

## INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help clarify markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure complete continuity.
2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.
3. When a map, drawing or chart, etc., is part of the material being photographed, a definite method of "sectioning" the material has been followed. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.
4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.
5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.

**University  
Microfilms  
International**  
300 N. Zeeb Road  
Ann Arbor, MI 48106



1323174

WHITE, MARGARET DEROSSET

FORMAT AND LEXICON FOR DISCUSSION OF VERNACULAR ARTS

THE UNIVERSITY OF ARIZONA

M.A.

1984

**University  
Microfilms  
International** 300 N. Zeeb Road, Ann Arbor, MI 48106



FORMAT AND LEXICON FOR DISCUSSION  
OF VERNACULAR ARTS

by

Margaret deRosset White

---

A Thesis Submitted to the Faculty of the  
DEPARTMENT OF ART  
In Partial Fulfillment of the Requirements  
For the Degree of  
MASTER OF ARTS  
WITH A MAJOR IN ART EDUCATION  
In the Graduate College  
THE UNIVERSITY OF ARIZONA

1 9 8 4

STATEMENT BY AUTHOR

This thesis has been submitted in partial fulfillment of requirements for an advanced degree at The University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the head of the major department or the Dean of the Graduate College when in his judgment the proposed use of the material is in the interests of scholarship. In all other instances, however, permission must be obtained from the author.

SIGNED: Margaret deRosset White

APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:

Vincent Lanier  
DR. VINCENT LANIER  
Professor of Art

4/26/84  
Date

## ACKNOWLEDGMENTS

I am gratefully indebted to the members of my thesis committee for providing the right balance of guidance and space to bring this to fruition.

Dr. Vincent Lanier, Department of Art (Chair)

Dr. Wilbur S. Ames, Department of Reading

Dr. Warren H. Anderson, Department of Art

Gratitude is also extended to Mr. Sam Turner, Townshend Junior High School, for his cooperation in this study, and most of all to my parents, Dorothy and Justin White, whose support made it all possible.

TABLE OF CONTENTS

	Page
LIST OF TABLES . . . . .	v
ABSTRACT . . . . .	vi
INTRODUCTION TO THE PROBLEM . . . . .	1
Definitions . . . . .	3
Limitations of the Study . . . . .	3
REVIEW OF THE LITERATURE . . . . .	4
PROCEDURE . . . . .	16
DISCUSSION OF RESULTS . . . . .	25
SUMMARY AND GENERAL IMPLICATIONS FOR STUDY . . . . .	38
APPENDIX A: VOCABULARY TERMS AND DEFINITIONS . . . . .	42
APPENDIX B: TRANSCRIBED AND CODED DISCUSSIONS . . . . .	45
REFERENCES . . . . .	48

LIST OF TABLES

Table		Page
1.	RESPONSE CODES . . . . .	20
2.	SEQUENTIAL DISCUSSION FORMAT . . . . .	33

## ABSTRACT

The vernacular arts have received attention in the last decade as a valid area of study in the art curriculum. A review of the literature in art education revealed little in the way of a systematic method for looking at and talking about these art forms in the classroom, nor was there an appropriate vocabulary for use in discourse. This investigation proposes a theoretical format and lexicon intended for discussions of the vernacular arts with junior high school students; it is based on theories and methodologies in the literature and on actual discussions with students.

## INTRODUCTION TO THE PROBLEM

Many theorists in the field of art education have sought to justify their profession's existence by maintaining that skills learned in art can be transferred into the so called academic areas of reading, math, and sciences (Corwin, 1978; Hall, 1979; Manet, 1978; Office of Education, DHEW, 1977). This correlative approach seems to indicate a degree of professional paranoia, and rightly so when one considers the severe cutbacks in the number and scope of art classes in the public schools.

However, this trend towards correlation with other content areas has inflicted tunnel vision among art educators, administrators, and school boards, in that they no longer think of art as a subject area that is in itself a source of valuable learning. At best, art is often seen in the affective domain for teaching such unclear concepts as creativity, self expression, appreciation, and the development of values (Liikanen, 1975; National Art Education Association, 1982; Webb, 1982; Weinstock, 1981).

The study of honorific arts such as painting, sculpture, and drawing often eclipses the examination of the vernacular arts in schools. Students are constantly confronted with status clothing, record album covers,

posters, and built environmental objects; these items are much more common and available for study than fine arts. Opportunities to visit museums are afforded relatively few students, and poor reproductions of great works of art are often the only recourse they have.

It makes sense to take into account the interests and culture of the students being taught. Since they are already confronted with and talking about a wide variety of objects they consider important to their lives, it can be assumed they would more willingly discuss those objects in a critical manner than undersized and poorly reproduced works of art. It can also be assumed that any built object has, for better or worse, design implications that can be analyzed and discussed critically. However, there have been few explanations of a systematic method for discussing these art forms.

The ability to verbalize one's ideas during art talk is an area that has been dealt with extensively, but which has often neglected to study where and how students gain an adequate vocabulary for expressing their responses to art.

Therefore, the focus of this study is to establish a format and lexicon for the discussion of the vernacular arts. Specifically, it is a conceptual investigation designed to be used with junior high school students.

### Definitions

Vocabulary: Terms that are used to describe formal and functional properties of objects.

Vernacular Arts: Objects that have been made for purposes other than aesthetic contemplation. Vernacular refers to their prevalence in and importance to a particular culture; in this study, the culture is made up of young adolescents.

Discussion, Dialogue: Systematized discourse between teacher and students, or students and students, that concerns the aesthetic and technical merits and/or shortcomings of an object.

### Limitations of the Study

Because of the conceptual nature of the study, there was no attempt to randomize or screen the participants to match an experimental group with a control group. In addition, no attempt was made to evaluate student learning after the discussions.

## REVIEW OF THE LITERATURE

Three factors motivated this review of the literature: (a) the increasing importance of the vernacular arts in the art curriculum, (b) the need for a discussion format that takes into account the unique properties of these art forms, and (c) the lack of an appropriate lexicon with which to discuss those properties.

The inclusion of the popular arts and the built environment in the art curriculum has gained some attention in recent years (Carter, 1975; Eriksen & Smith, 1978; Lanier, 1980; McFee & Degge, 1980; Taylor, 1978). Where once only the honorific, fine arts were considered appropriate for classroom discussion (or, for a fact ridden monologue by the teacher), the emergence of the vernacular arts into the classroom can be seen as a sign of progress, rather than a backslide into mediocrity. These vernacular objects are more accessible and often more meaningful to students than postcard size reproductions of a museum masterpiece; as Lanier (1983) points out, children have been confronted with dishes, buildings, and heirloom handiwork long before they started school.

Lanier (1982) has described the popular arts as being usually functional in purpose. The vernacular objects connected with adolescents include status clothing, record album covers, posters, decorated school items such as notebooks and pencils, and advertising that is aimed at that age group. Not only are these items functional to an extent, they often contain expressive elements as well.

Lanier makes a further distinction in what he calls the practical arts. These include architecture, interior design, industrial design, and advertising. Though Lanier's concept of practicality may be the intention of some objects, it is not always the reality, and that incongruity opens up possibilities for examination.

Anderson (1981b) has devised a series of curricula for perceiving and expressing in a variety of ways. One of these, seeing the everyday environment, entails looking at built objects and our surroundings in terms of their artistic qualities. Anderson considers this critical approach a form of visual consumer education.

