UNDERSTANDING HOW PERCEPTIONS OF IDENTITY AND POWER INFLUENCE
STUDENT ENGAGEMENT AND TEACHING IN UNDERGRADUATE ART HISTORY
SURVEY COURSES

by

Rebecka A. Black

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A Dissertation Proposal Submitted to the Faculty of the

SCHOOL OF ART

In Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

WITH A MAJOR IN ART HISTORY AND EDUCATION

In the Graduate College

THE UNIVERSITY OF ARIZONA

2018
THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

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ACKNOWLEDGEMENTS

This dissertation, as am I, the author of it, an assemblage of the influences, help, encouragement, support, dedication, trials, victories, and work of many others. I acknowledge and express my gratitude to all who have been part of my academic journey and, in many ways, have written this dissertation with me: the participants of this study, who made this work possible by trusting me with their thoughts and words, my mentors at UHD, Azar, Mark, Susan, and Dagmar; my mentors at UH, and those at UA, especially my advisor, Dr. Lisa Hochtritt and my committee members, Dr. Elizabeth Garber, Dr. Manisha Sharma, and Dr. Julie Plax. I also thank my friends and academic colleagues, especially David and Kat, who helped me see my ideas in more productive ways and encouraged me to push through. Thank you, Cassie, my partner in everything, without whom I could not have done this. And to Mom and Nicole, although you left us too soon, your unwavering support has remained strong enough to help me achieve all that I have.
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ABSTRACT

In this qualitative study, I explore how perceptions of student and teacher identity, acting within classroom power dynamics, influence student engagement and pedagogy in undergraduate art history survey courses. Student engagement in undergraduate art history survey courses has been a concern of art historians for decades (Gioffre, 2012; Phelan et al., 2005; Rubin, 2011) and remains so. However, few art historians have explored how identity and power dynamics in the art history classroom influence student engagement and pedagogy. Umbach and Wawrzynski (2005) note that faculty attitudes influence what and how they teach content as well as how learners engage with content. And these same factors influence how students engage. Despite ample scholarship of educator identity and pedagogy among studio art teachers and students (Buffington et al., 2016; Check, 2002; Kraehe, 2015) there is limited scholarship regarding educator identity of art history instructors and students in undergraduate art history survey courses. Through multiple interviews and observations of three instructors, including myself, and nine students in undergraduate art history survey courses at a public university in southeastern Texas, in this study that spans 13 weeks I explore the perceptions of students and instructors regarding self, each other, course content, teaching style, and expectations of one another to understand how identity and power influence pedagogy and student engagement. I explored these perceptions through the theoretical Foucault's (1995) concepts of power, Deleuzoguattarian (1987) concepts of educator identity and Butler’s (2004) discussion of citational practice. The results of this study may offer insight as to how we address perceptions of declining student engagement in undergraduate art history courses (Phelan et al., 2005; Rubin, 2011).

Key Words: pedagogy, engagement, art history, instructors, undergraduate students, perceptions of power, identity
CHAPTER ONE: INTRODUCTION

Background to the Problem

In 2011 art historians claimed art history in America was in crisis as evidenced by cultural ridicule, decreased funding, and low student engagement at the undergraduate level (Rubin, 2011). Yavelberg (2014, 2016) echoed this call three years then again five years later but focused his attention on perceived issues with the undergraduate art history survey course. The reasons given for the crisis in 2011, 2014 and 2016 were numerous and included: external and attributed to government policy, economic decline, increased interest for contemporary practice, changing museum audiences, issues in higher education administration, and student deficiencies (Rubin, 2011; Yavelberg, 2014; Yavelberg, 2016). And the harbingers of our supposed disciplinary crisis call for a critical reevaluation of what and how we teach art history to undergraduates, particularly in the survey courses (Phelan et al., 2005; Rubin, 2011; Yavelberg, 2014; Yavelberg, 2016).

But, these recent calls to arms are not isolated to the discipline of art history, nor are they redundant. Since 1917 art historians have called for pedagogical change at the undergraduate level (Dietrich & Smith-Hurd, 1995; Elkins, 1995; Elsen, 1954; Gioffre, 2012; Graham, 1995; Hill, 1994; Matthews, 1995; Olds, 1986; Panofsky, 1954; Phelan et al., 2005; Phillips, 1917; Reeves, 1982). Yavelberg (2014) addressed this call by interviewing a handful of his art history colleagues in an informal study. The results of his study revealed that while there are multiple pedagogical approaches to teaching the art history survey being practiced, there remains no consensus on which are most effective at addressing student engagement. In his 2017 College Art Association conference presentation, built from his 2016 expanded dissertation study of the same focus as his 2014 study, Yavelberg (2017) claimed a consensus had been reached.
Yavelberg’s (2016; 2017) art historians claimed the lecture method as their preferred teaching approach.

**Personal Suitability**

As a former undergraduate student, undergraduate peer mentor, and current instructor of undergraduate art history survey courses I have perceived issues of low student engagement in these classes from three distinctive perspectives. I learned art history through the status quo (Yavelberg, 2016) lecture format and through more student-centered approaches at a state institution focused on teaching. I remember lectures taught by the same instructor that were particularly boring and lectures that were engaging to the point of inspiration. As a peer mentor in undergraduate composition and art history survey classes at the same institution, I saw low student engagement from my peer mentees during lectures I thought were engaging, and some I found mind-numbingly boring. Through meetings with faculty mentors, I was taught the importance of the lecture method for maximum content delivery. So, as is often the case with new art history instructors, I taught the way I knew from my own experiences with the survey (Yavelberg, 2016). As an instructor I have used, and still on occasion and in hybrid formats, use a lecture method in undergraduate art history survey courses because I have studied the benefits, though I understand the challenges it poses. However, in my experiences from these distinctive perspectives, no one asked how students wanted to learn content or what they expected from the instructor (other instructors or me). And other questions continue to emerge from my experiences. Is student engagement influenced most by a positive predisposition for content? I learned content through multiple methods of teaching, as many have for generations. Is a predisposition based on factors of identity like class, race, and gender? Is teaching method in art history influenced most by personal experience, as Yavelberg (2016) and others claim? Or is it
also, as Umbach and Wawrzynski (2005) suggest, influenced by identity? And how do perceptions of identity between students and instructors influence the inherent hierarchical power relationship between student and instructor? Would answers to these questions influence how students engage, understand their role in the teacher/student dynamic and ultimately learn content? Would answers to these questions influence how instructors teach and view their role in the teacher/student dynamic? Although answers to these questions have yet to be recorded, the questions already influence how I teach and how I perceive my survey students. In this study, I seek to learn if answers to these questions from students and other instructors can help address our disciplinary concern about student engagement in survey courses.

**Problem Statement**

The perceived problem of low student engagement in undergraduate art history survey courses is three-fold. The first aspect of this disciplinary problem is finding ways to increase student engagement; and many art historians have proposed potential solutions. But these proposals have led to the second part of this larger problem. There exists no large-scale consensus as to how exactly to alleviate the crisis to increase student engagement (Quaye et al., 2015; Yavelberg, 2016). Some have argued for new survey texts (Graham, 1995; Reeves, 1982; Schwarzer, 1995). Others have argued for a revamping of the survey course (Dietrich & Smith-Hurd, 1995; Dutta, 2001; Elkins, 1995; Matthews, 1995; Phelan et al., 2005). But more have argued to eliminate the lecture model (Gioffre, 2012; Hill, 1994; Nelson, 2000; Phelan et al., 2005) in undergraduate surveys, which contradicts Yavelberg's (2016) results. The third aspect of the larger problem of low student engagement, and what this study seeks to address, is the lack of scholarship regarding what the real issue is with student engagement in art history. We, art historians, have been trying to solve the problem of low student engagement without
knowing its cause or true extent, leading to the unproductive cycle of proposals for change to a problem we have not fully investigated.

**Significance of the Study**

This study is significant because data gathered regarding student and instructor identity in undergraduate art history survey courses will contribute to better understanding the power-brokerage (Jackman, 2014) that influences engagement (Quaye et al., 2015). The disciplinary history of proposing solutions for low student engagement without a broader understanding of what causes low student engagement, specifically in art history survey courses, has contributed to the underestimation of art history's importance on a larger cultural level. This is evidenced by recently proposed major funding cuts, possibly total elimination of funding, to the National Endowment for the Arts and the National Endowment for the Humanities by the Trump administration (Deb, 2017). But this attack on the arts is also and more directly evidenced by former President Obama's implication in 2011. He said to a crowd of supporters, “Folks can make a lot more potentially with skilled manufacturing or the trades than they might with an art history degree” (Mueller, 2014, p. 1). Ann Johns, a senior lecturer of art history at the University of Texas quickly came to the defense of art history as a relevant career option in a response email to the president. Explaining her defense, Johns said, “I wanted to dispel any notion that art history is frivolous, and I wanted to dispel the notion that we are elitists” (Mueller, 2014, p. 1). However, the disciplinary focus to try to solve a problem for which we do not understand the cause is hubris. And putting the cart before the horse, so to speak, does little to dispel the idea that art history is an elitist, thus unnecessary, discipline and impractical career option. Therefore, this study will offer data and suggest causes for low student engagement in undergraduate art history survey courses. Additionally, an underlying goal is for this study to contribute to
scholarship in art and visual culture education through identity studies and student engagement in the pedagogical practice of art history.

Research Questions

To address this problem and redress the paucity of scholarship concerning what influences student engagement in undergraduate art history courses, (Phelan et al., 2005; Rubin, 2011) this study relies on the scholarship of identity, classroom power dynamics, and undergraduate learning across disciplines in higher education to answer the questions:

1. Given that there are inherent perceptions of power at play between instructors and students, and identities are continually negotiated in the teaching and learning process, how might these perceptions of power and identity influence:
   a. student engagement in undergraduate art history survey courses?
   b. pedagogical practice in undergraduate art history survey courses?

2. Given art historians’ concern about apparent low student engagement in undergraduate art history survey courses, how can we use these findings to address this problem?

Theoretical Frameworks

brokerage in the classroom will be used to ground my discussion of the perceptions of identity and power through the roles of student/teacher in connection to the historic elitism in the arts (Efland, 1990; Mayer, 2007). And I will view the results through the Deleuzian (1987; 2000) concept of desire to understand what productive forces might be gleaned from the data.

**Overview of Research Design**

To accomplish these goals, I conducted a qualitative case study composed of interviews, observations, and a visual concept map component to be created by each participant. This form of triangulated data collection allowed me to obtain holistic evidence (Kantawala, 2015; Merriam, 2001) regarding perceptions about identity and power from nine students and three instructors of undergraduate art history survey courses at a public state university in southeastern Texas. The format of case study aligns with my goals since I was able to explore multiple real-life situations and analyze the data collected to retrieve descriptive knowledge (Merriam, 2001; Tollefson-Hall, 2013). I analyzed the data collected using the constant comparative method, key word-in-context analysis (KWIC), and the genealogical approach to narrative analysis (Tamboukou, 2013) to systematically search for meaning in my data (Leech & Onwuegbuzie, 2007). The timeframe of data collection for this study was during Fall semester 2017 with data analysis conducted during Spring semester 2018.

