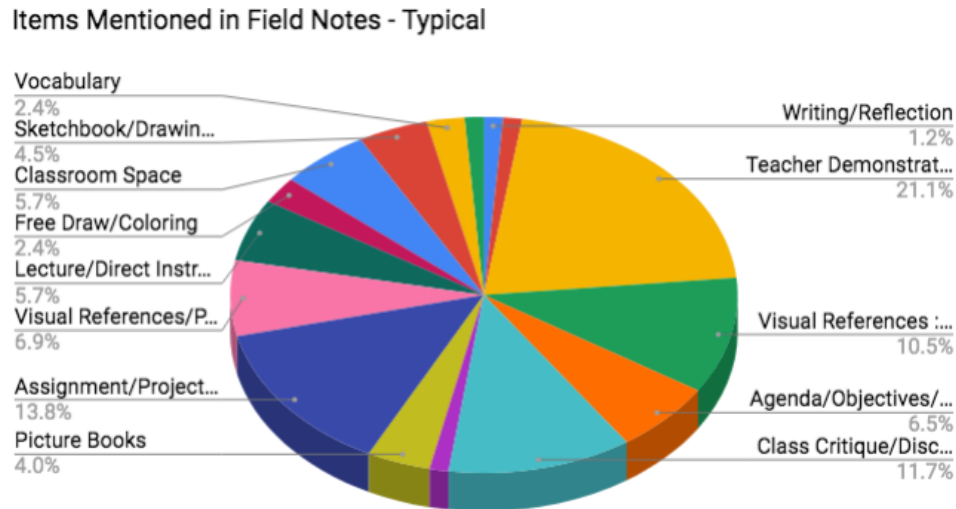
Figure 41: Items Mentioned in Field Notes – Typical: Art Teacher Planning

When recording modes for the bar graph above (Figure 24), I also kept a list of items

represented by those modes that I considered to be typical to the art classrooms in my experience

as student teacher supervisor. These items are represented in the pie chart above (Figure 41). For

reference, although they are represented in the pie chart slices, the legend in the pie chart does

not list three of the least appearing items, each at 1.2% of the pie: Tests / Quizzes, Textbooks,

and Teacher-Created Visual Notes. The top five largest percentage of the pie chart were items

that appeared in each classroom and noted in my field notes for each teacher participant's

planning. Those items were: Teacher Demonstrations, (21.1%) Assignments/Projects, (13.8%)

Class Critiques / Discussions, (11.7%) Visual References on Walls, (10.5%) and Visual

References / Presentations on a Smartboard (6.9%).

The second pie chart below (Figure 42) features items mentioned in the field notes that I

found to be atypical within art classrooms. One reason some items are atypical is that they are

mentioned in the context of a Media-based classroom, taught under the state and/or district umbrella of " Visual Art." Three teacher participants taught in media classrooms. Examples of these items are the use of teacher and/or student use of blogs to access references, information and assignments (53.4%), videos curated or created by the teacher that serve as demonstration and instruction (8.5%), teachers incorporating the use of music and sound effects in film projects (6.8%) and finally, teachers using gestural body movements to demonstrate movement in a film class or incoprating movement as part of the lesson (4.2%). One reason some items were recorded as atypical is that they are unusual to see (in my experience) in a visual art classroom. Examples of atypical items appearing in the field notes in visual art classrooms are the use of news clips, advertising and popular culture videos/film used for reference (5.1% - one middle school classroom), digital books on the smartboard (1.7% - one elementary school classroom), art projects created in photoshop (6.8% - one elementary school classroom), and the use of objects as a medium in the visual mode (4.2% - one elementary school classroom).

Items Mentioned in Field Notes - Atypical

Photoshop Assign...
6.8%
Digital Books
1.7%
Music / Sound Eff...
6.8%
Peer to Peer Supp...
1.7%
Teacher Moveme...
4.2%
Use of Objects
4.2%

Videos Used for In...
8.5%
Film Clips from TV...
1.7%
Film Clips of Adve...
3.4%
Movement Incorp...
7.6%

Use of Blogs / Websites

Use of Blogs / We...
53.4%
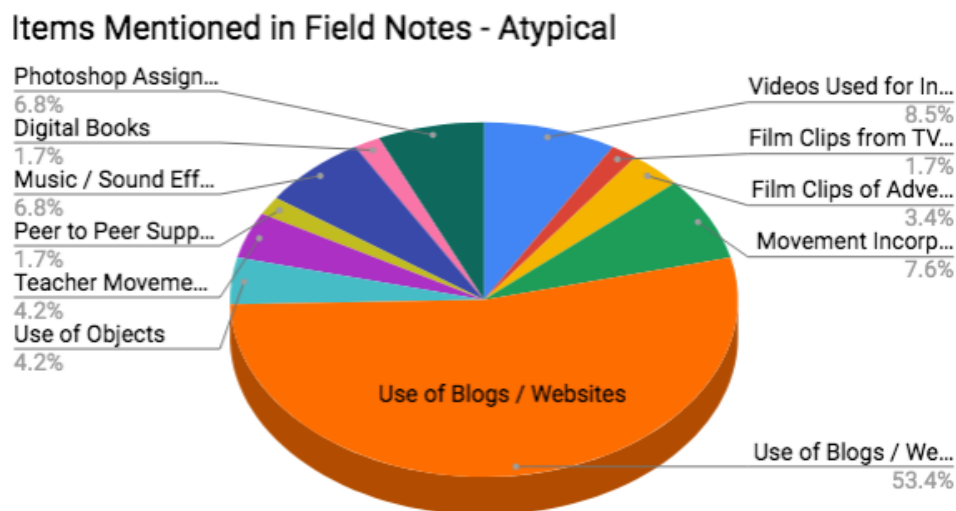
Figure 42: Items Mentioned in Field Notes – Atypical: Art Teacher Planning

The bar graph (Figure 43) below contains data on the codes for multimodal planning in each mode from the field notes. As we have seen in other data sources discussed in this chapter, visual and linguistic modes appeared as most often mentioned in the field notes. The different items represented by the modes in the bar graph below (Figure 43), varied from classroom to classroom somewhat, but there were constants in materiality, (Kress & Jewitt, 2003). In the visual mode, common resources and materials recorded in the field notes were: art reproductions and elements and principles posters displayed on the classroom walls, teacher participant project / technique demonstrations, picture books with illustrations (younger grades), visual art textbooks (older grades), art projects, and visual references and presentations shown on a Smartboard and assignment / project sheets. Less common were videos, news clips and advertisements relating to projects, student and teacher created blogs and websites, digital books and art created in Photoshop. In each of these examples, "framing involves placement of a visual image, selection of the best imagefor the intention of the message, and choices concerning text and image size and font types" (Albers & Sanders, 2010, p. 8).
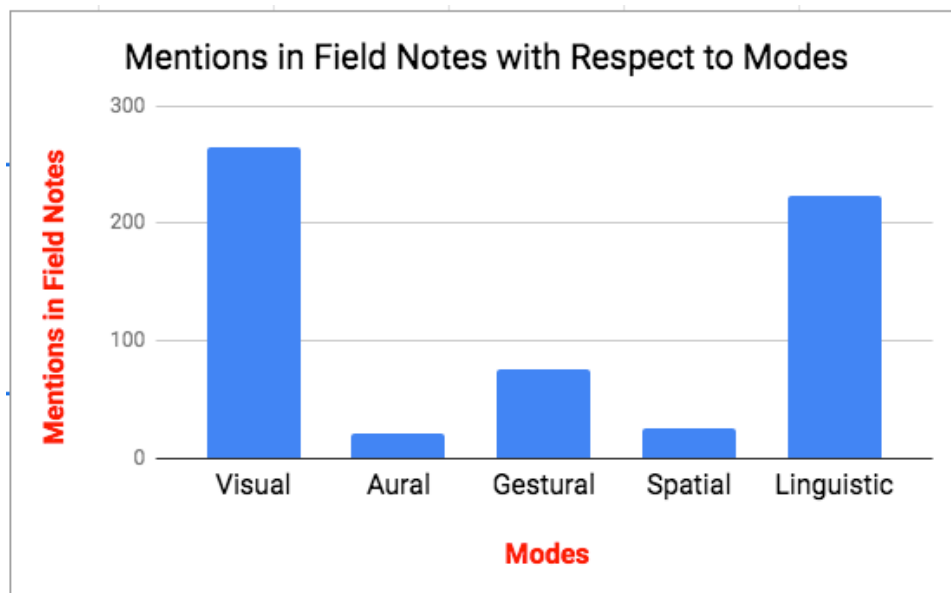
Figure 43: Mentions in Field Notes with Respect to Modes: Art Teacher Planning

The second most mentioned modality in the field notes was the linguistic mode. Just as in the visual mode examples, there were common uses of written text and spoken language: written text often accompanied the art reproductions and elements and principles posters displayed on the classroom walls and the illustrations in picture books and visual art textbooks. References in the field notes to spoken language appeared in teacher participant project / technique demonstrations and classroom critiques, discussions, lectures and direct instruction. Written text appeared in student reflections, written agendas, project instructions, daily objectives, vocabulary lists, tests and quizzes. Less commonly mentioned were written text and spoken language use in videos, news clips and advertisements relating to projects, student and teacher created blogs, websites and digital books. Again, choices concerning text and fonts illustrates framing (Albers & Sanders, 2010, p. 8).

Planning for the gestural modality was apparent across all nine participants when they were demonstrating project instructions and /or art techniques to students as a typical part of their lesson plan. The way the body moves or works physically is an important part of these demonstrations. Also mentioned in the gestural category were instances of students practicing exagerated arm movements in sketching while standing up. Less typically, movement in front of a green screen (where student movement is recorded in order to layer a different background behind them) in a media class, and using a soft ball toss to facilitate taking turns speaking a class dicsussion in an elementary classroom were also recorded in the field notes.

Figure 44: Examples of Gestural Mode Mentions in Field Notes: Art Teacher Planning

The picture on the left above shows a student getting set up to move / dance in front of the green screen for her project, assisted by media teacher Chana Morgan. The picture on the right shows a student, having made a comment in a discussion, throwing the soft stuffed ball (light green ball, top right) to another student, giving them a turn to make a comment.

Planning for the spatial modality was recognized in two different ways in the field notes: how I noticed the physical classroom space being used and the diagrams of each classroom setting. Specific examples of how the classroom space and furniture are used by the teacher participants include: areas set up for teacher demonstrations, where specific classroom equipment is placed, how different areas for students to work in are identified and where student art is displayed. In the field notes below, I diagrammmed floor plans for each of the nine classrooms in this study (Figure 45).
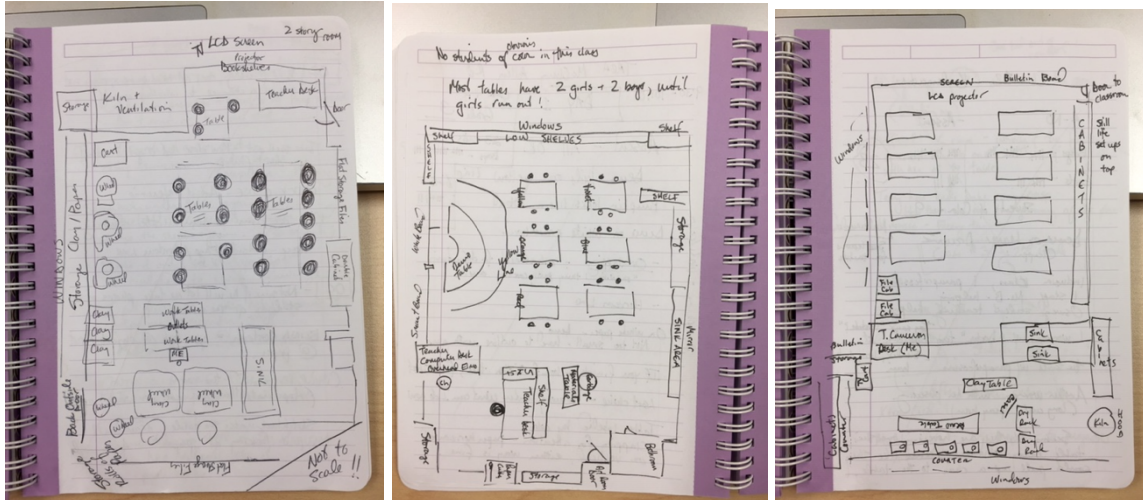
Figure 45: Classroom Diagrams / Examples of Spatial Mode Mentions in Field Notes: Art Teacher Planning

The use of music and sound effects, examples of intentional planning for the aural mode incorporated into lesson plans, seldom appeared in the field notes. The two high school media classes were the only research sites where this occurred. In the seven mentions in the field notes for these two classes, each had to do with adding music or sound effects to film projects.

All in all, the modes represented in the field notes mirror the other data sources so far in that the visual and linguistic modalities are prominent. There are two hundred fifty-six mentions of the visual mode recorded, two hundred twenty-four mentions of the linguistic mode recorded, seventy-six mentions of the gestural mode and the spatial and aural modes follow with twenty-six and twenty-one mentions respectively.

Although I was committed to collecting data in multiple modes for this study, I believe that written and sketched field notes are an integral part of qualitative research, therefore I devoted a percentage of my week in the classrooms to taking excellent field notes. I wrote down everything I observed and then sorted the examples by mode. Again, the visual and linguistic modes were the most frequently noted in the field notes. Consistent with the photographic data,

field notes include examples of visual modes such as art reproductions, posters showing the elements of art and principles of design, student artwork, digital books, digital art and project sheets. Making their first appearance in the collected date were art textbooks and lesson presentations on the smart boards. The field notes showed that videos, news clips, advertisements, blogs and websites only appeared in the media arts classrooms. Though each of the teacher participants had a smart board and could access online media, only the media arts teachers did. Tori Camini was an exeption to this—according to my field notes data, Tori tried to use a film on a National Geographc website on Peru, but the website was blocked and the principal wasn't available to give her an override code.

In some cases, I believe that the visual art teachers weren't interested in using online resources or having students create blogs because of technical difficulties; in other cases, I suspected that teachers were afraid of inappropriate material popping up or students using the tools inappropriately. One teacher, Tanya McGoren, stated in her formal interview that she felt she wasn't skilled enough to use the smart board.

Audio Data

For this study, I recorded informal interview conversations with teacher participants, teacher instruction, student conversations and classroom ambient noise during the observations. I hoped that informal interviews with teachers would help me gain further insight into their planning student art experiences and I wanted to capture these conversations in their exact words. When observing the classroom, even though I asked students if I could record sound each time, I thought it might be less intrusive than recording video. I also sought an additional data source that might provide different information than the other data sources discussed above.

One limitations of audio data is due to the classroom activity; it was often difficult to

distinguish what teachers and students are saying with clarity, so some information might be lost. Another is that during conversations with teacher participants between classes or during lunch, conversations would be constantly interrupted or might suddenly turn to more personal matters. Audio data relevant to the study was analyzed to establish which meaning-making modalities were recognized in my research to determine what was used in planning art experiences for students. In Figure 46 below, the bar graph shows the number of mentions of modes in the collected audio data.
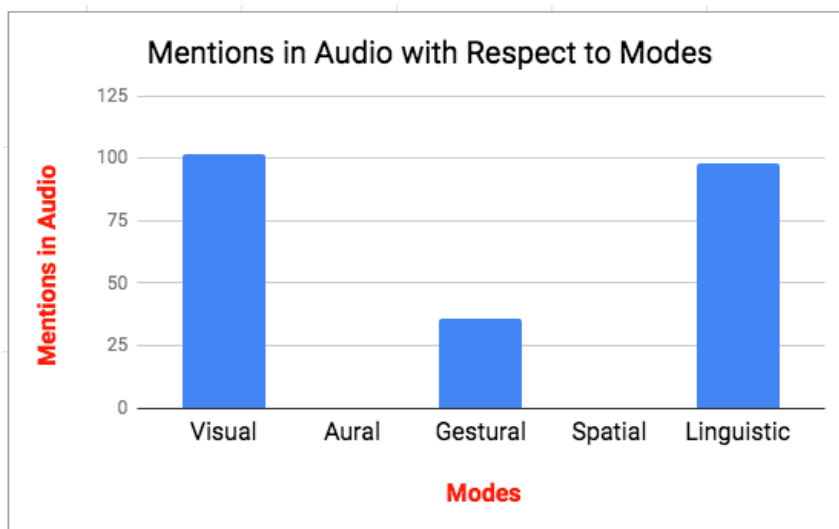
Figure 46: Mentions in Audio with Respect to Modes: Art Teacher Planning

As in the other data sources collected, the visual and linguistic modes show the greatest number of mentions in the audio data. There were no mentions of planning for the use of aural or spatial modes in the audio data. Below are short audio clips that reflect visual, linguistic and gestural modes captured in the audio data.

Occurrences of the visual mode came most often from teacher demonstrations of projects or art techniques, giving instructions and classroom discussions or critiques. In my experience, I consider these to be typical uses of multiple modalities of instruction in an art classroom. In this

first clip we hear middle school art teacher Livvie Anderson demonstrating to students how to add details and texture to their one-point perspective drawing project. She draws on the document camera which displays on a large Smartboard so that all students can easily view her demonstration.

Click Link to PLAY   https://video.syr.edu/media/t/1_shlmocf3

Audio Clip 1: Livvie Anderson Demonstration, Visual Mode: Art Teacher Planning

Next, we hear a clip of Jonny Forest, a high school media communications teacher, giving instructions to students on creating the first layer of a graphic design project in Adobe Photoshop. He works on his computer which displays on a large Smartboard.

Click Link to PLAY   https://video.syr.edu/media/t/1_zjf0bhst

Audio Clip 2: Jonny Forest Instructions, Visual Mode: Art Teacher Planning

Classroom discussion is common in any discipline, but in an art classroom the discussion is often based around looking at a visual work. This next clip is of Tori Camini's elementary art classroom discussing Georges Seurat's painting, "A Sunday on La Grande Jatte."

Click Link to PLAY   https://video.syr.edu/media/t/1_7cqlx4g9

Audio Clip 3: Tori Camini Discussion, Visual Mode: Art Teacher Planning

In this final clip as an example of the visual mode, we hear Tanya McGoren's elementary art students having a conversation about what they see in their art at their group table. They are discussing the colors they are using for their momochromatic paintings while they paint.

Audio Clip 4: Tanya McGoren Student Conversation, Visual Mode: Art Teacher Planning

The linguistic mode appeared in the audio data almost as much as the visual mode. Written text and spoken language often occur along with visuals in an art classroom, but also appear by themselves. Both are represented here in these instances from the audio data as teacher demonstration, instructions given without visuals and a modified critique, all typical of an art classroom. The first clip is Tanya McGoren giving a demonstration of tints for a monochromatic painting lesson to her elementary art students.

Audio Clip 5: Tanya McGoren Demonstration, Linguistic Mode: Art Teacher Planning

Karen English, a middle school media communications teacher often accompanies her written or spoken instructions with visuals, but in the case of this audio clip, she did not. Here, she explains how to improve the exposure of paper negatives in pinhole camera photographs.

Audio Clip 6: Karen English Instructions, Linguistic Mode: Art Teacher Planning

In this final audio clip reflecting the linguistic mode, Tori Camini conducts a modified critique in her elementary art classroom. Students are looking at a classmate's artwork and talking about what they see in the work.

Audio Clip 7: Tori Camini Critique, Linguistic Mode: Art Teacher Planning

The final modality represented by the audio data is planning for the gestural mode, which appeared approximately one-third of the time as did the visual and linguistic modes. Planned movement of the body, in my experience, is atypical in art classrooms. Only two classrooms were represented in the audio data in classroom activities other than teacher movement in demonstrations.

Tori Camini's elementary art classes are large and energetic. In this audio clip, she manages a conversation about student art by having students comment, and then throw a fuzzy, stuffed animal-type ball to choose the next person to comment. Students know that they are supposed to listen to the person holding the ball.

Click Link to PLAY https://video.syr.edu/media/t/1_ol8e2qz4

Audio Clip 8: Tori Camini Class Discussion, Gestural Mode: Art Teacher Planning

Brandon Herdinov begins many of his middle school art classes by having students stand up and do a one minute drawing exercise which has students focus on their body as they draw. In this clip, students are asked to position their bodies a certain way as they do a continuous line drawing based on the example on the Smartboard.

Click Link to PLAY   https://video.syr.edu/media/t/1_3y5ugeh8

Audio Clip 9: Brandon Herdinov Drawing Exercise, Gestural Mode: Art Teacher Planning

Overall, the modes represented in the audio data are consistent with the other data sources in that the visual and linguistic modes are foremost. There are one hundred two mentions of the visual mode recorded, ninety-eight mentions of the linguistic mode recorded and thirty-six mentions of the gestural mode in the audio data. In the visual and linguistic modes represented by the audio clips of teacher demosntrations, I infer that teachers continue to use demonstrations

of art techniques and tools because they believe that it's best practice in art education. There may be great benefit in studying ways to improve the typical art demonstration by incorporating additional modes of communication such as increased movement and the addition of sounds or music.

In this set of collected audio data, the appearance of the gestural mode was a surprise. I observed Tori Camini begin a critique of student work in an elementary class, so I turned on the audio recorder to capture the conversation. To my amazement, I saw a yellow fuzzy ball fly through the air and seconds later learned that during a critique in Mrs. Camini's class, only the person who was holding the ball could speak. In her large active classes, I saw that as her way to make a class discussion possible and manageable while also giving her students a chance to move their bodies. In Brandon Herdinov's class, it wasn't unexpected to see the students enter the classroom, get their sketchbooks and immediately stand up at their seats. I found that this was part of Herdinov's routine for certain drawing projects—students stood up and did a physical body warm up and then drew with exaggerated body positions. I felt that this was an effective transition into art class for middle school students who are generally physical in nature, and also a way to loosen up muscles and hands for drawing.

Chapter Summary

Across the nine art teachers who participated in this study, findings indicate that none of them had an accurate definition of multimodal literacies as defined by the New London Group (2000), indicating that this term which frames this study is likely obscure to art educators and outdated to preservice art educators. Indeed, scholars within the literature of literacy education define this term differently. In this study, only three of nine participants offered a guess as to what the definition was. At the time this data was collected, even the most recent graduate and

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first year teacher Kevin Zorn admitted that he had "never heard that term before in my life."

Although they planned for the use of different modalities in many ways in their art classroom,

the teachers were not aware of the New London Group's (2000) work or any other definition of

multimodal literacies. They did not appear to identify how they taught everyday as examples of

multimodal modes of communication. Yet despite each participant's initial unfamiliararity with

the definition of multimodal literacies, their perception of their own curriculum planning was

that they incoporated many of these modes of communication in their curricular planning. The

participants often sounded surprised when I pointed out that what they had planned for their

students infused multimodal literacies; some participants expressed that they didn't think about

it, but that it came naturally to them in their effort to be a good teacher. I speculated on how

much more effective their teaching might be if they fully applied the aural, gestural and spatial

modes in their planning, instead of focusing on the visual and linguistic modes. How many more

students could they engage and support?

This chapter also seeks to describe the appearance of multimodal literacies in the

planning of art curriculum by the nine participants. As indicated in the charts below, teacher

artifacts, formal interviews, still photography, field notes and audio data clearly and consistently

show that the visual and linguistic modes are privileged in art teacher curriculum planning, (See

Figure 47). Occasionally, there are appearances of planning for the aural and gestural modes, but

those apppearances are not typical in the data. It was important to collect a variety of data types.

As we have seen, demonstrations did not appear in the formal interview data, but occurred in the

other data types. The various types of data showed different aspects of curricular planning and

without all of the data I collected, I may have missed something significant.

Video data showed no evidence of teacher planning and will be discussed in Chapter Five

on art teacher classroom practice.
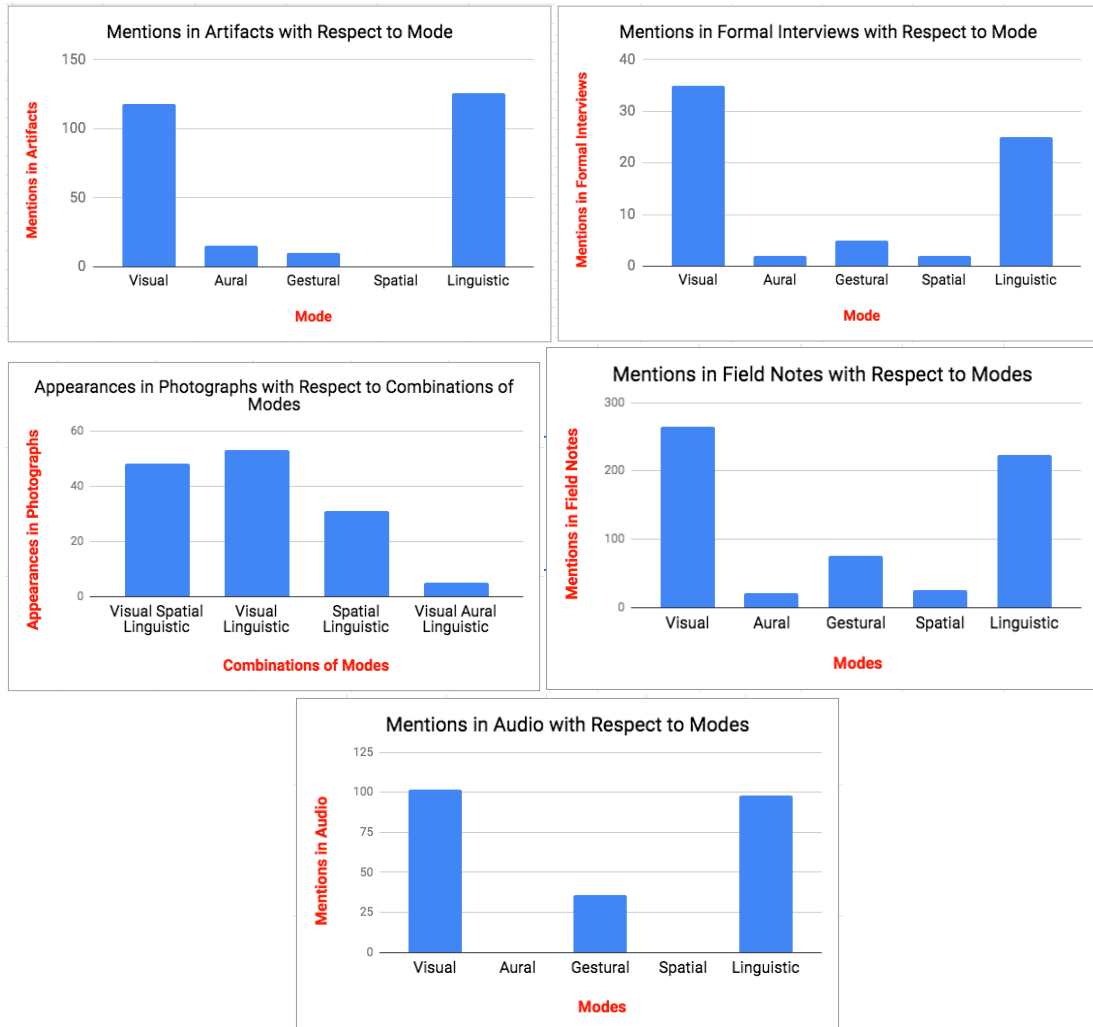
Figure 47: Summary of All Data Source Bar Graphs by Mode: Art Teacher Planning

CHAPTER FIVE

PRACTICE: ART AND MEDIA ARTS TEACHER PERSPECTIVES ON USE OF
MULTIMODAL LITERACIES IN THEIR ART CLASSROOM

This chapter addresses the second research question:

Where and when does multimodality appear in the art and media arts educator's classroom
practice?