In addition to quickly permeating objects such as posters and postcards, all of which have a relatively short lifespan, Anderson (1979) has identified an omnipresent and sometimes ritualistic art form he calls cartifacts--artifacts of cars. The automobile has implications for discussion both in itself (customized paint

jobs, body styles) and in its impact on society (billboards, service stations, shopping center parking lots).

Yet another unusual, though ubiquitous presence are herding devices (W. H. Anderson, Personal Communication, October, 1981). These are barriers, real or implied, that restrict and dictate our movements in the built environment. Sidewalks, fences, road stripes, and street signs are all considered herding devices.

In order to discuss critically the enormous variety of vernacular objects, a systematic method for doing so is needed. However, little has been proposed in the way of a format for discussing vernacular arts; most of the published formats deal only with the fine arts.

The concept of talking about art in the classroom has been assigned a variety of labels and formats for nearly a century. "Picture study," "art appreciation," "visual literacy," and "aesthetic education" are but a few of the historical and contemporary appellations that have been advocated, sometimes hysterically so, by the art education profession.

While the curricula mentioned above differ in content and sophistication, all have elements of introducing works of art or other aesthetic objects into the classroom for purposes of studying its relative merits (or lack thereof). Feldman (1970) offers the most

elegantly simple description by stating that criticism is "talk about art" (p. 348).

Structure and sequence in art talk was firmly entrenched by Wilson's (1966) now classic study which sought to alter students' perception of paintings through language and experiences that directed them to analyze, synthesize, and evaluate paintings. His findings indicated that activities other than studio need to be developed with attention paid to the language and perceptual learning the students experience.

Much has been written to show the need for critical discussion in the classroom (Anderson, 1981a; Dobbs, 1971; Feldman, 1970; Gaertner, 1974; Johansen, 1982; Mittler, 1980, 1982; Smith, 1968). A recent issue of Art Education (1984) devoted half its pages to articles on looking at, talking about, and reading about art in the classroom.

Discussion is now generally regarded as an important aspect of the art curriculum, though no studies have been done to verify actual practices. However, research on the use of questioning strategies (Gall, cited in Hamblen, 1984) has shown that classroom questions are often asked at a rapid rate, and elicit answers based on rote learning. In addition, the questions are often worded in such a way that the teacher's opinion is apparent and the students have no choice but to agree.

For the purposes of this investigation four art-related discussion formats were analyzed. The systems were studied with regard to sequence, questioning strategies, and their applicability for discussing vernacular arts.

One system was developed by Anderson (1983) specifically for looking at the built environment. His system is in the form of a triad with four components: function at the top, and an aesthetic basis of form, content, and style at the bottom. Function refers to the durability and efficiency of an object without regard to its appearance or emotional context. Form is the appearance of the object; Anderson defines it both quantitatively as engineering, and qualitatively as artfulness. Proportional relationships within an object account for its form. Content has to do with the interpretation of intended and unintended meanings in the relationship of the object with its surroundings. It makes use of values, moods, and ambiance for interpretation. The final component of Anderson's system is style, which is placed between form and content at the base of his triangular diagram. Style is the sum of an object's visual qualities which have connotations of a particular time or place. An object can be looked at in terms of its formal, name-brand style, or its vernacular (and sometimes more descriptive) style.

The next discussion format, and the most well known, was devised by Feldman (1970). His system is

divided into a sequence of four stages: description, analysis, interpretation, and judgment. Upon completion of these steps in this sequence, Feldman states that the viewer is assumed to have a critical identification of the work of art.

Description is defined as making a visual inventory of what can be seen. Its purpose is to slow the viewer in making a snap judgment by forcing him or her to notice things visible in the work. Analysis is a description of the relationships between visual properties. Interpretation is a summation of all the separate elements and relationships in the work that creates a meaningful explanation of the work. Judgment, the final step, requires the viewer to determine the value of the work to his or her own life. This step should be withheld until the findings of the first three steps are assessed.

The third format is a questioning strategy for art criticism based on Bloom's taxonomy (Hamblen, in press). That taxonomy, consisting of a hierarchy of six stages of learning, has confused and worried educators because of its seemingly rigid classifications of knowledge, comprehension, application, analysis, synthesis, and evaluation; one wonders if educators spend more time trying to classify their learning objectives than in developing them in the first place.

Hamblen believes educators should be more concerned with the type of thinking that is elicited from the students, and that the answers should be classified, rather than the questions. Further, she has integrated Bloom's cognitive and affective domains, often segregated in the art classroom, by combining questions requiring elaborated, attitudinal answers with those eliciting answers dependent on logic and language.

Hamblen's strategy works through the hierarchy of the taxonomy by comparison with Feldman's four steps. It offers specific guidelines for devising a sequence of art criticism questions within Bloom's categories; questions are based on key words, typical question words, and the basic thought processes of each level. Hamblen cautions educators to develop a substantive sequence of questions relevant to the object at hand, rather than concern themselves unnecessarily with exact classifications.

The final format in this review is a series of factors identified by Lanier (1968) of the viewer's thought processes in looking at a work of art or other object. The factors include what other people say about art and about the particular work, the setting, how the viewer has learned to see (including cultural influences), the viewer's knowledge of design, knowledge of symbology, associational influences, the viewer's knowledge of the history of the work, how the viewer judges the work, and the relationship of the work to the viewer's life.

Lanier's factors, while not a sequenced format for discussing art like the three mentioned above, nonetheless have important implications for art talk. The nine factors act as screens between the viewer and the perceived object, so that each viewer's perception is filtered in varying degrees.

The viewer, and the knowledge and experiences he or she has had, becomes as important to the critical analysis as the work itself. Though these personal components are inherent in any formal analysis of a work of art or other object, they are generally sublimated in favor of more objective discussion.

The four systems described above take into account all manner of formal and vernacular qualities in discussing art or built objects. A systematic format is important to ensure high quality dialogues in the classroom; as Eisner (1976) put it, "verbalization kills art when the talk is incompetent or inappropriate for the level the student is at, not because it is talk" (p. 5). However, vocabulary development in art education has usually taken a back seat, in spite of Ecker's (1967) belief that the inability to talk articulately about an aesthetic object may be due to the lack of an appropriate vocabulary and skill in its use during art talk.

In comparing the problem of communication in art education with other fields, Dobbs (1971) has written that

"art educators should note that attempts to refine and organize have succeeded in technical fields through the careful narrowing of the descriptive range of concepts and terms into the words and syntax of 'specialization'" (p. 32). He then described the conditions that sum up the necessity for this aspect of art education: (a) a lack of consensus about the meanings of commonly used words in the field; (b) the difficulty of writing or speaking about art or aesthetics, since they have both physical and mental aspects; and (c) the advancement of research in the field of art education, which has necessitated the clarification of technical vocabulary. Dobbs believes that since art and aesthetics have intangible qualities, a verbal structure and syntax would greatly aid in our explanation of art.

This notion of intangibility does not preclude a lack of technical terms with which to describe those qualities. In a study by Rhode (1974) which sought to develop word lists in 12 different content areas, student and teacher editions textbooks were reviewed in order to compile an inventory of unique terms in each subject. Art had a total of 4066 terms, 2741 of those being unique to that content area. It was topped only by science, social studies, and music for number of terms, and came out ahead of the more "obviously" verbal areas of grammar, reading, composition, literature, and spelling.

Besides Dobbs (1971), other writers have asserted the importance of art vocabulary for increasing understanding (White & Bell, 1977), aiding in appreciation and communication of ideas (Rowell, 1983), and assisting in the recall of information (Walton, 1972).