**Assumptions**

Prior to this study, I assumed that power and identity influence student engagement and teaching style in undergraduate art history courses. I assumed that instructors identify as such and that students identify as such. Identity is assumed to encompass race, class, and gender. I assumed there are other influences on student engagement. Other factors that I considered might
influence student engagement included the workload of each participant, class schedules, off-campus employment, and other unforeseen factors, such as family situations or unforeseen emergencies in their lives. Although I recognized these factors might influence participants, I did not factor them into this study.

**Definition of Terms**

**Student engagement.** Quaye et al. (2015) characterize student engagement as "participation in educationally effective practices, both inside and outside the classroom, which leads to a range of measurable outcomes" (p. 2). However, Kuh (2009) argues the term is too nebulous to define. So many scholars across disciplines have defined it according to their disciplinary requirements, according to only to cognitive or physical behaviors, or according to only to assessment. Since the definition of student engagement varies and so too do the qualities that define engaged behaviors, this study employs the definition set forth by Lane and Harris (2015) that defines student engagement as “on-task behavior in the classroom” (Lane & Harris, 2015, p. 84). On-task behaviors include note-taking, active listening, asking questions, and participating in group activities or discussions. This definition takes into account cognitive and physical behaviors, which is why Lane and Harris (2015) term it as "student behavioral engagement," (p. 84) rather than the traditional broad term, "student engagement."

Admittedly, this definition from Lane and Harris (2015) includes a wide range of nebulous activities that could also be off-task or misconstrued by the observer. In Lane and Harris’ (2015) study of student engagement in a large lecture hall science course writing notes for socializing versus learning purposes was difficult to differentiate. So, the observers misattributed engaged behavior in one instance. But their definition is applied here because it employs Kuh’s (2009) understanding of the malleability of student engagement and Chapman’s (2003) definition of
behavioral criteria that links behavioral, cognitive, and affective criteria to student engagement. Although Lane and Harris (2015) base their constructed definition on previous research of student engagement, they also acknowledge, as does the author of this study, that term "student engagement" is nebulous and holds several definitions in education literature. However, this study uses the term "student engagement" for clarity, ironically, since that is the more common term.

**Art history survey course.** The undergraduate art history survey course is often two courses, taken one semester for each, that split content into two large timelines of art history: the Paleolithic era through the Gothic era (or through the Renaissance in some universities) and then the Gothic (or Renaissance) through the Modern and Contemporary eras. Typically, haven taken the first part of the survey is not a requirement to take the second half of the survey. Therefore, it is not uncommon that students take one only, but often out of order depending on their interests. However, most universities require that students complete a pre-requisite English, Writing or Composition course before taking either half of the survey. Art history courses are typically considered writing intensive courses. Additionally, both courses are often considered as possibilities for completing a one-course requirement in the humanities or fine arts in many universities, including the universities on which this study focuses. To maintain the anonymity of The University and its instructors who participated in this study, I use the art history survey class descriptions from the University of Arizona, the researcher’s university. The definition of the courses on which this study focuses aligns with the University of Arizona (2017) class descriptions of ARH 201 and ARH202. ARH201 - Survey of Western Art in Society: Prehistory through Gothic (the first half), is a
A survey of the art and architecture of Western civilization from prehistoric cultures through the Gothic period utilizing interdisciplinary methods. The lectures will focus on the major monuments of art and will examine the relationship between the social function of art and its form and content. (University of Arizona, 2017)

The second half, ARH202 - Survey of Western Art in Society: Renaissance through Modern is:

A survey of the art and architecture of Western civilization from the Renaissance through modern times utilizing interdisciplinary methods. The lectures will focus on the major monuments of art and will examine the relationship between the social function of art and its form and content. (University of Arizona, 2017)

In the case of this study, ART1380 at The University is the equivalent of ARH201 at the University of Arizona. ART1381 is the equivalent of ARH202 at the University of Arizona. These general definitions of each course determined the course, instructor, and student selection for this study.

**Limitations of the Study**

In this study I investigated only art history survey courses to build discussion in scholarship concerning art history pedagogy, which focuses primarily on the undergraduate survey courses. There are limitations to this qualitative study. The participant sample proposed for this study is not large enough to represent the entire population of undergraduate art history students, nor is it large enough to represent all art history instructors. All art history instructors I studied here, including myself, identify as female, which further limited data I analyzed here. Additionally, the participants of this study volunteered to participate in a study focused on understanding what influences student engagement. Therefore, students who volunteered to participate in this study could be viewed as predisposed or inclined to engage more in class based
on their willingness to participate in a study for which they received no direct benefit. Their participation may skew the results of this study. Another potential limitation of this study is that I include myself as a participant. As a form of insider research, in this study the distinction between researcher and research participant is blurred, thus I acknowledge that the objectivity of my role as researcher may have been influenced.

Another limitation is that in this study, I only looked at one public state university in Texas, which provides a limited cross-section of data. The small scale of this study does not allow the study results to be generalized. Additionally, the time frame of this study limited observations of classes to one semester. In this study I only collected data from undergraduate art history survey courses. I did not collect data from other undergraduate level art history courses. I also restricted data from undergraduate level art appreciation or introduction to visual arts courses.

**Delimitations of the Study**

There are multiple factors that influence student engagement and teaching practice in undergraduate art history survey courses. Relevant, but outside the scope of this study are factors that determine the choice of courses to take that lead students to enroll in art history survey courses, such as scheduling, advising or other factors outside identity-related reasons. I also do not address engagement issues between the two survey courses in this study. Content in the second half of the survey is more recent. So, it may be perceived as more engaging to students. In this study, I do not differentiate between those two courses, but in future studies I could. Art appreciation and introduction to visual arts courses typically include an art history content section. I do not address engagement in those courses, but likewise, could in future studies.
Organization of the Dissertation

I have organized this dissertation into seven chapters. These chapters include the introduction, literature review, methodologies, autoethnographic profile of the researcher, presentation of data, findings, and conclusion. In Chapter One, I have discussed the background, purposes, significance, and limitations of this study and detailed my research questions. In Chapter Two I give a review of relevant literature for this study. In the literature review I discuss literature surrounding student identity, instructor identity, classroom power, and undergraduate learning and engagement. In Chapter Three I explain the methodologies I employed in this study: autoethnography and case study. I also discuss the diverse types of data I collected and the process I used for data analysis. In Chapter Four, I provide my autoethnographic profile as the researcher since I have included myself as a participating instructor in this study. In Chapter Five I present data I collected from all participants and myself. I interpret data in Chapter Six to propose responses to my research questions. Finally, in Chapter Seven, I discuss pedagogical implications and make suggestions, based on relevant literature, for future research.

Conclusion

This chapter introduced the background of this study, detailing the importance of exploring student and instructor identity to understand their influence on student engagement in undergraduate art history survey courses. This section also detailed the rationale and significance behind the study’s focus on how intersections of identity and power among students and instructors may influence student engagement and instructor teaching style. My personal experience as a former undergraduate art history student, peer-mentor, and now as an instructor of the undergraduate art history survey course is the catalyst for this study. I have experienced the survey course from multiple positions and each experience, of course, was (is) influenced by
my role (identity) and the power with which that identity held at that time. As such, I find exploring these roles and the effects of power dynamics critical to understanding the pedagogical practice and student engagement, but on a larger scale. Results of this study will provide data that speaks to that issue. Ultimately, I seek to offer insight into questions not yet asked in the discipline: How do perceptions of power and identity between instructor and students influence student engagement? How do perceptions of power and identity influence pedagogical practice? How can this data address the issue of waning student engagement and retention in the arts through undergraduate art history survey courses? In the following chapters I investigate, present and interpret data to help me answer these questions.
CHAPTER TWO: LITERATURE REVIEW

Introduction

I support this qualitative study with scholarly literature I explore through four themes: pedagogical practice in art history, undergraduate learning and engagement, power, and identity of student and instructors. First, I explore how art historians have historically taught art history (1917-1990) as this mode of teaching is inextricably linked to the disciplinary identity and historic pedagogical practice of art history (Reeves, 1982). Then within this theme I connect my discussion of historical trends in teaching art history to contemporary pedagogical practices in art history (1990-2017). The second theme I explore is undergraduate learning and engagement, followed by the third theme concerning identity through the lens of Butler (2004) and performativity. The fourth theme I discuss is power and power dynamics, primarily explored though ideas of Foucault (1995).

Pedagogical Practice in Art History

History of Teaching Art History (1917-1990)

Historically, art history has its roots primarily in the writings of Renaissance artist and biographer Giorgio Vasari and later, the 18th century scholar Johann Joachim Winckelmann (Panofsky, 1954). Both men are credited with forming foundational approaches to studying art, however their approaches have largely fallen out of favor with contemporary art historians due to Western and gender biases inherent their works. In rethinking what art history is, Donald Preziosi (1998) defines the discipline as:

one in a network of interrelated institutions and professions whose overall function has been to fabricate a historical past that could be placed under systematic observation for
use in the present…Art history shared with its allied fields, especially museums, the fabrication of elaborate typological orders of ‘specimens’ of artistic activity… (pp. 13-17)

Therefore, according to Preziosi (1998), art history interprets then creates meaning formed from observation of physical characteristics. Preziosi’s (1998) ideas here set up an interesting framework for understanding what exactly art historians do and how they teach the discipline to others. If the primary function of an art historian is to “create meaning” (Preziosi, 1998, p. 17) the secondary function must then be to disseminate that created meaning. Art historians have historically done so via the lecture method of teaching.

Researchers have traced the development of art history as an established discipline in modern American universities to Erwin Panofsky, who emigrated to America from Germany in 1931 during the tumultuous interwar period in Europe (Trafí-Prats, 2009). Panofsky promoted and perpetuated what is referred to as the German model of art history, wherein the content expert (art historian) lectures to only focused graduate level students, via a lantern-slide show to teach major styles and movements of art, and the formal qualities. This model prevailed in America even before Panofsky’s arrival, but in 1917, when art history was still a very young discipline in America, art critic Duncan Phillips (1917) had a radical idea – teach the history of art to university freshmen.

In his essay published in *The American Magazine of Art* Phillips (1917) lamented the then current state of art education by critics to laymen, noting that the:

patronizing critic is such a bore, telling him [the layman] over and over and over again the story of the successive periods and schools, offering to guide him around the
museums when he does not want to go, reminding him of the names and dates of painters whose pictures he does not want to see. (p. 178)

Phillips (1917) proposed solution to critics’ boring lecture was to properly educate a new generation of students who understand “what art is” and could thus properly engage with art as a “new dawn of appreciation” would “awaken in them new sensations” and become the future of inspired writers and critics of art (p. 179). The logistical implications of this noble proposal were daunting, and Phillips (1917) admits this. However, his approach to accomplishing these goals was a lecture-based pedagogy, wherein the instructor is the base from which all education, and sensory awakening, is disseminated.