In the previous chapter, I discussed how nine art teacher participants defined (or could
not define) multimodal literacies. The main part of the chapter described, based on several data
sources, how the teacher participants in the study included multimodal literacies in their
curricular planning. The data described a trend that privileged the use of visual and linguistic
modalities and almost no use of the aural, gestural and spatial modes in the nine teachers' art
curriculum planning.

Often, what happens in art and media arts classrooms when students are present differs
from the actual plans or curriculum the teachers had prearranged. The teacher shapes what
students will learn by how the content is represented to students. In practice, how that content
will be learned is less certain.

This chapter examines the same data sources: teacher artifacts, formal interviews, still
photography, field notes and audio, with the addition of video data. The formal interviews, which
occurred after the observations were over, give insight to the participant's thinking behind their
choices in planning and presenting content in practice to students such as hosting reference
materials online on teacher websites or YouTube channels, encouraging students to act out the
growth of seeds through movement before drawing and utilizing music and music videos to
accompany film. The teacher artifacts, photographs, field notes, audio and video provide
evidence of how teacher participants planned and carried out these lessons. This data builds a

picture of shared meaning so we can understand the context that reflects a slice of art teacher

culture, (Bogdan & Biklen, 2007). My hope is that by representing these shared meanings of

visual and media arts teachers to a wider audience of readers and researchers, this research will

encourage additional training placing multimodal literacies in the forefront for preservice and

practicing visual and media arts teachers to benefit all students and to reach all students.

This section will be organized by type of data collected as stated above and what was

learned from each participant within that data source in order to describe their practice.

Teacher Artifacts

Of all the teacher artifacts collected, this section will include those artifacts only relevant

to art teacher practice. Lesson plans, which were discussed in Chapter 4 regarding teacher

planning will be excluded here. Although related to teacher practice, I looked at the execution of

lesson plans in this chapter on teacher practice. Items I coded as teacher practice include items

given to me by the teacher participants that are given to students such as syllabi, course

descriptions, project references, assignments or assessments (See the chart listing all artifact

types in Figure 20 of Chapter Four).
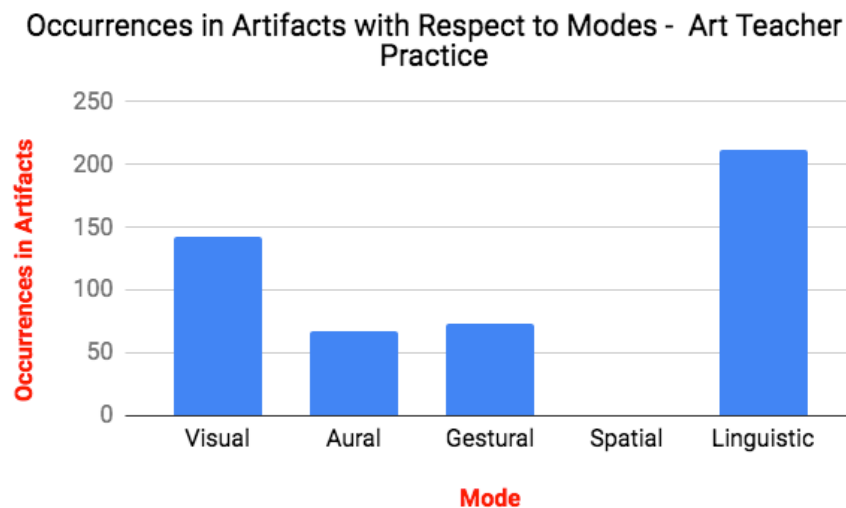
Figure 48: Occurrences in Artifacts with Respect to Modes: Art Teacher Practice

Artifacts that were relevant to teacher practice were analyzed to verify which modes occurred in actual teacher practice of delivering instruction to art students: visual, aural, gestural, spatial and linguistic. Given that the recent incorporation of the Media Arts in national arts standards has opened up a space to bridge a gap between the typical visual arts instruction and multimodal literacies, in this next section, I am curious to review what modes or combinations of modes occurred in study participant classroom teaching practices. In Figure 48 above, the bar graph shows the number of occurrences per mode of all teacher particpant artifacts pertinent to practice. Clearly, visual and linguistic modalities account for the most occurrences, and it's notable that in the artifacts the linguistic mode occurs more than the visual mode. The majority of the artifacts including the visual mode were handouts given to students for projects, reference or assignments. The three participants who taught media courses—Karen English (middle school), Chana Morgan (high school), and Jonny Forest (high school)—also offered these types of artifacts both on paper and on their teacher websites or blogs. The next largest category of teacher artifacts including visuals were tests and quizzes. Also appearing were visual demonstration notes, presentations on smartboards and teacher created demonstration videos. All artifacts coded for the visual mode listed above were also coded for the linguistic mode, connecting written and spoken words as well. One artifact that stood out in the visual and linguistic mode was Chana Morgan's self-created demonstration videos. Visual arts educators can learn much from the common practices of media arts educators who are already meshing the instructional practices of multimodal literacies and visual arts. Examples of artifacts coded for visual and linguistic occurrences appear in the figures 49 and 50 below.

Figure 49: Teacher Artifacts – Examples of Visual and Linguistic Modes, Project and Assignment Sheets. Left: Karen English, Also available to students online. Right: Kevin Zorn Assignemnt
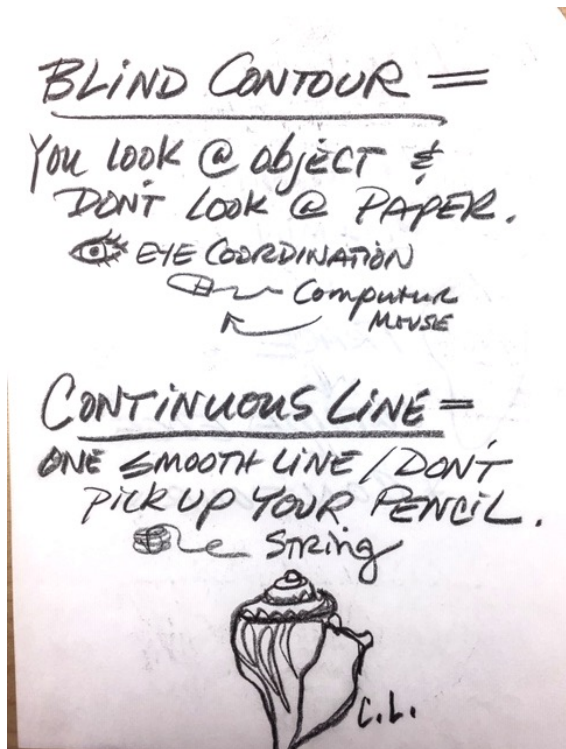
Figure 50: Teacher Artifacts – Examples of Visual and Linguistic Modes, Brandon Herdinov's Visual Demonstration Notes.
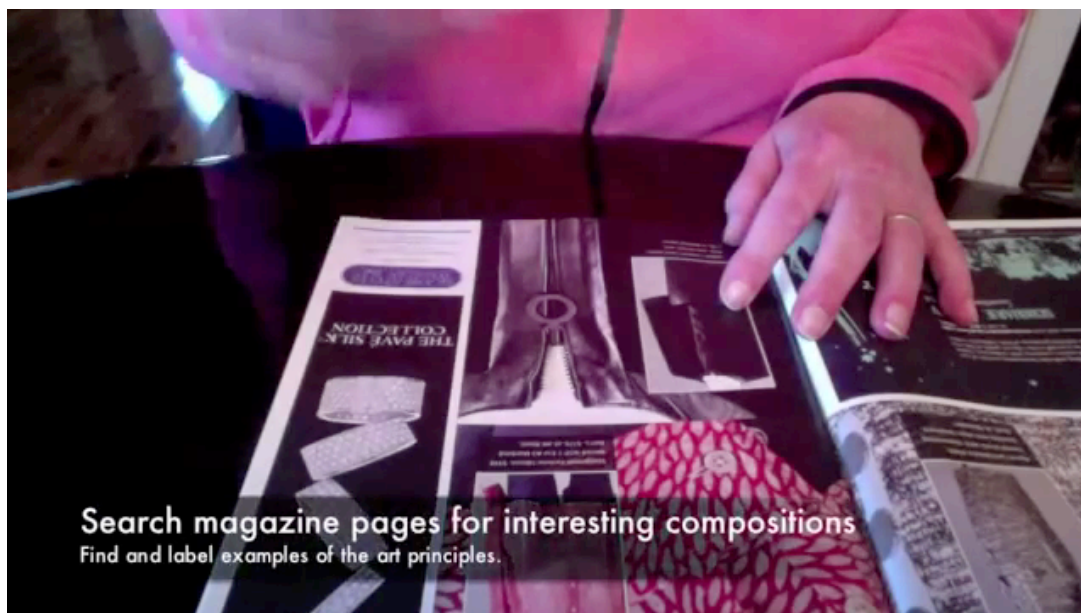
Video Clip 1: Teacher Artifacts – Examples of Visual and Linguistic Modes,
Chana Morgan Self-Created Video Demonstration

The demonstration video above (Video Clip 1) was posted on Chana Morgan's YouTube channel for students to access for reference to their assignment. Morgan, a media arts teacher, was the only participant with their own Youtube channel, although I have since seen on various social media platforms that more art and media arts educators are creating their own Youtube channels to house instructional materials.

All of the occurrences of the aural and gestural modes in the artifacts came from one classroom, Chana Morgan's high school media communications classes. I observed the assignments during my classroom visits. Creating newscasts for the school was part of the media communications class requirements. Newscasts involve finding or creating appropriate audio for

the news stories and students tasked with that. Below (Video Clip 2 is an example of student

work with audio on a newscast.

Click Link to PLAY   https://video.syr.edu/media/t/1_jn5hliqd

Video Clip 2: Teacher Artifacts – Example of Aural Mode,
Chana Morgan, Student Newscast

The re-creation assignment had students choosing a music video to re-create, using themselves as

the subjects, incorporating some kind of movement. In this assignment, students learned to use

the green screen and improve their editing skills. The video below is a reference and exemplar

for students posted by Chana on the website.

Video Clip 3: Teacher Artifacts – Examples of Gestural Mode,
Chana Morgan, Reference Work for Students: Beyonce and Do-Nguyen, 2011

An additional example of the gestural mode is in Video Clip 1, in the video of Chana demonstrating using a viewfinder to explore compositions in existing pictures.

To summarize, appearances of teacher practice for the visual mode occurred one hundred forty-three times in the teacher artifacts and the linguistic mode occurred two hundred twelve times. Aside from the fact that the linguistic mode occurs more often than the visual mode, this data mirrors the data found in teacher artifacts in planning as well (Chapter Four, Figure 20). This illustrates that teacher participants, even in media arts classes still rely primarily on written text in a course based on visual information, even if that information is presented on a screen as opposed to a piece of paper. The video artifacts still rely on spoken language. It would be interesting to see assignments and instructions without the linguistic mode in order to appeal to a broader range of students, such as non-verbal students or students learning English as a new

language. I envision instructional videos using visuals, gestures and sound, but without written or spoken language.

The aural mode appeared in the artifacts sixty-seven times and gestural mode appeared seventy-three times with all occurrences in Chana Morgan's classroom. These artifacts represent examples of Chana Morgan viewing exemplars of student production assignments in class, including her video instructions and students working with music and gesture for their own production of videos. Through these instructional videos and exemplars, students could watch and rewatch directions until the concepts or techniques were understood, which is not an option during a live lecture or demonstration. I remember telling Chana as I was observing in her classroom that how she taught her media communications course was how I envisioned the best visual arts education—fully using all possible modes of communications in order to support students in their learning and creating.

Spatial modality did not appear at all in the teacher artifact data. For a summary of teacher artifacts collected from participants, see Chapter Four, Figure 20.

Formal Interviews

Formal interviews were coded two ways in relation to teacher practice: a general classroom practice code and classroom practice in each of the five modes (New London Group, 2000)—namely, the visual, aural, gestural, spatial and linguistic.
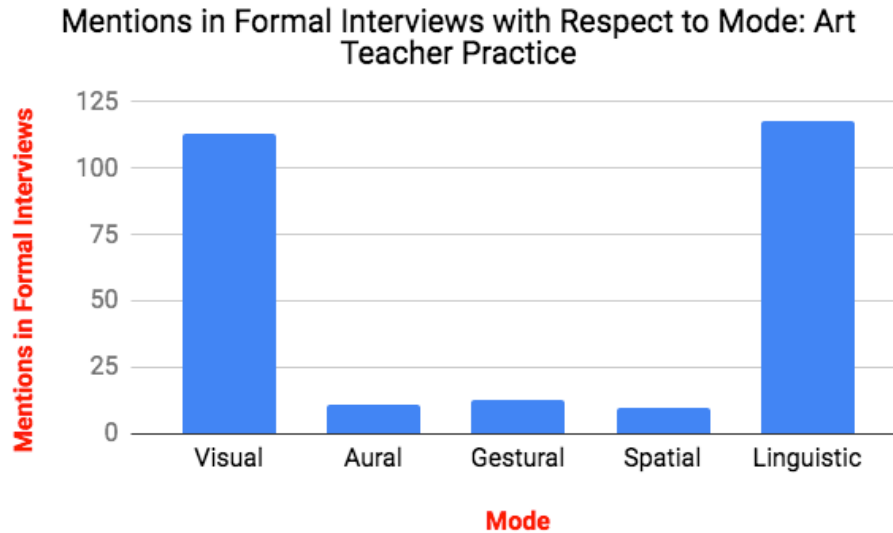
Figure 51: Mentions in Formal Interviews with Respect to Mode: Art Teacher Practice

In response to the interview question, "How do you see multimodal literacies appearing in your art classroom practice?" Karen English, suburban middle school media teacher, replied:

> …they (the school district) also stress the importance of students being able to have the choice of what they can do, you know, with looking at different topics and how they can achieve things. But I am very structured with the way that I do things and I'm forcing them to use these different modes to be able to get to a final product. But I'm not sure, because it's something that's fairly new that I'm kind of working on and tweaking on and playing with, whether or not that's positive to force or to allow choice of – you know, if you prefer to – you can work on the computer here or you can sit with me and then I'll work with a group of students… So I'm not really sure. That's something I'm going to have to kind of play with. And it might depend on the group of students. (K. English, personal communication, March 2, 2013)

Tori Camini was influenced by Howard Gardner's Multiple Intelligences theory, (1983) approach and responded,

> I took a lot of that to heart and so in my classes, I tried to, you know, meet different
> multiple intelligences. I especially do that well with the younger kids more so than with
> the older kids. Like with kindergarten and 1st grade and 2nd grade, we sing, we chant,
> we move around, we jump around. We – with all of them, I read. I do read – you know,
> I have them – I do a lot of choral reading because I never know exactly where they are in
> their reading because I'm not their classroom teacher. (T. Camini, personal
> communication, November 10, 2013)
>
> Brandon Herdinov stated that, "I guess part of my philosophy and part of what the
> curriculum is at (rural middle school) is like we've been having kids critique and talk
> about work and write for years, since 1998 when I started in that department," (B.
> Herdinov, personal communication, August 15, 2013)

Other participants who answered this question in the formal interviews gave specific examples of multimodal literacies, which were coded with the five modes. The linguistic modality was mentioned in interviews slightly more than visual mode, although the linguistic mode activities were most often based on viewing a visual work. Purely visual art/media projects mentioned in the interviews included: drawing 3-Dimensional forms, Self-Portrait, Coil pots, general drawing and Pinhole photography. Typical activities mentioned in the formal interviews around practice in visual and linguistic modes were discussions based on viewing an image, writing assignments based on viewing images, viewing videos as reference or instruction, and showing presentations on a smartboard.

Visual Thinking Strategies (VTS), coded as visual and linguistic modes, appeared

multiple times in four of the teacher participants' responses around practice. In Figure 52 below,

Corallo (n.d.) outlines the process of VTS in an online presentation.
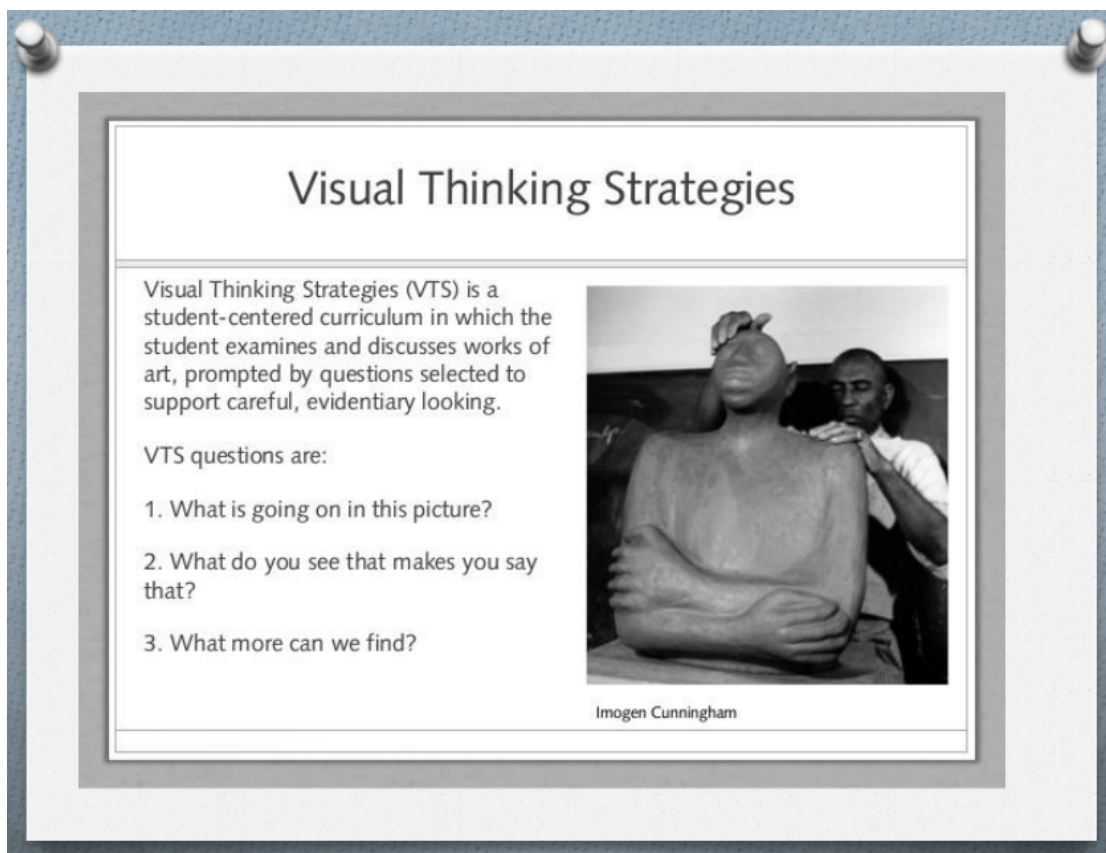
Figure 52: Visual Thinking Strategies Presentation by Tony Corallo

Brandon Herdinov, a rural middle school teacher, stated,

> And we got sent to do it (VTS Professional Development) and we practiced – we did it
>
> and practiced and then I got away from it a little bit. I think other things kind of jumped
>
> out of that, like the mind mapping the visual journals…. I got away from it, whether I
>
> was too immature (as a teacher) or something else was more important or – you know,
>
> and then I did it and I really, really liked it. I liked what I got out of the kids, I liked that I

got the work out of the kids, I liked the respect and rapport that was able to build from

that. (B. Herdinov, personal communication, August 16, 2013)

Tori Camini, an urban elementary teacher regularly uses Visual Thinking Strategies as part of

her teaching practice looking at established works of art and also the students' own artwork.

KM: Why do you like doing Visual Thinking Strategies? What's your thinking behind

doing it? You know, why do you do it?

TC: Their writing improves. They can talk about art. They're nicer to each other.

KM: They're nicer to each other?

TC: The process makes them nicer because they have to listen for other people's

responses so that they can see whether they agree or disagree and they can't respond to it

unless they get called on.

KM: Right.

TC: And I noticed – I did that one VTS the one time and then a couple weeks later, we

were looking at examples of the student's own still lifes that they were painting. The kids

employed the same like – they were not afraid to get up and say what they thought about,

you know (the art), because we were comparing and contrasting. (T. Camini, personal

communication, November 10, 2013)

Because of an increased New York State focus on literacy (NYSED, 2017), there is amplified

focus on reading and writing in all content areas, including art. According to the National

Council on Teacher Quality, (2017), one of the recommendations for New York State is to infuse

literacy as a vital part of every content area. Nationwide, many districts have required that all

disciplines include literacy support in their content areas, (Zubrzycki, 2016), and six of the

teacher participants mentioned some specific writing assignments included in their art

curriculum. Three participants connected those assignments with attending to a specific focus on literacy in their district and three participants connected them to literacy mandates from New York State. Kevin Zorn, a rural high school teacher, has his students write a reflection on their work each Friday, Brandon Herdinov requires his middle school students to keep a visual journal. Urban middle school teacher Livvie Anderson told me about the portfolio reflection she assigns to her students:

> But at the end of 10 weeks, they print out their portfolio, they look through it, they choose their best piece, they choose, you know, how their work has improved. They see [inaudible 51:38] you know, can be constructive with their thinking, what they could do to improve, you know, if they take the course again. So I mean, there's some writing and I keep it brief, you know, a paragraph, two paragraphs, not much. (L. Anderson, personal communication, August 7, 2013)

Chana Morgan, urban high school teacher, regularly has students writing in her media communications class in a variety of ways, including artist statements and script writing.

> CM: Okay. We'll start with the media because the media, there's a lot of writing. I mean, it's script writing, if we're doing some kind of a little creative video type thing, they need to do a storyboard and a script.
>
> KM: Right.
>
> CM: If we're doing more of a straight reporting, they need to rewrite – when you take something from the Internet or from an interview or from a, you know, whatever, and rewrite it into a broadcast script. So a lot of the English standards, we did have a workshop that talked about which standards related to those technical skills and reading a

text for information…So you know, we've gotten a lot more into that this year. (C.

Morgan, personal communication, November 16, 2013)

Teacher participants made several references to using a smartboard for presenting information to students along with showing videos for demonstration and reference. Livvie Anderson and Chana Morgan use their smartboard for introducing lessons, Brandon Herdinov begins each class with a discussion of an artwork projected on the smartboard and Tori Camini gives unit tests on hers.

TC: I actually read the test to them and that was kind of hard but I feel like I didn't want it to be a reading test.

TC: But I – I mean, obviously they're reading too but I wanted to help those kids that needed help reading it. So I read them each question, I read them the word bank and they did pretty well, they did really well.

TC: So I can tell now who understood what scoring is and what slip is. Although there's still some that don't know what a sphere is (laughs).

TC: But I – and then with the Eno Board (smartboard brand), I can do this now. Because before, I had an overhead projector but like I don't really like those things, you know? And then the lights are off, so I put the test up on the PowerPoint and I could point to alright, here's the word bank, here's the word for slip, here's score, here's coil, here's this. And then let's read each sentence and let's see what fits, you know, you can do that now, where you couldn't do that before. (T. Camini, personal communication, November 10, 2013)

Four of the teachers mentioned using videos as a way to present or reinforce information to students, or for student reference. Kevin Zorn spoke about relating the video clips to the project he was teaching,

> KZ: I think technology is huge, using it in different ways, whether I'm teaching basic – the absolute basics of how animation works, I'm showing them a Pixar short or you know, I'm showing them [inaudible 29:25] a flipbook or things like that, I think, I use YouTube a lot. I find as many videos as I can that relate, giving them that real world connection I think is one of the most effective things for students, especially middle school, high school. I also showed them a clip on Netflix, we watched The Nightmare Before Christmas by Tim Burton for a class period and I said while you're doing this, I want you to be sketching because obviously Tim Burton is famous for like different patterns and whether they're stripes or stitches on, I don't know, different creatures or repetition in tiles and in ghosts and tombstones and things like that. But I said find – so they all had a page of sketches by the time the 40-minute class was over watching that movie. So like showing a clip like that but teaching them that it's not just about a movie day in art, that when we do things like this, when we do fun things like this, there are things I want to you to get from it. And that's just another way of using that, you know, another way of educating students in a way that will catch more interest than just lecturing. (K. Zorn, personal communication, November 20, 2013)

Tanya McGoren spoke about showing her students the animated film of "Linnae in Monet's Garden," while doing a project on Monet and Brandon Herdinov showed a news clip about a stolen Renoir purchased at a West Virginia flea market for $7.00.

Some examples of practice in the visual and linguistic modes that are atypical and yet offer the potential of greater multimodality were the use of graphic organizers by Brandon Herdinov; an idea jar for writing and drawing by Tonya McGoran; student blogs by Chana Morgan: and the use of Voicethread for discussion, also by Chana Morgan. On their website, Voicethread is described as, "Amazing conversations about media," (VoiceThread, 2019). It is an online platform where students or teachers can post a still or moving image and create a discussion around it. Class members can comment by voice recording, video recording, or typing. Chana explained one experience with VoiceThread,

> CM: I don't know if this relates or not but in media [inaudible 54:01] I use things like VoiceThread.
>
> KM: Mhm. I love VoiceThread because there's a lot of different ways to comment.
>
> CM: Right, right. And it was funny, I used that a couple years ago (for the first time) and I thought they would all do the speaking part because I thought oh, they don't like to write, it's going to be easier, but I forgot to think about the fact that if they did that, then everybody heard what they were saying –
>
> KM: (laughs)
>
> CM: And they didn't want – you know what I mean?
>
> KM: Ohh, they were self-conscious.
>
> CM: Yeah.
>
> CM: So actually more of them ending up writing than speaking.
>
> KM: That's funny.
>
> CM: But then everybody heard them and there was only – there were only like two students who did the speaking and you could hear the hee-hee-hee, you know?

KM: Oh, yeah.

CM: That kind of thing, because it was actually a reflection of the year that we did that on, that specific thing. But that kind of surprised me, I really did not see that going that way at all. (C. Morgan, personal communication, November 16, 2013)

Digital books shown to the class on the smartboard were mentioned by Tanya McGoren and Julia Bergen. One of the sources for the books was mentioned by Julia Bergen, "We also watch Tumble books, a website where the authors read their own stories." Tanya McGoren responded,

KM: Okay. What kind of little clips do you show?

TM: Well, a lot of the books are now on YouTube, like people read them.

KM: Really?

TM: Yeah. We just read Owl Babies – well, we didn't actually read it, I just put it up on the – Oh, they – (laughs) they were all fighting over it in the library after we showed it. So I put that up on the smartboard and – which is, it's nice because it's fun to read them books, but it's also easier for them to see it when it's on the smartboard.

KM: Yeah. So it's like a movie clip of somebody reading the book?