Review of art education literature often revealed at least token mention of vocabulary instruction, usually in conjunction with studio activities. Seldom are detailed explanations of instructional method or a representative sample of terms included. Rowell (1983) and White and Bell (1977) have suggested that new terms be introduced in conjunction with visual examples that help illustrate the concepts behind the words.

The teaching of vocabulary is often taken for granted, with only a vague idea that it is a necessary part of students' development in any content area. The learning of relevant vocabulary is an aid in helping students distill their thoughts and clarify their meanings when asking questions or expressing ideas. Technical vocabulary allows for precision in the study and discussion of complex topics, whether it be social studies, science, or art. In addition, Cushenbury (1981) has written that vocabulary can be linked positively to overall intelligence and reading comprehension.

Theories for the instruction of vocabulary in the classroom abound. The term theory is stressed, as Humes

(1976b) has stated that most of the valid information on vocabulary development is in the domain of research rather than application. This was echoed later by Cronnell and Humes (1977) when they wrote that "while there has been some research into the learning of vocabulary, very little systematic instruction is either available or used in the schools" (p. 3).

Brown (1981) identified weaknesses in instructional procedures. These weaknesses include: (a) a dependence on incidental learning, when research indicates that direct teaching of vocabulary is more effective; (b) confusion as to the type of and purpose for the particular vocabulary being taught; (c) the tendency to select words that are of little use to the students; and (d) the use or reliance upon commercially prepared materials, which tend to test instead of teach word knowledge.

In classifying art terms, Rowell (1983) has created broad categories for expressive, formal, and technical qualities, and for the physical and cultural influences on the work. Slightly more specific, though not very precise classifications have been made by Humes (1976a) for color, medium, technique, tools, style, and criticism.

In a series of curriculum guides for Dade County, Florida schools (Dubocq, 1971a, 1971b, 1971c; Swan & Marinaccio, 1971), vocabulary lists and definitions were included with the objective that students should be able

to define the terms orally or in writing. Other than suggesting that teachers could have students find definitions using a dictionary, there were no means given for introducing and reinforcing the terms in the otherwise detailed guides.

Anderson (1965) compiled a list of 110 terms and their definitions for categories such as materials, tools, techniques, historical references, design elements, and art forms. These terms appear throughout the plans for art learning situations, and their use is encouraged in the classroom. Although many of the terms are quite complex and may seem too sophisticated for use with elementary schoolchildren, Anderson points out that simple words directed at the children's level are often inaccurate, and deprive the students of verbal literacy.

Review of literature in art education and vocabulary development confirmed the presence of the factors noted in the beginning. This investigation verified the need for a systematic strategy and a discrete vocabulary for classroom discussion.

## PROCEDURE

The preliminary part of the study took place in a junior high school over a period of nine weeks (one full quarter). The purpose was to discover the kinds of objects and concepts students already discuss, the way in which they critically negotiate those topics, and their responses to topics that were completely new to them.

Participants were seventh and eighth graders enrolled in two art classes that met daily. The students were primarily white; about a third were Hispanic or black. Student participation was voluntary, and approximately 40 students took part one or more times. Of these, a few (less than six) were identified by their teacher as being learning disabled; about the same amount were honor roll students. The ethnic make-up of the study group approximated that of the total class enrollments.

Twice a week the researcher led discussions with groups of three to five students. The conversations were conducted out of doors, away from the distractions of the class. They were tape recorded and transcribed for later study.

The discussions, which varied in length from 10 to 20 minutes per group, each dealt with a single topic such

as the students' clothing, magazine advertisements, the concept of rhythm, herding devices, or the appeal of various shopping malls to certain groups of people. The students were encouraged to bring in items for the bi-weekly discussions, the object being to determine specific topics of interest for future discussions.

The conversations were informal and did not follow any particular format, although Feldman's (1970) principle of description (naming the visible, physical characteristics of an object) was used by the researcher at the beginning of most discussions to familiarize the students with the object at hand. Because many students were initially reluctant to talk, the researcher tried to reassure them by being supportive of all their responses; however, it was explained to the students that responses such as "It's pretty," or "That's ugly" had to be backed up with reasons why they found an object appealing or repulsive. By supporting and encouraging their responses, the researcher was able to establish rapport with most of the participants, and the students gradually took over most of the discussions.

During the discussions the researcher made no attempt to reinforce the introduction of unfamiliar words to the students. Because the purpose of this part of the study was to assess the students' ability to talk about a variety of objects, it was deemed preferable to allow them

to use their own words and concepts. On occasion, however, a few students spontaneously used new words that had been used by the researcher in conversation.

The recorded discussions, amounting to approximately 15 hours of tape, were transcribed and analyzed for the following attributes: (a) which words and concepts were already being used by the students, (b) which concepts did the students seem to understand but were unable to easily express for lack of an adequate vocabulary, (c) which concepts were more difficult for the students to understand, and (d) which responses attended to the aesthetic content of the object being discussed.

In order to analyze the students' responses, a means of coding the responses according to qualitative content was devised, based in part on a coding system by Acuff and Sieber-Suppas (1972). That system, which deals exclusively with paintings, uses nine broad categories of attributes: material, literal sensory, organizational, expressive, contextual (based on historical influences), meaning, contextual (based on inferences about the artist's intention or style), and affective and objective responses. The descriptive and interpretative categories are divided into subcategories which form the basis for the response codes.

Because of the functional nature of many of the objects discussed by the students and the anonymity of the

objects' designers, most of the interpretative categories from the Acuff and Sieber-Suppes system could not be used. Instead, the system was revised to take into account the relationship between form and function; an additional category was also created for responses that proposed a change in the form or function of the object. Five of the six categories in the revised system (see Table 1) made allowances for supported and unsupported student responses.

The coded transcripts (see Appendix B) were analyzed for terms that were judged appropriate descriptors for the content of each discussion, and for responses that could be clarified by the inclusion of a word or brief phrase. The assigning of the vocabulary words was done without regard to the usefulness of each term for more than one instance or to the number of terms that finally resulted.

Each new term was recorded on an index card along with the number of times it appeared and under what circumstances it was used in the discussions. The cards were then arranged and listed under three broad categories labelled function, form, and content. As a cross reference, the terms were also listed under the subjects they were assigned to (such as clothing, graphics, or rhythm).

The construction of a list of vocabulary words began with the determination that the students would deal with the terms in the beginning in a receptive context--

Table 1. Response Codes.

- 
1. Objective judgment--an evaluative response that can be subjected to public discussion.  
--supported (OJS)  
--unsupported (OJU)
  2. Affective judgment--an evaluative response that indicates an emotional response on the viewer's part.  
--supported (AJS)  
--unsupported (AJU)
  3. Inference--a judgment based on the form or function of an object.  
--supported (IS)  
--unsupported (IU)
  4. Literal--a descriptive statement based on the form or function of the object.  
--supported (LS)  
--unsupported (LU)
  5. Suggestion--a statement that proposes a change in the object.  
--function (SFU)  
--form (SFO)
  6. Functional Reference--a statement that refers to the utilitarian aspects of the object. (FR)
- 

listening to the teacher define and use them, and/or reading them on a handout sheet. From there they would move

quickly into a productive mode by using them orally or in writing, which reinforces the learning of the terms and eases assimilation.