In his 1954 call for change in the *College Art Journal*, art historian Albert Elsen (1954) claims “The primary objectives of an introductory art history course should be to create enthusiasm and to stimulate the student to think!” (p. 197). Elsen (1954) elaborates on a multi-layered approach to engaging students through contemporary art (which was Modernist art at the time the article was written), relying on textbooks only for color images, and creating “problem sheets” (p. 201) about works of art to encourage students to think critically and “permit the student to formulate his own opinion” (p. 201). Elsen’s article is effective; he outlines the problem - that art history is relegating itself to irrelevance through its pedagogical approach and then poses suggestions to resolve the issue. However, though he asks if the lecture-slide method is adequate for teaching students how to engage with art, he does not elaborate on why it was already so prevalent and problematic so early on in the discipline (Elsen, 1954). This is interesting because he does claim in his article that textbooks of the period were also problematic and even “detrimental” (Elsen, 1954, p. 198) but also implies that they remained in use for their
color photographs. This at least hints at why although known to be inadequate as an effective pedagogical tool, the art history text remained in use.

Mark Miller Graham (1995) aggressively proposes a solution for “undoing the survey” (p. 30). Graham also questions the effectiveness of the art history text and demands that in order to change the way art history is taught we need to stop use of the “present generation of textbooks” (p. 33). Although Elsen (1954) claims textbooks were detrimental he does not explicitly tell us why. However, Graham (1995) clearly states that art history textbooks are not effective because they only perpetuate the “canonicity, chronology, closure, and subjectivity” (p. 30) inherent within the discipline. Graham (1995) further calls for art historians to end the “fetishization of completeness” – a commentary to the art historical narrative wherein one style clearly ends before a new one begins. He demands we rethink the content of these survey courses and “teach the conflicts” to become more effective and relevant (p. 33). His proposal is aggressive, but useful in addressing the major issues in the discipline that lead to the continuation of how it is predominantly taught. Reminding us of the inextricable link between the word “survey” and theories of power and the gaze by Michel Foucault, Graham (1995) calls for a radical change in the teaching of art history – eliminate the survey course. And, although he implies the textbook is a root of the elitism in art history, his revolutionary proposal does not fully connect this possible reason to the lecture-based approach.

Much in the same way that Elsen (1954) states a problem and proposes solutions for the historical methodology of teaching art history, Muriel Reeves (1982) in her dissertation regarding the use of textbooks in the teaching of art history argues that art history textbooks are physical evidence of how art history is being taught. One infers from Reeves’ (1982) work that art history textbooks are at the root of the issue. However, Reeves’ (1982) study focuses on how
5 textbooks dating back to only 1970 define art and encourage teaching methods as viewed through the theoretical lens of John Dewey’s theories of aesthetics. Therefore, Reeves (1982) never proposes a clear theory as to why the teacher centered lecture-based approach had remained the dominant practice through the 1970s and into the 1980s.

The same year Elsen (1954) published his call for revolution in the discipline, Erwin Panofsky (1954) countered this idea when he said, “Americans [students] seem to be genuinely fond of listening to lectures” (Panofsky, 1954, p. 16). Panofsky’s (1954) article is a recollection of his 30 years as an immigrant art historian to America in which he primarily discusses the differences and similarities between the European and American models of art history, the university system, and art historians (as students and professionals) from his own admittedly limited experience he describes as “never hampered by excessive teaching obligations and never suffered from a lack of research facilities…and, much to my regret, ha[s] never been for any length of time in professional contact with undergraduate students” (Panofsky, 1954, p. 8).

Within Panofsky’s (1954) comparative recollection he describes what he feels are key differences in the way art history is taught between the two cultures, specifically regarding the students. He notes:

The American college is a body of students entrusted to a teaching staff. The European student, unsupervised except for such assistance and criticism as he receives in seminars and personal conversation, is expected to learn what he wants and can, the responsibility for failure or success resting exclusively with himself. The American student, tested and graded without cease, is expected to learn what he must, the responsibility for failure or success resting largely with his instructors (hence the recurrent discussions in our campus
papers as to how seriously the members of the teaching staff violate their duties when spending time on research (Panofsky, 1954, p. 21).

This comparison may sound like Panofsky (1954) is agreeing with Elsen (1954) and calling for a change to the pedagogical approach to teaching art history, but Panofsky (1954) also states his favor of the American system by claiming that, “No sensible person would propose to change a system which has developed for good historical and economic reasons and could not be altered without a basic revision of American ideas and ideals” (p. 18). But while Panofsky (1954) praises the American mode of art history in one sentence, he acknowledges that it does not work in another, in terms of preparing future art historians. His reasons for the inadequacy are that many American art historians are “burdened with too heavy a teaching load” (Panofsky, 1954, p. 23) and that students are coming out of high school unprepared for the demands of art history. His reasons are unrelated, place blame on outside variables, and only further propagate the elitism within the field but they do point us early on – in 1954 – to issues which may still be affecting art history instructors today. And I would be irresponsible if I did not acknowledge that the work by Elsen (1954) and Panofsky (1954) are both rife with the sexism prevalent in academia during the period in which these articles were written.

Nearly three decades later in the 1980s the fundamental issues in teaching art history challenging Elsen (1954) and Panofsky (1954) remained. However, as Olds (1986) points out, a key difference between art history in 1954 and 1986 is that art history was no longer new; rather, it was “entrenched in the curricula of our colleges and universities” (p. 99). Furthermore, Olds expresses his pleasure that so many students are “fascinated” (p. 99) by the history of art, implying that the excitement from students Elsen (1954) encouraged in the pedagogy had been successful (Olds, 1986, p. 99). But, Olds very quickly informs the reader that the struggle to
effectively teach art history still, in 1986, continues. And he also offers reasons for this continued struggle, namely “the realities of American education and [to] cultural and developmental factors that seem to war against the traditional methods of art history” (Olds, 1986, p. 99). Like Panofsky (1954), Olds (1986) places blame on the American education system, but what is most interesting about his claim is his desire for pedagogy to return to “traditional methods” (Olds, 1986, p. 99). One would assume here that Olds (1986) is referring to methods employed by earlier practitioners such as Panofsky (1954) who highly promoted the lecture-based method for teaching art history.

Olds’ (1986) discussion of his frustration in teaching art history also mirrors Panofsky’s (1954) when he elaborates on the students’ role in pedagogy. He states, “It seems to me that today's students face four impediments in their attempts at understanding and interpreting works of art and the history of art: (1) emotional and intellectual immaturity, (2) imperfect perception, (3) passivity, and (4) inadequate preparation” (Olds, 1986, p. 100). Clearly, Olds (1986), in contrast to Hill (1994) and Gioffre (2012), is discussing his frustration with student performance rather than questioning how his pedagogical methods have informed these four “impediments” (p. 99) of students. Also, like Panofsky (1954), Olds’ (1986) article is more of a superficial discussion of the effectiveness of art history pedagogy and is more so a generalized passive attack on student performance without critical reflection of his own role in students’ learning process – a teacher-centered approach to understanding one’s own discipline and teaching.

**Contemporary Pedagogical Practices in Art History (1990-2017)**

Despite progressive change in higher education curriculum and changes within multiple disciplines throughout higher education in the mid-late 20th century, like Gioffre (2012) Graham (1995), Phelan et al. (2005), Yavelberg (2016), and others point out, changes to the way in which
art history was taught by the 1990s remained predominantly fixed. According to Hill (1994), what few changes were made were to the lecture-based format were “based on professional needs and personal experience,” (p. 2) which helped to perpetuate the teacher-centered approach. Furthermore, Hill (1994) points out that “rarely was the student or learning theory consulted for guidance” (p. 3).

Hill’s (1994) dissertation research is in conversation with Gioffre’s (2012) report. Hill’s study of undergraduate opinions about academic learning and their unique learning needs through multiple surveys gives quantitative results to Gioffre’s (2012) in-depth discussion of how neuroscience and psychology affect student learning in higher education. Overall, Hill’s (1994) dissertation, which she terms as a “descriptive study” (p. 20) gives and promotes priority status to student evaluations, which although is student-centered could be problematic for future studies of undergraduate learning. However, the basic premise of Hill’s (1994) research question is that undergraduate students can assess their own learning due to “common schooling experiences and attitudes developed during those experiences” (p. 20). This idea opens the possibility to explore further Foucault’s (1995) ideas of connaissances and savoir with an established study.

Sowell (1991) contends that the general public envisions art history classes as experts telling others about art and art historians, by 1991, had done little to change that negative perception. And, Nelson (2000) claimed in 2000 that for many, art history simply "is" (p. 414) the lecture and slide show. But the passive student traditional lecture method has been shown to produce the "lowest learner retention rate” (Phelan et al., 2005, p. 36), "permits negligible overt student participation" (Stout, 1990, p. 60) and is outdated (Desmond, 2008). However, current researchers point out that many art historians still use this model because they are teaching via
the same method from which they learned (Lindner, 2005; Phelan et al., 2005; Yavelberg, 2016). They also teach this way because they do not understand that students today learn differently than they did (Phelan et al., 2005). And, many art historians still teach in this manner "despite the disconnection" (Lindner, 2005, p. 7) this method causes some of their students.

In 2005 art historian Kevin Concannon remarked at how frustrating it was that there was such a "dearth" (as cited in Phelan et al., 2005, p. 47) of resources about teaching in art history. Art historian Robert Bresson (2005) also noted: "The amount of writing on art pedagogy is astonishingly small" (p. 1) and most of it was published in the same issue of Art Journal in 1995. Unfortunately, despite Bresson's (2005) wish that his issue of the CAA News would be one of many future issues devoted to "addressing the long-standing neglect of education" (p. 3) in art history, not much has changed in the decade since (Donahue-Wallace et al., 2008). According to Gioffre (2012), "A dearth of published material on art history pedagogy and alternative methods of teaching and learning in the discipline" (p. 5) made it necessary for her to expand her literature search to general education and other related fields.

In her study, Gioffre (2012) applies research in “neuroscience, cognitive psychology, educational psychology, and learning theories, as well as, relevant scholarship in teaching and learning in higher education and undergraduate art history” (p. 4) to explore her own dialogue-based intervention. The results of her action-research intervention within two undergraduate art history classes show substantial increase in student cognition and retention of information in her comparison of dialogue-based learning versus the traditional lecture-based model. Gioffre (2012) incorporates multi-disciplinary research to shift the focus of art history pedagogy from teacher to student by focusing on how the specific undergraduate student population learns. While student-centered and multi-disciplinary in her approach, Gioffre’s (2012) study lacks a theoretical
grounding to help further connect the educational psychology to why dialogue-based instruction is more effective in art history courses. Her results, which show dialogue-based instruction is more effective, are adding to the argument for a change in teaching methods, but that overall result is not necessarily new or innovative. A notable difference to Panofsky (1954), Elsen (1954), Olds (1986), and Yavelberg (2016), is that Gioffre (2012), like Hill (1994), considers student perception as equally important as the instructor’s, if not more, in proposing change for teaching strategies in the undergraduate art history survey course.