TM: Exactly. (T. McGoren, personal communication, November 21, 2013)

The aural modality appears in the formal interviews relating to practice as part of a project only in Chana Morgan's media classes, where music and sound effects are added to student-created films and newscasts. In chapter four we saw that only Tori Camini purposefully included music in her art lesson planning. Regarding practice, Camini mentioned including music or rap more spontaneously, as in students creating a rap at the end of a clay project.

TC: Yes, music and then – and now – I expect kids to be able to look at art and to talk about it and that's what I'm trying to do. I had a kid – two kids create a poem about making clay – a song, a rap song.

KM: (laughs) I love that.

TC: My student teacher actually has it. She took it with her because they made it for her (laughs).

TC: But – and they – maybe at the end of the unit, we'll have them stand up in front of the class and rap it (laughs). (T. Camini, personal communication, November 10, 2013)

The rest of the appearances of the aural mode in the formal interviews related to practice are teacher participants playing music in their classrooms mentioned by Tanya McGoren, who plays classical music, Julia Bergen, who states, "The songs have to be age appropriate and contemporary. The students really enjoy it. The Laurie Berkner Band is a group of musicians for all ages. She is especially enjoyed by the special needs students, particularly the autistic students." Kevin Zorn loves music and plays it in his classroom almost every day, stating that he thinks the music benefits his students.

But with music, I really think it helps them – at least I think it helps them focus. I definitely noticed it in high school. Middle school, not as much. Personally, I like music. I don't like a quiet classroom, like dead silent, even when they're working. Like I like small conversation. High schoolers, it was much easier, I found. Middle school, it's very challenging. They don't understand the difference between working and talking and just talking… I still think it's important, I think it's – for the students who are working, it's something they hear and something they can mentally interact with without

having to talk or something like that and I think it helps. (K. Zorn, personal

communication, November 20, 2013)

The gestural modality was both mentioned more often and coded as practice in the formal

interviews than it was coded as planning. In some instances, what was planned was also

mentioned as having been put in to practice as in Jonny Forest's instruction to his video

production students:

> JF: I do that kind of stuff with like the – the gestural stuff where like, you know, I'll have
>
> them act out things, you know, like doing the jumping off the desk or like last year, we
>
> took them outside and I had some of them do similar things. For depth of field, I have
>
> them, you know, hold out their thumb and close an eye and you know, focus on their
>
> thumb and then you know, look beyond their thumb and so that, you know, they're all
>
> using their arm, so it's not just sitting in front of a computer – listening to me talk. Doing
>
> lighting, they all got up and you know, adjust the lighting and you know, not just – they
>
> didn't just think about it and see a diagram of how to do it, they actually got to physically
>
> set it up and implement the stuff that they were learning. (J. Forest, personal
>
> communication, November 20, 2013)

Some occurrences of the gestural mode were spontaneous in practice, such as Tori Camini's use

of puppets in her classroom,

> TC: And I use a lot of puppets and things with my students because I act like they're
>
> another person and then I can banter with the puppet (laughs) and say well, what do you
>
> think about this? Well, I think that Joey did an excellent job because –
>
> KM: Yeah, well that's part of it. That's like performance art.

TC: It is and you know what? Sometimes it's the only thing that my kindergarteners will keep their attention. It's almost like they flick off to another like – I don't know. If I taught – one day, I teach the lesson one way with the kindergarten class, right? And they're like wild and [crazy sounds], they're not paying attention at all. The next time, I came in, I tried it with the puppet, they were mesmerized.

KM: (laughs)

TC: It was like they were in a different world. I was teaching them the same kind of information but just in a different way and it was like their brains switched into some other kind of gear. It's the weirdest (laughs). (T. Camini, personal communications, November 10, 2013)

Three of the teacher participants mentioned expanding their classroom space, which was coded for spatial mode. Tori Camini briefly talked about taking her students to the local art museum. Karen English and Jonny Forest both took their students outside the classroom to another location on the school grounds to shoot photos and video.

…but I think yeah, it's definitely being able to access the outdoors and being able to go outside and it would give them one more thing to be excited about and feel comfortable about, when they talk about building that safe place in the classroom of where students are going to feel comfortable and safe. I think they love it. Absolutely love it. (K. English, personal communication, March 2, 2013)

Julia Bergan spoke about the visual reference she has on her walls and her disappointment in the lack of display areas for student art. Tonya McGoran has an "idea jar" section of her room for students who are finished with their work early,

TM: I want to get some new stuff in there (the idea jar) and I haven't had a chance to do that yet. I actually should do that today, because they can do their writing, because I try to incorporate literacy into the art room if we can and without, you know, covering up our own curriculum.

TM: So they have some areas that when they have some extra time, they can go work on other things that are of their choosing.

KM: So now what you were mentioning before, was that the like – the journals that you were telling me about? I remember you talking about that, so –

TM: Yeah, we were – it was going to be journals but it turned out to be more of a – it's not a sketchbook, sketch pages, I guess, would be. And they can put their idea jar pages where they've taken an idea and drawn it and written about it, or just if they're drawing for fun and they can put those in the little folders so that at the end of the year, we just collect them all, staple them together and they have to date them too so they can just see how they've progressed and things have changed.

KM: So how do they do the writing with the – so they pick an idea out of the idea jar and they draw – they make a sketch?

TM: Well, there's a page over on the coloring table that's got a square on the top, like a big frame, and they draw a picture of the idea in the frame and then they have to write about it underneath. There's some lines underneath. (T. McGoren, personal communications, November 21, 2013)

To summarize this section on formal interview data, practice for visual mode occurred one hundred thirteen times and linguistic mode one hundred eighteen times. Almost all occurrences of the linguistic mode were based on viewing visuals. The gestural mode occurred in

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practice thirteen times, the aural mode eleven times, and the spatial mode ten times. Like the artifact data, the linguistic mode was mentioned slightly more often than the visual mode. According to these formal interviews, a great deal of the occurrences of these two modes were due to teacher's increased expectations for inclusion of literacy activities in art class from their district administration. Any learning experience relating art to reading and writing was deemed worthy by districts, and any technology that facilitated these experiences was considered to be important. Aesthetic development through class discussion is integral to student art education; it connects nicely to Visual Thinking Strategies (VTS) which several of the participants practice in their classrooms. Technology plays a role; lectures and instructions can take the form of presentations, digital books, animated stories and even quizzes which can be played on a smartboard. Artists statements and responses to artworks can be written or recorded on video. Giving students choices to access content and express their learning is important to these teacher participants.

Both of the high school media classes used the gestural mode both to demonstrate and present content and also as assignments for students to create. As Jonny Forest told me in the excerpt from his interview, students are applying what they have learned. They are not looking at in on a computer or reading diagrams; as Forest is physically demonstrating to students, they are applying the knowledge of acting out movements for their films and setting up lights for filming. I believe that anyone who teaches art and media arts, believes in a hands-on model of teaching and learning.

Because this chapter addresses the practice of these teacher participants, I looked at what actually happened in the classroom, whether it was related to curriculum planning or not. In the formal interviews, teachers also told me about experiences they had in the classroom when I was

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not present. Tori Camini's story about spontaneously using puppets to present art content to her students stood out to me. Why were students "mesmerized" when she gave them information using puppets when they had paid no attention when she was talking to them in class? She didn't plan to use the puppets; it was an idea that occurred to her when talking to students wasn't working. Although I concluded that the switch to gestural mode made the lesson different enough for students to pay attention, I wondered if there was something else occurring. It generates questions about the gestural mode in particular that I would like to address in a future study as it relates to teaching and learning.

Playing the radio or other music in the art classroom is common in art classroom. In this chapter about teacher practice, playing the radio or other music in the art classroom was coded as use of the aural mode. I began to think of the nuances of coding at this point of the research. Playing the radio happened, so I included it, but it's clear that the only intention was to have background noise for students to work with as opposed to silence or conversation. I realized that because it served no other purpose in art learning, I should weigh these codes in the aural mode differently, less than I would weigh the purposeful use of sound in a project or presentation of a lesson. I feel that if music is playing, it should connect to the lesson in a meaningful way, not just as background music.

Therefore media arts teachers, who assigned projects incorporating the use of sound effects or music and who used those modes in their teaching weighs more heavily in this data than background music. I observed students clearly in their element, creating, editing, choosing music and sound to accompany their projects. Tori Camini told me of another spontaneous occurrence in her classroom—her students created a rap song about their clay project for her student teacher at the time. I can't help but think that those students deepened their learning of

the clay lesson by expressing their self-awareness in an additional mode of communications.

They took a visual project and applied a completely different mode to expressing that learning,

making a concrete connection. This kind of experience, planned and put into practice, would be

valuable in every art classroom.

Still Photographs

As stated in the previous data chapter on art teacher planning, many of these photographs

were coded as planning *and* practice. For a summary of photos with respect to mode, see Figure

23 in Chapter Four of this dissertation. As before, very few of the photographs indicated

evidence of a single mode, so the bar graph below shows combined modalities.
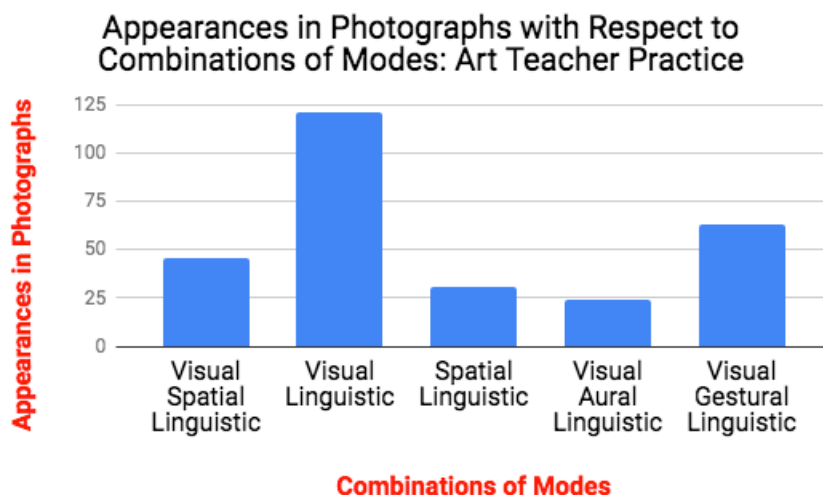
Figure 53: Appearances in Photographs with Respect to Combinations of Modes: Art Teacher Practice

Compared to the bar graph in the previous data chapter, Appearances in Photographs with

Repect to Combinations of Modes: Art Teacher Planning, the bar graph above, (Fig. 53) shows

similar data in that the most appearances occur within the Visual / Linguistic combination.

Instances of that data set include art projects with text included, students reading picture books

for reference (elementary school), photography planning sheets, teaching with a visual reference

(middle school) and visual journals/sketchbooks (middle school and high school).
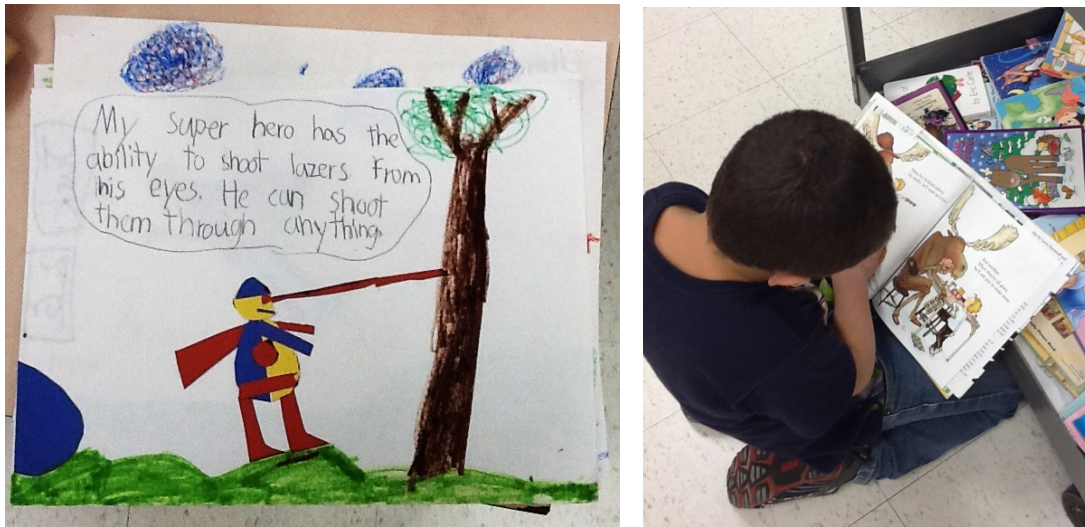
Figure 54: Visual / Linguistic Modes: Art Teacher Practice

The two photographs above are from Julia Bergen's elementary art classroom. The photo on the left shows a mixed media superhero project including text written by students. On the right, a student pages through a picture book for inspiration for a different project. Bergen usually kept a cart full of picture books near her desk for student reference or during free time.

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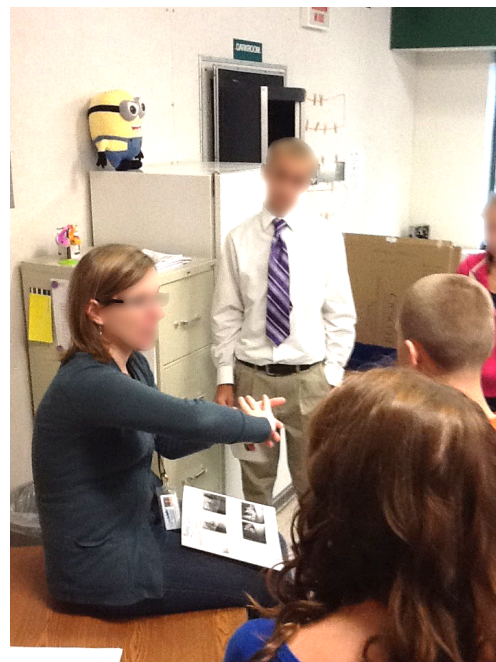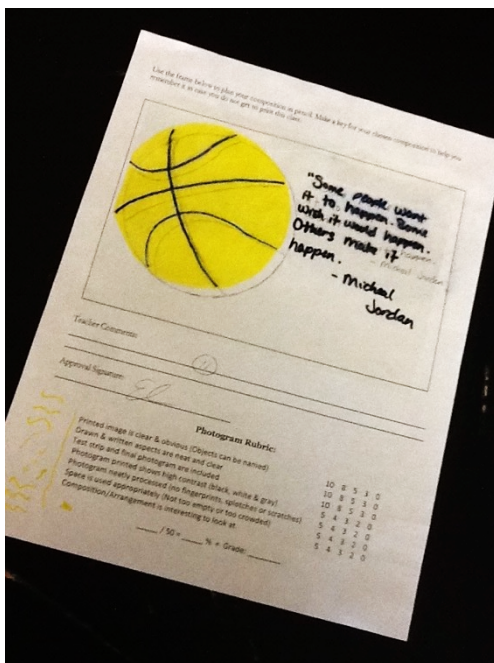
Figure 55: Visual / Linguistic Modes: Art Teacher Practice

On the left, Karen English creates project planning sheets with assessment rubric information and space for students to sketch out their ideas for a photogram project that includes a favorite quote. On the right, English reviews instructions for another photography project with a reference board she created for students.
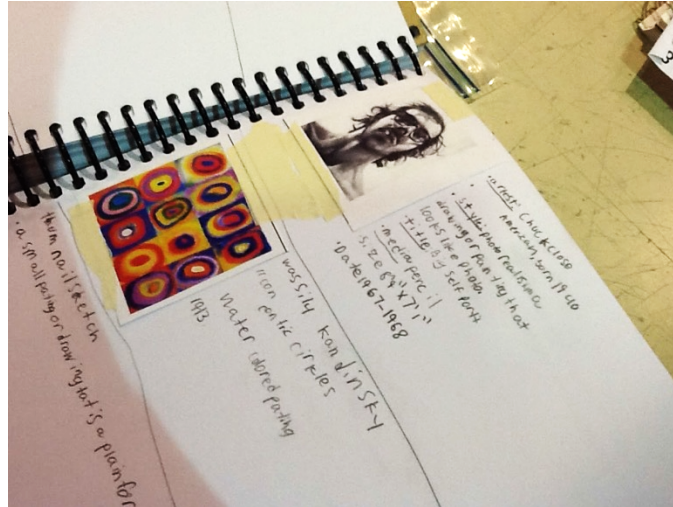
Figure 56: Visual / Linguistic Modes: Art Teacher Practice

Brandon Herdinov has all of his middle school art students keep a visual journal/sketchbook. Daily art history discussions are based upon an artist Herdinov chooses each day in a Visual Thinking Strategies-type exercise which he copies in small sizes and has students tape into the journal. Students also take notes, create sketches, and write ideas down for their artwork.

Unlike the bar graph for planning in the previous data chapter, the graph for practice shows the next largest category as Visual / Gestural / Linguistic. This category did not appear in the previous chapter's graph. All of the appearances in the photographs, except one, are attributed to teacher demonstrations; the exception was Brandon Herdinov requiring his middle school students to stand and sketch, paying close attention to the movement of their body position, arms and hands. These demonstrations appeared in the photographic data in six of the

nine teacher participants.

Figure 57: Visual / Gestural / Linguistic Modes: Art Teacher Practice

The two photographs on the left show Tori Camini using exaggerated gestures to demonstrate art

project technique to her urban elementary students. She is very theatrical in her teaching and I

often observed her instructing in this manner. On the right, Livvie Anderson demonstrates one-

point perspective from the technology station in her classroom using a document camera. She

has a large classroom, and finds that the students prefer this way of demonstration because they

can see better. Anderson often has 30+ students in her urban middle school art classroom,

making demonstrations on a table difficult for students.
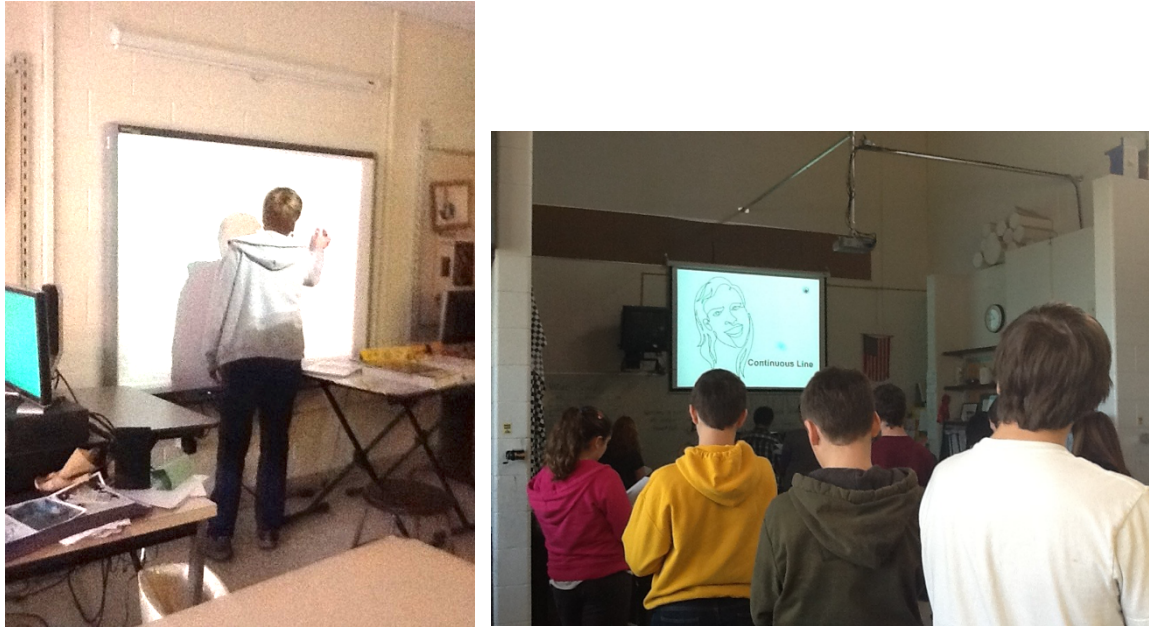
Figure 58: Visual / Gestural / Linguistic Modes: Art Teacher Practice

Julia Bergen (photo on left), makes sweeping arm movements to demonstrate geometric and organic shapes on the smartboard. The bright light from the smartboard makes it difficult to see her drawings. On the right, Brandon Herdinov's middle school art class stands up and positions their bodies and use exaggerated arm movements to create sketches using continuous lines.
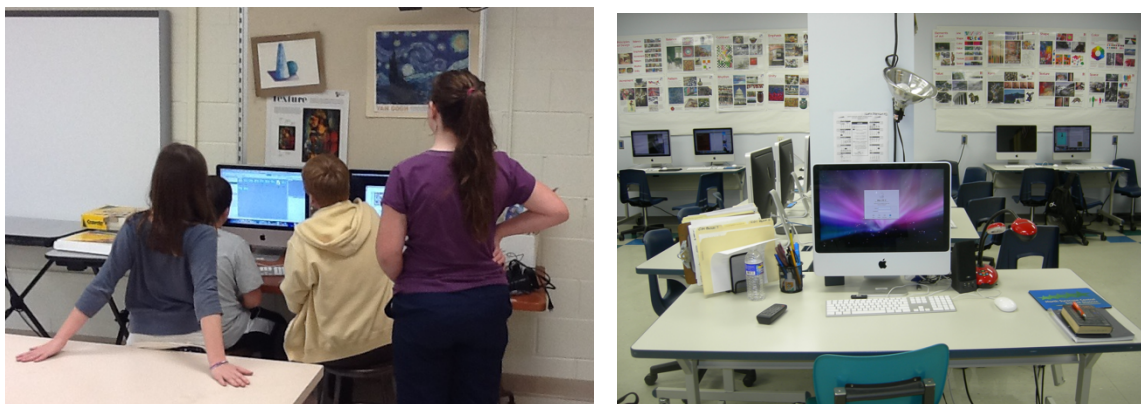
Figure 59: Visual / Spatial/ Linguistic Modes: Art Teacher Practice

Julia Bergan (left photo) demonstrates Photoshop techniques to a group of students in the

computer area of her classroom. These two computers are for teacher and student use, but if she

wants the entire class to use computers for a lesson, she borrows a laptop cart from the library.

That she would include a computer area in her class and use laptops for student projects implies

that she values students learning how to use the computers and software in order to create visual

art. The photo on the right shows Jonny Forest's computer lab where he teaches his computer

graphics course. He has a central teaching station and the student computers are positioned

around the perimeter of the rectangular classroom. Jonny values being accessible to all students

so that he can assist them if necessary. The classroom walls are used to display reference

material for students.

Figure 60: Visual / Spatial/ Linguistic Modes: Art Teacher Practice

In this corner of Livvie Anderson's classroom (left photo, above), she uses a chalkboard on

wheels to display project objectives and vocabulary words. On the walls we see Visual Art

Standards displayed along with bookshelves containing art textbooks. Next to the chalkboard

there are student paintings in progress. To the right (above) Tori Camini expands her classroom

to display a bulletin board in the hallway next to her classroom. The bulletin board shows artists

that will be studied and a map to show which country they are from. This display serves as a

reminder to art students and also gives information to teachers, staff, administrators and families.
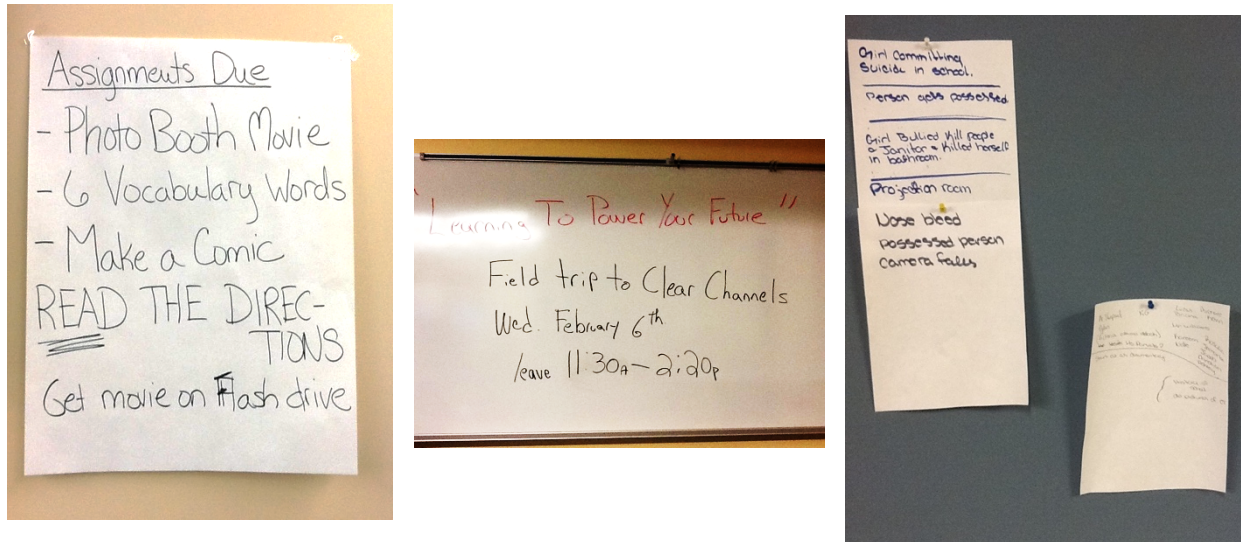
Figure 61: Spatial / Linguistic Modes: Art Teacher Practice

The three photos above in Figure 61 are from Chana Morgan's media communications

classroom. She uses the wall space in the classroom in a variety of ways and these examples

show the dissemination of information on paper and the whiteboard and also an area where

students post their project notes for Chana's review, which also serves as a fomative assessment.

The photos below (left) in Figure 62 are from Kevin Zorn's art classroom where he uses door

space to post information/instructions to students. He also uses a whiteboard for daily objectives

and upcoming due dates (right).

Figure 62: Spatial / Linguistic Modes: Art Teacher Practice

The final category on the bar graph is Visual / Aural / Linguistic; all examples of this category apparent in the photographic data came from Chana Morgan's media class. These instances, shown below in Figure 63, involve adding sound to film projects. The photo on the left shows a student adding a voiceover to a school basketball game for a newscast. The photo on the right are students adding music with lyrics to a horror film project.

Figure 63: Visual / Aural / Linguistic Modes: Art Teacher Practice

Aside from what is represented in the photographic data bar graph, some categories of

photographic data had so few examples that they weren't included on the graph. These categories

were Visual / Spatial, Visual / Gestural / Aural / Linguistic and Visual / Gestural. Details of these

categories apparent in the photogrpahic data can be seen in Figure 64, the table below.

Mode Combination Categories <u>Not Included</u> on Bar Graph: Art Teacher Practice		
Mode Combination Category	**Coded Occurrences in Still Photographic Data (out of 2,117 photos)**	**What is Represented in the Photographs**
Visual / Spatial	14	• Student work displayed without written text • Student work in drying area • Reproductions of artwork displayed without written text

		• Sculptures hanging from the ceiling • Teacher personal photos and favorite artwork in teacher desk area
Visual / Gestural / Aural / Linguistic	7	• Teacher dancing with students to music videos (not part of lesson) • Teacher demonstration of adding music to video projects
Visual / Gestural	1	• Teacher working on a personal drawing while students work on their projects

Figure 64: Mode Combination Categories Not Included on Bar Graph (Fig. 53)

To summarize, occurrences in photographs of teacher participant practice for mode combinations were coded in the visual / linguistic combination one hundred twenty-one times, sixty-three times in the visual / gestural / linguistic combination, forty-six times in the visual / spatial / linguistic combination, thirty-one times in the spatial / linguistic combination and twenty-four times in the visual / aural / linguistic combination. Combinations outside of the bar graph are outlined in the table above, Figure 64.