Over 60 terms were collected during the assignation of vocabulary words. Because of the instructional and logistical complications involved in teaching such a large number of new terms, the word list was subjected to guidelines proposed by Cronnell, Rhode, and Humes (1977). Their guidelines suggested deleting terms in the following categories: (a) terms in general use with approximately the same meaning in the content area, (b) terms that are more basic in another area, (c) affixes, (d) compounds and phrases if they are only expanded forms of a root word, (e) vague and unclear terms, and (f) proper names and abbreviations.

In addition, the suggestion that a word list be constructed on some basis of word frequency within the content area (Johnson & Pearson, 1978) was a factor in devising the vocabulary. A selection of words from the function, form, content, and subject categories described above were included. This was to insure that a variety of topics would be adequately represented in the word list.

The words that make up the vocabulary list were defined in terms of their contextual usage in the transcripts. Dictionary definitions were judged too vague or

inaccurate for discussions of this nature. Certain terms that are found in standard art glossaries were included in the vocabulary list, though their definitions were altered somewhat for use over a variety of non-art objects. The terms in the list were assigned one definition each; multiple meaning words were not included in order to reduce the complexity of some of the concepts. The definitions were written in informal language in an attempt to make them less tedious to learn.

The final part of the procedure was the development of a discussion format that could be used with junior high students. Besides the requirement that it be appropriate for that age group and suited for the examination of vernacular art forms, the format also had to allow for the use of vocabulary terms.

An analysis was made of each of the four art discussion formats cited in the review of literature (Anderson, 1983; Feldman, 1970; Hamblen, in press; Lanier, 1968). The formats were analyzed for their applicability to the discussion of vernacular art forms and for the ease with which they could be used in a classroom setting.

Of the four, Anderson's triad of function, form, style, and content was regarded as the most useful overall format with which to guide discussions, since it was specifically intended for the built environment. In addition, Lanier's factors of the object's setting, the

viewer's knowledge of design principles, the viewer's knowledge of particular symbols, and the object's relationship to the viewer's life were included as important topics for discussion.

Those four factors were deemed the most important of his list of nine because of their relationship to the vernacular arts. In many cases, the merits of the object being discussed can only be analyzed when viewed in a particular setting, rather than isolated on a table in a classroom or in a slide. In addition, a review of the students' previous knowledge of design and symbology will enable the class to make more informed analyses. Finally, the object's relationship to the students' lives is a valid means of evaluating the total discussion to see whether all important factors have been discovered. The remaining five factors of Lanier's system were considered irrelevant for the scope of this discussion of vernacular arts.

As a means of sequencing questions, Feldman's concepts of description and analysis, in that order, were found useful during the preliminary discussions with students. Allowing the students to literally describe an object gave them the opportunity to become familiar with the object, and was a useful means of including the slower and more reticent students. An analysis of the newly discovered elements of the object provided a step for

seeing relationships among the elements, and the relationship between form and function.

Hamblen's questioning strategy based on Bloom's taxonomy provided additional guidance both in analyzing the content of the preliminary discussions and in devising a series of questions that elicits higher order responses from students. Because Hamblen's strategy was intended for what she terms "a variety of designed visual forms," including built objects, it coincided within the parameters of Anderson's and Lanier's formats. However, because of the difficulty and uselessness of rigidly classifying questions, as Hamblen points out, no attempt was made to slavishly follow the taxonomic sequence.

The vocabulary list and the sequential discussion format described in the next section are modelled on a combination of the strategies reviewed in the literature.

## DISCUSSION OF RESULTS

The analysis of the terms assigned to the transcripts resulted in a word list of 28 or slightly less than half of the total number collected (see Appendix A for terms and definitions). Although the guidelines suggested by Cronnell et al. (1977) proved useful in eliminating many unnecessary words, it was found to be helpful to create a hypothetical list of discussion topics in order to insure that important terms were included. The topics were sequenced from ones that would be familiar to junior high students to those found previously unknown to them.

In several instances, words that appeared infrequently or not at all in the transcripts, such as ambiguous and pastiche, were retained in the final word list because of their applicability and importance to many hypothetical topics. A high frequency word such as line was omitted because of its usage in general art vocabulary; however, the term was qualified with horizontal, vertical, and diagonal in the word list because it was found that many of the students did not know the difference between the three, and experienced difficulty in explaining directional orientation.

Other words like design, image, and style were included in the word list in spite of their frequent usage as general art terms. Their usual definitions were altered slightly in order to make them more germane to vernacular topics.

In introducing the new vocabulary terms to students, there is general agreement among writers that vocabulary should be taught explicitly in the context in which it will be used, rather than incidentally (Brown, 1981; Humes, 1976a; Wood & Robinson, 1983). Pronunciation and meaning become much clearer, especially when a variety of contextual exercises are used (Humes, 1976a).

A variety of principles exist for teaching vocabulary. Among the most practical include limiting the number of new words to those which would have direct bearing on the immediate topic for discussion (Cronnell & Humes, 1977), providing the students with verbal or visual illustrations of word meanings (Humes, 1976a), and reinforcing the learning with a variety of meaningful exercises (Cushenbury, 1981).

The type of instructional exercises most frequently mentioned are what Manzo (1973) calls word manipulation: multiple choice, matching, word puzzles, cloze procedures, and categorization of words. These exercises usually appear in the classroom in the form of written handouts. While they would be useful in providing the students with

practice, it should be remembered that looking at and understanding aesthetic objects is both a visual and a verbal experience. Thus, visual exercises could be devised using handouts with drawn illustrations, a carousel of slides that students could view singly or in small groups, stacks of old magazines from which pictures could be cut as word illustrations, or sets of multi-level learning activity packages.

How frequently and how long vocabulary should be taught depends on the individual teacher's curriculum and the needs of the students. A teacher may wish to devote several weeks to critical discussion, with little or no studio activities. In that situation, where many topics would be covered over an extended period of time, students would spend more time acquiring new terms and practice using them in individual exercises and small group discussions. It would be important to sequence the topics in order that the students first learned basic terms that would be used over and over; terms peculiar to very few topics could be saved until a few days before that topic came up.

If discussions were to be held infrequently, vocabulary exercises and reviews would be reserved for five or ten minutes of class time several days a week; the day immediately preceding a discussion would serve as an intense review of pertinent terms. However, vocabulary

review should be an ongoing activity, not one that occurs only when absolutely necessary. Encouraging frequent use of the terms where appropriate during normal class activities facilitates acquisition and usage (Humes, 1976a).

As students become more experienced in acquiring and using new terms and in critically negotiating a variety of topics, they can be encouraged to refine the word list by adding or deleting terms to suit their needs. New words can be coined to fit new situations, and defined by student speculation and teacher extension. This type of activity enriches both the word list and the students' learning; language becomes a living mechanism for communication.

In choosing topics for the students to discuss, it was found that some subjects, such as Anderson's cartifacts (1979), were somewhat difficult for the seventh and eighth graders to discuss readily. Because students this age do not drive, they often pay little attention to road signs, parking lots, and other symbols of the automobile's presence in society.

However, discussing the form of individual automobiles in either the school parking lot or in magazines that students brought to school led to discussions about the form/function relationship (how a truck is more suited for certain tasks than a Volkswagen); the practicality of or reasons for certain accessories on automobiles

(hydraulic lifts on lowriders); the aesthetic merits of custom paint jobs (including overall bright colors, pin-striping, and airbrushed murals); and some fanciful, though not necessarily practical suggestions for improving the automobile to suit the students' tastes. As the students gain experience in a particular area such as automobiles, the introduction of related, but more alien subjects such as road signs can be introduced.