**Problem-based learning.** In a Problem-Based Learning (PBL) art history course, according to (Lindner, 2005) "students learn by carrying out research projects during the semester rather than by listening to lectures, taking exams, and writing a single research paper" (p. 8). Similar to the flipped classroom approach, in PBL the role of the professor shifts from speaker to facilitator; she provides the problems to be solved and offers guidance rather than answers. PBL relies on group discussion, in-class group work, and outside class group work which typically results in a co-authored paper, presentation or project in which all group members receive the same grade. Although the instructor gives up much control regarding content and class time in a PBL classroom, their responsibility as a research mentor and guide increases. Also, the instructor is responsible for creating the problem prompts that each group will address throughout the semester. Lindner (2005) describes creating a list of problem prompts for each half of each semester. The problems engage students long term and allow more variety in what limited content is covered. Example problem prompts for the first half of the art history survey (Paleolithic to Renaissance) taught by Lindner (2005) include:

1) the role of technology, techniques, and materials in producing art and architecture; 2) iconography and the nonverbal language of art; 3) religion’s impact on art; 4) the
representation of the human figure in art (sculpture and painting); 5) trade and artistic exchange; (6) the invention of pictorial strategies; and (7) war and propaganda in art (p. 9; 41).

And for the second half of the same survey, some of the more specific prompts change to reflect the different cultures and topics discussed. Lindner (2005) notes she keeps some of the same topics in each prompt set to allow different groups the chance to address a prompt they could or did not in their first project, emphasizing student choice as a priority in PBL.

Required resources to be used by all groups are the course textbook, scholarly articles or books, and each other to scaffold their learning and comprehension (Lindner, 2005). Each group is also required to, no matter if the product is a paper or presentation, post an executive summary of their project online for the other groups to read, discuss, and comment on. This gives all groups ideas and understanding of content, approach and sources for the prompts in case they want to address that same prompts regarding another culture in the second half of the semester.

Although PBL encourages choice, Lindner (2005) groups the students by personality types based on a survey she requires rather than let them decide. Lindner (2005) reports much success with this PBL approach but offers no data to support her claims. She also notes that same-gender groups tend to perform better than mixed-gender groups.

Brown and Hargis (2008) also advocate for PBL in undergraduate art history courses. However, they argue for Project-Based Learning, instead of problem-based learning. Similar to what Lindner (2005) described as Problem-Based Learning, Brown and Hargis (2008) define Project-Based Learning as “an active-learning pedagogical approach that uses complex professional or real-world issues as the framework for education” (p. 154). As an example of Project-Based Learning, Brown and Hargis (2008) describe how an undergraduate art history
class focused on Romanesque art completed an image attribution project. The instructor provided the 48 students with 566 images of relevant and unpublished art works from across Southern France (images were taken by the instructor). The students were also given access to image databases then were assigned one image per student and instructed to study and accurately attribute the works, identify other works from the same stylistic group, and accurately discuss iconography of the work as their class project. Brown and Hargis (2008) state the goal of this project was to engage undergraduate students in processes of “primary analysis and interpretation that art historians and museum professionals carry out on a regular basis” (p. 154).

The instructor assessed students’ attribution on five points:

1. Was the student able to correctly attribute the artwork?

2. Was the student able to accurately identify other monuments related to the artwork?

3. How many sites within the artwork’s stylistic “family” was the student able to identify?

4. Was the student able to make accurate statements about the iconography of the artwork, including citing relevant primary (e.g. Biblical) and/or secondary sources that bear on the interpretation of the subject?

5. Was the student able to make relevant iconographic comparisons to other artworks in the database? (p. 156).

Brown and Hargis (2008) found that 80% of the students were able to correctly attribute the works of art and discuss the style and iconography assigned to them in the image, regardless of the student’s major or class standing (freshman, sophomore, junior, or senior). Through Project-Based Learning, via the image attribution process described, Brown and Hargis (2008) argue that undergraduate art history students proved “more intellectually able and more open to
doing serious scholarly work than is often credited” (p. 158). Therefore, Brown and Hargis (2008) argue that Project-Based Learning is an applicable pedagogical approach for engaging students across disciplines. However, Brown and Hargis (2008) stress the potential for using Project-Based Learning in undergraduate art history courses because expectations for student engagement and pedagogical innovation in art history, and the humanities at large, remain low.

**The parallel studio/art history approach.** In discussing the parallel studio/art history approach at The School of the Art Institute of Chicago, James Elkins (1995) argued that the introductory survey course, taught as is, was unsalvageable and was in need of new approaches to teaching it. He thus proposed a parallel studio/art history model. The target student for this class was a studio major. However, Elkins (1995) described how this approach could be used in the introductory art history survey course, too, to help students conceptualize and apply themes learned from the history of art. Art history students would not be graded on skill but would explore a chosen interest, such as depictions of storms, from a wide range of historical time periods and either copy from historical works or expand upon them. This approach reflects what Sowell (1991; 1993) discussed as the learning cycle approach, which is based on ideas that learning should be active. Sowell (1991; 1993) argues that learning should also involve exploration of physical objects to help students conceptualize art and art making processes as physical and three-dimensional concepts. And this is essentially what Elkins' (1995) argues for as well. But Elkins' (1995) acknowledges criticisms to this approach that are largely focused on minimizing content to support a thematic approach. In this seminar, Elkins' (1995) ideas could be the basis for discussion of collaboration among studio and art history faculty within our department on how to develop collaboration or co-teaching of studio and survey courses to experiment with Sowell (1991; 1993) and Elkins' (1995) ideas.

Socially engaged art history. Socially engaged art history, as a concept, began as a discussion panel at the 2015 Southeastern College Art Conference (SECAC) conference. Panel organizers Cindy Persinger and Azar Rejaie (Hamlin & Leader, 2015) put out a call for
presentations seeking to exemplify what socially engaged art history means. The panel received much attention and high attendance, prompting organizers to extend the call again at the subsequent SECAC and College Art Association (CAA) conferences. The intention is to clarify while expanding the definition and find ways to apply it to how art history is taught. According to Persinger and Rejaie socially engaged art history:

is produced within and between social groups over an extended period of time, it will seek to engender a productive dialogue regarding political and social issues and to foster resilient and sustainable communities. Its focus will be on difference, division and inequality in society. It may or may not result in a publication (as cited in Hamlin & Leader, 2015, para. 2).

One possible example of this approach to art history is discussed by Marice Rose (2016) who described using historical empathy and reception theory to teach undergraduate Roman art history. Rose (2016) describes discussion as an important tool in using these methods but does not elaborate further on the actual teaching method of the instructor, whether lecturer or facilitator. The point of Rose's (2016) research on using historical empathy in art history is that creates awareness of contemporary social injustices through examples in art history. But Rose (2016) acknowledges the difficulty in measuring student empathy during the class and afterward. However, Rose (2016) argues that by using historical empathy as a mode of content presentation that students are more engaged in content and their contemporary world, which is in line with goals of socially engaged art history.

The approaches discussed here: discussion based teaching applied in art history (Gioffre, 2012), Problem-Based Learning and Project-Based Learning applied in art history (Brown & Hargis, 2008; Lindner, 2005), museum practices teaching (Vallance, 2007), active learning
through the parallel studio/art history approach (Elkins, 1995; Sowell, 1991; 1993) and socially
engaged art history (Hamlin & Leader, 2015; Rose, 2016) are presented as possibilities to
supplement or reimagine the lecture approach to teaching the undergraduate art history survey
course. They are not the only possibilities, and the scholars listed are likely not the only scholars
practicing these possibilities. As Bresson (1995), Brown and Hargis (2008), Donahue-Wallace et
al. (2008), Gioffre (2012), Phelan et al. (2005), and Yavelberg (2016) note, the lack of
scholarship regarding pedagogy in art history is problematic. However, for nearly a century, art
historians, like most educators (Weimer, 2013), have been rethinking how they teach and trying
new ideas, whether they have published them or not. This seminar then will also serve as a
laboratory wherein art historians can collaborate and build new ideas from the basic concepts of
the approaches mentioned. Discussion of these three approaches as alternatives or supplementary
pedagogical possibilities could result in published contributions to the body of knowledge about
them.

Unfortunately, according to Weimer (2013) despite decades of pedagogical interest
across disciplines in learner-centered teaching and student perceptions of their own learning that
moves away from lecture-based teaching, "most data indicate a reliance on teacher-centered
instructional approaches" (p. 64) by instructors, like the lecture. Weimer (2013) notes that in
1998 over 76% of college instructors used the lecture format as a teaching strategy, which is
typically done in the teacher-centered banking model approach, wherein the instructor inputs
knowledge and students passively receive. No large-scale survey of teaching styles has been
done across disciplines since 1998 to measure any major change in teaching styles in higher
education. But various disciplines have surveyed teaching practices of their instructors from
1995 to 2010 (Weimer, 2013). Results indicate that 83% of the instructors surveyed still use the
Corrigan (2013) notes that the lecture method remains "the method most widely used in universities throughout the world" (p. 3).

Also known by art historians as the "art in the dark" (Gioffre, 2012) method, the assumed traditional art history lecture is one with the "sage on the stage" (Weimer, 2013, p. 69) or the "glowing illuminated professor and beautiful slides" (Dietrich & Smith-Hurd, 1995, p. 44).

Morrison-Saunders and Hobson (2013) argue that these teacher-centered approaches are “an 'ego-trip' for the teacher, who is held as the subject 'expert,' most likely to engage in 'instruction,' teaching via minimally interactive didactic, lecture-style performances" (pp. 212-213). For example, Wayne Roosa (2015), Professor of Art History at Bethel University, in a video tutorial about how to lecture in art history describes lectures not as a performance but as an "art form" (marker 2:07). And Roosa (2015) bases the success of his lectures on how he felt he performed afterward more so than on student engagement, or what he describes as the students’ "tracking" (marker 8:30). And this is the case for many still devoted to the traditional lecture method because, as Corrigan (2013) explains, instructors “see lecturing as a traditional and honorable method for passing on knowledge, communicating one’s passion for one’s subject, and modeling how to think" (p. 2).

One of the most recent studies of teaching in art history is from Yavelberg's (2016) dissertation which confirms the lecture method remains the preferred teaching method in undergraduate art history survey courses. Yavelberg (2016) surveyed 19 art historians across several American universities. Each participant was required to have at least 5 years of survey teaching experience. Yavelberg’s (2016) primary research questions addressed what his participants defined as the highest priority learning outcomes for survey students as well as what the participants thought were the most effective pedagogical models for achieving those
outcomes. In three rounds of surveys, Yavelberg’s research participants ranked visual analysis as the top learning outcome for the art history survey course. One participant described the visual analysis as the “threshold concept…necessary to the profession of art historian” (Yavelberg, 2016, p. 99).