If we look at the visual / linguistic combination in the photographic data, for the most part it reinforces what is seen in the artifact and formal interview data outlined in this chapter. Two exceptions to this are the appearance of picture books in an elementary classroom and the use of visual journals in a middle school class. This shows us that photographic data can pick up important information not found in other artifactual data collected in this study on teacher practice.

In this study, teacher demonstrations were largely coded in the visual / gestural / linguistic category not because teachers merely move their body to show students how to use a

tool or try a technique, but because of the exaggerated ways teachers of younger students moved their bodies in demonstration. Middle school and high school teacher participants tended to use a document camera or demonstrate with the students gathered around them. I had not noticed these occurrences during my student teacher supervision visits before I conducted this study; as in the formal interview data, the gestural mode interests me as a focus of further study.

The visual / spatial / linguistic combination photographs show the different ways that teachers use their classroom space; in these photos for function, for display and references for students. In the spatial / linguistic combination, photos exclusively show information posted for students. This holds true even for media classes, in which one might expect to see announcements on student desktop computers (which are assigned) or texted to students on cell phones. I suspect that has become a practice since this research was first conducted, or will happen soon.

Field Notes

The next section of this chapter will examine modes found and mentioned in the field notes with respect to art teacher practice. The two pie charts below (Figure 65 and Figure 66) distinguish between those items mentioned in the field notes that I considered to be typical to the art classrooms in my experience, and those which I found to be atypical. Figure 65, below, showing typical items, includes an additional item not found in the previous chapter's field notes pie chart: music played in the classroom as a random addition to the class, not connected to any lesson. All other items are represented in this pie chart.
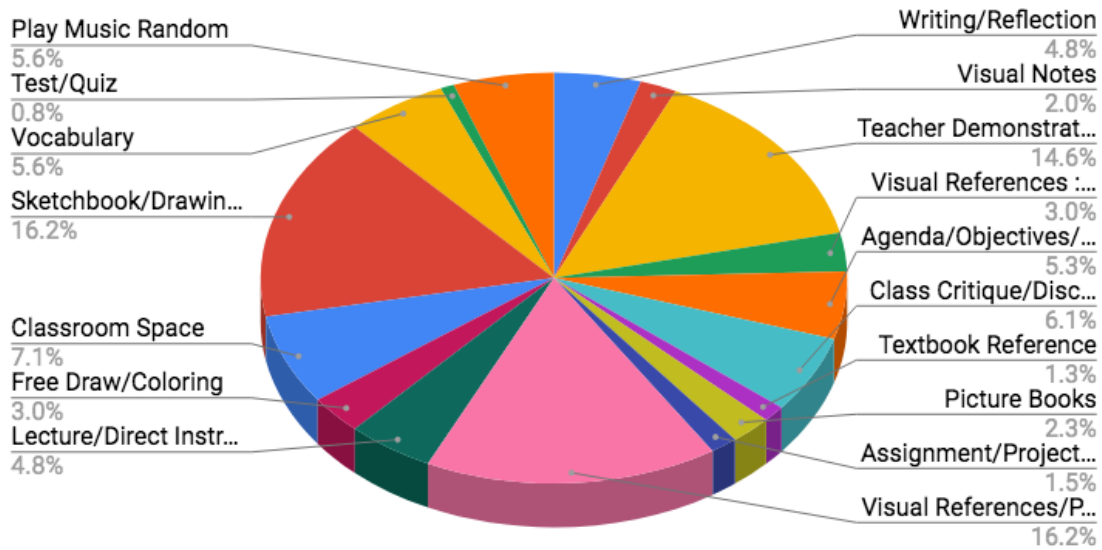
Figure 65: Items Mentioned in Field Notes - Typical: Art Teacher Practice

When recording modes for the bar graph below (Figure 67), I maintained a list of items represented by those modes I considered to be typical to the art classrooms in my experience as student teacher supervisor and across all of the participants. These items are designated in the pie chart above (Figure 65). The top five largest percentages noted in the pie chart were items that appeared in each classroom and noted in my field notes for each teacher participant's planning. Those items were: Sketchbook / Drawing Exercises, (16.2%) Visual References / Presentations Shown on Screens, (16.2%) Teacher Demonstrations, (14.6%) Classroom Space, (7.1%) and Class Critiques and Discussions (6.9%).

The second pie chart below (Figure 66) features items mentioned in the field notes that I found to be atypical within this data on practice, meaning that among this group of participants, they are mentioned only once or twice within their art classrooms. Chana Morgan, a media communications teacher was the only teacher participant to use her own created videos for

demonstration and instruction. She also was the only teacher who found other demonstration videos and used them for instruction of techniques for various projects (5.6 %). Use of objects for sorting and categorizing or tactile use for blind contour drawing were atypical overall, but common to two of the art teacher participants (14.1%). Digital books shown on a smartboard was an atypical example used only by Julia Bergen (1.4%). Bergen was also the only teacher participant to have spontaneous music and dance interludes during her elmentary art teaching (5.6%). Kevin Zorn was the only art teacher to work on his own artwork (intermittently) while his students were working on their projects (4.2%) Another reason for atypical mentions was that three teacher participants taught in media classrooms. Examples of these items are the use of teacher and/or student use of blogs to access references, information and assignments (7.7%), mentioned in the field notes of Chana Morgan and Karen English. Two of the largest categories in the pie chart were Movement Incorporated into a Lesson (15.5%) and the use of Music and Sound Effects as part of the lesson (9.9%). Both categories were mentioned across art and media arts or communications teachers. Tori Camini uses exaggerated movement and purposeful body language in demonstrating art techniques and leading class discussions. Chana Morgan (use of music, dance and a green screen for a film project) and Jonny Forest both use body movements to demonstrate a technique for backwards filming. Brandon Herdinov often has his art students stand up and move their bodies to create gesture sketches or continuous line drawings. Tori Camini uses a freeze-tag type game to end a class and review learning or discuss artwork. The two high school media arts teachers require students to find and incorporate sound in their film projects.

Items Mentioned in Field Notes - Atypical

Teacher Working on Own...
4.2%
Students Creating FIlms
5.6%
Students Creating Visuals
9.2%
Music and Dance
5.6%
School Facebook Page
2.1%
Photoshop Assignment in...
4.9%
Digital Books
1.4%
Music / Sound Effects Inc...
9.9%
Peer to Peer Support
2.1%
Teacher Movement in De...
3.5%

Videos Used for Instructio...
5.6%
Film Clips from TV News
1.4%
Film Clips of Advertiseme...
7.0%
Movement Incorporated i...
15.5%
Use of Blogs / Websites
7.7%
Use of Objects
14.1%

Figure 66: Items Mentioned in Field Notes - Atypical: Art Teacher Practice

The bar graph below contains data on the codes for multimodal practice with respect to each mode in field notes. Like other data sources reviewed in this chapter, we see in the bar graph that visual and linguistic modes were the modes most mentioned in the field notes, although unlike in the bar graph for teacher planning in Chapter 4 (Figure 42), the linguistic mode has more mentions than the visual mode. As in teacher planning, the items represented by the modes in the bar graph (Figure 67) below varied across all the classrooms studied. In the linguistic mode, there were shared uses of written text and spoken language and visual modes: the linguistic mode was mentioned in the field notes along with visual notes, teacher demonstrations, visual references displayed on classroom walls, class critiques and discussions, art textbook references, picture books, assignment/project sheets, presentations and reference material displayed on smartboards, direct instruction, sketchbooks/drawing exercises and tests/quizzes. Less often than

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when combined with the visual mode, the linguistic mode by itself was recognized in student

writing and written reflections, teacher-written agendas, learning objectives and project

instructions and art vocabulary.
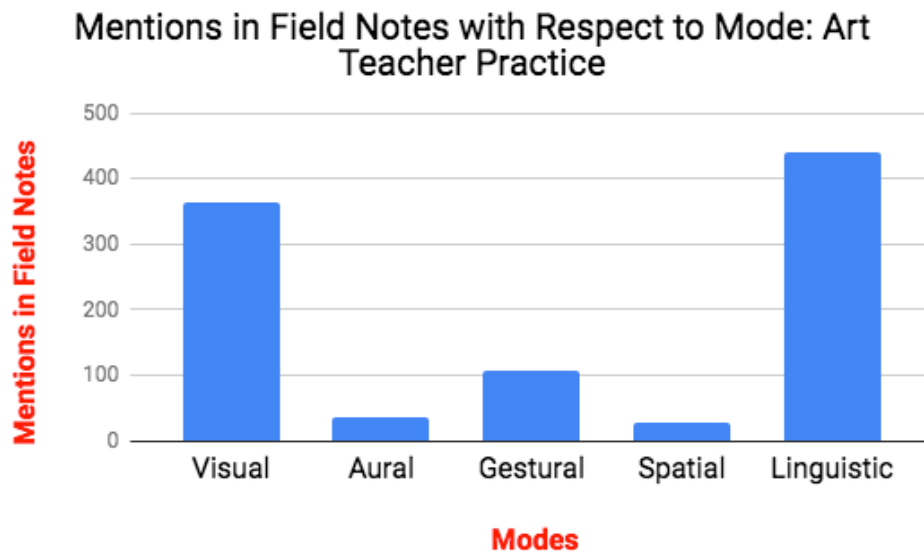
Figure 67: Mentions in Field Notes with Respect to Mode: Art Teacher Practice

In the visual mode, common resources and materials recorded in the field notes were:

sketchbook and drawing assignments, visual references and presentations shown on a

smartboard, teacher participant project / technique demonstrations, art reproductions and

elements and principles posters displayed on the classroom walls and class critiques based on

viewing visual art. Less common were use of objects to view for research and drawing, student

and teacher created blogs and websites, videos, news clips and advertisements relating to

projects and videos used for instruction and demonstration.

In teacher practice, all nine participants were mentioned in the field notes as using the

gestural mode for demonstrating project instructions and/or art techniques to students whether

around a table or on a document camera projected on a screen. Chana Morgan and Jonny Forest, both high school media teachers, used their bodies often to demonstrate movement techniques for students who were making films. Tori Camini's demonstration and instruction style was to exaggerate her gestures to reinforce her points to her elementary art students. Camini also had students use body movements to strengthen ideas before creating art. One example from the field notes regarding Camini's use of this technique has students acting out the growing of a plant from seed. During discussions, Camini and her students tossed a fuzzy yellow ball to each other to elicit comments on student artwork. Julia Bergan, an elementary art teacher, had two mentions in the field notes of using dance as a spontaneous activity with students, not connected to any lesson. She would put on a children's music video and lead students in a dance. Brandon Herdinov, a middle school art teacher, encouraged students to stand up and exaggerate their arm movements in drawing exercises as a warm up at the beginning of class. Kevin Zorn, a high school art teacher, was the only teacher who occasionally worked on his own artwork during his classes; he would show students how varying arm movements could change the marks made on his drawing.

Instances of the use of music and sound effects appeared the least in the field notes as shown in the bar graph (Figure 67). Aside from their use in media and film classes, all mentions in the field notes across the nine participants were noticing that the teachers played music in their art classrooms as students worked on their art projects. Three of the nine participants did not play music in their classrooms at all. Kevin Zorn had the most mentions of playing music in the classroom as students worked. In fact, he said he "tweaked without music playing."

Teacher practice for the spatial mode was only mentioned in the field notes in terms of classroom space for all nine participants. The field notes contained a diagram of each classroom

including placement of furniture and specific areas in the classroom. Karen English had eight mentions regarding description of classroom space in the field notes, the most of all the participants. In this classroom, English moved back and forth from the classroom space proper, which resembled a computer lab, to the darkroom space which included enlargers and a huge sink for developing film and photographs using a chemical process. English also expanded her classroom space to the outdoors when she brought her classes outside to take photographs using pinhole cameras. Chana Morgan's field notes mention classroom space six times. Her high school media classroom has a computer lab, television studio, control room for the studio and a space to film in front of a green screen. The green screen allows students to digitally separate out the people in front of the green screen and replace the screen with a different background, like a meteorologist's weather map. Participant Tanya McGoren, an elementary art teacher, has clearly delineated areas of her art classroom for demonstration, technology, student seating, storage, and an area where students can choose an activity if they have finished their projects.

Generally speaking, the modes denoted in the field noted are consistent with the other sources of data with the exception that there were more mentions of the linguistic mode than the visual mode. There are four hundred forty-one mentions of the linguistic mode recorded, three hundred sixty-four mentions of the visual mode recorded, one hundred and seven mentions of the gestural mode and the aural and spatial modes follow with thirty-six and twenty-eight mentions respectively.

Consistent with the artifacts, interview and photographic data, the linguistic mode has the most mentions in the field notes. So much of all content area teaching is spoken word and written text and the visual and media arts seem to be no different. How can we as a field do better, especially with students of varying abilities, or who are learning English as a new language, or

who have limitations with hearing or sight? Art and media arts educators need to be creative (that's what we do) and lead the way in making our curriculum more accessible to students.

The visual mode appeared in the field notes in many ways that are common in an art classroom (Fig. 65). The atypical apearances were more compelling to me; in the visual mode those consisted of bags of objects, blogs and websites, videos and newsclips and advertisements. I found Tori Camini's cultural bags about Peru particularly interesting. The bags contained maps, pictures of different artworks, wool, pictures of the people and their clothing and pictures of food. Students explored the objects in almost a tactile way even though much of the bag's contents were laminated pictures. It recalled the idea of the sensorium (Duncum, 2015), and an expansion of the five modes to include tactile (Cope & Kalantzis, 2012).

Several of the instances in the gestural mode have been mentioned in previous sets of data in this chapter, so I will comment on instances that have not been mentioned as of yet in these comments: project related student movement, a spontaneous dance party and a teacher participant working on his own artwork alongside the students. I observed Tori Camini incorporate movement into an art lesson on drawing a seed growing into the plant. She first demonstrated the movement she wanted students to do with her, crouching near the floor, unbending the knees and reaching up to the sky to represent the plant grown and flowered. The students repeated the movement with her a few times and then sat down to draw. Camini told me that she gets better drawings that look more "alive" when she includes this movement activity with the project. In another elementary classroom, Julia Bergan ends her class early for a spur-of-the-moment dance party with her students (Video Clip 12). Bergen turns on the computer and chooses a familiar song by a well-known children's entertainer. She sings and dances along with the students. I observed this a few times and the students seemed to love it, but it was unrelated

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to any art lessons. Perhaps Bergen could sense when her students needed a break and gave them a few minutes to move. Although I see the value in this, I am more interested in Camini's way of including movement. Kevin Zorn, as I observed a few times, likes to work on his own drawings a few minutes at a time, alongside his students as they work. As he worked, he monitored the room, answered questions and encouraged students to come see what he was working on. He had a photograph for reference and was drawing a large fish being yanked out of the water on a fishing line. It appeared to me that Kevin was modeling his process to the students and showing them he was not only a teacher, but had an artistic practice as well.

Audio Data

As discussed in Chapter 4 regarding teacher planning, I made audio recordings in order to get a sense of art teacher planning with respect to modes. One of the advantages of recording audio is that, in some cases, it is less obtrusive than recording video (Cresswell, 2014). For the purposes of this chapter, I primarily focused on the audio data of what was happening in the classroom as opposed to informal teacher conversations. Audio data considered relevant to art teacher practice was analyzed to establish which modes of meaning were demonstrated by teachers in their actual practice of delivering art instruction to students. The bar graph below, Figure 68, presents the mentions of modes throughout the collected audio data.

As in the other data sources collected, the linguistic and visual modes represented the most mentions found in the audio data. Unlike the audio data collected and coded for art and media arts teacher plannng, collected data coded for its representation of teacher practice privileges the linguistic mode over the visual mode. In general, spoken or written text accompanies visual art or visual information.
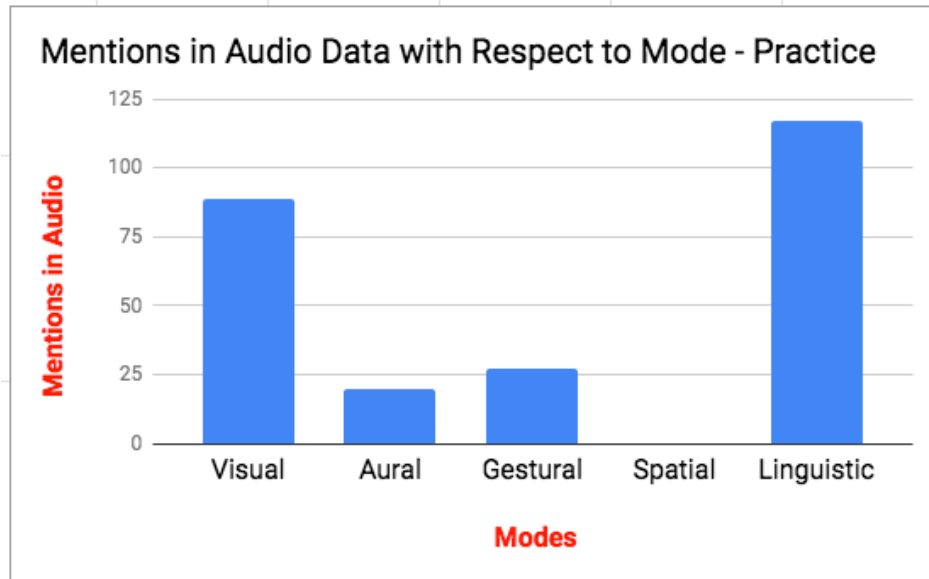
Figure 68: Mentions in Audio Data with Respect to Mode: Art Teacher Practice

The linguistic mode occurred most often in the audio data as it was found in whole class and individual instruction, teacher demonstration and class discussion. Here we have two audio clips that fall outside of those categories and therefore were of interest to present. We hear middle school art teacher Livvie Anderson talking about how she fulfilled a literacy requirement by her principal to have students complete a short written assignment every day at the beginning of class, called a DIN, or "Do-It-Now."

Click Link to PLAY   https://video.syr.edu/media/t/1_105421cs

Audio Clip 10: Livvie Anderson Informal Conversation, Linguistic Mode: Art Teacher Practice

Next, we hear a clip of high school art teacher Kevin Zorn, who instructs his students in a weekly writing activity he called "The Friday Reflection," in which his students write for five minutes reflecting on their artwork, work ethic and anything else related to art class for that particular week.

Audio Clip 11: Kevin Zorn Instruction on "Friday Reflection," Linguistic Mode: Art Teacher Practice

Occurrences of the visual mode were represented in the audio data through whole class or

individual demonstrations or through class discussions and critique, accompanied by the

linguistic modes characteristics of spoken word and written text. In the first clip, we hear art

teacher Brandon Herdinov beginning his middle school class as he did every day I observed him:

students picked up a small (three by three inches or smaller) reproduction of an artwork from a

basket, taped it into their visual journals and wrote the artist name, title of work and other

information underneath it. Herdinov then facilitated a modified Visual Thinking Strategies

discussion around the artwork.

Audio Clip 12: Brandon Herdinov Artwork Discussion Visual Mode: Art Teacher Practice

In the next clip we hear middle school art teacher Livvie Anderson giving a student an

individualized demonstration regarding the students' perspective drawing. Anderson spends

much of each class conferencing individually with students, giving feedback and re-

demonstrating techniques as necessary.

Audio Clip 13: Livvie Anderson, Individual Feedback on Student Artwork, Visual Mode: Art Teacher Practice

Although the gestural mode is not visible via audio data, through my personal recollection upon

review of the audio clips and field notes, I determined that the audio did indeed represent the

gestural mode. Other than teacher movement during demonstrations only one classroom was represented in the audio data of classroom activities, which can be heard in Audio Clip 14.

In this first clip, Kevin Zorn demonstrates to students how to "zoom in" on an object in order to create an abstract drawing of a portion of that object. He uses his body to illustrate how to get closer and closer to an object as he did in his teacher example.

Click Link to PLAY https://video.syr.edu/media/t/1_wxora2dy

Audio Clip 14: Kevin Zorn, Demonstration of Teacher Example, Gestural Mode: Art Teacher Practice

In the second clip, which is longer because of student interuptions, we hear elementary art teacher Tori Camini leading students in a movement activity that accompanies a leaf and plant drawing project.

Click Link to PLAY.   https://video.syr.edu/media/t/1_7yltskxu

Audio Clip 15: Tori Camini, Tiny Seed Movement Activity, Gestural Mode: Art Teacher Practice

Audio data relating to the aural mode was not represented in Chapter Four regarding teacher planning. Audio data was not captured in the high school media arts classrooms for either teacher planning or practice in which use of music and sound effects for instructions and student projects typically occurred, as seen in other data sources. All audio data relating to the aural mode in teacher practice represented music playing in the classrooms while students worked.

In the first clip, we hear music playing in the background of Kevin Zorn's high school art classroom. Seventy-five percent of audio captured in Zorn's classroom included music playing with the exception of when he was instructing the whole class. He admitted to me that he is uncomfortable in silence and needed the music playing for himself as well as students.

Audio Clip 16: Kevin Zorn, Background Music, Aural Mode: Art Teacher Practice

The second clip is elementary art teacher Julia Bergan telling the class they are going to suspend working on their art projects for the day to have a "relaxing day." Students had a choice of activities to work on, accompanied by music.

Audio Clip 17: Julia Bergan, "Relaxing Day" with Background Music, Aural Mode: Art Teacher Practice

Like many teachers in this urban district, Livvie Anderson's principal required her to incorporate writing into her curriculum, evident in this case here in a short beginning-of-the-class-period activity to transition students to work time. Kevin Zorn was not required to add writing to his curriculum, but he felt journaling was part of the artistic process and therefore good teaching. I envision students creating blogs or using software like VoiceThread to accomplish these same goals. The visual mode is represented by teachers engaged in large group and individual discussion, which is a large part of art teaching. Although we are unable to see the gestural mode in the audio clips, we can imagine it. Kevin Zorn gives a gestural reference for zooming into to choose an aspect of an object to draw. The unusual example of gestural mode is the movement activity in Tori Camini's class, mentioned in the field note data. Both audio examples of the aural mode are background music in the art classrooms, coded but given less weight as evidence of using the aural mode with intention of student learning. I will always advocate for more purposeful use of music to enhance art learning. Largely, the modes represented in the audio data as illustrated by the bar graph are consistent with the other data sources in that the linguistic and visual modes are primary. There are one hundred-seventeen

mentions of the linguistic mode recorded, eighty-nine mentions of the visual mode recorded, twenty-seven mentions of the gestural mode recorded and twenty mentions of the aural mode recorded. The spatial mode was not represented in the audio data.

Video Data

According to Collier & Collier (1986), "single images do not provide us with the character of people's relationships with each other, the quality of their interactions, the behavioral give and take of culture in motion (p. 84)." Moving images such as video can give us additional, and in some cases, better information on how art teachers use multiple modes in order to teach art content. As video was only one of several means of data collection during my art classroom observations, what was captured from classroom to classroom was inconsistent; the video data did not provide an unbroken "sequential tracking through time and space" (Collier & Collier, 1986, p. 84). Rather, it was a supplement to the other data sources and meant to reinforce the accuracy of the other data that was collected. Additionally, there were instances in which students were uncomfortable with the video camera and I had to gauge whether or not it was appropriate to film at that time (Pink, 2001). These decisions were not exactly the same across all the classroom research sites. The approximately five hours of video was not altered in any way other than choosing short clips (within the larger video files) illustrating different modes used in the classrooms and blurring faces in accordance with the requirements of the Institutional Review Board.
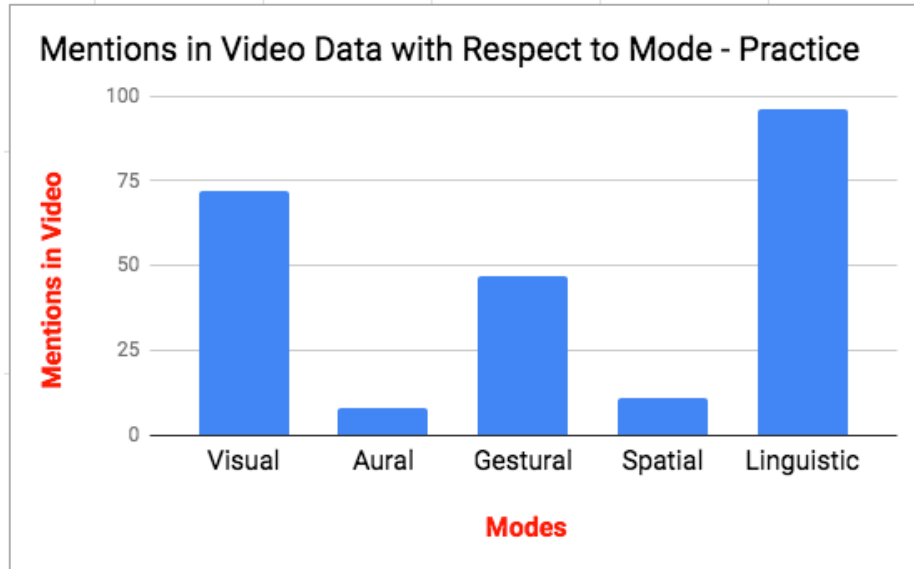
Figure 69: Mentions in Video Data with Respect to Mode: Art Teacher Practice

As with the audio data, the linguistic mode was recognized most often in the video data as we can see in Figure 69, the bar graph above. Typically, written text and spoken word appeared on video as instruction, demonstrations, presentations on a smartboard, class discussions, vocabulary and in the elementary classrooms, reading to art students. In this first video clip, we watch elementary teacher Julia Bergan read a picture book about the artist Rembrandt.

Click Link to PLAY   https://video.syr.edu/media/t/1_9fqgg7qo

Video Clip 4: Julia Bergan, Reading a Picture Book, Linguistic Mode: Art Teacher Practice

The second clip shows elementary art teacher Tori Camini conducting a peer critique of the class' final project, displayed on her storage cabinets. Students were given a work assignment to assess and provide written answers to Camini's questions, which she reviews with them.

Click Link to PLAY   https://video.syr.edu/media/t/1_sg3bund1

Video Clip 5: Tori Camini, Peer Critique, Linguistic Mode: Art Teacher Practice

The final clip is of high school art teacher Kevin Zorn reinforcing the concept of value, a

vocabulary word that is important to this particular drawing assignment.