By contrast, a somewhat conceptually difficult topic such as herding devices was introduced during discussion and was readily understood by most students. This may have been due in part by first talking about the regimentation of the students' lives, and how clocks, bells, and mandated schedules are somewhat abstract rulers of their time. The term herding device was then applied to those real or implied barriers that shuttle us around in certain ways. Not only were the students able to find obvious signs such as walls and fences, but they soon discovered some more subtle devices. Hedges, which were once thought of as merely decorative, were found to be a form of herding device, even when they were low enough to be easily jumped over. Sidewalks were considered herding devices that were easily ignored, as evidenced by the worn shortcuts in the schoolyard.

The concept of relating the students' experiences to the discussion of certain topics is a form of

canalization, a term that Lanier (1968) borrowed from communications theory and applied to art appreciation. His definition suggests that the art talk be directed at the student's level of comprehension, and that discussion of the popular arts is an appropriate and sometimes more meaningful curriculum than the Great Masters.

Canalization, therefore, is a concept to be kept in mind when devising a series of topics to be discussed. A somewhat abstract subject such as herding devices can be discussed in terms of the students' own experience, given adequate and meaningful introduction. Other concepts such as cartifacts, which the students are surrounded by whether they are conscious of them or not, can be introduced after warm up discussions that lead from the automobile's form to its influence on the built environment.

As students gain experience in discussing different aspects of a variety of objects, they can eventually become more responsible for suggesting and introducing topics and guiding the class discussions. Because the vernacular arts are those considered most interesting or relevant to a particular group, allowing the students to choose their own topics is appropriate.

Topics should therefore be chosen based on the students' comprehension and interests. The inability to bring certain objects to the classroom or take the students to a particular place should not be a hindrance in

developing a series of discussions. Indeed, it is appropriate and sometimes preferable to show slides, which can transcend the boundaries of the classroom. Slides can show not only an interesting sign or façade, but its environment as well--an aspect that can be crucial to the analysis.

Care should be taken in using only those slides which are of good quality, with a minimum of unnecessary details. If at all possible, the slides should be made specifically for a particular topic, or at most be clear enough in content for several related topics.

In encouraging dialogue among many students in a group, parameters need to be set for the kind of answers that will be allowed. Unsupported snap judgments such as "That's ugly," or comments that indicate an emotional response such as "I like it" should be carefully dissected to determine how the student arrived at that response. This is not to suggest that the student be discouraged from responding at all; for some students, those types of responses are the only ones they are capable of making. Rather, students can be gently guided back to the object and told to attend to and remark on what can actually be perceived, a process Ecker (1967) calls referential adequacy. This step is an important one, since most individual statements of this kind can be verified simply by looking at the object.

A careful line of questioning is more likely to draw responses that are on a higher level than simple judgments. Students should be encouraged to express their views freely as long as they can provide support for their arguments. In a group of students with different levels of learning, the slower students can participate equally by being given the chance to respond to questions regarding the form and function of the object under scrutiny.

In order to direct a dialogue that will accommodate different levels of seeing, thinking, and discussing, a format for questioning is necessary. A strategy that takes into account both the unique aspects of vernacular arts and the need for sequenced analytical learning goes beyond the more general art criticism formats in current use.

The format proposed here (see Table 2) is not intended to be used rigidly for every topic. Instead, it should be considered a blueprint for guiding the discussions through a hierarchy of instructional levels.

As was noted earlier, beginning a discussion of an object with a literal description of its form and function allowed the students to familiarize themselves with the object. A more abstract topic such as rhythm is introduced by comparing it to the students' previous knowledge of musical rhythm; the regular beat of a drum or cadence of a bass guitar is related to regular patterns in brickwork,

Table 2. Sequential Discussion Format.

<u>CATEGORY</u>	<u>PROCESS</u>
Form/ Description	Describe the form, colors, materials, construction, proportions, setting.
Form-Function/ Analysis	Describe function. Analyze relationships between form, function, construction, materials, setting (how one affects another). Determine efficiency of function. Compare and contrast form and function of similar items. Find evidence of attempt to improve object or its surroundings.
Content/ Analysis	Analyze the effects of the surroundings on the object. Analyze the effects of the object on its surroundings.
Content/ Interpretation	Determine if a message, intended or unintended has been implied. Interpret the meaning of colors or symbols used. Determine if snob appeal is a part of the object, and creates the appeal. Analyze the effect if the object were in an alternative setting.
Form-Function/ Interpretation	Determine factors involved in designing object. Determine factors for marketing object to different populations. Suggest improvements in form and function. Create hypothetical changes in object to fit other form or function.
Style/ Interpretation	Determine characteristics of object that evoke a particular style.
Evaluation	Determine if form and function are compatible. Name specific changes to improve object. Assess value of object to oneself, peer group, completely different group. Assess relative merit of object when compared to similar ones. Note changes of opinions of object from beginning of discussion.

architecture, or accidentally occurring arrangements in a parking lot or classroom. Students and teacher then point out instances of visual rhythm around the school grounds or in slides taken for that purpose.

At any stage of the discussion students should try to relate prior knowledge of design principles or symbolism to the topic in order to aid their analysis. This knowledge supplements the new information they are gathering, rather than acts as a substitute. A quick review of what they have learned in other discussions or in studio activities is a desirable introduction.

The students should also be reminded of their newly acquired vocabulary, which will aid them in clarifying their responses. There is no reason why they should not be allowed to have their notes handy for referral during the discussions; as they gain experience and become more proficient at expressing their views, the new terms will be assimilated and used more readily. The teacher can model behavior by using specific terms appropriately when expressing his or her own thoughts. Questions can be developed that require the students to use the terms in their responses.

The next stage of discussion is an analysis of the relationships between form and function, the object's construction, and/or how its setting affects the viewers' reactions. If possible, a slide can be shown that focuses

in on the object with little information about its setting. The students' responses are written down for later comparison. Then the students are taken to the locale and asked to respond to the object in its own environment. If a trip to the locale is not possible, a wide angle establishing shot would suffice. A discussion of content is appropriate at this point, because a mood has been set and a message perhaps implied. Comparison of the students' previous responses with their reactions here illustrates the importance of setting.

Once the relationships between form, function, and content have been established, the students determine a style that characterizes the object. The style can be one that has been borrowed from art history or that the students have defined themselves. For example, the cover of a popular "Heavy Metal" rock album could be described in art historical terms as surrealistic; the same cover could be named stylistically by the students in terms of the vocabulary given them or in their own expressive jargon.

A way of applying the four components of form, function, content, and style is to compare and contrast several related items--different types of athletic shoes, for instance. Not only are shoes specially made for specific sports, but the designs of different brands within a sport differ widely. Snob appeal, an important factor

to adolescents, is analyzed and a hierarchy of appealing traits made. During the discussions in the early part of this study, it was frankly admitted by many students that brand name was the most important feature when buying athletic shoes.

The value judgments made at this point can be applied to a variety of objects in which snob appeal is a consideration. However, it should be noted that these evaluations are made only after a careful analysis has been considered.

As the students move into higher levels of thinking, they synthesize what they have learned in the earlier stages of the discussion and apply it to hypothetical situations. Here they suggest improvements or changes in an object's form, material, or construction in order to improve its function. Or, they develop different plans for marketing it to various groups. It is especially important that they justify their ideas, rather than making suggestions with no logical basis.