To address his research question about effective teaching methods to achieve the participant’s highest-ranking learning outcome, the lecture approach ranked at number three out of 20 in each of the three rounds of surveys. Class discussion and guiding questions ranked at numbers 1 and 2 in each survey round. The lecture method did not rank highest in the three survey rounds, however in participant discussion about their rankings, most noted that lecture should be used in combination with other approaches, such as discussion and guiding questions (Yavelberg, 2016). Therefore, the lecture approach appears in both pure and hybrid formats as the most “dominant” (p. 218) approach to teaching the undergraduate art history survey course, according to Yavelberg’s (2016) study. In his discussion section Yavelberg (2016) notes that most participants still use the lecture because it is what they are most comfortable with. In fact, participants tended to suggest or rank highest the teaching methods with which they have personal experience or familiarity and comfort (Yavelberg, 2016). Yavelberg’s (2016) results speak to claims by Lindner (2005) and Phelan et al. (2005) who also note art historians’ tendencies to teach how they were taught, which points to personal preference for familiarity, experience and comfort.

Yavelberg’s (2016) participant pool was instructors and he did not include student voices in his study. However, Yavelberg (2016) did include discussion about student demographics in terms of what type of students his participants work with in the survey courses they teach and have taught. This discussion was included in the form of a demographic chart that breaks down
students into categories such as on-campus/off-campus, full-time/part-time, etc. Additionally, Yavelberg (2016) included participant discussions about how most of them wanted to “connect” to students in their courses (p. 202). So, although the preferred teaching method discussed by Yavelberg’s (2016) participants was teacher-centered, the participants did emphasize their desire for more student-centered approaches.

**Undergraduate Learning and Engagement**

**Large Lecture Courses**

In attempts to increase graduation rates, many universities have transformed lower-level general education courses into large lecture courses with high enrollments, “in which students can be passive, anonymous and unengaged” (Kim et al., 2017, p. 201). Broeckelman-Post et al. (2017) argue that understanding pedagogical practice and student engagement in these large lecture courses is a much needed but “slowly developing field” (p. 27). Contribution to this field by Broeckelman-Post et al. (2017) includes a recent study of using note cards to cold-call on students in large lecture classes to increase student engagement. Broeckelman-Post et al. (2017) acknowledges that while cold-calling may be a controversial approach, as it can induce student anxiety, researchers of the study argue that cold-calling in large lecture courses “can also help to increase student comfort and improve oral communication skills in these situations” (p. 27). For their study of student engagement in large lecture courses, Broeckelman-Post et al. (2017) studied student perceptions of and student engagement from using the cold-calling method of 156 undergraduate students in a biology course at a large public university.

Broeckelman-Post et al. (2017) explain that on the first day of class, students completed 3x5 inch note cards wherein they included personal information such as name, major, experience with biology, career goals, and an interesting fact or hobby. The instructor also completed a card,
shared his information with the class, and then stored all cards in a file box. The instructor brought the cards to every class and used them as a way to encourage student engagement through the cold-calling approach; an estimated 20 cards were pulled and used each class to engage different students each class (Broeckelman-Post et al., 2017). However, the instructor also varied the cold-calling with cards approach by randomly selecting cards ahead of class and letting those students know they should prepare to discuss a topic in the next class, or they were also given the option to ask the professor a question if they did not want to discuss a topic in class. The instructor also used the cold-calling approach in connection with small group discussions. He would pull a card and after group discussions, the student’s name pulled would speak for the group about their discussion (Broeckelman-Post et al., 2017).

Of the 156 students enrolled in the course, 148 students completed the end of semester survey administered by the instructor. The survey included questions about their perceptions of the cold-calling method as well as general open-ended questions about their opinions of the class. Findings by Broeckelman-Post et al. (2017) indicate that overall, students perceived the note card method positively. Although there were students who did not perceive it positively, those students did report that the note card facilitated cold-calling tactic did encourage them to prepare for class, kept them engaged in class, and increased their attendance.

In a recent study of engagement in large lecture courses, Shernoff et al. (2017) studied the relationship between student seating and engagement. Reminding us that scholarship is unclear about the influence on learning of this relationship, Shernoff et al. (2017) designed their study of seating and engagement based on the argument that students who sit in the front and center of the auditorium or lecture hall will show higher levels of engagement. Participants in the study conducted by Shernoff et al. (2017) completed a background survey to determine identity
factors such as academic major, gender, age, academic classification, GPA, and native language. Experience Sampling Method questionnaires to measure their momentary experiences and thoughts about their self-selected seats in their class. These participants were 407 total undergraduate students in the fall of 2014 enrolled in one of two financial accounting courses at the same university. Findings from Shernoff et al. (2017) indicate that student seating location does influence engagement in undergraduate large lecture courses. Findings also indicate that student gender plays a role in seat location for students. Shernoff et al. (2017) found that 62% of students who sat in the front during their study were female, versus 58% of students who sit in the back were male. Those who sat in the back, according to Shernoff et al. (2017) were less motivated, more distracted, engaged less, and earned lower course grades than those who sat in the front.

Building from Albert Badura’s foundational work on student motivation, Kim et al. (2017) studied how performance and engagement are connected in undergraduate large lecture courses. The goal of their study was to investigate how student performance differs in motivation and engagement in a general education geography course. Kim et al. (2017) also sought to identify learning needs of low performing students in the course, so that they could suggest guidelines to help those students based on those students’ learning needs. To do so, researchers of this study measured these factors of student intrinsic motivation and engagement: “intrinsic value and self-efficacy, cognitive strategy use and self-regulation and perceptions of the motivational aspects of the course” (p. 202). For their study, focused on learning needs, Kim et al. (2017) measured student cognitive engagement rather than behavioral engagement, as did Lane and Harris (2015) in their study of behavioral engagement in large science lecture courses.
As such, Kim et al. (2017) relied on student perception of motivation as a factor in determining student learning needs.

Kim et al. (2017) studied 126 undergraduate students enrolled in the same large lecture course that met twice per week. The course was a general education course, thus students from across majors and interest levels were enrolled. To measure student perceptions of motivation and self-efficacy Kim et al. (2017) collected data via anonymous questionnaires. Kim et al. (2017) found that at the beginning of the semester there was no statistically significant difference in motivation between students. Low-performing students’ motivation dropped during the semester, but high-performers motivation stayed the same from the start of the semester. Self-efficacy of both groups dropped during the middle of the semester. Kim et al. (2017) also found that motivation and engagement were correlated. Higher performing students reported higher motivation and higher self-efficacy overall than did lower performing students in the study.

**Undergraduate learning.** In 2008 the Association of American Colleges and Universities (AAC&U) put forth ten “high-impact” (Kilgo et al., 2015, p. 510) educational practices. These practices, still encouraged by university administrators today, are designed to benefit students and improve undergraduate learning (Kilgo et al., 2015). These ten “high impact” (Kilgo et al., 2015, p. 510) practices include:

1. first-year seminars and experiences,
2. common intellectual experiences,
3. learning communities,
4. writing-intensive courses,
5. collaborative assignments and projects,
6. undergraduate research,
7. diversity/global learning,
8. service learning and community-based learning,
9. internships, and
10. capstone courses and projects. (Kilgo et al., 2015, p. 510)
Kilgo et al. (2015) note that little scholarship exists that measures the effectiveness of all high impact practices at once on undergraduate learning. Rather, most studies of high impact practices explore the practices individually or as small groups (Kilgo et al., 2015). For their study, Kilgo et al. (2015) explored the relationships between high-impact practices and the seven liberal arts educational outcomes developed by King et al. (2007), including:

1. integration of learning, 2. inclination to inquire and lifelong learning, 3. effective reasoning and problem solving, 4. moral character, 5. intercultural effectiveness, 6. leadership, and 7. well-being” (as cited in Kilgo et al., 2014, p. 511).

From 17 American universities, Kilgo et al. (2015) studied 4,193 first year undergraduate students. Participants completed surveys about demographics and a survey that measured “dimensions of cognitive and personal development theoretically associated with a liberal education” (p. 513). Findings from the study by Kilgo et al. (2015) suggest that “participation in several of the high-impact practices led to higher levels of attainment on a variety of liberal arts educational outcome measures” (p. 519). Collaborative learning and undergraduate research suggest the most benefit to undergraduate student learning, according to Kilgo et al. (2014). These results suggest that teaching practices that employ more active learning strategies are of the most benefit to undergraduate learners.

Among the top-ranking learning outcomes for students from participants of Yavelberg’s (2016) study of art historians was critical thinking. But considering conflicting connotations and meaning for the concept of critical thinking, Johnston et al.’s (2011) work situates critical thinking in the American 21st century context. Johnston et al. (2011) also explore the concept of criticality through how undergraduate students learn to critically think in the arts and humanities.
Johnston et al.’s (2011) qualitative, 3-year study includes observations and interviews of participants and courses from across the humanities disciplines to understand how critical thinking is incorporated and how undergraduate students engage with it and the course content.

Johnston et al.’s (2011) study addresses a primary concern of many art history instructors, which is to encourage critical thinking from students in a way that is relevant to their 21st century context (Gioffre, 2012; Phelan et al., 2005). Johnston et al.’s (2011) study also explores how undergraduate students develop these skills within undergraduate humanities courses. And Johnston et al. (2011) note that there are few studies exploring undergraduate experiences reflecting on their learning and experiences. This paucity of research on the undergraduate perception of their own learning speaks to the importance of Gioffre (2012) and Hill’s (1994) research focused on how undergraduate students in art history survey courses perceive their own learning and learning needs.

Salazar (2013) also noted the lack of scholarship focused on how undergraduate students perceive their own learning in the arts in her 2010 dissertation research, which centered on undergraduate studio arts courses. In Salazar’s (2013) discussion of her dissertation research, she (2013) elaborates on the importance of researching undergraduate learning in the arts because of the demand for 21st century skills, a move to depart from traditional teaching methods in studio art and the diverse influences of the professional art world on undergraduates after they finish their studies. Salazar (2013) ends the summary of her dissertation by posing questions for other scholars to continue the research into undergraduate learning. One such question, that parallels one of Yavelberg’s (2016) research questions is, “Which educational values are inherent in the teaching and learning found in today’s college art classes?” (p. 73). And while Yavelberg’s (2016) study provides points to an answer for art historians, it does not address the lack of
scholarship regarding student perceptions of their own learning or values regarding critical thinking – seemingly the most highly valued skill by educators of undergraduate art and art history (Johnston et al., 2011; Salazar, 2013; Yavelberg, 2016).

**Lectures**

Lectures can be effective if incorporated into a learner-centered teaching model (Weimer, 2013) where student learning is the focus rather than the transmission of content. This is true across disciplines (Weimer, 2013). However, the lecture, as a teaching method also remains under attack across disciplines and education levels and has so for decades (Aveni, 2014). Although supporters of lecture-based teaching laud its supreme effectiveness for student learning, based on my review of the literature by lecture advocates, many actually, perhaps unknowingly, contradictorily advocate for a hybrid form of lecture teaching.