Click Link to PLAY   https://video.syr.edu/media/t/1_dfly1xuf

Video Clip 6: Kevin Zorn, Vocabulary, Linguistic Mode: Art Teacher Practice

Examples of the visual mode mentioned in the video data were often connected to the linguistic

mode. Typical mentions include demonstrations of art techniques and tools, presentations with

visual references on a smartboard, viewing and discussing art, and viewing video demonstrations

or films. In this first clip, middle school art teacher Brandon Herdinov gives a visual

demonstration of shading a form on the document camera projected onto a screen. His classroom

is large and spread out, so he finds this the best way for all students to see his demonstrations.
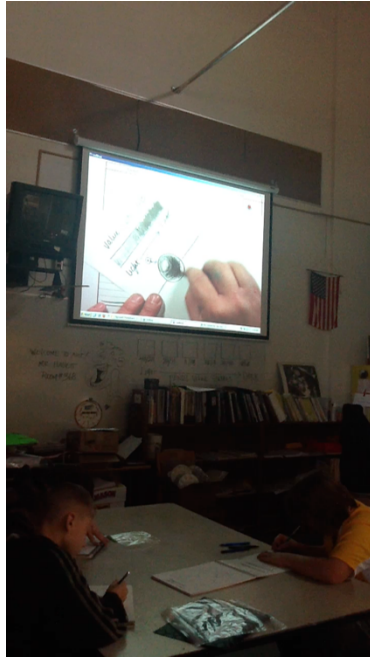
Video Clip 7: Brandon Herdinov, Shading Demonstration, Visual Mode: Art Teacher Practice

The next two clips are examples of the visual mode used in the classroom that are atypical to visual arts instruction as indicated in the data. First, we have Chana Morgan giving instruction on the use of InDesign software by having students watch a video she created herself. Her intention is to give students the opportunity to review and re-review the instructions as necessary in order to personalize their learning.

Video Clip 8: Chana Morgan, Teacher Created Demonstration, Visual Mode: Art Teacher Practice

The final video clip example of the visual mode is of Julia Bergan playing a digital book on the smartboard screen for her class. This is the only instance of the nine teacher participants (and of any classroom I have been in) of a digital book being shown. Bergan's students are clearly familiar with this book as some of them read along with the narrator.
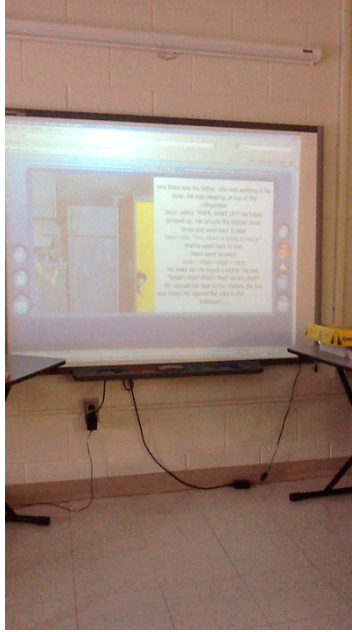
Click Link to PLAY   https://video.syr.edu/media/t/1_8c11qpi0

Video Clip 9: Julia Bergan, Digital Book, Visual Mode: Art Teacher Practice

The gestural mode was the third largest category in the video data. Use of the gestural mode occurred most often during demonstration of art techniques or tools with the teacher using exaggerated body motion to explain an idea, but less often as a part of a lesson or project. Two of the examples in which the gestural mode is recognized involve media teachers incorporating student movement into film projects, and the final example is a spontaneous music and dance activity in an elementary art classroom. The first clip shows Chana Morgan filming a student in front of a green screen for a "recreation" of a music video as shown in Morgan's teacher artifacts.

Video Clip 10: Chana Morgan, Green Screen, Gestural Mode: Art Teacher Practice

The next clip shows high school media arts teacher Jonny Forest using one of his students to

demonstrate the "backward technique" or reverse motion in his film class for their film project.

The technique has the person perform the motion backwards in order to achieve a particular

narrative effect.

Video Clip 11: Jonny Forest, Reverse Motion Technique, Gestural Mode: Art Teacher Practice

Julia Bergan's teaching style is at times very spontaneous. This clip illustrates Bergan's decision before the class ends that she will put on a music video by popular children's musician and author Laurie Berkner and encourages students to sing and dance. This is not part of her lesson, but she likes to do it occasionally "for fun."

Video Clip 12: Julia Bergan, Dancing and Singing, Gestural Mode: Art Teacher Practic

All mentions of the spatial mode in the video data were related to teachers using different parts of their classroom for different activities or expanding their teaching space beyond their classroom proper. This first video clip shows elementary art teacher Tori Camini using the back portion of her classroom as the area she reserves for demonstrating on an easel.

Click Link to PLAY   https://video.syr.edu/media/t/1_vctkqky1

Video Clip 13: Tori Camini, Easel Demonstration Area, Spatial Mode: Art Teacher Practice

Karen English expands her middle school media classroom by bringing her students outside on the school campus to shoot photographs with a pinhole camera.

Video Clip 14: Karen English, Expanding The Classroom Space, Spatial Mode: Art Teacher Practice

The category of modes with the least amount of mentions is the aural mode. One example in the video data shows Chana Morgan's class being introduced to a new project, a "mashup." In this project, students created a mashup by combining the vocals of one song over the instrumental parts of another song, creating an entirely new work.
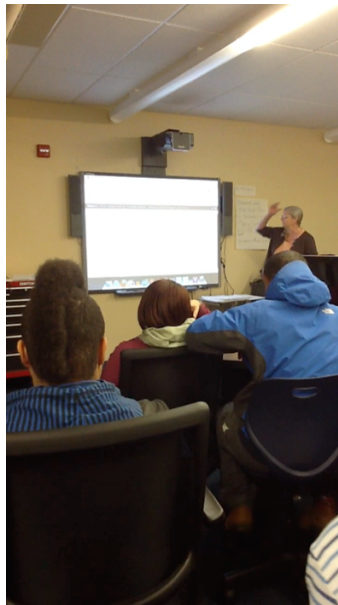
Video Clip 15: Chana Morgan, Mashup Project, Aural Mode: Art Teacher Practice

In this final clip, Tori Camini uses a music "freeze" game to transition students at the end of class to get in line and get ready for their classroom teacher to pick them up. Camini is unable to get a song on the radio so she plays a slow song on her CD player. It is not part of her art lesson; rather, it is utilized more as a classroom management tool.

Click Link to PLAY https://video.syr.edu/media/t/1_0v98ykhk

Video Clip 16: Tori Camini, Music Game, Aural Mode: Art Teacher Practice

In addition to providing accurate data and to reflect the multimodal structure of this dissertation, including the video as part of this dissertation gives the reader the best sense of the actual classroom. There is no more compelling way to communicate a school community in actions to someone who is not a teacher and has not experienced being in a public school art or media arts classroom. The video data confirms all the other types of data this chapter has discussed. For the most part, the modes represented throughout the video data as illustrated by this study's bar graphs are consistent with the other data sources in that the linguistic and visual modes are the leading modes mentioned. There are ninety-six mentions of the linguistic mode recorded, seventy-two mentions of the visual mode recorded, forty-seven mentions of the

gestural mode recorded, eleven mentions of the spatial mode recorded, and eight mentions of the aural mode recorded.

Chapter Summary

Although we saw in Chapter Four (data related to art teacher planning) that the nine participants planned to include different modes but did not think of them as modes of communication, we see in this chapter's data that in practice, this study's participants included all the New London Group's (2000) modes in their teaching, however, the aural, gestural and spatial modes were employed much less than the visual and linguistic modes.

This chapter strives to describe the appearances and recognition of the use of multimodal literacies in the art and media arts teaching practices of the nine art teacher participants. As indicated in the graphs below, data including teacher artifacts, formal interviews, still photography, field notes, audio recordings, and video data unmistakably show that the linguistic and visual modes are advantaged and emphasized in art and media arts teaching practices.
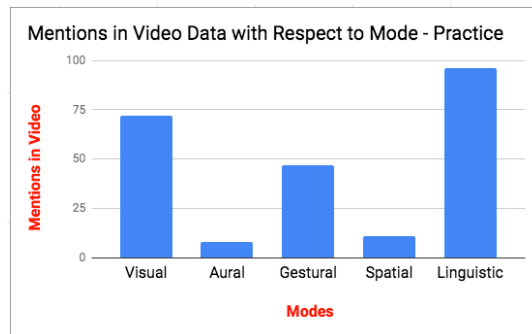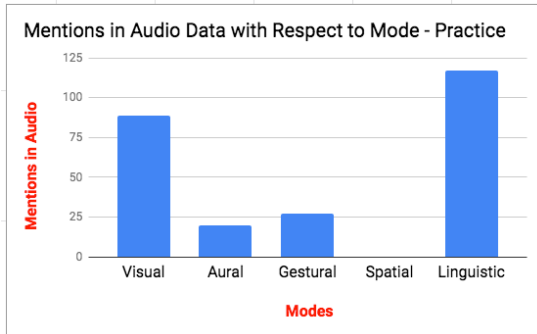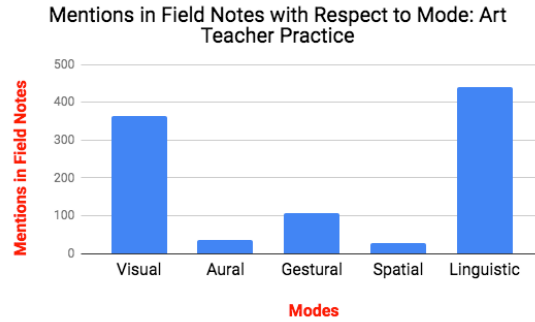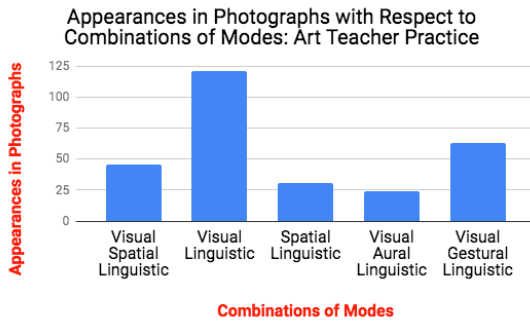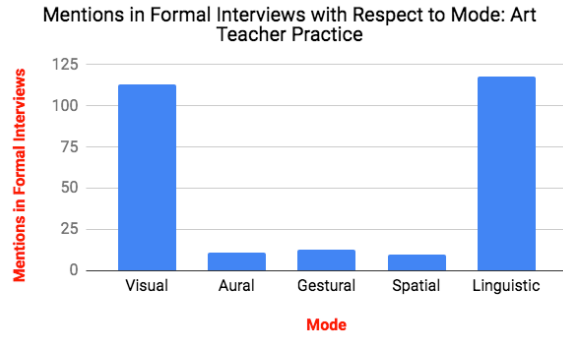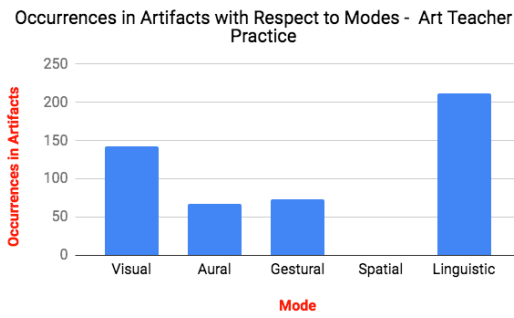
Figure 70: Summary of All Data Source Bar Graphs by Mode: Art Teacher Practice

Chapter Six of this dissertation will go on to discuss the conclusions of this study, its contribution to the literature of art education and literacy teaching, and finally the overall implications and future avenues of research to which this study might lead.

CHAPTER SIX

Discussion

The purpose of this qualitative study was to explore and describe a small sample of

public school art and media arts educators' use of multimodal literacies in urban, suburban and

rural art classrooms in order to better understand their curriculum planning and teacher practice.

The context of the study has evolved since its inception to include the implications of new

national and New York State standards and literature for media arts. This chapter comprises a

discussion of the key findings of this research as related to the literature on multimodal literacies

in art and media arts education, emerging themes, interpretation of the findings, significance and

limitations of the study. The chapter concludes with possibilities for future research and a brief

summary.

This chapter contains discussion and potential future research paths to help answer the

research questions:

- Where/when does multimodality appear in the art and media arts educator's curriculum planning?

- Where/when does multimodality appear in the art and media arts educator's classroom practice?

Multimodal Literacies & Visual and Media Arts Education

The theories of multimodal literacies remind us that we need to teach *all* students in our

art classrooms, regardless of varying abilities, backgrounds, languages, and creative affinities.

Expansion of pedagogy to include and interweave all modes of communication (visual, aural,

gestural, spatial and linguistic) in teaching and learning has never been more important (New

London Group, 1996), given the inclusion of outcomes which require traditional literacy skills

such as reading, writing, speaking and listening as well as fluency in multimodal literacies in

both the latest National Core Arts Standards (2014) and the New York Arts and Media Arts Standards (2017). As applied to art education, Duncum (2004) asserts that art educators "must embrace interaction between communicative modes" (p. 7). This study focused on art teachers, but students were present while teaching took place. Often, teachers' choices in the utilization of multimodal literacies in planning and in practice were a general response to the needs of students in their classrooms, but not specifically to the needs of individual students with varying abilities.

Themes

Through this research, four universal truths (Bogdan & Biklen, 2007) or themes emerged: a) in planning their art curriculum, teacher participants incorporated multimodal literacies, even though they were not familiar with the term or The New London Group's (1996) work, b) teacher participants' perceptions were that they were already using techniques and strategies of multimodal literacies to support students in practice, c) teacher participants most often privileged both visual and linguistic modes in communicating art / media content to students in planning curriculum and in classroom teaching practice and d) aural, gestural and spatial mode use by participants for planning and practice consistently appeared much less than the visual and linguistic modes, but those appearances often varied depending on the source of the data.

Interpretation of the Findings

The themes generated through my analysis of the collected data from these nine art and media arts education participants were essentially consistent across rural, suburban, urban districts. Whether new to instructional practice or a veteran teacher, participant use or fostering of multimodal literacies represented only a small slice of art or media arts educational educator use of multimodal literacies. The themes listed above are described more fully in the subsequent sections.

Teacher Participants Incorporated Multimodal Literacies in Planning Art Curriculum Despite
Unfamiliarity with The Term Multimodal Literacies

In the formal interviews I conducted with the nine participants, none were familiar with the term *multimodal literacies* or with any education theories or research that related to it. Various responses during the formal interviews ranged from guessing what it meant to stating that they had no idea what the definition of multimodal literacies was. After further discussion in the formal interviews and also in reviewing the other data sources (teacher artifacts, still photography, audio recordings and video recordings), it was nevertheless clear that research study participants often planned their art and media arts curriculum incorporating the visual and linguistic modes and, much less, the aural, gestural and spatial modes (New London Group, 1996).

In this study, I wanted to explore how these nine participant art and media arts teachers planned to use multimodal literacies in their classrooms and if it went beyond the typical uses one might see in any visual art classroom: i.e., visual reproductions on the wall, instructions listed on a board, direct instruction, project demonstrations, vocabulary word drills, and music playing in the background. Some examples of atypical, or data not seen across all nine participants, use of multimodal literacies that emerged from the data include: viewing blogs and creating student blogs (visual and linguistic mode) (Roland, 2010), incorporating music and sound effects in film projects (aural mode), throwing a soft stuffed ball to direct and manage classroom discussions (gestural mode), and use of space inside and outside the classroom for teaching (spatial mode) (Broome, 2013). Walk into any visual arts classroom and you are likely to see reproductions of artworks, commercial or teacher made posters of the elements of art and principles of design, displays of artist techniques and teacher and student examples of art projects. You might see computers or tablets for student use, but you are unlikely to see a video

studio, a green screen setup and a computer lab for student use as you might in a media arts classroom. The media arts classrooms I saw during this research could be a model for current and future visual arts classrooms. Visual and media arts instruction is by definition multimodal and it is exciting to envision the intersection of multimodal literacies, visual art and media arts instruction to benefit all students. By providing numerous pathways to communicate content, students can have numerous pathways to engage fully in that content.

In Chapter Four, we saw that the nine participants planned to include different modes but did not formally identify them as modes of communication. Chapter Five's data clearly shows that in practice, this study's participants included all the New London Group's (1996) modes of communication in their teaching. Whether or not the art teachers had a definition of multimodal literacies from the literature, they commonly included the use of multiple modes as a result of district and New York State mandates, citing district professional development around the Common Core for English Language Arts, (New York State Department of Education, 2017), primarily because they thought those strategies benefited their students.

Art Teachers Perceive They Are Using Multimodal Literacies in Planning and Practice

Much of the data regarding teacher participant perceptions was gleaned from the formal interviews with the following interview questions posed to each participant after clarifying the term multimodal literacies as defined by the New London Group, (2000), to them: "What do you think you are already doing to integrate multimodal literacies in your planning?" and "How do you see multimodal literacies appearing in your classroom practice?" Among the responses to those questions were participant expressions of searching for different ways for students to access their content given their different learning styles and abilities, giving students options and choice for learning and expressing that learning in a way best for their level of skill, fostering

independent learning so students could re-access content as necessary, engaging students in learning to maintain interest and moving their teaching style from direct instruction to more of a supportive facilitator.

After establishing a definition of multimodal literacies with participants during the formal interview, they were eager to discuss examples of their teaching that they perceived fit into the definition, and those perceptions were supported by the other data sources. As one would expect, all of the teacher participants used the visual and linguistic modes to communicate instructions and information regarding content; primarily through visual reproductions, presentations, reference material and written instructions and objectives. Occasionally, participants used music and movement (aural and gestural modes) as part of their lessons or as a classroom management tool. Most participants spoke of their classroom space as a place to display the reproductions, objectives and instructions. A few had specific areas of the classroom space for particular purposes, using the space not just as display but also as an additional tool for teaching (Broome, 2010; Kallio, 2018).

Visual and Linguistic Modes are Privileged in Art Teacher Planning and Practice

At the end of Chapter Four, examining art and media arts educator's classroom planning, in looking at Figure 47, the Summary of Data Sources bar graphs, it is evident that across all the data sources, the visual and linguistic modes are by far the most recognized and mentioned in the data for teacher planning. In nearly all instances across the data sources, the visual mode was accompanied by written or spoken text, such as in visual reproductions displayed on the classroom walls, visuals included in presentations, looking at visual references online or demonstrations of techniques or project steps. Occasionally, an art reproduction would be displayed in different ways without written text. In Chapter Four, the visual mode appears most

prominently in all data sources except teacher artifacts (where the linguistic mode appears the most) and the audio data, where visual mode and linguistic mode appearances are virtually the same.

Chapter Five, examining art and media arts educator's classroom practice, tells a slightly different story. Visual and linguistic modes are still the most visible in the data, but in all the data sources, the linguistic mode appears and is mentioned the most, surpassing the visual mode by 19%. Again, most appearances and mentions of the linguistic mode are based on viewing an artwork, whether it is a well-known work of art or a student work. Some examples from the data are visual notes, assignment sheets, tests/quizzes, class critiques and discussions, and individual instruction. Infrequently written text would appear without a visual reference in posted agendas, objectives, vocabulary and student writing.

Aural, Gestural and Spatial Modes Appear Much Less Frequently in the Data

If we total the number of appearances and mentions of the all the modes from both the planning and practice data, we get the following percentages: Visual and Linguistic Modes, 79.4%; Gestural Mode, 11.6%; Aural Mode, 5.9%; Spatial Mode, 3.1%. It is apparent that, although they are planned for and used in practice, the aural, spatial and gestural modalities are utilized much less frequently that the visual and linguistic modes. The gestural mode was most often related to how teachers gave whole class demonstrations of project steps or art techniques. Elementary art teachers tended to exaggerate their movements during a demonstration to emphasize a point or use of a tool. They also were more likely to use dance or movement as part of their classroom activities. The two high school media arts teachers included movement as part of their teacher demonstrations for film assignments. Two examples were dancing in front of a

green screen and utilizing a technique of body motion in film. One middle school art teacher used arm movement as a drawing warn-up.

The elementary teachers were more inclined to use music (the aural mode) in their art classrooms, sometimes spontaneously and sometimes as part of an art lesson. Most of the appearances of the aural mode in the classroom appeared in the form of the teacher playing a radio station or other music unrelated to the project as students worked. In the high school media arts classes, the appearance of the aural mode most often related to film projects; choosing music and sound effects for their work.

The spatial mode appeared least often. Most of those instances related to how teachers used their classroom as a teaching tool. Most teachers had areas dedicated to demonstrations, organization of materials, and display on the walls. The two high school media arts teachers had multiple spaces with different functions such as graphic design computer labs, broadcast studio, green screen area and a film course computer lab. One middle school media arts teacher expanded her classroom facilities, which included a computer lab and darkroom, by taking her students outside to take photographs on the school's campus.

Significance

The problem is clear**:** many art educators are not fully applying multimodal literacies in their art curriculum planning and teacher practice. An intuitive placing of priority on visual modes of instruction and learning in visual arts teaching as currently practiced, linked with an underemphasis on other modes of meaning-making, means that all students are not being exposed to the full range of art experiences they need in learning to negotiate contemporary society's richly multimodal culture. The nine teacher participants (the media arts teachers all taught under the umbrella of their art departments) were constantly trying to bring the best art

and media experiences to their students and respond to their needs by weaving together technology, meaning making and artmaking, (Patton & Buffington, 2016). This study helped describe the ways a small sample of urban, suburban and rural K-12 art teachers in New York State used multimodal literacies as part of that effort. Sometimes, inclusion of multimodal literacies beyond the visual and linguistic modes was part of the lesson as planned and executed; more often it was unplanned and spontaneous.

In order to begin to understand the ways these nine participants used multimodal literacies in their art classrooms, it was important to see what they were teaching and how they were teaching it. Some of the teachers equated multimodal literacies with use of technology and Tori Camini showed us that art teachers can teach using multiple modes with no more technology than a smartboard and a radio/CD player. This descriptive study is a starting point to expand the study of practicing art and media arts educators and multimodal literacies and hopes to support both pre-service teachers in their teacher preparation programs, and also practicing teachers and districts in creating forward-thinking professional development for art teachers.

The participants, once clearer on the definition of multimodal literacies, were eager to share what they were already doing as far as using multiple modes for communicating content in their curriculum planning and teaching practice. This dissertation hopes to be an initial step in representing the value of using multiple modalities in art and media arts teaching. The framework of the New London Group's (1996) theory establishes that teachers are viewed as "designers of learning processes and environments" (p. 73). The language of design is indeed part of the language of art and media arts education, which makes applying this literacy education theory to art and media arts education quite appropriate. As it happens, the recent NCAS Standards for Media Arts (2014) connects these modalities quite nicely. Art educators

have always taught communication through the visual arts and the inclusion of multiple media in visual arts curriculum has been occurring since the late 1960s (Bequette & Brennan, 2008). In utilizing multiple modes to teach art and media arts, this study begins to make more apparent how more intentional art instructional planning and practices increasingly incorporating the aural, spatial and gestural modes in addition to a utilization of the visual and linguistic modes that is already prominent, holds the prospect of bolstering both the currency and relevance of the 21st century art education curriculum as well as the career outcomes of student learners. In fact, within the framework of this particular study, once participants began to understand multimodal literacies through our conversations, they were eager to point out aspects of their teaching that fit into their burgeoning definition.

Benefits of the Study

First and foremost, I hope that this study benefits art educators, who in my experience constantly strive to improve their teaching in order to support their students' learning in art. Elliot Eisner asserted that, "We want our children to have basic skills. But they also will need sophisticated cognition, and they can learn that through the visual arts" (Eisner, 2008). To art and media arts educators, visual learning is crucial to a student's success beyond the classroom. This dissertation research seeks to explore and describe the curriculum planning and practice of its teacher participants. Ultimately, I hope the suggestions outlined here will support art and media arts educators in incorporating more aural, gestural and spatial modes in their planning and practice in order to model learning and provide the best overall creative learning to their students.

School districts and their Fine Arts directors might also benefit from this study. This study may provide a starting point for developing professional development for visual art

teachers who want to expand their learning on multimodal literacies as applied to art and media arts teacher planning and practice. I personally have heard many complaints from art teachers who bemoan professional development days in their districts because it never seems to be relevant to them; that the content is not specific to their needs as teachers in an art classroom. Enhancement of professional development to encourage teachers to go beyond presenting content in visual and linguistic modes could begin by modeling such projects such as developing alternative reality games (Engdahl, 2014), and creating content for YouTube (Duncum, 2014).

As a result of this study, I plan to develop art education syllabi that deliver an introduction to multimodal literacies and how to practically apply these findings to the art and media arts classroom.

Finally, I hope this study begins a conversation between teacher preparation programs, school districts, and practicing art teachers that benefits those whom I consider to be the most important stakeholders in arts education: students in visual art classrooms.

Limitations

Limitations of this study were outlined in more detail in Chapter Three (Methodology) so I will briefly review them here.

I spent one continuous week in each of the nine participant's classrooms, for the entire school day. The participants were more comfortable with me restricting my time to a week, so even though I would have liked to be in each room for at least two weeks, I agreed in order to put participants at ease.

Nine formal interviews were conducted, one with each participant. In one case, a participant could/would not find time to meet with me and requested the questions via email. She sent back very short, perfunctory answers that were not at all the rich dialogue I had hoped for.

After requesting follow up interviews, six of the nine participants claimed they would not be able to make time for another formal interview off campus. Because the off-campus location of the interview was part of my Institutional Review Board document in order to protect the participants, I was unable to hold additional formal interviews.

I see the small sample size of nine participants as a limitation, but the intention of the study was not to generalize the findings, but rather to compile a description of the planning and practice of art teachers with regard to multimodal literacies.

Across the data, the teacher artifacts shared were inconsistent from participant to participant. Each teacher gave me different lesson plans (or none at all) assignment sheets, etc. I felt to try and urge each participant to give me the exact same kind of documents and artifacts would have made teachers uncomfortable and hassled.

Teachers of color are not represented among my participants and two-thirds of my participants are female. Although race and gender were not the focus of this study, there is no question that this limits the perspectives and richness of the data that might be possible with a more diverse sample of participants. My own position as a middle-aged and middle-class white female with advanced education undoubtedly affected the lens I viewed the classrooms and participants through, and possible narrowed the questions I might have asked. As a researcher, I attempted to check my biases and keep them removed from the data collection. I hoped my experience as an urban art educator mitigated some of those biases.

None of my participants had heard of multimodal literacies nor could they define it. I wanted to apply the theory of multimodal literacies to art and media art education, so I used the term of that theory. This limitation may have given some participants a sense that they were not as knowledgeable as they should be, even though they were in fact using multiple modes in their

teaching in varying degrees. Future research would benefit from a new term such as Media Arts Literacies, and interview questions could be posited after participants were comfortable with all relevant definitions.

What this study can't tell us is if the students whose classrooms I visited did experience increased or deeper art learning through their teacher's use of multimodal literacies. Further study is warranted.

The Multimodal Dissertation

Creating this multimodal dissertation (Tran, 2019; Vaughn, 2006) has significance to the field of Art Education because there is only one other dissertation in the field by Nick Sousanis (2015) which is in a graphic novel format. This dissertation's data in a variety of modes reflects my desire for art teachers to use multiple modes in their teaching. Although there are different ways, I could have presented sound, photographs and images such as an attached flash drive to the document or linking to YouTube, I chose to embed these files into the document itself where they link to the university's media storage. This allows easy access to readers, who can use any operating system and only need a computer and an internet connection. My learning curve was long, but everything I learned will be important as I and others behind me conduct future research in media that hasn't been invented yet.