Finally, the object is evaluated on several points: its relationship or value to the students' lives; how well the form/function relationship is reconciled; its relative merit when compared to similar objects; and how the student's opinions of the object changed after analysis.

Evaluation, or judgment, should be followed through as an essential ending to a discussion. While the benefits

of evaluation can be debated, nonetheless it has most likely taken place in the students' minds at some point during the discussion. Ignoring it will not make it go away; Lanier (1983b) has written that while we can and probably should suspend judgment, we cannot avoid it. Evaluation serves as a means of tying up loose ends unraveled during discussion, and serves to establish criteria by which other objects are analyzed.

## SUMMARY AND GENERAL IMPLICATIONS FOR STUDY

This study was motivated by a survey of the literature in art education, which confirmed the interest in and need for an increase in critical discussion in the classroom. Though the fine arts are generally the ones considered for discussion purposes, attention has been focused by a few writers on the popular, or vernacular arts. Not only are these forms abundant and easily accessible, they have been purposely designed, ostensibly for a function other than pure aesthetic contemplation. The study of these items is directly related to the culture they were created by and for; namely, its values and mores.

However, a lack of structure for critically discussing the vernacular arts has possibly hindered their introduction into the classroom. Though several worthy systems exist for discussing fine arts, they do not take into account the functional nature of many vernacular objects. Nor have there been identified a clearly defined content, directed purpose, and sequenced structure for discussion of vernacular arts.

An appalling lack of ways to introduce pertinent art vocabulary to students motivated research into

vocabulary development; specifically, how to devise a word list and then introduce the terms in a manner that will insure meaningful usage.

The investigation presented here offers a theoretical base for inclusion of the vernacular arts in the art curriculum, a format for discussion, a list of terms to improve the transmission of ideas during discussion, and a means of teaching those terms. The system has been modelled after a combination of findings in both art education and vocabulary development.

Because of the theoretical nature of this study, it should be viewed as a description, not a prescription of a format and lexicon for discussion of vernacular arts. The suggested topics and terms were developed for use with junior high school students, and may not be appropriate for elementary or senior high students.

Inherent in any theoretical study are implications for further research. There is a need for testing the efficacy of both the discussion format and the word list. Although the lexicon presented here is comprehensive enough to adequately cover a variety of topics, it is assumed by the researcher that it would be altered by individual teachers to suit their needs.

Also of importance would be an investigation into developing a means of qualitatively evaluating student learning after discussion. Although the system devised

for coding responses in the transcripts was generally adequate, it did not take into account the differences in the kinds of responses from one topic to another. An expanded system of coding should test for gains in both the hierarchical structure of responses and in appropriate use of vocabulary. In addition, it must work efficiently enough to be used by a single teacher when evaluating many students.

Yet another implication is an examination of how to implement discussions into the curriculum: a block of several weeks of discussion versus the scheduling of single days. In the latter case, how could already learned terms be maintained in the students' vocabularies so they will be remembered and used at irregular intervals?

Vocabulary learning in art education is a tool for aiding discourse and is not a course of study distinct from the rest of the curriculum. Art teachers cannot be expected to devote large amounts of time to teaching vocabulary. Therefore, a means of efficiently introducing and reinforcing new terms needs to be tested for classroom use.

Finally, what are the implications of discussion of vernacular arts for studio activities? After analyzing record album covers, posters, or movie advertisements, would students gain intrinsic and empathic knowledge that could then be applied to a studio unit in graphics?

In giving students the opportunity to look at and talk about the vernacular arts, we can increase their abilities for looking at objects with a more discerning eye. Very few students will continue to make art as they grow older, but nearly all will become consumers. By providing them with the means to critically negotiate various aspects of the built environment they will be acquiring skills which go beyond the classroom; namely, the ability to make aesthetic choices based on sound rationale.

## APPENDIX A

### VOCABULARY TERMS AND DEFINITIONS

1. **Ambiance:** The mood or feeling one gets from a place.
2. **Ambiguous:** No obvious function or message apparent. It could go one way or the other.
3. **Compare:** To find similarities between two or more things.
4. **Construction:** The way in which an object is put together for a functional purpose.
5. **Content:** The mood or message one gets from an object and its surroundings.
6. **Contrast:** To find differences between two or more things.
7. **Design:** To plan the form or function of an object.
8. **Diagonal Line:** A line that slants in any direction (illustrate).
9. **Form:** The appearance of an object; only that part that can be seen.
10. **Function:** The use that an object is designed for.

11. Horizontal Line: A line that is parallel to the floor or flat ground (illustrate).
12. Image: The visual part or illustration of an advertisement, poster, album cover. It does not include any written message.
13. Implied Movement: When something looks as though it is moving or could move, but cannot (curved or wavy lines, or pictures of arrows show implied movement).
14. Interval: The space between objects or points.
15. Material: The substance that an object is made of.
16. Pastiche: A thing that imitates something else (fake woodgrain or "old-timey" pictures in a fast food restaurant are pastiche).
17. Pattern: Shapes that are repeated within an object.
18. Proportion: The relationship of one part of an object to another (dark/light, thick/thin, etc.)
19. Rhythm: Repetition of an element in an object or built environment.
20. Stereotype: An image that is so overused that it becomes a symbol (purple mountains, red and orange sunset, and a saguaro cactus is a stereotyped desert scene).
21. Style: Certain elements that are characteristic of a particular time, place, or design.

22. Symbol: An image that stands for something else (a wavy arrow on a road sign stands for a winding road).
23. Texture: The way an object feels when touched, or the way it looks like it might feel.
24. Trademark: A particular symbol a company uses that makes it easy to identify.
25. Unified: When the elements of an object or built environment create pleasing proportions.
26. Verbal Message: An idea expressed in words.
27. Vertical Line: A line that goes straight up and down (illustrate).
28. Visual Message: An idea expressed by the form of an object or its surroundings.

APPENDIX B

TRANSCRIBED AND CODED DISCUSSIONS

Movie Advertisement

- TEACHER: I'm glad you brought these ads in. Let's talk about this one first. Sherry, describe this ad.
- STUDENT: It looks like gore. (AFU) visual message
- TEACHER: What makes it look like gore?
- STUDENT: The way the people are staring. How they're staring at this one lady in the middle. And how they've got this thing . . . . (LS)
- TEACHER: What's with that thing?
- STUDENT: It looks like a key. (OJS)
- STUDENT: A knife with blood on it.
- STUDENT: The way the picture is made like that one girl's face is upside down . . . . (LS)
- STUDENT: The way the black is around it, it looks sort of like someone is holding her like in a cape. (OJS) (LS)
- TEACHER: Why did this catch your eye?
- STUDENT: The lady that's upside down, her blonde hair. (LS)
- TEACHER: That's the most eye-catching part to you?
- STUDENT: Yeah. And the faces. (OJU)
- TEACHER: All three of the faces?
- STUDENT: Uh huh. The blond hair, because it's really (LS) . . .
- STUDENT: It looks kinda like a lady has like a cape or something, she's going like this . . . . (OJS)

TEACHER: With her arms spread out.

STUDENT: And she's falling back and like they stopped her and they killed her or something. (OJS)

STUDENT: Yeah. Because if you notice, if you look closely, . . . . If you carefully look at it,  
 (LS) you can see it's like a cape and she looks  
 (OJS) like a witch sort of, having that cape and long  
 (LS) blonde hair that it looks like it's got veins  
 around here.

TEACHER: It looks like veins around there.

STUDENT: I think it's just split ends.