**Lecture advocates.** Yavelberg’s (2014; 2016) findings about teaching in art history parallel Walthausen’s (2013) claims for the dominance of the lecture model of teaching. Walthausen (2013), an educator in public high schools, argues that lecture-based teaching helps alleviate student anxiety about having to comment in public and it allows students to think more deeply and perform at their pace because they are not so focused on performing at group levels. Aveni (2014) citing scholarship from 1987 and 1999 argues his science lectures are still effective; one reason being that he uses the “cold calling” method, or singling out one student to answer a question, during lectures to keep student attention. But Aveni’s (2014) “cold calling” method directly contradicts Walthausen’s (2013) defense of the lecture by causing student anxiety about commenting in public. Aveni (2014) also argues that to lecture effectively the teacher must have an inherent skill in teaching and must also “know thy audience!” (p. 104), instructing other educators to understand the undergraduate students’ needs and capabilities as
requirements of an effective lecture. But Aveni (2014) contradicts himself by restricting the needs of diverse learning styles. He proudly states that he does not allow electronic devices in his classrooms, unless pre-approved for note taking. But he also complains about how students often take too many notes during his lectures, so he directs them to only write what he deems important. Aveni (2014) also prohibits students from leaving or coming in late during his lectures, which speaks to his admission and enjoyment that he is the “sage on the stage” (p. 104; Weimer, 2013, p. 69) in his instructor-centered classroom.

In his defense of the lecture, Kotso (2009), a professor of humanities, questions small-group discussion-based teaching and contends that lecture-based teaching can help improve students close reading and comprehension skills because the oral delivery format of a lecture gives students the full range of how a text should be understood. And grouping students together does not guarantee they are all reading at the same level. Aveni (2014) also questions the effectiveness of student-centered practices, like group learning, over the lecture format. He begins his discussion with “I am your resource. I will not lecture. Now what will we talk about today? I’ve heard this before, and I think it can often be a sign that the teacher is too busy to prepare for class” (Aveni, 2014, p. 121). However, Aveni (2014) claims his primary mode of teaching is student-centered. This is despite his praise of what he himself calls instructor-centered teaching, via lectures, and he can only teach in a student-centered mode as long as it is in a class with less than 25 students.

Corrigan (2013) also notes that many of these critics perhaps unknowingly advocate for a hybrid lecture format rather than pure lecture. Burgan (2009), a former general secretary of the American Association of University Professors, admits that if a student wants to learn they will learn in any format, and she notes lectures are just as effective as any method. She also
acknowledges the importance of meeting students at their individual learning needs, as does Aveni (2014). But, because students know very little, according to Burgan (2009) and Aveni (2014) who equates students with empty gas tanks (Aveni, 2014), the anonymity of a lecture is a much safer space for students' lack of intellect than is the embarrassment of group discussion (Burgan, 2009), in one sense echoing concerns from Aveni (2014), Walthausen (2006), and Katso (2009) concerns, while simultaneously contradicting Aveni (2014). Participants in Yavelberg's (2016) study also discussed their perceptions of a lack from students in terms of contextual and content focused knowledge, which speaks to why the lecture model remains preferred in undergraduate art history teaching. Walthusen (2013) also points out that she is not arguing for the lecture; she is arguing against its elimination. Even amongst advocates of the lecture method across disciplines and in art history, there is recognition that alternate modes, such as discussion-based lectures (Gioffre, 2012; Yavelberg, 2014; 2016), can be just as effective (Corrigan, 2013).

**Student Engagement**

Quaye et al. (2015) characterize student engagement as "participation in educationally effective practices, both inside and outside the classroom, which leads to a range of measurable outcomes" (p. 2). However, Lane and Harris (2015) define student engagement as “on-task behavior in the classroom” (p. 84). On-task behaviors include note taking, active listening, asking questions, and participating in group activities or discussions. This definition takes into account cognitive and physical behaviors, which is why Lane and Harris (2015) term it as "student behavioral engagement," (p. 84) rather than the traditional broad term, "student engagement." Hseih (2014) also considers three categories of student behaviors as predictors of engagement: cognitive effort, active participation, and interaction with instructors (p. 419).
Quaye et al. (2015) address misconceptions, misunderstandings, and conflicting definitions of student engagement. The authors do so through a range of varying student demographics, such as LGBT students, women of color, international students, non-traditional students, and several other categories of student identity that populate institutions of higher education in the 21st century. Within each section are strategies laid out to address student engagement for each demographic. Of particular use and relevance to the proposed study at hand from Quaye et al. (2015) is the connection between faculty and student in relation to student engagement in the engagement indicator "effective teaching practices" (p. 5). Effective teaching practices are included as part of the high-impact practice category "experiences with faculty" (Quaye et al., 2015, p. 5). A repeated theme throughout the book, and a claim made in several chapters by the authors is that faculty must listen to their students to improve engagement and ultimately learning (Quaye et al., 2015). This connects with effective teaching practices because, as Quaye et al. (2015) suggest, instructors who engage with students' "vantage points" (p. 8) can adjust course or campus policies that value student identity and enhance engagement.

Lane and Harris (2015) explore results of the pilot implementations of Behavioral Engagement Related to Instruction protocol (BERI) – an observation protocol for measuring student behavioral engagement in large university classes. They describe BERI as a new development in assessment of student engagement but specifies that BERI is different in that it is designed to also measure student behavior, not only instructor behavior. Lane and Harris (2015) developed the BERI protocol from constructivist pedagogical philosophy to help students in large university classes engage with material in more meaningful ways. In the article, BERI is used by the authors to observe and measure student behaviors in seven large university science classes through a coding system developed by the authors. After several formal observation
sessions, results using BERI protocol show that variances in instructor practice and classroom activities had positive effect on levels of student behavioral engagement, supporting similar assertions by Quaye et al. (2015).

Although the pilot implementation of BERI by Lane and Harris (2015) pilot yielded encouraging results for how to measure student engagement through engaged behaviors, there are limitations to consider. One is the potential for BERI observers to misinterpret student behaviors as engaged behaviors. For example, note taking for class purpose versus note taking to socialize with classmates or to write a grocery list. These behaviors look similar but are for different purposes and are difficult to distinguish for every student in every instance. And a major assumption by the authors is that BERI can produce positive results in any large university class, regardless of discipline, and with broadly defined parameters like “activities” and “instructional methods” (Lane & Harris, 2015, p. 84). The authors do not acknowledge that student behavioral engagement in this study was conducted only in a very specific environment – science classrooms with student populations of 50 or more with activities and instructional methods appropriate to science disciplines. So, the reader is led to believe throughout the article that BERI is effective in any large class. In contrast, Hseih (2014) argues out that discipline via the student major is an important factor to consider when studying student engagement.

Hseih (2014) studied 231 junior level undergraduate students across 5 majors, including the humanities, at one research university in Taiwan. Hseih’s (2014) goal was to explore “which types of learning motivation and student engagement behaviors predict different learning outcomes” (p. 419). Hseih (2014) used five categories of motivation including intrinsic/extrinsic, perceived value of the tasks, ability belief and expectancies for success. For Hseih (2014), learning outcomes is a broad measure of what gains students perceive from their college
education. The survey results of Hseih’s (2014) suggest that background characteristics (gender, beliefs, and major) of the student were more likely to affect learning outcomes than were engagement behaviors. Motivation was also affected most by background characteristics, particularly student major. This points to an influential intersection between undergraduate identity and learning. Additionally, Hseih (2014) also claims that many engagement behaviors, if not explored in connection with background characteristics or motivation factors, may “serve as compensation for underprepared students” (p. 427) rather than evidence of learning. One limitation that Hseih (2014) acknowledges in the study is that student ethnicity could not be fully explored as a background characteristic because the entire participant student population was Asian. Additionally, Hseih (2014) does not detail how gender influences learning outcomes, motivation, or engagement. However, the results of Hseih’s (2014) study suggest that identity factors have the largest influence on undergraduate learning through motivation and engagement. Therefore, these identity factors need further study focused on undergraduate learning and engagement.

Identity

Educator Identity

Hamilton and Pinnegar (2015) use a Deleuzian (1994) lens through which to understand how teacher educator identity informs teacher behavior and pedagogical practice. Intending to address popular and growing misconceptions about teacher education programs, the authors contribute to growing scholarship on understanding teacher identity as a way of improving pedagogical practice and teacher education programs through analysis and discussion of how identity shapes teachers and teacher educators. In discussing identity formation through psychology, the authors rely on Erikson and Erikson’s (as cited in Hamilton & Pinnegar, 2015)
concept of ever-evolving identity in relation to Deleuze and Guattari's (1994) ideas of becoming. However, Hamilton and Pinnegar (2015) also counter Erikson and Erikson's ideas of educator identity with Gee (2000) who contends that identity has three other positions from which our identity as educators (and individuals in general) continue to evolve. Of particular relevance to my study is the discussion of the "Institutional Position" which are the "aspects of our identity that emerge from the institutions we are in and the positions we occupy" (Hamilton & Pinnegar, 2015, p. 7). I apply the authors' discussion of "institutional position" of identity formation to how art history instructors view and understand their identity via the institutions of art, art history, and higher education.

**Art historian identity.** In comparison to discussions of art educator identity in higher education, there exists little examination of art historian identity in higher education. Even recent discussions, such as Yavelberg's 2016 study, do not address identity factors such as those discussed by Hseih (2014) as contributing factors to the art historian’s identity. Literature that does address the topic tends to focus on disciplinary identity rather than individual educator identity. One such discussion is the role of the academic art historian as it relates to education about cultural property (Niedzielski-Eichner, 2005). According to Niedzielski-Eichner (2005), the academic identity of the art historian lies somewhere among yet between an archaeologist and a curator. And though Niedzielski-Eichner (2005) argues that many art historians are naïve or too distant in educating others about cultural heritage organizations, the role of educator for an art historian is not identified in the article.

Art historians are also identified by discipline rather than individual educator qualities in Palmadessa's (2014) dissertation. Palmadessa (2014) traces the construction of national identity in America through the lens of higher education practices and institutions 1946-2013.
Palmadessa (2014) connects the role national identity has played in developing and perpetuating the class divisions in America she claims also have root in American institutions of higher education. Palmadessa (2014) links elitism of American universities to elitism of heightened national identity in America from the postwar period. This is in conversation with Efland (1990) and Mayer (2007) who note the persistent elitism in the art world, particularly within art history and museums. Palmadessa’s (2014) work also connects to Smyth and Lukehart's (1994) discussion of the "An Undergraduate's Experience of Fine Arts at Harvard University in the 1920s" (p. 43) and with Phillips’s (1917) discussion of the same since all recount the history of teaching and learning in art history since the early part of the 20th century. And according to Palmadessa (2014), the elitism and the lecture-based approach of teaching art history is part of the identity of art history, and this connects directly to Sowell (1991) who argues the same.