The world of modes for communication is more nuanced than I knew at the outset of this research. Some examples of modes in the data I collected carries more weight that other examples. In the future, I would attend more carefully to this when I am coding data. I have thought about coding all the data, not just photographs, in combinations of modes, as opposed to separate modes as I did in this dissertation. Coding in combinations of modes may create a more multidimensional picture of the research. In discovering the expansion of the idea of modes of

communication to include a tactile mode (Cope and Kalantzis, 2012), and even considering the body's senses as modes (Duncum, 2015; Leander & Boldt, 2012), reveals that there is much more to consider and investigate. I believe that soon multimodal dissertations as will become more common and perhaps even be the norm in the future, given that there are forms we can't even imagine yet, especially in art and media arts education. I am proud to be part of this emerging research and I hope that other scholars will find this dissertation in their searches and will find the research and the structure of the dissertation beneficial.

Implications for Further Research

At the beginning of my doctoral journey, I was surprised and delighted to find that Elliot Eisner (1994) had argued for an expanded definition of language to include all forms of meaning making. Paired with my discovery of the New London Group's (1996) work, I began to get excited that these ideas could be applied to art education. It made sense to me that if multimodal literacies were used in art classrooms, deeper and more concrete art learning was possible (Bustle, 2004).

One of the findings of this study is that although they all used different modes of communication in their teaching, none of the participants had heard of the term multimodal literacies. As I observed them, it became apparent that this was inconsequential. The shift that occurred as I considered the new National Core Arts Standards on Media Arts when writing this dissertation indicates that my terminology could be more accessible while still remaining connected to the exploration of multimodal literacies. Future research in this avenue will reflect that goal of accessibility of terminology, perhaps converting to more recognizable terminology such as media arts literacies.

Looking through the lens of Media Arts, the NCAS Conceptual Framework document (2014) suggests that research in this area is ongoing and the National Coalition for Core Arts Standards will be looking for research connected to the voluntary implementation of these standards. For myself, the possibilities include further study of art and media arts educators' professional development on media arts standards and their application of those standards in K-12 art and media arts classrooms. Additional study of students in classrooms already using media arts curriculum and standards is also warranted. Roland (2010) rightly stated that we could not predict the world that art and media arts educators would be teaching in, and that, "technology will undoubtedly play a significant role," (p. 23). These paths of research are consistent with the National Art Education Association's research agenda as outlined in the Professional Standards for Visual Art Educators publication, (2009, p. 2) which states:

Visual Arts Educators Use Contemporary Technology to Enhance Teaching & Learning:

- Create curricula that include artmaking in new forms and media
- Create learning environments that use current and emerging technologies as instructional and learning tools
- Provide opportunities for students to document and display their artwork through the use of new media

Research appearing in art education journals connects multimodal literacies to visual art learning (Bolin & Blandy, 2003; Delacruz, 2009; Gude, 2009; Duncum, 2012 & 2015; Rolling, 2015) but the literature has not satisfactorily documented the exploration of art and media arts educators themselves planning curriculum and their teaching practice with regard to multimodal literacies. This study provides an insight into this small sample of art teachers and their relationship to multimodal literacies. As Eisner (2002) argued, "Among the most important kinds of research needed in the field are studies of teaching and learning. By studies of teaching and learning I

mean studies that try careful to answer the question "What do teachers of the arts do when they teach and what are its consequences?" (p. 215). Eisner's words still resonate with me today.

A good deal of research on multimodal literacies is connected to literacy education, (Albers & Sanders, 2010; Bitz, 2004; Boche & Henning, 2015; Boldt & Leander, 2012; Bustle, 2004; Chandler Olcott & Mahan, 2003; Chisholm, Shelton & Sheffield, 2017; Coiro, Knobel & Lankshear, 2008; Domke, Weippert & Apol, 2018; Flood, Heath & Lapp, 1997; Lenters & Smith, 2018 and Mills & Unsworth, 2018) to name just a few. Much of that work mentions visual and media arts as supporting literacy instruction in classes other than visual art classes, such as the interaction between image and text in graphic novels, (Chisholm, Shelton & Sheffield, 2017), using visual art and film to scaffold student access to written texts, (Boche & Henning, 2015), employing iPad animation to communicate emotions, (Lenters & Smith, 2018), and movement, not as a text but as interactions with many texts (Leander & Boldt, 2012). In the classroom, it would be interesting to investigate the different modes and what percentage of each mode is evident in different settings, among different groups of students and different projects. It occurs to me that a teacher would not plan or implement a lesson using an equal amount of each mode—the percentages or appropriateness of each mode for a particular purpose would have to be specific to that instance. I am considering the potential of this line of inquiry as an additional thread growing out of this research.

Additional possibilities for next steps in research are to address the findings that these nine art educators were not familiar with the theory of multimodal literacies and that their art curriculum planning and practice privileged the visual and linguistic modes. I believe it's important to begin with pre-service art and media arts educators. I would like to design a cross-curricular course syllabus on applying multimodal literacies theory to the art and media arts

education classroom and teach it to pre-service teachers in a university art and media arts education department. I would follow this cohort through their student teaching as the instructor of a student teaching seminar and require one lesson be planned and executed utilizing all modalities, including sensory modes. We would reflect as a group and individually before the lesson, I would observe the lesson as the student teaching supervisor and conduct a group (discussion) and individual post-lesson reflection (choice of media). The data would be analyzed to determine if knowing the definition of and applying multimodal literacies to their teaching changed their perceptions of its effectiveness in their teaching and student art learning.

Throughout the history of education, some teachers have taken the path of least resistance, teaching the way it has always been done, or teaching in the easiest way possible. I want to make it easier for art and media arts teachers to enhance what they're doing and teach in ways that can benefit their students even more. In order to support practicing art and media arts teachers in the use of multimodal literacies, a possible research strand could study one district's visual art and media arts professional development offerings (if any) in multimodal literacies and media arts. I would like to design and deliver such a professional development program and present it to the district's art and media arts teachers on a staff day. Part of that program could be for those teachers to develop or modify a lesson and infuse all the modalities into that lesson. Group and individual reflections pre-lesson would be discussed, and I would make plans to observe as many of these lessons as possible as a visitor in a non-evaluative way. I could host a private blog and collect post-lesson reflections in a variety of media. As an additional voice, I hope to collect (in a different blog) student responses to the lesson including all the modalities. Again, data will be analyzed to determine if applying multimodal literacies and media arts strategies to their teaching changed their perceptions of the effectiveness of their teaching and

student learning outcomes. Student reflections will be analyzed for engagement in the lesson and how they perceived their arts learning. Further study of students could try to determine the impact of multimodal literacies on their learning to see if deeper understanding had indeed occurred.

Implications for Teacher Preparation Programs

The results of this study in convergence of the state by state adoptions of the NCAS Media Arts Standards (2014), indicate that art education teacher preparation programs should be updated. Should Media Arts instructional pedagogy and degree programming be housed under an Art Education umbrella in teacher preparation programs, as it was in all three districts where my participants worked, and as Bequette & Brennan (2008) and Patton & Buffington (2016) advocate? The creation of the NCAS Media Arts Standards implies a stand-alone discipline, which could be addressed by a stand-alone major adjacent to Art Education, even as it also claims to be informed by and integrated into the other NCAS art forms of dance, music, theatre arts and visual arts (Albert, 2016). Bequette and Brennan's research (2008) found that examples of media arts coursework within art education programs across the nation were rare, and most mentions of "new media and electronically assisted artmaking" (p. 339) in art education courses occurred in visual culture coursework.

I agree with the NCAS position that Media Arts should be a stand-alone discipline in K-12 education, but visual art educators must also be fluent in the media arts. Art education programs should increasingly include media arts coursework into their teacher preparation programs. Thinking of my own art education program in the 1990's, I had one course in technology for the art classroom. Art education programs could not practically incorporate all the coursework necessary for fluency in media arts for visual art teachers unless a major

programmatic retrofitting occurs, but could require cross-disciplinary courses from a media arts education major. Art education programs could offer a minor or concentration of study in media arts as well. Universities will have to attend to state requirements for course credits for teacher certification which, unless current parameters are rewritten, could limit media arts courses for art education programs (Patton & Buffington, 2016).

Implications for Teacher Practice

This study's results should be taken into account when planning professional development for practicing visual art and media arts teachers. The findings prove that use of multimodal literacies by these nine participant art teachers was displayed primarily through the visual and linguistic modes. This section suggests recommendations for practicing art and media arts educators to explore and expand their use of the aural, spatial and gestural modes in a more purposeful way when creating art experiences for K-12 visual art and media students.

Evidence collected from data sources indicate that the aural mode primarily appears as teachers playing the radio in class. Exceptions to this include singing songs unrelated to the lesson as a "break" from art working or as a game at the end of class. In one case in Tori Camini's classroom she mentions students creating a rap song based on their art project. However, the aural mode can be integrated much more substantively into art lessons beyond playing the radio for background music as students work. In his article on Soundscape Composition, Akbari (2016) argues that sound is part of experiencing visual media and thus should be explored creatively in art classrooms. In this article, Akbari proposes a process of listening, recording, editing and presenting in an audio, video or installation form. A quick search of the Art 21 website (2018) provides a list of contemporary visual artists who use sound in their work that teachers can use for student inspiration.

Figure 71: "Clamor" by Allora & Calzadilla (Art 21)

Buffington and Day (2018) propose integrating Hip Hop pedagogy in the art classroom by studying issues of appropriation through visual and musical sampling. Visual artists influenced by Jazz include Stuart Davis, Romare Bearden, Faith Ringgold and Jennie C. Jones; studying these artists in terms of their influences and bodies of work could allow students to explore pattern, repetition and improvisation in their visual work. Blair (2014) employed stop motion animation when asking his pre-service teachers to create autoethnographies in an expression of self-growth. Two of the examples in the article used sound to augment the animations. Belleville, (2014) gives her high school students a weekly art history blog assignment where they are encouraged to add videos and sound clips related to their images and writing. I suggest if background music will be played while students work in the art classroom, teachers or students could choose music that connects with the work students are doing, whether it be connecting with cultures, nature or time periods. Intentionality matters. These suggestions are just a few ways that practicing art educators might incorporate the aural mode into their teaching and student creation of work.

Figure 72: "Duchamp's Inner Ear" by Jennie C. Jones (Left) and "Hot Still-Scape for Six Colors – 7th Avenue Style" by Stuart Davis (Right).

Additionally, art educators might make use of resources such as the free TeachRock website which houses over one hundred-fifty interdisciplinary lessons connecting history, popular music and American culture. Of interest to art teachers would be the lessons involving visual analysis, visual art and visual design. The concept for Teach Rock was envisioned by musician and actor Steven Van Zandt, with qualified educators creating the lessons. Teach Rock lesson plans "use popular music to help teachers engage students in standards-aligned work across disciplines," (Teach Rock, 2013). Most recently, the website also includes lessons for remote learning.

All data regarding the spatial mode related to teacher creation and use of their classroom space or of expanding that classroom space to other areas of the school or outside the school campus. In one instance, Tori Camini mentioned bringing her students to the local art museum. Susi (1986) states that attention to the physical space of the art classroom can be a "basis for improving teaching by expanding the range of instructional methods used by art teachers" (p. 6). I argue that thoughtful planning and use of art classroom space for including multiple modes can enhance art and media experiences for students. Each classroom space and each teacher is unique, but discussion of planning and practice of multimodal literacies in a physical space and

how to use additional or alternative spaces is recommended for a pre-service art education course or practicing art education professional development session. How teachers could collaborate on these issues with their students would be a critical part of this conversation. An example of alternative classrooms is found in the article "Street Arcade" (Ciampaglia & Richardson, 2017) detailing a project wherein students brought their videogames on social justice topics to a Chicago sidewalk in order to dialogue with their community. Teachers and students should be looking further into what contemporary artists are creating; for example, Pépon Osorio is a contemporary Puerto Rican artist whose work foregrounds a spatial component.

Art teachers might maintain that by definition, teaching art engages the spatial mode by working with figure and ground illusions or simulacra in two-dimensional artwork and/or positive and negative space in three-dimensional artwork. However, the spatial mode according to the New London Group (1996) deals with physical layout and architectural space. An investigation of architecture or shelters provides many more opportunities for incorporating the spatial mode; students might explore the spaces of their classroom school building, homes, neighborhoods and towns/cities. Teachers can facilitate a study of public spaces, with students designing community centers or other structures based on the community's needs. Walking tours of downtown areas, main streets or rural buildings could spark ideas of appropriate architectural designs. Museum and gallery tours can inspire ideas about how to curate student artwork in the school or in imaginary galley spaces. We can look to Rolling's (2012) sacred spaces project for 2nd grade as a model project for the spatial mode, including several of the learning activities noted above. His students created architectural models of their own sacred spaces with professional materials, with attention to its purpose(s) and meaningful aspects of design elements. The sacred spaces incorporated each student's version of home and community. Rufo,

(2012) also describes what turned into an opportunity for architecture learning from expanding his classroom to the outdoors at recess. "Building forts allowed the students to interact with the architectural elements inherent in the landscape," (Rufo, 2012, p. 46). A recent student teacher of mine created a lesson in which high school students constructed group gallery spaces from foam core and printed artworks to scale in student group's chosen genre. Students took on several curatorial roles and created their own scale model exhibits of artwork, presenting their rationales, choices and decisions in a class critique. Each gallery model had movable walls so the group could arrange the space for their curatorial purpose. It was impressive to see the students articulate the choices they made as curators. It made me recall when a group of my 8th grade students were so interested in architecture that we made scale models of their favorite American home styles. They were so excited about the project that they raised a significant amount of money to take a field trip to two Frank Lloyd Wright sites a few hours away. The rich conversations my students had about Wright's spaces, how they felt being in them and how they experienced the transitions from room to room, made me realize how important that mode of learning was.

Figure 73: High School Curating Project. Photos used with permission.

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Data related to the gestural mode primarily shows teacher demonstrating art and media techniques. A small number of instances of gestural mode outside of demonstrations varied across the participants and included learning body language for television broadcast, film techniques, dance and movement as a classroom management strategy. Tori Camini effectively used teaching content with puppets and having students act out plant growth as a way of strengthening art content learning. Like Camini, Manwiller (2007) found that incorporating movement into her art teaching benefitted her students in many ways. She discovered that her students were more engaged and connected to the art content she taught. Students also had better recall and a deeper understanding of new material when Manwiller integrated physical movement. She had her students physically act out shapes, forms and concepts such as symmetry. Students also "performed" sculptures and paintings in a tableau, arranging their bodies to represent forms or persons in order to re-create an artwork.

The study of architecture in the art classroom is also an opportunity to incorporate movement into art curriculum. Nathan Winters, author of *Architecture is Elementary: Visual Thinking Through Architectural Concepts* (1986), gives several examples of activities using body movement that reinforces the ideas of shapes as elements of architecture, balance and symmetry to list just a few.

9.6.
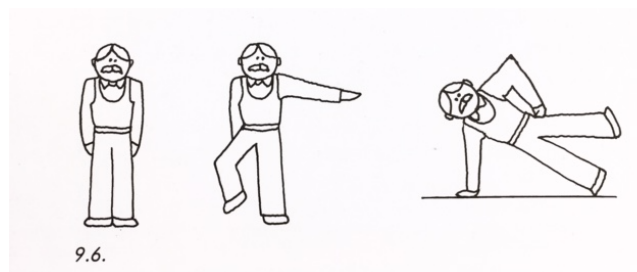
Figure 74 Nathan Winters drawings from *Architecture is Elementary (1 of 2)*
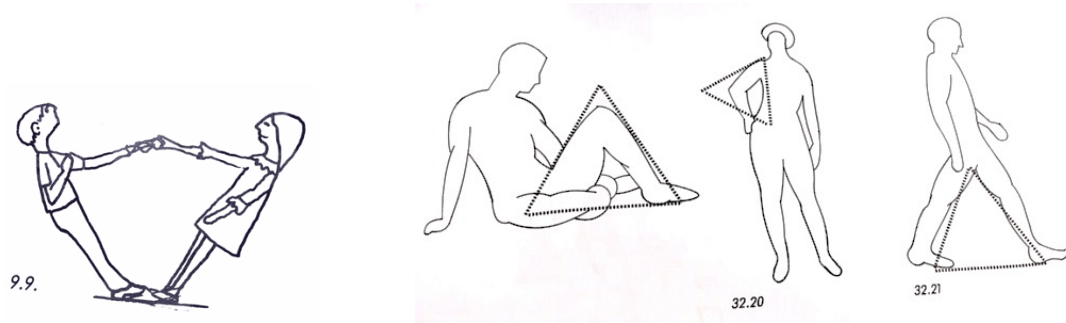
Figure 75: Nathan Winters drawings from *Architecture is Elementary, (2 of 2)*

In the wake of the popularity of the Pokémon Go social media game which uses your phone's camera and location services to capture virtual Pokémon characters, it makes sense for students to create art using their phones while moving around the school building, campus and athletic fields. Figure 76 shows a picture of physical activity by bicyclist/artist Stephen Lund, created by using a Global Positioning System app called Strava. Kiefer-Boyd, Knochel, Patton & Sweeney (2018) suggest that art educators consider teaching with mobile technologies and movement in order for students to begin exploring the wider humanity as opposed to using technology to isolate themselves. There is great opportunity for engagement and collaboration in this type of work on a smaller scale.
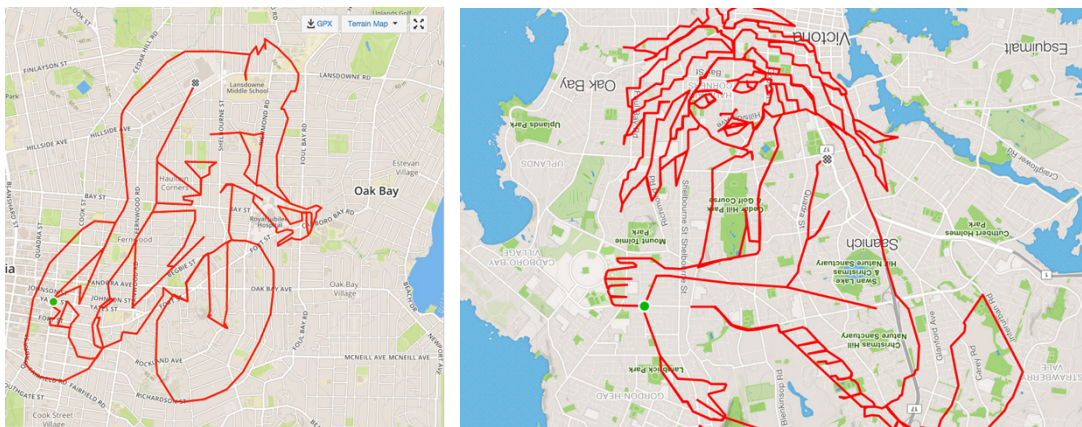
Figure 76: Strava Art by Stephen Lund

Final Statement

During my career as a visual arts educator, my interest in literacy began with my desire to support and reinforce textual literacy in my classroom, incorporating reading, discussion and writing within my art curriculum as Andrelchick (2015) describes. I assigned short articles in student art publications to read, students wrote artists statements and art criticism essays and we held Socratic Seminar discussions. My only technology was an overhead projector. As classrooms in my school began to get computers, I wrote a proposal and received one computer and an old printer, so my students could type their artist statements and criticism essays. Having taken one "technology in art education" course in my Master's degree program, I was thrilled when my school library got a computer lab. In the 1990's and early 2000's, Patton & Buffington (2016) discuss how art educators were resistant to using the computer to create art. I was excited, not resistant, and I assigned art projects using a then-primitive program called KID PIX™. The Internet arrived, and I advocated for wiring to be included in the art room for art research. I tried to share my excitement with art colleagues regarding supporting literacy and technology in art classrooms, but it largely fell on deaf ears. I decided I could support students better by supporting teachers and enrolled in a university doctoral program.

In early doctoral courses, I discovered Eisner (1991) and the New London Group, (1996) and an expanded definition of literacy that included viewing and composing visually. That ignited my passion for connecting my love of visual art and literacies. As I conducted my dissertation research, it became apparent to me that my vision (and many other scholars' vision) for art education incorporating multimodal literacies was modeled with the most strategic intention by the Media Arts teacher participants Karen English, Chana Morgan, and Jonny Forest, all of whom taught Media Arts courses under visual arts expectations and standards.

Patton & Buffington, (2016) argue that "Media Arts should be considered a subset of the larger umbrella of Visual Arts, and art educators should claim ownership of Media Arts and Media Arts standards" (p. 163). I prefer the language in the NCAS document (2014) that contends that Visual Arts and Media Arts are separate arts standards, but each should exchange ideas with the other. As I continue my work as a student teacher supervisor, I have seen my student teachers increasingly integrate media and technology; one created a collaborative project utilizing a 3-D printer that students printed their 3-D designs of animal shelters. This modeled a real-world, socially engaged project similar to the pre-service teacher project of DIY prosthetics that were created with 3-D printers in Knochel's (2016) article.

In the literature reviewed in Chapter Two of this dissertation research, I quoted Jensen's (2016) claim that the media arts "emphasize aesthetics, meaning making, and social justice" (p. 156). Herein lies the crux of my difficulty with separating literacy, multimodal literacies, visual arts, media arts, and the education of students as citizens of the world. I simply can't untangle these ideas from one other. Teachers often separate each of these concepts into its own compartment. In today's society, students are fluent in integrating visuals, sound, space and media. We should follow their lead.

Aesthetics, for this dissertation's purposes, refers to the study of how artists of any kind envision their work, create it, and share it. Our students can use the aesthetic lens to study either the work of others or their own work. Freire & McCarthy (2014) applies the aesthetic lens to media arts, but students apply it to written works, visual works and multimodal works. In the NCAS Media Arts and Visual Arts standards (2014), this appears as *Responding.* Meaning-making occurs through the aesthetic process, and students will learn to consume works critically and transmit those ideas into inspiration for their own work. They construct their knowledge and

communicate their ideas for their own perception as well as to a wider audience of their choosing (Cope & Kalantzis, 2009; Jewitt, 2008; Heath, 2000). The NCAS Media Arts Standards (2014) categorize this as *Creating* and *Producing.* Human communication, by definition is social as we interact with each other and in larger communities. In art education, scholars discuss creative works that have social and historical contexts and deals with popular culture and media (Duncum, 2004; Gude, 2004; Smith-Shank, 2004; Tavin, 2003). Some scholars of social ideas in the many strands of literacy (Chandler-Olcott & Mahar, 2003; Freire, 1970; Hagood, 2002; Kist, 2005; Lue, Zawilinski, Castek, Banerjee, Housand, Liu & O'Neil, 2007; Luke, 2003; New London Group, 1996) mentioned in Chapter Two attend to ways in which students can explore ideas critically, find their own voices, compose works to find audiences that have been marginalized and silenced, and ultimately, change their worlds. Freire and McCarthy (2014), in their four approaches to new media arts, include social justice ideas such as collaboration, "mashups" such as Chana Morgan's assignment in her high school media class, and strategies for activist participation in local communities and the larger society within their overall framework for pedagogy. In the NCAS Media Arts and Visual Arts standards, (2014), this appears as *Connecting.* To my mind, the Media Arts standards bring all of these ideas together.

I am a teacher of art teachers, a curator of ideas, and a connector of people. My inclination as an art educator leans away from the theoretical and more towards the practical. I recognize that this can be a disadvantage in the academic world, but I also see it as an advantage as long as I remember to trace the roots of my ideas. I want to live in, and I want my work as an art educator to live in the real world of public school K-12 art and media classroom teaching. It is important for me not to just talk the talk, but to authentically walk the walk. In walking the walk as a researcher, I chose to study art and media arts teachers in their classrooms. I feel that

the three media arts teachers I studied exemplified the multimodal literacies infused art and media classrooms I think students should enjoy. I believe that this dissertation reflects my philosophy that creating meaning using multiple modes of communication (visual, aural, gestural, spatial and linguistic) results in a deeper understanding of content. My hope is that by collecting data in multiple modes and presenting it in multiple modes that readers / viewers / listeners / meaning-makers will have a clearer and more profound understanding of this research.

In my desire to support art teachers, I had to begin by observing and describing what was happening in their classrooms relating to multimodal literacies in order to discover how they planned curriculum and delivered art content. My sampling of nine teacher participants is by no means generalizable to the entire field, but I see it as an opening foray toward beginning the work I want to do as an art educator, teacher educator, and researcher. In supporting teachers, I support the most important stakeholders, the students.

My belief is that students, ALL students, will benefit from art and media arts instruction via multiple modes of meaning-making; if we as educators seek to provide as many paths as possible for students to access art content in relevant ways, I have no doubt that students will be more engaged in art and media arts classes and the lessons that the increasingly broad world of art can teach us. More importantly, they will co-create their art learning experience and learn to communicate their ideas in multiple modes. Finally, as the New London Group (1996) states, teachers must create "the learning conditions for full social participation" (p. 61). Although this quote is over twenty years old, I feel by evolving as art and media arts educators, we need to continue to do exactly that. Through this research, I hope to begin to curate a path for pre-service and practicing art educators to support and accomplish optimal conditions for meaning-making for their students.

Appendix A

Letter of Informed Consent for Art Teacher Participation in Study

Project Title:
Appearance of Multimodal Literacies in Art Teacher Practice
Researcher: Kathleen M. Maniaci

Dear Art Educator,

   My name is Kathleen Maniaci, and I am a doctoral student at Syracuse University. I am inviting you to participate in a research study. Involvement in the study is voluntary, so you may choose to participate or not. This sheet will explain the study to you and please feel free to ask questions about the research if you have any. I will be happy to explain anything in greater detail if you wish.

   I am interested in learning more about if, when and how multimodal literacies appear in art educators' practice while implementing art curriculum. I will be observing in your classroom for a total of 5 full school days. As a study of multimodal literacies, I will be using video and audio recordings of your classroom teaching. These recordings will be used in the presentation of my dissertation, nd may appear in conference presentations or published in online scholarly journals. After final, edited clips have been created for these purposes, all raw video footage will be deleted. You will be asked to share your thoughts informally and in two formal interviews, an initial interview and a follow-up interview which will be audio taped and will take approximately _3__ hours of your time (in addition to my five days of observations) over the course of the Spring 2011 semester. All information will be kept confidential. Your name will not appear anywhere and no one will identify your specific answers as yours except myself. I will assign a number to your responses, and only I will have the key to indicate which number belongs to which participant. In any articles I write or any presentations that I make, I will use a made-up name for you, and I will change any identifying details about your specific responses. All audio taped interviews will be transcribed and erased after the completion of the dissertation and defense.
The benefit of this research is that you will be helping me to understand how to support art educators in integrating multimodal literacies into art curriculum. This information should help many future art students succeed in their art and academic goals using their ability to communicate both verbally and visually. The information from this study will be received by myself, my dissertation advisor and committee and any readers of the dissertation and articles published as a result of the dissertation.

A copy of this consent form will provided to all participants.

The risks to you of participating in this study are minimal. They may include:
- Discomfort with being observed, feeling your teaching may be judged.
- Discomfort with being videotaped.
- Discomfort at the thought of identifying information being seen by colleagues and/or

administrators.

The following will minimize risks:
- I will be available for questions, concerns and clarifications about the project. You will have a clear understanding of my role as a researcher and you will have my support as an experienced art educator consultant in ways that will not compromise my role as a researcher or your role as the classroom art educator.
- If you no longer wish to continue, you have the right to withdraw from the study, without penalty, at any time.
- I assure you that your teaching will be observed and described, never judged.
- I will not share any information discussed in formal or informal interviews with building or district officials.
- All information will be confidential, in the case where subjects' identities need to be retained or can be associated with their responses. Your name and/or identifying information will be kept confidential.