TEACHER: One thing I've noticed that when I ask you to describe it, everyone describes the picture, no one ever says anything about the printing on there. Does the printing have anything to do with it?

STUDENT: It looks like it's sinister. (AJU) visual, verbal  
message

STUDENT: Like no one would print out "The Hunger" like a typewriter can. Like a witch wrote it or something. (IS)

STUDENT: You wouldn't print out "The Hunger" on a Disneyland typewriter, because then everybody would know it wasn't scary, but . . . (IS)

STUDENT: Just the way they write it they make it look like it's scary. (AJS)

TEACHER: Well, look at this type down here where it describes all the actors and producers and all those kind of people. Why do they put it in that kind of a type face? type face

STUDENT: Because that's how it always is. (IU)

TEACHER: Why?

STUDENT: I don't know. It must be harder to read. (IS)

STUDENT: If they treated it like that, they might think that maybe that was, I don't know, maybe it wasn't real. If it's like that, it looks more real and more . . . If you go like that, it makes it more like you can understand the people who are writing it and they're not just, I don't know.

STUDENT: And it's always been like that. I've never seen  
(AJU) it where it hasn't been like that. Even in plays.

TEACHER: We could always say, if I fold it like this, that  
function this is really the ad part. This is really the  
vs. visual part of the ad where it says "The Hunger"  
form and it's got that kind of a fancy writing like  
that, and this real plain writing down here,  
is just kind of business stuff. Maybe they're  
just getting . . . out of the way.

STUDENT: It's like the business part of the letter.

STUDENT: But they're plain on the top too.

TEACHER: Maybe that's just to offset how horrible look-  
ing that printing is. They put this horrible  
printing next to the plain printing and it makes  
that look just that much more icky. contrast

STUDENT: Yeah. graphics, image

### Shopping Malls

TEACHER: How about when you're at the mall, do you ever  
notice the displays in the windows?

STUDENT: Yes. Posters or clothes. Some of them are  
pretty pretty, like they used to have a shop  
there where they had an old picture thing. (SJU)

STUDENT: You mean where they take your picture in old-  
time stuff?

STUDENT: I had that done once.

TEACHER: Do you ever notice the displays, like at  
Goldwater's? Their window displays are pretty  
bizarre sometimes.

STUDENT: There are some of the weirdest dresses, like  
black with orange polka dots. Disgusting. (SJS)

STUDENT: I like the place, I think it's in the Tucson  
Mall, that has all the records and mini dresses  
and punkie and rock things. (SJU)

TEACHER: What about the colors inside the stores. Not  
with the clothing . . .

- STUDENT: If they have black wall paper and painted white giant dots on it, everybody goes in. (OJU)
- TEACHER: Why?
- STUDENT: 'Cause it's exotic. People want to see . . . stripes and polka dots are the latest thing. (OJS)
- TEACHER: What kind of store would have a display like that. Colors like that?
- STUDENT: Albums, a record place, tapes, Spencer's.
- STUDENT: I know an ice cream place they have there. I tried it because I liked the display of ice cream. It was just like one of the big cones that was turning round and round. And it had the prices on it and it just looked so tempting. (SJS)
- TEACHER: What kinds of seating do they have in the malls?
- STUDENT: Benches, or little tables with seats. They're all metal.
- TEACHER: How do the malls compare? Describe one mall and compare it with another one. contrast, compare
- STUDENT: OK, I've got it . . . El Con Mall and the Tucson Foothills Mall. They're set out different, they have like the El Con Mall is all on one floor, and then it's basically spread out and the Tucson Mall is basically going up, it's floors and floors. (LS)
- STUDENT: El Con Mall, you can go downstairs. Goldwater's, there's a middle floor, and downstairs floor and upstairs floor. (LS)
- STUDENT: The Foothills Mall is a lot nicer. (SJU)
- TEACHER: Which one's the more elegant among all the malls?
- STUDENT: Tucson Mall. It has to be, because it has a big waterfall and glass elevators, and a whole bunch of lights, they have a lot of plants and real elegant stuff. (LS)
- TEACHER: Which one's the ugliest?

- STUDENT: El Con. Maybe Park Mall, because Park Mall doesn't have a fountain and El Con does. (OJS)
- STUDENT: Yeah, but still, El Con has older shops for older people. It's not for younger kids, you don't have fun walking around there. It's mostly for adult people like you. (IS)
- TEACHER: What one is set for the younger crowd, for your age?
- STUDENT: Tucson Mall. Tucson Mall's more in the style now. They have a pet shop there and they have video places, McDonald's. (IS)
- STUDENT: Also, another thing that makes Tucson Mall better is that they have entertainment. They have singing, they have dancing, guitars. (OJS)
- TEACHER: Are they set up for that kind of thing?
- STUDENT: They have chairs, and there's this big platform.
- STUDENT: They have people like that so when they come in and they hear the dancing and music and things, they get to like it and they start walking around and see things that they like and they decide, "Oh, next weekend we'll come back and see if they have any more singing." (IS)
- TEACHER: So the malls are becoming community centers.
- STUDENT: And they have magicians . . .
- TEACHER: What else can you say about malls?
- STUDENT: They're crowded. Very crowded. (OJU)
- TEACHER: Are most of the people there to shop, or just to hang out?
- STUDENT: Hang out.
- STUDENT: It depends. It depends on your age. If it's Christmas, you know it's to shop. If it's during the summer, it's not to shop. (IS)
- STUDENT: I like to watch people in the malls at Christmas. They're all running around, and they're nervous . . .

TEACHER: What time of year is the mall most dressed up?

STUDENT: Christmas.

TEACHER: What's it like during the summer?

STUDENT: Casual. They're all into wearing shorts. (OJS)

TEACHER: How about the mall itself? What kinds of displays?

STUDENT: Summer designs, tee shirts and things. (LU)

TEACHER: Do they ever change the lighting at all or do they ever rearrange the plants or the benches or anything?

STUDENT: No. They don't take the time. You go in there and it's the same thing every time. You can memorize every section in El Con 'cause it's so old and they don't do anything there. If they decide they want to move everything around, then they'd switch different parts of it and put it down at Levy's. (IS)

(AJS)

TEACHER: That would be a little impractical. What kinds of practical ideas can you come up with that they could do to make it look a little bit different?

STUDENT: If they lighted it up more, because it looks real gloomy. It's all dark in there. (SFO)

TEACHER: El Con?

STUDENT: Yeah, boring.

TEACHER: How could they lighten it up?

STUDENT: Put more lights in there, or skylights, like Park Mall has. I know that Park Mall and Tucson Mall are really light, and those have skylights. (FR)

TEACHER: Do you think the lighting would create a new mood for it?

STUDENT: A happy and cheerful mood. ambiance

TEACHER: Think it would attract younger people like yourselves?