Although most identity, or what Hseih (2014) refers to as background characteristics, of art historians are often grouped together to form one disciplinary identity in what scant literature is available on the topic, the one identity marker that stands out is gender. Pollock (2014) created an extensive bibliography of sources that focus entirely on the contributions of women to art making, art education, and a handful on art history. Pollock (2014) traces women in art history back through the 19th century when art history in the West became a possible career path for women. Citing several historical women as art historians, art critics, curators, and archeologists, Pollock (2014) does not; however, discuss the teaching practices for these women.

**Student Identity**

Jones and Abes (2013) use a multi-theory approach of intersectionality, critical race theory and queer theory to recount the evolution of the study of student identity in higher education in relation to contemporary theory. Their aim is to trace the evolution of student
identity construction with a focus on socially constructed identities (Jones & Abes, 2013). Of particular relevance to my study is the authors’ exploration of the intersections of context, including inequitable power structures and identity construction of college students. Jones and Abes (2013) discuss how "students are not always aware of the influence of power structures on their identity" (p. 263).

Relating to Jones and Abes’s (2013) discussion of the forces and structures of power influencing student identity is Kaufman’s (2014) argument that college student identity should be viewed through the lens of collective shaping rather than individual responsivity, in the symbolist interactionist tradition. Since the college experience for the student is historically and currently focused on the social rather than individual experience of education and character development, trying to understand the individual student’s identity formation and development is contrary to how identity develops. Kaufman (2014) argues that, “In all cases, one’s personal identity will not stick unless it is certified by having others reflect that identity back to the individual” (p. 38). Therefore, self-perception of student identity is inexorably connected to how other students and instructors perceive the student. Ultimately, undergraduate student identity is then mutable, and this is most apparent in the way in which students seek membership, for identity validation, in social groups at university. While in search of validation through membership, college students will adopt styles of dress, modes of speaking and personal beliefs of those from which they seek identity validation (Kaufman, 2014). Kaufman’s (2014) emphasis on the social aspect of student identity rather than individual may influence student perceptions of their instructors as well as the subject of the courses they are taking.

Fife et al. (2010) surveyed 253 college students from one undergraduate psychology class in two Southern universities to assess tendencies of self-identification among college students.
Results of the study support the hypotheses that African American students self-identify with their religious beliefs more than Caucasian students and African American students identify with their race more than Caucasian students. The results only partially support the hypothesis that Caucasian students identify with their political beliefs and nationality more than African American students. And results do not support the hypothesis that female students identify with their gender more than male students (Fife et al., 2010). While Fife et al. (2010) compared tendencies of self-identification among Caucasian and African American college students, the researchers did not extend the comparison into discussion of how these tendencies influence learning of college students. However, the tendency of Caucasian students to identify strongly with political ideology may speak to Linvill and Grant’s (2017) study that found students with higher academic entitlement beliefs perceive their instructors as ideologically biased. But, a notable limitation to the study by Fife et al. (2010) is that it only explored self-identification tendencies of Caucasian and African American college students.

Student perceptions of identity. In recent years, art educators have been increasingly exploring how student perceptions of identity influence their engagement. Buffington et al. (2016) recently explored how identity informs teacher and student interaction at the graduate level in art education but focuses on graduate level students in the process of becoming art educators. Salazar (2011) looked at perspectives and expectations of student and instructor but in a studio arts context of first-year freshmen. Yavelberg (2016) explores instructor perception of the student in undergraduate art history survey courses, but his studies reflect only one side of the student/teacher dynamic in art history and largely focus on what the instructors perceive students need to gain from the art history survey course, which is visual literacy and critical thinking skills. Neither Salazar (2011) nor Yavelberg (2014; 2016) emphasize identity as a factor
that influences perceptions. Likewise, Gioffre (2012) and Hill (1994) have emphasized the undergraduate student perspective in art history survey courses through the lens of psychology and learning theory, but without focus on identity of student or instructor. Hill's (1994) study no longer provides a contemporary view of student perceptions and does not include instructor perspectives. And Gioffre's (2012) study primarily includes student perception of learning as data reporting effects of pedagogical change in a post-course, post-assignment survey format through instructor reflection. Limited literature exists regarding student identity in art history survey courses. What literature does exist does not offer insight into how instructor and student perceive their or each other's identity, to influence teaching and engagement in undergraduate survey courses. Therefore, the literature supporting this study often reaches beyond art history scholarship and into interdisciplinary explorations of how all these factors influence instructor and student dynamics, teaching, and engagement in undergraduate art history survey courses.

A recent study of student perceptions of identity regarding their instructor is Linvill and Grant’s (2017) discussion of undergraduate perceptions of instructor ideology. Linvill and Grant surveyed 232 undergraduates from one university in America and one in Australia. In their survey, they asked participants questions related participants’ academic entitlement, academic orientation, and ideological bias. Findings suggest that undergraduates with stronger beliefs of academic entitlement (for example, “If I fail, it is not my fault”; “It is the professor’s responsibility to make me succeed”; p. 280), reported higher perceptions of instructor ideological bias in their teaching. However, the researchers note that the influence of psychological and communicative “traits have in the perception of bias relative to actual pedagogical practice, however, is in need of future research” (p. 283).
Kendall and Schussler (2013) studied the perceptions of 255 undergraduate students towards faculty versus graduate teaching assistants in undergraduate science courses. The purpose of the study was to measure how student perceptions of the instructor influence student rating of teaching effectiveness. The authors found that students rated faculty members as being more enthusiastic and confident but rated graduate teaching assistants as nervous and uncertain. Kendall and Schussler also found, to their surprise, that students rated faculty teaching more engaging. This was an unexpected result as the researchers’ assumptions were that identity factors, age and gender, may play a significant role in negative perceptions of the instructor and teaching method. Student perceptions of age and gender showed no significant influence on how the teaching of either faculty or graduate teaching assistant were rated by students. Contrary to scholarship about human perceptions remaining stable over time after only brief exposure to new personalities, these researchers found that student perceptions of faculty and graduate teaching assistants did change throughout the course of their study. Kendall and Schussler contribute these unexpected changes to classroom situations wherein the faculty member interacted differently depending on various in-class student situations (answers to difficult questions, topic of discussion, etc.) Perceptions likely changed for graduate teaching assistants over the course of the study because confidence was built with each teaching session, and the students could perceive that change. The researchers note that more exploration of these changes in perceptions should be conducted to understand the causes. However, the results of their study in conversation with Soliemanifar et al. (2015) and Anitsal et al. (2015) reinforce Jackman’s (2014) claim that student perceptions of instructors do influence student learning, engagement, and teaching of the instructor.
Soliemanifar et al. (2015) found that personality traits, factors of identity, of 240 undergraduate students influenced undergraduate capabilities of critical thinking. Anitsal et al. (2015) also argue that undergraduate personality traits influence student learning. In their study of 186 undergraduate face to face and online learners at a Southern university Anitsal et al. argue that “instructors with an understanding of their students' personalities are better able to adapt their teaching methods appropriately” (p. 41) because they are more able to understand the diverse learning needs of their students. Additionally, this information may help the instructor understand the cause of poor performance in some students because “completing a task that does not fit the nature of an individual can be stressful” (p. 41). Based on self-assessment survey results the authors found that undergraduates in face-to face courses are “more extrovert and agreeable than on-line course students” and thought of themselves as more “self-sufficient” than undergraduates in on-line courses (p. 51). Despite more positive self-perception results for undergraduates in face-to-face courses, these students showed less improvement in creativity and teamwork skills than did the online students. These results still emphasize the influence of personality and self-perception on undergraduate learning.

**Instructor perceptions of identity.** Unfortunately, little scholarship regarding the general perceptions of undergraduate students by instructors exists. The scholarship available about instructor perceptions primarily looks at perceptions of specific pedagogical tools or activities, such as online education, social media, plagiarism, etc. in relation to learning outcomes. There are a handful of studies that address instructor perceptions of students. For example, Boysen et al. (2009) explore instructor perceptions of bias in the classroom. But Boysen et al.’s (2009) study does not directly address if instructor perceptions of students reflect bias. Rather, the study is about what students and instructors perceive as bias on campus or in the
classroom, in terms of comments and incidents, and how the instructor manages classroom response to those incidents. There are also studies that explore instructor perceptions of misbehaviors in the classroom and cyber bullying (Eskey et al., 2014; Johnson et al., 2017). This study of art history instructor perceptions of students will contribute much needed discussion.

**Performativity.** Jones and Abes (2013) explore constructed student identities in their research. Their discussion connects with the concept of performativity I am looking at from ideas of Judith Butler (2004). Butler's idea of performativity stems from the study of the speech-act theory developed by John L. Austin's research in 1962. In speech-act theory connected to Butler's (2004) ideas of performativity, our speech action conventions make normative our actions and identities. John R. Seale, who influenced Butler's (2004) concept of performativity, elaborated on Austin's work by arguing for a psychological intention behind the speech act (Sbisa, 2007). In the case of Butler's (2004) concept of performativity in consideration of Searle's interpretation, the speech act of verbally claiming one's gender, for example, "I am a girl" enacts that gendered identity onto oneself. Once gender is enacted verbally (and/or psychologically), one cites the performativity and performance of it.

Butler's (2004) concept of performativity also argues that gender is a social construct. She argues that what society has defined as masculine/man or feminine/female is a "citational practice" (p. 218) being cited, reiterated to the point that it becomes a social norm. Butler (2004) further claims that these norms are dependent on the social structure and theories in and from which they emerge. Foucault (1995) argues that performative speech is dependent on the power relations and social condition. So, the citations simultaneously represent the normalizing function of power while binding individuals together and forming the foundations of their claims and community (Butler, 2004, pp. 219-220). Since gender is performative, the reality of gender
is produced only as an effect of the performance (Butler, 2004). However, the norms of gender can be exposed as "non-natural and nonnecessary when they take place in a context and through a form of embodying that defies normative expectation" (Butler, 2004, p. 218). By exposing the norms as unnecessary, we can see how the norms "govern reality," (Butler, 2004, p. 218) how they are cited and how they alter reality. Butler (2004) also questions the idea of only knowing the common in relation to the uncommon or knowing the abnormal in relation to the norms, thereby questioning the value of the common created by norms of gender performance and performativity. However, the common or the norm implies a unitary subject, and Butler (2004) argues that we must challenge this singular conception of the subject. We must subject it to a reworking and "put at risk what we know" (Butler, 2004, p. 226) about the subject to achieve transformation from the common, the norm, and the singular conception of it. Butler's (2004) ideas of gender performativity will be used to explore if the roles of student and instructor can also be viewed as constructed, as explored by Jones and Abes (2013).