If you have any questions or concerns about this project, including your rights as a participant or complaints you may wish to address to someone other than the researcher, or if you cannot reach the researcher, you may contact the Syracuse University Office of Research Integrity and Protections. (ORIP)

Syracuse University Office of Research Integrity and Protections. (ORIP)
orip@syr.edu
315-443-3013

If I, as the researcher, can clarify anything or answer any questions or concerns for you, please contact me at the information below.

My contact information is:

Kathleen Maniaci
kmmaniac@syr.edu
Home: 315-469-7799
Cell: 315-391-2157

If you wish, you may speak to my advisor At Syracuse University, Dr. James Haywood Rolling, Jr. at his contact information below.

Dr. James Haywood Rolling, Jr.
jrolling@syr.edu
Office: 443-2355

___ I agree to be videotaped.   ___ I DO NOT agree to be videotaped.

___ I agree to be audiotaped.   ___ I DO NOT agree to be audiotaped.

___ I agree to be photographed.   ___ I DO NOT agree to be photographed.

All of my questions have been answered and I wish to participate in this research study.

_____ I am 18 years of age or over.

_____
Signature of participant

Date: _____

Print name of participant _____

Signature of Investigator (researcher) _____

Print name of Investigator (researcher) _____

Date: _____

Appendix B

Letter of Parental Notification to Family/Parent/Guardian

Project Title: Appearance of Multimodal Literacies in Art Teacher Practice
Researcher: Kathleen M. Maniaci

Dear Parent or Guardian,

   My name is Kathie Maniaci. I am a doctoral student in art education at Syracuse University. As part of my program requirements for my dissertation I am undertaking a research study to describe the experiences of art teachers in K-12 public school art classrooms. During the course of my study, I will be observing the art teacher for five (5) days in your child's art classroom. I will be taking photographs and videotaping the teacher as part of my study. Because this is a study of the teacher only, no identifiable characteristics or descriptions of your child will be included in my study. I will try to make my presence natural with minimal disruption. For the most part, I will quietly be taking notes during my observation. I may be doing some video taping of the artistic production by your student and photographing their artwork if it is important to my study of the teacher. The purpose of taping is to help me tell the truest story of the way the art teacher teaches their class. Immediately after videotaping or taking digital photos, I will blur any identifiable faces of students. At the completion of the study the tapes and photos will be erased. Photographs may be included in my written document to illustrate ideas presented. Photographs might include the teacher during the class, in which your child may appear in the background. Photographs may also include pictures of your child's artwork, without their name or any identifying information. Any unused photographs and or digital data will be destroyed at the conclusion of this research. Faces will be digitally blurred in photographs and video.
        Through this study, I hope to contribute to the field of art education and the support of art teachers delivering a quality art education in schools. Your child may be pleased that:
   1. They will have an additional art teacher in the room to look at their artwork.
   2. They may feel good about helping me learn how to better teach future art teachers.
Your child may be uncomfortable in these ways:
   1. Being uncomfortable with a new person in the classroom, observing.
   2. Being uncomfortable and unsure about the research itself.
   3. Being uncomfortable with appearing in the background of a picture or videotape.
   4. Being uncomfortable talking to the researcher.
   5. Being uncomfortable having their artwork photographed.

I will try to minimize these uncomfortable feelings by:
   1. I will be available for questions, concerns and clarifications about the project. My contact information is at the end of this letter.
   2. If you or your child is uncomfortable with them appearing in a photo or video I will:
        A. ***Keep your child out of all pictures and videos by finding them a better seat out of the way of the camera.***

B. If you are not comfortable with your child appearing at all, even if their face is blurred, please tell me and I WILL NOT to use anything with their picture in it.
C. I will not take pictures of their artwork.
D. I will not initiate conversation with your child about their artwork.

If you have any further questions about this project or my objectives, please do not hesitate to reach me at the contact information I have included.

Sincerely,

Kathleen M. Maniaci
441 Lambreth Lane, M-17 Skytop
Syracuse NY 13244

If you have any questions or concerns about this project, including your rights as a participant or complaints you may wish to address to someone other than the researcher, or if you cannot reach the researcher, you may contact the Syracuse University Office of Research Integrity and Protections. (ORIP)

Syracuse University Office of Research Integrity and Protections. (ORIP)
orip@syr.edu
315-443-3013

If I, as the researcher, can clarify anything or answer any questions or concerns for you, please contact me at the information below.

My contact information is:

Kathleen Maniaci
kmmaniac@syr.edu
Home: 315-469-7799
Cell: 315-391-2157

If you wish, you may speak to my advisor At Syracuse University, Dr. James Haywood Rolling, Jr. at his contact information below.

Dr. James Haywood Rolling, Jr.
jrolling@syr.edu
Office: 443-2355

Appendix C

Informed Oral Assent Script for Students age 5-6
Multimodal Literacies as They Appear in Art Educator Classroom Curriculum and Practice

Hello boys and girls! My name is Ms. Maniaci and I am going to be visiting your art class for a few days. I am from Syracuse University. (SU) and I was an art teacher at Grant Middle School in Syracuse.

PURPOSE*:* I am going to do a research study on your art teacher. A research study is a way to learn more about people. In this study, I am trying to learn more about how your art teacher plans great lessons for you so I can learn how to better teach my own students, who are learning to be art teachers. For most of the time, I will be quietly watching your art teacher and taking notes. But some times I may take pictures or video.

PARTICIPATION*:* I would like to ask you to help me with my study. If you decide you want to be part of this study, you will attend your art class as usual. You might tell me about your artwork or I might ask you if I can take a picture of your artwork. I will be studying your teacher, but you might appear in a picture or video by being in the background. If I can see your face in any picture or video, I am going to blur it out right away. [SHOW EXAMPLE] If you do not want to be in a picture or video at all, please tell me. Then I will make sure you are not in any pictures or video. I may have to move some seats around to do this.

RISKS & BENEFITS: ***There are some things about this study you should know. You may feel uncomfortable with a new person in the room watching your teacher. You may not want to be in any pictures or videos. You may not feel comfortable talking to me or me taking pictures of your artwork.***

Not everyone who takes part in this study will benefit. A benefit means that something good happens to you. I think these benefits might be having another art teacher in the room to show your artwork to, and you can feel good about helping me learn how to better teach future art teachers.

ALTERNATIVES: ***If you do not want to be in this research study, I will agree to:***

1. ***Keep you out of all pictures and videos by finding you a better seat.***
2. ***If you accidentally get in a picture or video, I will use my computer to blur your face.***
3. ***If you don't want your face in a picture or video, even if it is blurred out, please tell me and I promise NOT to use anything with your picture in it.***
4. ***I will not ask to take pictures of your artwork.***
5. ***I will not ask you any questions about your artwork.***

<u>REPORTS</u>:   *When I am finished with this study I will write a report about what was learned. This report will not include your name or that you were in the study.*

<u>VOLUNTARY</u>:   *Voluntary means that you do not have to be in this study if you do not want to be. I have already asked your parents if it is ok for me to ask you to take part in this study. Even though your parents said I could ask you, you still get to decide if you want to be in this research study. You can also talk with your parents, grandparents, and teachers before deciding whether or not to take part. No one will be mad at you or upset if you decide not to do this study. If you decide to stop after we begin, that's okay too. You can also skip any of the questions you do not want to answer.*

<u>QUESTIONS</u>: You can ask questions now or whenever you wish. If they want to ask me any questions, your adult family members may call me at 315-469-7799, or they may call Dr. Rolling, my teacher at SU. If you are not happy about this study and would like to speak to someone other than me, your parent/guardian may call the Syracuse University Institutional Review Board (IRB) at 315-443-3013. Your parent/guardian will also have these phone numbers.

Would you like to ask me any questions?

[Answer questions]

You may keep this paper and show it to your adult family members. I will leave some copies with your art teacher in case you would like it read to you again.

Please raise your hand if it is OK with you that you might be in my pictures or video (I will blur your face) and if it's OK that I take pictures of your artwork. (I will hide your name)

[Count hands for oral assent]

Please raise your hand if you do NOT want to be in pictures or video, and do NOT want me to take pictures of your artwork. (I promise I won't, but please remind me if you think I forgot.)

[Count hands for NO assent]

Thank you very much for your help!

Appendix D

Informed Oral Assent Script for Students age 7-17
Multimodal Literacies as They Appear in Art Educator Classroom Curriculum and Practice

Hello art students! My name is Ms. Maniaci, and I am going to be visiting your class for a week. I am from the Art Education school at Syracuse University (SU) and I was an art teacher at Grant Middle School in Syracuse.

__PURPOSE__: I am going to do a research study on your art teacher as part of my graduate degree. A research study is a way to learn more about people. In this study, I am trying to learn more about how your art teacher plans great art projects for you so I can learn how to better educate future art teachers.

For most of the time that I am here in your art classroom, I will be quietly watching your art teacher and taking notes. But sometimes I may take pictures or video. I also may walk around your art classroom to look at your artwork. Sometimes your artwork can tell me a lot about how your art teacher thinks and teaches.

__PARTICIPATION__: I would like to ask you to help me with my research study. If you decide you want to be part of this study, you will be asked to attend your art class as usual. You might tell me about your artwork or I might ask you if I can take a picture of your artwork. The focus of my research is on your art teacher, but you might appear in a picture or video by being in the background. If I can see your face in any picture or video, I am going to blur it out right away. [SHOW EXAMPLE] If you don't want to be in a picture or video at all, please tell me. Then I will make sure you aren't in any pictures or video. I may have to move a few seats around to do this, so I hope that will be OK. All of this should take place during your regular art class, you will not need to spend any extra time in art or do any homework. I will be in your classroom for 5 days. If I am walking around, feel free tell me about your artwork if you like. Being an art teacher, I can appreciate your efforts and work process. I might ask you if I can take a picture of your artwork. If I take a picture of your artwork, I'll make sure your name isn't showing. If you don't want me to take a picture of your artwork, I won't.

RISKS & BENEFITS: *There are some things about this study you should know. You may feel uncomfortable with a new person in the room watching your teacher. You may not want to be in any pictures or videos. You may not feel comfortable talking to me or me taking pictures of your artwork.*

Not everyone who takes part in this study will benefit. A benefit means that something good happens to you. I think these benefits might be having another art teacher in the room to show your artwork to, and you can feel good about helping me learn how to better teach future art teachers.

ALTERNATIVES: *If you do not want to be in this research study, I will agree to:*

1. *Keep you out of all pictures and videos by finding you a better seat.*
2. *If you accidentally get in a picture or video, I will use my computer to blur your face.*
3. *If you don't want your face in a picture or video, even if it is blurred out, please tell me and I promise NOT to use anything with your picture in it.*
4. *I will not ask to take pictures of your artwork.*
5. *I will not ask you any questions about your artwork.*

REPORTS: *When I am finished with this study I will write a report about what was learned. This report will not include your name or that you were in the study.*

VOLUNTARY: *Voluntary means that you do not have to be in this study if you do not want to be. I have already asked your parents if it is ok for me to ask you to take part in this study. Even though your parents said I could ask you, you still get to decide if you want to be in this research study. You can also talk with your parents, grandparents, and teachers before deciding whether or not to take part. If you decide not to participate, that's OK. No one will be upset and it will not affect your grade. If you decide to stop after we begin, that's okay too. You can also skip any of the questions you do not want to answer.*

QUESTIONS: You can ask questions now or whenever you wish. If you want to, you or your adult family members may call me at 315-469-7799, or you may call Dr. Rolling, my teacher at SU. If you are not happy about this study and would like to speak to someone other than me, you or your family may call the Syracuse University Institutional Review Board (IRB) at 315-443-3013. Your parent/guardian will also have these phone numbers if they want to call to ask questions.

Would you like to ask me any questions?

You may keep this paper and show it to your adult family members. I will leave some copies with your art teacher in case you would like to read it again.

Please raise your hand if it is OK with you that you might be in my pictures or video (I will blur your face) and if it's OK that I take pictures of your artwork. (I will hide your name)   [Count hands for oral assent]

Please raise your hand if you do NOT want to be in pictures or video, and do NOT want me to take pictures of your artwork. (I promise I won't, but please remind me if you think I forgot.) [Count hands for NO assent]

Thank you very much for your help!

Appendix E

Informed Oral Assent Script for Students age 18 and Older
Multimodal Literacies as They Appear in Art Educator Classroom Curriculum and Practice

Hello art students! My name is Ms. Maniaci, and I am going to be conducting my Ph.D. research in your art class for a week. I am from the Department of Art Education at Syracuse University (SU) and I was an art teacher at Grant Middle School in Syracuse.

PURPOSE*:* I am going to do a research study on your art teacher as part of my graduate degree. A research study is a way to learn more about people. In this study, I am interested in learning more about how art teachers use media and literacy in their teaching. I am trying to learn more about how your art teacher plans art curriculum for you so I can learn how to better educate future art teachers. For most of the time that I am here in your art classroom, I will be quietly watching your art teacher and taking notes. But some times I may take pictures or video. I also may walk around your art classroom to look at your artwork. Sometimes your artwork can tell me a lot about how your art teacher thinks and teaches.

PARTICIPATION*:* I am inviting you to participate in my research study. Involvement in the study is voluntary, so you may choose to participate or not. If you decide you want to be part of this study, you will be asked to attend your art class as usual. You will not be required to spend extra time in art or do any extra homework for the study. All information will be kept confidential. I will assign a number to your responses, and only I will have the key to indicate which number belongs to which participant. Anything you tell me will not be shared with your teacher. In any articles I write or any presentations that I make, I will use a made-up name for you, and I will not reveal details about where you work, where you live, or anything that will identify you. The focus of my research is on your art teacher, but you might appear in a picture or video by being in the background. If I can see your face in any picture or video, I am going to blur it out right away. [SHOW EXAMPLE] If you don't want to be in a picture or video at all, please tell me. Then I will make sure you aren't in any pictures or video. I may have to move a few seats around to do this, so I hope that will be OK. If I am walking around, feel free tell me about your artwork if you like. Being an art teacher, I can appreciate your efforts and work process. I might ask you if I can take a picture of your artwork. If I take a picture of your artwork, I'll make sure your name isn't showing. If you don't want me to take a picture of your artwork, I won't.

RISKS & BENEFITS: ***There are some things about this study you should know. You may feel uncomfortable with a new person in the room watching your teacher. You may not want to be in any pictures or videos. You may not feel comfortable talking to me or me taking pictures of your artwork.***

Not everyone who takes part in this study will benefit. A benefit means that something good happens to you. I think these benefits might be having another art teacher in the room to show your artwork to, and you can feel good about helping me learn how to better teach future art teachers.

ALTERNATIVES: *If you do not want to be in this research study, I will agree to:*

1. **Keep you out of all pictures and videos by finding you a better seat.**
2. **If you accidentally get in a picture or video, I will use my computer to blur your face.**
3. **If you don't want your face in a picture or video, even if it is blurred out, please tell me and I promise NOT to use anything with your picture in it.**
4. **I will not ask to take pictures of your artwork.**
5. **I will not ask you any questions about your artwork.**

REPORTS: *When I am finished with this study I will write a report about what was learned. This report will not include your name or that you were in the study.*

VOLUNTARY: *Voluntary means that you do not have to be in this study if you do not want to be. You can also talk with your parents, grandparents, and teachers before deciding whether or not to take part. If you decide not to participate, that's OK. No one will be upset and it will not affect your grade. If you decide to stop after we begin, that's okay too. You can also skip any of the questions you do not want to answer.*

QUESTIONS: You can ask questions now or whenever you wish. If you want to, you or your adult family members may call me at 315-469-7799, or you may call Dr. Rolling, my teacher at SU at 315-443-2355. If you are not happy about this study and would like to speak to someone other than me, you or your family may call the Syracuse University Institutional Review Board (IRB) at 315-443-3013. Your parent/guardian will also have these phone numbers if they want to call to ask questions.

Would you like to ask me any questions?

You may keep this paper and show it to your adult family members. I will leave some copies with your art teacher in case you would like to read it again.

Please raise your hand if it is OK with you that you might be in my pictures or video (I will blur your face) and if it's OK that I take pictures of your artwork. (I will hide your name)   [Count hands for oral assent]

Please raise your hand if you do NOT want to be in pictures or video, and do NOT want me to take pictures of your artwork. (I promise I won't, but please remind me if you think I forgot.) [Count hands for NO assent]

<p style="text-align:center">Thank you very much for your help!</p>

Appendix F

CENTRAL SCHOOL DISTRICT RESEARCH INFORMATION

NAME: Kathleen M. Maniaci
ADDRESS: 210 East Warrington Road
CITY/STATE/ZIP: Syracuse, NY 13205
Daytime Telephone: (315) 469-7799
Email: kmmaniac@syr.edu or kmaniaci@gmail.com
DISSERTATION ADVISOR: Dr. James Haywood Rolling, Jr.
Dr. Rolling office phone: (315) 443-2355
Dr. Rolling Email: jrolling@syr.edu

Research Abstract

Title of Protocol: Multimodal Literacies as They Appear in Art Educator Classroom Curriculum & Practice

Multimodal literacies and visual arts knowing are certainly intertwined. Fluency in multimodal literacies, defined by Jewitt & Kress (2003) as the capability to make meaning and communicate using a variety of modes, including image, gaze, movement, music, speech, and sound effect (p. 1), is essential in supporting learning in art education. National and New York Visual Arts Standards include outcomes which require traditional literacy skills such as reading, writing, speaking & listening as well as including multimodal literacies such as viewing, analyzing imagery & film, creating works in 21st century mediums such as film and computer graphics, and interpreting visual information from sources such as electronic media. It is clear that high standards for art education correlate to multimodal literacies, as these disciplines rely on expression in order to communicate, make and create meaning (Sweet, 1997). According to Eisner, (1994, p. 88) "the term language can be conceptualized to refer to the use of any form of representation in which meaning is conveyed or construed," and it follows that different forms result in different meanings. When students are given multimodal languages in order to better understand information in written text form, deeper understanding occurs (Bustle, 2004).
In addition to fostering deeper learning of art content and offering more pathways to creating visual art, proficiency in multimodal literacies gives voice to learners of all abilities and provides access to those learners marginalized by "traditional" literacy pedagogy (Harste, 2009). Universal Design for Learning (UDL) is a proactive way of designing curriculum and differentiating instruction for the widest possible range of abilities, inclusive of ALL learners. Principles of Universal Design for Learning dovetail neatly with multimodal literacies in that UDL promotes presenting content in different ways, engaging students using a

variety of materials and allowing students choice in express their learning (CAST, 1994).

According to the National Visual Arts Standards, (National Art Education Association, 1994) "To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts and must exhibit their competence at various levels in visual, oral, and written form." (p. 15) Visual art instruction integrating multimodal literacies will strengthen efforts to meet visual arts standards and facilitate deeper student learning in the visual arts. I have identified few studies to date in the literature that directly address the presence (if at all) of multimodal literacies in art educator classroom practice or curricular planning.

Because visual arts standards require fluency in multimodal literacies, this study seeks to examine the practice of nine art educators and the appearance of 21st Century/multimodal literacies as it pertains to their research for, preparation of and implementation of their art education curriculum and practice. This research will explore if and how art educators are directly addressing the instruction of multimodal literacies necessary for optimal visual art learning in their curriculum and classrooms and discover the meanings that art educators construct in their everyday classroom practice as it relates to multimodal literacies and how they interpret their teaching practice. This research study will focus on describing art educator practice and analyzing their use of multimodal literacies as it appears during daily classroom teaching and planning. Addressing this gap in the literature can begin to support art educators in facilitating their students' success in reaching not only the goals of the visual arts standards, but also in achieving success in all modes of communication and meaning making. Observing art educators in their classrooms and conducting interviews regarding their teaching practice is an excellent place to begin this research. My research questions include:

Do practicing art educators attend to 21st Century/multimodal literacies in their curriculum planning and art teaching?

If practicing art educators do attend to 21st Century/multimodal literacies in their curriculum planning, how do they define 21st Century/multimodal literacies?

If practicing art educators do attend to 21st Century/multimodal literacies in their curriculum planning, when/where does multimodality appear in the art educator's curriculum planning?

1. Describe which appearances are intentional and a purposeful part of that educator's pedagogy.

2. Describe which appearances are intuitive, meaning without specific intention.

If practicing art educators do attend to 21st Century/multimodal literacies in their art teaching, when/where does multimodality appear in the art educator's classroom practice?

1. Describe which appearances are intentional and a purposeful part of that educator's pedagogy.

2. Describe which appearances can be directly tied to the art educator's curriculum planning.

3.   Describe which appearances are intuitive, meaning without specific intention.

If practicing art educators do attend to 21st Century/multimodal literacies in their curriculum planning and art teaching, in what ways and through what lenses do practicing art educators integrate multimodality into their curriculum planning and art teaching?

What resources do practicing art educators need to facilitate the creation of meaningful

art curriculum that integrates multimodal literacies?

Research Study design:

Qualitative, participant observation & interview of participating teachers. Students will NOT be the subjects of or participants of the study...I will be studying art teacher practice.

I am studying 9 teachers and South Jefferson will be my rural elementary, middle school & high school settings.

I will also be researching in the Syracuse City School District (Urban) and North Syracuse CSD (Suburban) pending the permissions of those districts.

██████████ Staff Members:

████████   Elementary School
                              Middle School
██████████████████   Sr. High School ███████████

Time involved:

I would be spending one week (5 days) in each art classroom, just observing the art teacher's practice for 2-3 class periods each day. Any formal interviews will occur outside of school hours and out of the school building. The teachers will teach as they normally do, they do not have to prepare anything for me…I will just be observing.

Appendix G

INFORMATION SERVICES & TECHNOLOGY DEPARTMENT
████████████
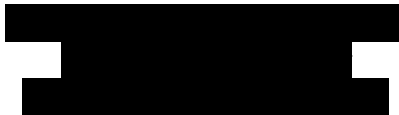
<u>REQUEST FOR PERMISSION TO CONDUCT RESEARCH</u>

DIRECTIONS: The applicant should complete this form, obtain the necessary approval and signatures, and return **two copies plus one for each school** to:
Information Services & Technology Department
████████████

(Please note that the approval process will take about **four weeks**, possibly more, depending on the number of school district staff members who must be contacted for review and comment. Allow sufficient time in your schedule for this process.)

1. Please describe concisely the basic concepts and goals of your proposed research.

    I am proposing to conduct a qualitative study of public school art educators' use of 21st century literacies in urban, suburban and rural art classrooms. This study seeks to examine and describe the practice of these art educators as it pertains to their research for, preparation of and execution in the classroom of their art lesson plans & curriculum. My goals for this research are to make recommendations for art educators seeking to support the successful art learning of ALL students with a variety of learning abilities, through the infusion of multimodal literacies practice in art education.

2. State briefly how you believe your research will make a contribution to the field of education.

    The art classroom provides an access point for learners of all abilities who may be struggling in other content areas. Multimodal literacy approaches within in art curriculum can provide students with content that sparks their interest while also reinforcing and improving their success in reading, writing, speaking, listening and viewing. As multimodal literacies are infused in the New York State Visual Art Standards and also the National Visual Art Standards, students will come even closer to attaining these important learning standards.

    Although the New York State Visual Art Standards and also the National Visual

Art Standards include multimodal literacies as stated above, there is a glaring lack of materials and resources to support art educators in meeting these goals for their students' learning. This research project could begin to identify curricular approaches that will support pre-service and present art educators in integrating multimodal literacies approaches in art curricula.

3. List the names of all measurement instruments you intend to use and enclose **two copies of each** with this application. If you are requesting to use these instruments in a number of schools, enclose **one additional copy for each school**. If your instrument is newly constructed or informal and has no name, please enclose also, a brief description of its purpose and development. Also enclose sufficient copies of all interview questions and parent/student consent forms.

   My study design is qualitative and requires NO quantitative measurement instruments. Qualitative methods will include Participant Observation of art educators in their classrooms and & In-Depth Interviews of art educators outside of classroom time.

4. Give the names of the Syracuse City School District public school(s), you have included in your design. (If you are not familiar with the city schools, please describe the type of school(s) you require - for example, in terms of approximate socio-economic level, racial balance, location, etc.)

           █████████ **K-8 School** - ████████████ **(ART)**
           Middle School - ██████████ **(ART)**
           High School - █████████████ **(ART)**

5. Please describe the subjects you require - numbers? ages/grades? levels? gender? other special characteristics?

   My participants will be Art educators in each of these buildings.

6. How much total time will be required per subject?

   My study design requires that I spend one week (5 consecutive days) in each art classroom.

7. Are there any other school records you would require (for example, achievement test scores or attendance?)
If educational record data is being requested as part of your approved research request, it will not be released until we have (in electronic format) a list of the subjects for whom you have a signed consent form.

   My study design does NOT require any school records.

8. Give the name of each person who will enter the schools.

    My name is Kathleen M. Maniaci. I will be the only one to enter the schools.

9. What is the date you wish to begin?

    I hope to begin by March, 2011.

10. By what date do you anticipate being finished?

I hope to be finished by May, 2011

11. Is this research project to fulfill a requirement for:

<mark>*Doctoral Dissertation*</mark>
Masters Thesis
Other. Please describe. (If for a course requirement, list course name, number, and instructor's name.

11a. Are you a ███ employee? _____Yes __**X**___No

12. Please obtain the signature of your advisor or the instructor responsible for this assignment, if applicable.

13. Name: **Dr. James Haywood Rolling, Jr.**

Signature_____

Position: **Chair and Associate Professor of Art Education**

University/College/School/Department/Division: **Syracuse University, School of Education & College of Visual and Performing Arts.**

14. Please note that if your request is approved, it is with the understanding that you will provide us with a summary of the results of your study as soon as possible after it is completed.

15. Name of applicant: **Kathleen M. Maniaci**

I understand that all research results must protect the anonymity of information regarding specific students, staff and schools involved.

Signature _____

Address: **210 East Warrington Road, Syracuse, NY 13205**

Position/Status: **Doctoral Candidate / Student**

Date: **9/25/2010**

Phone Number: **315-469-7799 (Home)**

*******FOR PERSONS AFFILIATED with INSTITUTES of HIGHER EDUCATION********

-this section must also be completed-

1. Applications may be reviewed by your Institutional Review Board (IRB) and the ████████████████████████████ concurrently.

2. **Please list your IRB #**

3. Final approval by the ████████ School District will be contingent upon IRB approval. When approval from IRB is obtained, send a copy to the ████. When approval from the SCSD is obtained, send a copy to IRB.

Application Research Request – Higher Ed
rev. 10/07

Appendix H

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

ELEMENTARY BUILDINGS
XXXXXXXXXXxxxx

DISTRICT OFFICE
XXXXXXXXXXX
XXXXXXXX

OTHER OFFICES
XXXXXXXXXXXX
XXXXXXXXXXXXXXX
XXXXXXXXXXXXXXX

September 12, 2012

To Whom It May Concern:

Please be advised Ms. Kathleen M. Maniaci has received approval from the XXXX XXXXXX Central School District for her PhD research in the XXXXXXXXXXXXXXXXXX School District.

If you have any questions, please do not hesitate to contact me.