STUDENT: Yeah. Like at Tucson Mall they're always playing music or something and at El Con Mall, you're walking down there getting bored. That place just plays mellow music. (SJU)

STUDENT: At Tucson Mall their mellow music just makes you want to get up there and start dancing. (SJU)

ambiance

## REFERENCES

- Acuff, B. C., & Sieber-Suppes, J. (1972). A manual for coding descriptions, interpretations, and evaluations of visual art forms (Report No. SCRDT-RDM-292). Stanford: Stanford University Center for Research and Development in Teaching. (ERIC Document Reproduction Service No. ED 071-991).
- Anderson, W. H. (1965). Art learning situations for elementary education. Belmont, CA: Wadsworth.
- Anderson, W. H. (1979). Cartifacts. School Arts, 78(6), 63-65.
- Anderson, W. H. (1981a). Seeing art in particular. School Arts, 80(5), 6-10.
- Anderson, W. H. (1981b). Varying styles of visualizing: A basis for art awareness. School Arts, 80(8), 64-69.
- Anderson, W. H. (1983, July). Environmental aesthetics: The form, style, and content of our everyday man-made surroundings. Paper presented at the Getty Institute for Educators on the Visual Arts, Los Angeles.
- Brown, R. (1981). Vocabulary development in the classroom. Evansville, IN: Evansville University School of Education. (ERIC Document Reproduction Service No. ED 200 310).
- Carter, M. C. (1975). Annihilating environmental anesthesia. Art Education, 28(2), 2-5.
- Clark, G. (Ed.). (1984). Looking at, talking about, and reading about art in the classroom [mini-issue]. Art Education, 37(1), 5-23.
- Corwin, S. K. (1978). Art as a tool for learning. School Arts, 77(7), 34-35.

- Cronnell, B., Humes, A. (1977). Tryout of vocabulary development exercises. Los Alamitos, CA: SWRL (ERIC Document Reproduction No. ED 172 144).
- Cronnell, B., Rhode, M., & Humes, A. (1977). Preliminary specifications of content for instruction in subject area vocabulary. Los Alamitos, CA: SWRL. (ERIC Document Reproduction Service No. ED 172 146).
- Cushenbury, D. C. (1981). Building vocabulary in every content area. Des Moines, IA: Paper for Ninth Plains Regional Conference of International Reading Association. (ERIC Document Reproduction Service No. ED 208 358).
- Dobbs, S. M. (1971). The problem of communication in art education. Studies in Art Education, 12(2), 28-33.
- Dubocq, E. R. (1971a). Art education: Sculpture, found art. Miami: Dade County Public Schools. (ERIC Document Reproduction Service No. ED 061 233).
- Dubocq, E. R. (1971b). Art education: Sculpture, wood forms. Miami: Dade County Public Schools. (ERIC Document Reproduction Service No. ED 061 231).
- Dubocq, E. R. (1971c). Sculpture: Creative designs with modern materials. Miami: Dade County Public Schools. (ERIC Document Reproduction Service No. ED 059 227).
- Ecker, D. W. (1967). Justifying aesthetic judgments. Art Education, 20(5), 5-8.
- Eisner, E. W. (1976). The mythology of art education. Studies in Art Education, 15(3), 7-15.
- Eriksen, A., & Smith, V. (1978). Art education and the built environment. Art Education, 31(5), 4-8.
- Feldman, E. B. (1970). Becoming human through art. Englewood Cliffs, NJ: Prentice-Hall.
- Gaertner, J. A. (1974). Zonk, or observation on the phenomenology of aesthetic talk. Art Education, 27(4/5), 8-11.

- Hall, B. A. (1979). The arts and reading "coming to our senses": Why the visual and performing arts are fundamental to reading and language development. Claremont, CA: Claremont Reading Conference. (ERIC Document Reproduction Service No. ED 170 760).
- Hamblen, K. A. (1984). "Don't you think some brighter colors would improve your painting?"--or, constructing questions for art dialogues. Art Education, 37(1), 12-14.
- Hamblen, K. A. (in press). An art criticism questioning strategy within the framework of Bloom's taxonomy. Studies in Art Education.
- Humes, A. (1976a). A design for a vocabulary development program. Los Alamitos, CA: SWRL. (ERIC Document Reproduction Service No. ED 216 376).
- Humes, A. (1976b). Requirements for vocabulary development instruction. Los Alamitos, CA: SWRL. (ERIC Document Reproduction Service No. ED 172 142).
- Johansen, P. (1982). Teaching aesthetic discerning through dialog. Studies in Art Education, 23(2), 6-13.
- Johnson, D. D. & Pearson, P. D. (1978). Teaching reading vocabulary. New York: Holt, Rinehart & Winston.
- Lanier, V. (1968). Talking about art: An experimental course in high school art appreciation. Studies in Art Education, 9(3), 32-44.
- Lanier, V. (1980). Six items on the agenda for the eighties. Art Education, 33(5), 16-23.
- Lanier, V. (1982). The arts we see. New York: Teachers College Press.
- Lanier, V. (1983a). Teaching for everyman [interview]. InPerspective, 1(4), 24-25.
- Lanier, V. (1983b). The visual arts and the elementary child. New York: Teachers College Press.
- Liikanen, P. (1975). Increasing creativity through art education among preschool children. Jyvaskyla, Finland: Jyvaskyla University. (ERIC Document Reproduction Service No. ED 114 198).

- Manet, C. M. (1978). Young children's acquisition of selected concepts related to art, reading readiness, and mathematics through art experiences. Dissertation Abstracts International, 39(6), 3349A.
- Manzo, A. V. (1973). Teaching strategies and exercises for vocabulary development. Kansas City: University of Missouri. (ERIC Document Reproduction Service No. ED 092 892).
- McFee, J. K., & Degge, R. (1980). Art, culture, and environment. Dubuque, IA: Kendall/Hunt.
- Mittler, G. A. (1980). Learning to look/looking to learn: A proposed approach to art appreciation at the secondary level. Art Education, 33(3), 17-21.
- Mittler, G. (1982). Teaching art appreciation in the high school. School Arts, 82(3), 36-41.
- National Art Education Association. (1982). Art in the mainstream: A statement of value and commitment. Art Education, 35(2), 5.
- Office of Education, Department of Health, Education and Welfare. (1979). The common thread: An integrated arts activity book. Washington, D.C. (ERIC Document Reproduction Service No. ED 147 249).
- Rhode, M. (1974). Compilation of the technical lexicon. (Technical Note 2/74/19). Los Alamitos, CA: SWRL. (ERIC Document Reproduction No. ED 173 752).
- Rowell, E. H. (1983). Developing reading skills through the study of great art. In J. E. Cowen (Ed.), Teaching reading through the arts (pp. 59-61). Newark, DE: International Reading Association.
- Smith, R. A. (1968). Aesthetic criticism: The method of aesthetic education. Studies in Art Education, 9(3), 12-31.
- Swan, N., & Marinaccio, L. (1971). Art education: Creative ceramic arts. Miami: Dade County Public Schools. (ERIC Document Reproduction Service No. ED 061 232).
- Taylor, A. A. (1978). A philosophical frame of reference for the art educator turned environmental design educator. Art Education, 31(5), 9-13.

- Walton, E. (1972). For the elementary teacher: Design is a verb. School Arts, 71(6), 8-9.
- Webb, M. B. (1982). Disadvantaged minorities and the arts. Santa Clara, CA: Annual Conference of the National Association of Interdisciplinary and Ethnic Studies. (ERIC Document Reproduction Service No. ED 215 064).
- Weinstock, R. (1981). Arts in the curriculum. New York: Arts, Education, and Americans.
- White, R. N., & Bell, M. L. (1977). The effect of instruction in art vocabulary upon projects in art. Southern Journal of Educational Research, 12(1), 21-30.
- Wilson, B. G. (1966). An experimental study designed to alter fifth and sixth grade students' perception of paintings. Studies in Art Education, 8(1), 33-42.
- Wood, K. D., & Robinson, N. (1983). Vocabulary, language, & prediction: A prereading strategy. Reading Teacher, 36(4), 392-395.