Sincerely,

XXXXXXXX
XXXXXXXX
XXXXXXXXXXX
Superintendent of Schools

mlj

Appendix I

Interviewer: _____Kathleen Maniaci, researcher_____

Interviewee: ___participant pseudonym_____BH_____

Interview #1_____ Interview #2 _____ (if follow-up is necessary)

Location: ____Armory Square_____   **Date:**

Before Beginning the Interview:

• Study is summarized.

• Interviewee is asked if they have any questions.

• Confidentiality policy is (re)stated: I will not share any specific information that might identify individual participants. School building principals or district administrators will not have access to specific data, even with pseudonyms, from informal and formal interviews outside of the context of regular class conversations. Pseudonyms will be used for participants in all publications and/or presentations about the research, and any unusual personal details that might serve to identify the participants will be changed or omitted.

Interview #1 Questions:

- Tell me about your own art education (K-12).
- Tell me about your own art education (post-K-12).
- What made you decide to become an art educator?
- Tell me about the art education program…the college, BA, MS, MFA program?
- What was (as you recall) the philosophy of your college art ed program?
- What is your personal philosophy of art education?
- How do you think your personal art ed philosophy connects to your own teaching?
- Do you have a specific curriculum you need to follow?
- If not, how much discretion do you have in creating your art curriculum?
- What are the challenges you face in creating your art curriculum?
- How does your classroom space / décor / books reflect your art education philosophy?
- Visual Thinking Strategies – what do you like about it, what is your thinking behind doing it.
- How do you pick artists to highlight in your curriculum? Projects or sketchbook

(Vermeer, Keith Haring, Chuck Close, Kandinsky, Claus Oldenberg, Renoir, Degas, Maria Martinez)

- How do you see the Common Core Standards connecting to your art curriculum?
- Tell me about any professional development you have had connecting the Common Core Standards to your art curriculum.
- Tell me about any information you have gathered or received about the Common Core Standards from an art education perspective.
- Could you please talk about your thoughts about the term multimodal literacies? How would you define it?
- What do you think you are already doing to integrate multimodal literacies in your planning /practice?
- Based on your definition, please talk about how you see multimodal literacies appearing in your art curriculum planning.
- If you see multimodal literacies appearing in your art curriculum planning, do you see that as benefiting your art students? If so, how?
- Can you give me some specific examples of these appearances and your thinking behind them?
- Please talk about reasons why you may not be interested in integrating multimodal literacies into your curriculum planning.
- Please talk about reasons why you may not be interested in integrating multimodal literacies into your curriculum planning.
- If you are not interested, what resources (or lack of thereof) do you see as informing your decision?
- If you are not interested, what aspects of your teacher preparation program informed your decision?
- Based on your definition, please talk about how you see multimodal literacies appearing in your art classroom assignments and teaching. (practice)
- If you see multimodal literacies appearing in your art classroom teaching, do you see that as benefiting your art students? If so, how?
- Can you give me some specific examples of these appearances and your thinking behind them?
- Please talk about reasons why you may be interested in integrating multimodal literacies into art classroom assignments and teaching. (practice)
- If you are interested, what resources do you see as necessary to do so?
- If you are interested, what aspects of your teacher preparation program informed your decision?

Optional Interview #2 Questions

- **based on information gathered from Interview #1 if necessary**
  Interview #1, and whatever topiw #2 may touch upon the follow

#1 – 60 – 90 minutes

During the week of the participant observation if possible

#2 – 45-60 minutes (if necessary)
Following the week of participant observation, at the participant's convenience

Based on the following resources:

Bain, C., Newton, C., Kuster, D. & Milbrandt, M. (2010). How do novice art teachers
    define and implement meaningful curriculum? *Studies in Art Education,* 51(3), 233-247.
Lincoln, Y.S. & Guba, E.G. (1985). *Naturalistic inquiry.* Newbury Park, CA: Sage
    Publications.
Erlandson, D.A., Harris, E.L., Skipper, B.L. & Allen, S.D. (1993). *Doing naturalistic
    inquiry: A guide to methods.* Newbury Park, CA: Sage Publications.

Purpose of study:

To thickly describe the use/ non-use of multimodal literacies in 9 art classrooms, 3 elementary (urban, suburban, rural); 3 middle school (urban, suburban, rural); and 3 high school (urban, suburban, rural).

REVISED Research questions:

1- Where/when does multimodalitity appear in the art educator's curriculum planning?
   - What informs the art educator's decision to include (or not) multimodality in planning art curriculum?

2- Where/when does multimodality appear in the art educator's classroom practice?
   - What informs the art educator's decision to include (or not) multimodality in classroom teaching?

3- What resources do practicing art educators need to facilitate the creation of meaningful art curriculum that integrates multimodal literacies?

4- How can art education programs and coursework support pre-service art educators in beginning to create meaningful art curriculum that infuses multimodal literacies?

Appendix J

MMPDissertation Code Book – Images
Content analysis, categories are developed as they relate to my theoretical concerns / research questions. (Visual Methodologies by Gillian Rose, 2001, p. 59)

MMP   Multimodality in Teacher Planning

MMP-L   Multimodality in Teacher Planning-Linguistic Mode
MMP-V   Multimodality in Teacher Planning-Visual Mode
MMP-G   Multimodality in Teacher Planning-Gestural Mode
MMP-A   Multimodality in Teacher Planning-Audio Mode
MMP-S   Multimodality in Teacher Planning-Spatial Mode

MMCP   Multimodality in Classroom Practice

MMCP-L   Multimodality in Classroom Practice-Linguistic Mode
MMCP-V   Multimodality in Classroom Practice-Visual Mode
MMCP-G   Multimodality in Classroom Practice-Gestural Mode
MMCP-A   Multimodality in Classroom Practice-Audio Mode
MMCP-S   Multimodality in Classroom Practice-Spatial

Designations to be added if applicable:

MMR   Resources needed to accomplish Multimodality according to the teacher
participant

SW   Designation of Student Work

EOP   Evidence of a Prescriptive approach to teaching art

TT   Technology Tools   (Defined as Electronic or Digital)

AEDPMM   Art Ed Prog. Needs to Support Multimodality in Coursework according to
teacher/p

ENV PAN   Environmental Panoramic photos

*NOTES: A number designation will be added for image number in that category
          Teacher participant initials will appear at the end of the code to identify teacher

Appendix K

NVIVO Dissertation nodes

<mark>**MMP**   Multimodality in Teacher Planning</mark>

MMP-L   Multimodality in Teacher Planning-Linguistic Mode
MMP-V   Multimodality in Teacher Planning-Visual Mode
MMP-G   Multimodality in Teacher Planning-Gestural Mode
MMP-A   Multimodality in Teacher Planning-Audio Mode
MMP-S   Multimodality in Teacher Planning-Spatial Mode

<mark>**MMCP**   Multimodality in Classroom Practice</mark>

MMCP-L   Multimodality in Classroom Practice-Linguistic Mode
MMCP-V   Multimodality in Classroom Practice-Visual Mode
MMCP-G   Multimodality in Classroom Practice-Gestural Mode
MMCP-A   Multimodality in Classroom Practice-Audio Mode
MMCP-S   Multimodality in Classroom Practice-Spatial

<mark>Designations to be added if applicable:</mark>

MMR   Resources needed to accomplish Multimodality according to the teacher
participant

SW   Designation of Student Work

EOP   Evidence of a Prescriptive approach to teaching art

TT   Technology Tools   (Defined as Electronic or Digital)

AEDPMM   Art Ed Prog. Needs to Support Multimodality in Coursework according to
teacher/p

NVIVO

AE- Art Ed Program

AEDPMM- Art Ed Program needs or needed to support use of Multimodality in Coursework

AEPP- Art Ed Program philosophy

CCAE-Common Core Connecting to Art Ed

CCC- Challenges in creating curriculum

CCPD-Common Core professional development

CCSE- Common Core Self Education

CIMM-Challenge Incorporating Multimodality

CR-Curriculum Requirements

CS- How does Classroom Space connect to your art ed philosophy

DCC- Discretion in creating curriculum

DOMM-Definition of Multimodality in Art Education

Evidence of Prescriptive Approach to Art Education

IAEPROG- Impact of Art Ed Program –Teacher Preparation

K-12 AE-Teacher own K12 Art Education

LODMM- Lack of Definition of Multimodality in Art Education

MMBS- Multimodality Benefitting students

MMCP-A Multimodality in Classroom Practice – Audio Mode

MMCP-G Multimodality in Classroom Practice – Gestural Mode

MMCP-L Multimodality in Classroom Practice – Linguistic Mode

MMCP-S Multimodality in Classroom Practice – Spatial Mode

MMCP-V Multimodality in Classroom Practice – Visual Mode

MMP-A Multimodality in Teacher Planning – Audio Mode

MMP-G Multimodality in Teacher Planning – Gestural Mode

MMP-S Multimodality in Teacher Planning – Spatial Mode

MMP-A Multimodality in Teacher Planning – Audio Mode

MMP-V Multimodality in Teacher Planning – Visual Mode

MMR-Resources Needed to Accomplish Multimodality

MMSPEX- Multimodality Specific Examples

NOTINT- Not interested in Incorporating Multimodality

PAEPH-Personal Art Ed Philosophy

PAEPH TP- Personal Art Ed Phil Connects to Teacher Practice

PMMA- Participant perception of already including Multimodality in their Teaching

Post K-12 AE – Teacher's post-k-12 Art Education

SW- Student Work Designation

TT- Technology tools in Use

WHY? Why did you decide to be an art teacher?

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    social futures (pp. 9-38). London: Routledge.

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     generation-ela-standards.pdf

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     arts-glossary-final-high-res.pdf

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     technology and standards in art education, *Arts Education Policy Review, 117*(3),

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     Education. Journal of Museum Education, 28 (1): 3-18.

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Pink, S. (2006). *The future of visual anthropology :Engaging the senses.* London:

     Routledge.

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curriculum-making and educational research. *Art Education, 63*(3), 6-12.

Rolling, J. H. (2012). Sacred structures: Narrating lifeworlds and implications for urban arts

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knowledge. *Art Education, 68*(5), 4-5.

Rolling, J.H. (2008). Rethinking relevance in art education: Paradigm shifts and policy

problematics in the wake of the information age. *International Journal of Education

and the Arts, 9*(1), 1-17.

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the english classroom. *Journal of Adolescent and Adult Literacy, 53(3),* 216-226.

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ocus/ArtsParticipation/Pages/Qualities-of-Quality-Understanding-Excellence-in-Arts-

Education.aspx

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classroom: The hurricane group. *Journal of Early Childhood Literacy, 10*(4),

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educational research dissertations: Reviewing the practices of new scholars.

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culture: Sights, signs and significance (pp. vii-xi). Reston, VA: National Art Education

Association.

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Zimmerman (Eds.), *Research methods and methodologies for art education* (pp.

33-55). Reston, Virginia: National Art Education Association.

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Valentine, V. (2015). Where my girls at? 20 black female artists with solo exhibitions on view this fall. Retrieved from:

  https://www.culturetype.com/2015/10/27/where-my-girls-at-20-solo-exhibitions-presenting-the-work-of-black-female-artists/

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Wilcox, S. (2017). Allegory: A gameful story about friends, family, & food allergies.

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Williams, B.T. (2005). Leading double lives: Literacy and technology in and out of

    school. *Journal of Adolescent and Adult Literacy, 48*(8), 702-706.

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    classroom. *Art Education,* 61(6), 13-19.

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Zak, R. (2014a). Raising creativity. (Doctoral dissertation).

Zubrzycki, J. (2016). Common core: Teach literacy in every subject. Retrieved from:

    https://www.edweek.org/ew/articles/2016/11/02/common-core-teach-

    literacy-in-every-subject.html

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Curriculum Vitae

ACADEMIC BACKGROUND

SYRACUSE UNIVERSITY, Syracuse, New York
Ph.D, Teaching and Curriculum, December 2020
Art Education with Concentration in Literacy Education
Defend Dissertation Fall, 2019   Graduate December 2019

SYRACUSE UNIVERSITY, Syracuse, New York
Master's of Science in Art Education (1994)

ST. JOHN FISHER COLLEGE, Rochester, NY
Bachelor of Arts in Communications
Concentration: Fine Art Photography (1983)
Coursework at Rochester Institute of Technology / Nazareth College

ACADEMIC EMPLOYMENT IN HIGHER EDUCATION

SYRACUSE UNIVERSITY
Instructor, Department of Teaching and Leadership (Summer Sessions 2003-2011)
Instructor, Department of Art Education (2003-present)
Graduate Teaching Associate/Assistant, Department of Art Education (Fall 2004-2010)

UNIVERSITY OF WISCONSIN-WHITEWATER
Consultant, Margaret A. Cargill Foundation edTPA Assessment ArtReach Grant (Spring 2014-present)

THE SAGE COLLEGES
Adjunct Student Teacher Supervisor
(Spring 2012)

ALFRED UNIVERSITY
Adjunct Student Teacher Supervisor
(Fall 2010-present)

PUBLICATIONS

Maniaci, K., & Chandler-Olcott, K. (2010). "Still building that idea": Preservice art educators' perspectives on integrating literacy across the curriculum. International Journal of Education & the Arts, 11(4). http://www.ijea.org/v11n4/.

Burdick, C.B. & Maniaci, K. M. (2006). *Curriculum Connections.* Education Exchange, Spring.

ACADEMIC RECOGNITION

Berj Harootunian Award, School of Education for Excellence in Dissertation Research in the Field of Teacher Education, Syracuse University (2013)

Certificate of University Teaching, Professional Development Program of the Graduate School, Syracuse University (2010)

Teaching Fellowship Award, Professional Development Program of the Graduate School, Syracuse University (2007-2009)

Outstanding Teaching Assistant Award, Professional Development Program of the Graduate School, Syracuse University (2007)

Teaching Associate, Future Professoriate Project, Syracuse University Graduate School (2006-2008)

School of Education Travel Award for Conference Presentation, Syracuse University (2008-2014)

ACADEMIC COMMITTEES AND SERVICE

Search Committee: Department of Art Education, Syracuse University (2009)

Syracuse University Literacy Corps Presentation: Parallel Pathways: Using Image and Print Comprehension Strategies to Make Meaning. (2007)

Executive Board, Student Art Education Association of Syracuse University (SAEASU)

Member, Student Organization of Literacy Educators & Researchers (SOLER)

Co-Founder of the Art Education Interdisciplinary Outreach Project:

- Social Studies Education Academy (2005)
- English Education Academy (2006)
- Science Education Academy (2006)

Syracuse City School District Fine Arts Task Force, Syracuse, NY: Member of Task Force to attend meetings in order to achieve the following goals – Develop expectations and a vision for the Arts in the Syracuse City School District. (January 2018 – present)

Syracuse City School District STEAM High School Planning Committee, Syracuse, NY: Member of Planning Committee for developing a Science, Teachnology, Engineering, Arts and Math High School in the Syracuse City School District. The group works on logistics, curriculum, budget and implementation. (Fall 2018 – present)

Syracuse City School District Curriculum, Policy, and Practices Audit Team for Cultural Relevance, Syracuse, NY: Member of team that conducted a district policy and practice audit for cultural relevance and plan the implementation of corrective actions. (Spring 2019)

Syracuse City School District Superintendent's Parent Council, Syracuse, NY: Represented The Institute of Technology at Syracuse Central on this council, attended monthly meetings and reported district information to the ITC Parent Faculty Organization. (2015 – 2019)

Syracuse City School District Say Yes to Education Scholarship Council, Syracuse, NY: Member of council which reviews applications of selected Say Yes Scholars, Student appeals and special circumstances. Review financials on scholarship funds and program updates. (2018-present)

Institute of Technology at Syracuse Central (SCSD) School Leadership Team, Syracuse, NY: Parent representative on the team, creating and reviewing School Comprehensive Education Plan.

Institute of Technology at Syracuse Central (SCSD) Parent Faculty Organization, Syracuse, NY: Plan and organize monthly family meetings on topics suggested by ITC families.

COMMUNITY ENGAGEMENT

Hughes School, Syracuse, NY: Writing Our Lives Conference-A Community Writing Event for 6th-12th Grade Students. Workshop,

"Writing Comics and Framing Art." (November 2010 &
November 2012)

<u>Liberty Partnerships Program</u>, Syracuse, NY: Summer
Coordinator
for middle school program, creating arts curriculum including
photography, film and collage. (August 2010)

<u>Community Folk Art Center</u>, Syracuse, NY: Visual Arts Mentor
for Teaching Artists in the SAY YES for Education after school
program in the Syracuse City School District. (2010)

<u>The Nottingham</u>, Syracuse, NY: Guest lecture on The Elements of
Art & Principles of Design / Using Visual Thinking Strategies
(VTS) to view works of art. (2006)

<u>Enable</u>, Syracuse, NY: Coordinated student wire sculpture guided
experience with clients. (2006)

<u>The Nottingham,</u> Syracuse, NY: Coordinated student Gyotaku
printmaking guided experience with clients. (2006)

<u>HW Smith Elementary Mural Project</u>: Syracuse, NY (2005)

ANNOTATED TEACHING EXPERIENCE

Intructor, Department of Art Education, Syracuse University

(Fall 2013-present)

Student Teaching Seminar: Revised course syllabus in Fall 2013 and Created a new course syllabus
to implement edTPA, researched & chose course readings, created course lectures, assignments &
rubrics. Responsible for supportng student teachers through their edTPA creation and submission.
Student teacher supervision. Responsible for entering end of program accreditation data for each
student teacher and assessing final teaching portfolios. Held office hours for student support in all
course areas.

Co-Instructor, Department of Art Education, Syracuse University

(Fall 2009 and Spring 2010)

Methods & Practice in Teaching Art: Co-created course syllabus, researched & chose course
readings, created course lectures, assignments & rubrics. Responsible for evaluating all student work
and final grading. Held office hours for student support in all course areas.

Instructor, Department of Teaching & Leadership, Syracuse University

(Summer Sessions 2003-2011)

Created a new graduate level Education course called "Supporting Thinking and Literacy Through
Visual Materials" and instructed graduate students focusing on practical strategies to incorporate
visual materials, visual thinking tools and Socratic Method in any content area classroom.

Instructor, Department of Teaching & Leadership, Syracuse University

(Fall 2008, Spring 2009 & Fall 2012)

Art in the Classroom: Revised course syllabus, lectures, assignments & guided art experiences for undergraduates in the Inclusive Education program. Responsible for evaluating all student work and final grading. Held office hours for student support in all course areas.

Instructor, Department of Art Education, Syracuse University

(Fall 2003, Spring 2004, Spring 2009)

Foundations and Philosophy of Art Education: Provided course syllabus, lectures, assignments & guided art experiences. Responsible for evaluating all student work and final grading. Held office hours for student support in all course areas.

Teaching Assistant, Department of Art Education, Syracuse University

(2004 - 2010)

Solely responsible for assignments, student support, interdisciplinary outreach, materials procurement and final evaluations. Developed and administered Blackboard site for Methods courses since 2006. Hold office hours. Courses included:

- *Foundations and Philosophy of Art Education-2 semesters*
- *Multicultural Art Education-1 semester.*
- *Museum and School Partnerships-1 semester.*
- *Methods and Curriculum of Teaching Art-4 semesters.*
- *Field Workshop in Interdisciplinary Experiences- 1 semester.*
- *Field Workshop in Creativity and Its Cultivation-1 semester.*
- *Field Workshop in Meaning in Art-1 semester.*

Visual Art Department Chair / Visual Art & Literacy Educator, Grant Middle School, Syracuse City School District

(2001 - 2002)

Created, developed & taught a new 8th grade course called "Art & Literacy," a 20 week Visual Arts-based curriculum focusing on critical thinking skills and activities aligned with the New York State English Language Arts Standards: Reading, Writing, Speaking & Listening and the New York State Visual Arts Standards.

Visual Art Department Chair / Visual Art Educator, Grant Middle School,

Syracuse City School District

(1995 - 2002)

Instructed grades 6-8 in various media and techniques with a focus on the New York State and National Arts Standards & Curriculum; specializing in Multicultural, Interdisciplinary, Inclusive and Literacy Support approaches.

RESEARCH INTERESTS

Dissertation: How multimodal literacies appear in art educator teaching practice and curriculum (in public school art classrooms) and provide access to curriculum & learning for students of all abilities.

Universal Design for Learning in Art Education

Gay, Lesbian, Bisexual, Transgender & Questioning Issues in Art Education

Visual Literacy, Graphic Novels & Comics Across the Curriculum

Haudenosaunee (Iroquois) Art & Culture

PROFESSIONAL PRESENTATIONS

March 2014 – Presenter
Marilyn Zurmuehlen Working Papers: Seminar for Research in Art Education at The National Art
Education Association Conference
"Multimodality in the Art Classroom: A Qualitative Study of Multimodal Literacies as They Appear in
Art Educator Classroom Curriculum and Practice"

October 2013 – Presenter
Graduate Research in Art Education Conference, The Pennsylvania State University
"21st Century Literacies & Multimodality in the Art Classroom"

March 2013 – Presenter
National Art Education Association-*Drawing Community Connections*
"It All Begins in the Classroom: Student Teaching Rejects Fagbug Filmmaker"

March 2012 - Presenter   National Art
Education Association-*Emerging Perspectives-Connecting Teaching, Learning, and Research*
"Building that Bridge: Research in Multimodal Literacies Can Meaningfully Support Art Teachers in the
Classroom"

March 2011 – Co-Presenter
National Art Education Association-*Creativity, Imagination & Innovation*
"How Do I Do This? Student Teacher Innovations for the Inclusive Art Classroom"

April 2010 - Presenter   National Art
Education Association-*Social Justice*   "Becoming Visible: Creating
Art Education Courses on GLBTQ and Disability Issues"
"Commercialization and Stereotypes of Native Americans in Visual Culture Expressed in Contemporary
Haudenosaunee Art"

April 2009 – Presenter
National Art Education Association-*Landscape for 21st Century Learning*
"Respectfully Teaching the Visual Arts of the Haudenosaunee; Native Americans of the Seneca, Cayuga,
Onondaga, Oneida, Mohawk and Tuscarora Nations"

April 2008 – Presenter
National Art Education Association-*Innovations in Teaching, Learning, and Leading*
"Art Educators, Literacy, and The Implications of Multimodal Literacies in the Art Classroom"

November 2008 – Co-Presenter
New York State Art Teachers Association – *Why Art?*
"Multimodal Literacies as Communication for Diverse Classroom Populations"

November 2006 - Presenter   New
York State Art Teachers Association-*Art Now*   "Using Image
& Print Comprehension Strategies to Make Meaning"

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"Socratic Seminar: Another Way To Talk About Art"
"Writing Art Criticism: Supporting Literacy in the Art Classroom"

August 2006 - Co-Presenter
Syracuse University TA Orientation
 "Image in the Classroom"

November 2005 - Co-Presenter
New York State Art Teachers Association-*Metamorphosis*
 "Teaching Visual Culture: Lesson Ideas Beyond Collage"

November 2004 - Co-Presenter
 New York State Art Teachers Association-*Beyond Image*
 "Art Games"

March 2003 - Presenter
Central New York Reading Council & Central New York Teaching Center
Teaching for Lifelong Learning: The Power of Teacher Research
 "Socratic Method in My Art Classroom: Qualitative Data & Trends"

March 2002 & 2003 - Co-Presenter
Partners For Arts Education
Many Voices ~ Powerful Learning 2002 & Powerful *Partners* 2003
 "Visual and Performing Arts-Centered Literacy Approaches"

PROFESSIONAL AFFILIATIONS

National Art Education Association

New York State Art Education Association

International Reading Association

INVITED LECTURES

April 2010, 2011, 2012 Syracuse University Reading Language Art Center
"21st Century Technology & Visual Literacy" Course: Literacy & Technology

April 2010 Syracuse University Reading Language Art Center
"Visual Literacy & Children's Literature" Course: Transformative Children's Literature

February 2010, 2011 Syracuse University Future Professoriate Program with Bryan Ripley Crandall
"Professional Portfolios"

July 2009 Syracuse University School of Education Summer College
"An Introduction to Teaching Visual Literacy"

August 2008 Central New York Reading Council
"An Introduction to Teaching Visual Literacy"

November 2005 SUNY Oswego
"Incorporating Art in Your Content Curriculum" Course: Teaching Literacy in the Content Area

RELATED EXPERIENCE IN ART & LITERACY EDUCATION

January 2007-2009
Regional Selection Panelist for The Scholastic Art Awards
Viewed student artwork from Upstate New York schools to determine which award winners advance to the national award level.

June 2003, June 2004
Photography Residency, Frazer Elementary School, (SCSD) *Wrote and received two grants to create an interdisciplinary arts partnership with a classroom teacher for 4th grade students based on the concept of "Movement" using photography as visual arts expression.*

Spring 2003
Visiting Artist, Everson Museum of Art
Everson Museum events including a gallery talk for the exhibit, "Atget to Erwitt: Tracing Trends in Modern Photography, gallery talk and educator for April Break student collage workshop & supervisor of the Louise Nevelson-inspired community sculpture.

October 2002
Artist Residency, Henninger High School (SCSD) Developed *and presented a four-session workshop on the Socratic Method in college level Art & Art History classes and a 9th grade Arts Focus class. Students completed a formal analysis of artworks, created essential questions, conducted the Socratic Seminars and wrote journal essays.*

Summer 2002
Syracuse City School District High School Art Curriculum Writing Team   *Wrote High School Art Curriculum based on the New York State Arts Standards as part of a four-person team, with a focus on Declarative & Procedural Knowledge, Use of Knowledge and Assessments in the Dimensions of Learning Model.*

June 2000
North Central Regional Education Laboratory (NCREL) Training of Teacher Trainers in Strategic Teaching and Reading Project, (STRP) Chicago, Illinois. *Selected by the Syracuse City School District to attend this session in order to train a group of Master Teachers to train teachers in our school building in the STRP program.*

PERSONAL PHOTOGRAPHY WORK

Selected Exhibits:

2016
Half Moon Bakery & Bistro
Recent Work in Color
Duotones
Jamesville, NY

2009
College of Visual & Performing Arts Faculty Show, Syracuse University
XL Projects
Syracuse, NY

2006
SASSE & CWA Matrilineage Symposium Art Show
Spark Contemporary Art Space
Syracuse, NY

2005, 2004
Teacher As Artist Exhibit
Comstock Gallery
Syracuse, NY

1998
5 Works Selected for Juried Competition Exhibition
Gallery 210, Syracuse, NY
Juried by David Kwasigroh, Director, Tyler Art Gallery, SUNY
Oswego, NY

1992
Everson Biennial
Everson Museum of Art
Syracuse, NY

Selected
Publications
In Photography:

<u>Charles R. Cross, Backstreets: Springsteen-The Man and His Music, (New York: Harmony Books, 1989)</u>

<u>Upfront Section, New Jersey Monthly, Volume 12, December 1986, 15.</u>

<u>People Section, New Jersey Monthly, Volume 11, September 1986, 21.</u>

<u>People Section, TIME Magazine, Volume 127, February 3rd, 1986, 61.</u>

PROFESSIONAL REFERENCES

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Kelly Jones, Assistant Professor, MAT Art Education, Teaching and Inclusive Learning, The Sage Colleges, Troy, NY
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Schacht Fine Arts Center Troy, NY 12180
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Dr. Kristin Goble, Assistant Professor & Art Education Program Coordinator
University of Wisconsin-Whitewater, Whitewater, WI
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