**Desire, Assemblage, and Deterritorialization.** The concept of desire for Deleuze and Guattari (2000) is a productive force. This concept is similar to Foucault's (1980) understanding of power not as an object to be held, but as a constantly moving network of force. And Deleuze and Guattari's (2000) concept of desire contrasts the traditional understanding of desire from psychoanalytic theories of Jacques Lacan and later of Slavoj Žižek, a critic of Deleuze and Guattari, who view desire as a force developing from a lack (Caldwell, 2009). The psychoanalytic concept of desire reduces desire to one: a lack from the mother, a lack from the father, a lack of love, or an "absent signifier" (Caldwell, 2009, p. 20). But one of the "hallmarks" (Jackson & Mazzei, 2012, p. 85) of Deleuze and Guattari is that their writing uses created language that calls into question language and the arbitrary meaning of words. So, "desire" does
not mean a want from a lack, as interpreted by psychoanalytic theory. Rather, it means what it does, which is produce.

And for Deleuze and Guattari (2000) desire has no origin, such as a lack. So, desire is "anti-genealogy" (p. 11) and non-linear. The relation to non-linear is similar to Butler's (2004) critique of the common only being known by the uncommon. Desire for Deleuze and Guattari (2000) does not rely on the stability of a binary, which they refer to as "arborescent" (p. 16). Rather, desire is one of multiple "machines producing machines driving other machines, machines being driven by other machines, with all the necessary couplings and connections" (p. 2).

Like the concept of energy, which is neither singular nor plural, the "desiring machines" (p. 5) exist and are always moving, always producing, always connecting flows not to fill a lack but because it is plugged into other production machines. According to Delueze and Guattari (2000), there is no such thing as distinctive processes. Production and consumption are not separate; they are "production of productions," (p. 4) and "desiring-production is production of production," (p. 6) always multiplying and always moving, even when they break down, which they continually do to work (p. 8). As such, Jackson and Mazzei (2012) argue that Deleuze and Guattari's philosophy is one of immanence. It is "the now that is not governed by a system of laws and relations" (p. 89). As such, applications of Deleuze and Guattari's concept of desire should focus on what is being produced by the desiring machine rather that what desire means or currently is.

The concept of multiplicity and production is discussed by Deleuze and Guattari (1987; 2000) through the concepts of the assemblage and rhizome, both of which are machines plugged into and plugging into the "desiring machine" (p. 5). An assemblage, which is also a rhizome, according to Deleuze and Guattari (1987) is "precisely this increase in the dimensions of a multiplicity that necessarily changes in nature as it expands its connections" (p. 8). The rhizome
is "composed of directions in motions" (Deleuze & Guattari, 1987, p. 21) and cannot be reduced to one since it has neither object nor subject. The rhizome and assemblage also do not have a genealogy. Like the desiring machine that does not lack a singular, the rhizome/assemblage cannot be traced back; it can only be mapped out. Deleuze and Guattari (1987) describe this production as not a multiple of one but as infinitely different than the "one that becomes two" (p. 21). To illustrate the rhizome/assemblage concept, Deleuze and Guattari (1987) describe "becoming" through "detrimentalization" (p. 10). Buffington et al. (2016) rely on this concept of becoming in their research of how Buffington and graduate students in art education came to be art educators. Additionally, Buffington et al. use the idea of deterritorialization to explore how Buffington’s interactions with students have shaped and changed the way in which she teaches. Deterritorialization is also in conversation with Kaufman’s (2014) discussion of how student identity evolves through social interaction. It may also connect with why student perceptions of faculty and graduate teaching assistants changed over the course of Kendall and Schussler’s (2013) study. At the moment they interact, teacher and student are deterritorialized as distinctive beings and enter a state of "becoming" (p. 10) with the other. The teacher is no longer just a teacher since she is now part of the student learning process. This state of becoming is ever moving as we, according to Deleuze and Guattari (1987) are, as desiring machines, always plugging into other machines plugging, into other machines.

**Power**

Citational practice (Butler, 2004) of identity roles perpetuates the constructed identities and reinforces the binary and norms of teacher/student. This creation of a role and simultaneous justification of that role reflects one of Foucault’s (1995) concepts of how norms are created through expressions of power by the dominant classes or social institutions. As such, it can also
be viewed as a form of creating students, and instructors, as "docile bodies" (Foucault, 1995, p. 135) formed through discipline, or a knowledge/skill collective. According to Foucault, discipline, the act of behavior modification but also a knowledge/skill collective, "produces subjected and practiced bodies" (p. 138). Discipline, as an expression of power, is intentional coercion and manipulation enacted upon the body. He further describes discipline as a "machinery of power" (p. 138) that establishes operational links with other disciplines while it explores, breaks down and rearranges the human body into serial hierarchical space. Other definitive elements of discipline are that takes place within a specific place, an enclosure (Foucault, 1995). But, the enclosure is not fixed, which gives each body its individualized partition to break up groups and "collective dispositions" (p. 143). But each element is interchangeable in the discipline.

Foucault discusses the application of the concept of "docile bodies" (1995, p. 135) through hierarchical observation to the educational model used in America and Europe for centuries, wherein the teacher is an authority figure enacting power over students. The teacher in Foucault's model enacts authority over students thus creating "docile bodies." Once-docile, the students, could be subjected to supervision. Foucault (1995) argues this organization of space and enactment of discipline "was one of the great mutations of elementary education" (p. 147) because it made possible the "the supervision of each individual and the simultaneous work of all" (p. 147). He further argues that coercion of docile bodies made the educational space function like a "learning machine" (p. 147) for supervising, hierarchizing, and rewarding. But, Foucault (1980) also argued: “there are always movements” (p. 199) of power from below to above. And for these movements to exist there must be "capillarity" (p. 201) rather than a simple "projection of central power" (p. 201) from above to below, as in from the teacher to the pupil in
his discussion of modern classrooms. Capillarity must also exist between student and instructor for power to flow in the classroom. The capillarity allows for power to flow from instructor and from student, regardless if students are aware of it.

Jackman (2014) builds on the concept of capillarity in power through the idea of "power brokerage" (p. 154) between student and prospective teachers in secondary schools. He breaks down Foucault's multi-layered definitions of power and divides them into four types of classroom power: authority power (manifest by the role of the teacher in charge, typically), knowledge power (the ability of the teacher to show "intellectual prowess" (p. 155) in the classroom, challenge power (the ability of the teacher to create and facilitate productive challenges), and interest power (the ability of the teacher to engage students or hold their attention). In his observations, Jackman explores how teachers use each type of power and how it affects the students. Results indicate that students respond most to and with fear towards authority power. Students engaged with deficiencies perceived in knowledge power, thus resulting in a reversal of authority power. For example, when students perceived the teacher was not as knowledgeable on a topic as they were, or their language/dialect indicated they were of a lower socioeconomic status than they were, students felt emboldened and corrected the teacher (p. 158). Results of Jackman's study imply there is a connection to be investigated further between identity and power relations in the classroom.

Building from research by French and Raven (as cited in McCroskey & Richmond, 1983) of power, McCroskey and Richmond (1983) studied a range of power types, which they refer to as “power bases” (p. 177) classrooms. The four primary power bases they explored are coercive power (students’ expectations that s/he will be punished for noncompliance), legitimate power (authority power), reward power (based on student’s perception the teacher is able to provide
reward for compliance with his/her influence attempt), referent power (student’s identification with the teacher as someone less powerful to be like or approved of by someone perceived of as more powerful), and expert power (knowledge power).

For their study, McCroskey and Richmond (1983) focused on determining to what degree students and instructors have shared perceptions about how power is expressed or used in the classroom. They argue that if there is a high degree of shared perceptions of power used in the classroom, then all participants are most likely “aware of the power and its outcomes” (p. 175). In contrast, if there is a low degree of shared perception, then either the teacher or students are unaware of the power or its outcomes. A low degree of shared perception of power may point to a lack of communication in the classroom. McCroskey and Richmond employed the Richmond instrument, a survey, to measure relative power as described by participants in their study. They developed this approach from Kurt. R. Student who, in 1968, measured power between supervisors and subordinates by providing a subordinate subject the definition of a power type then asking the subject to rate on a Likert scale how they complied with their supervisor’s use of that power type (McCroskey & Richmond, 1983).

McCroskey and Richmond (1983) studied paired samples of 156 teachers and 2698 students from various educational levels, from seventh grade through college, and from a range of disciplinary backgrounds and in classes with enrollment of no more than 35 students. They found that there was a statistically significant shared perception of coercive power, in that both students and teachers felt that coercive power is less likely to be used in their classrooms. Students and teachers also shared perceptions on uses of legitimate power. However, there were differing degrees of perceptions about how the other forms of power are used in their classrooms.
While McCroskey and Richmond (1983) found that students and teachers in their study generally shared perceptions of power usage in their classrooms, they did not find the degree of different perceptions statistically significant indicating that overall, teachers viewed their classroom behavior more positively than did their students. That does not mean though that students viewed teacher behavior as negative. Rather, teachers viewed their behavior statistically more positively than students based on shared perceptions of coercive and legitimate power by the instructors. Because student and teacher perceptions of power usage in the classroom differ across the board, even in cases where there is a statistically significant degree of shared perception, as in with coercive power, McCroskey and Richmond suggest continued critical evaluation focused on student perceptions of power in the classroom. They further argue for more research because “the impact of teachers’ use of power in the classroom on student learning is mediated by the students' perceptions of that power use” (p. 183).

Reminding us of the inextricable link between the word “survey” and theories of power and the surveilling gaze by Foucault (1995), Graham (1995) calls for a radical change in the teaching of art history – eliminate the survey course. As is, the survey continues to be problematic due to four principal reasons: “canonicity, chronology, closure, and subjectivity” (p. 30) in art history textbooks and pedagogy. Each of these issues perpetuates the teacher-centered approach to teaching art history, which in turn perpetuates the elitism of the discipline, irrelevance of art to students, and problematic power dynamic between student and instructor. Additionally, Graham's work emphasizes the link between issues of power and identity fetish of art historians/instructors of the past as discussed in Smyth and Lukehart's (1994) text. Graham's work is also in conversation with Butler (2004) regarding the perpetuation of a problematic and
constructed set of identities interacting through shifting power dynamics created for one to surveil and wield power over the other.

**Conclusion**

The scholarly literature supporting this proposed study suggests that perceptions of identity and power dynamics between students and instructors influences the way in which students engage and it influences the way in which instructors teach. My interest in exploring engagement and pedagogy through instructor and student perceptions and dynamics within undergraduate art history survey courses is supported by scholarly literature that explores the historical issue of power and elitism, identity of students and instructor, perceptions of identity between each across disciplines, pedagogical practice within art history as well as the issue of student engagement and learning across disciplines. The proposed study will connect these themes to investigate the relationship, effects, and results of how they influence student engagement in undergraduate art history survey courses.

In this chapter I addressed the literature review relevant to student and instructor perceptions of identity and expressions of power in undergraduate art history survey courses. In the next chapter I explain how I conducted this qualitative study through detailed discussion of my methodology.
CHAPTER THREE: METHODOLOGY

Research Overview

The goal of this study is twofold. I want to understand how student perceptions of instructor identity and power influence student engagement in undergraduate art history survey courses. I also want to understand how instructor perceptions of student identity and power influence pedagogical practice in undergraduate art history survey courses. Therefore, I designed a qualitative study to explore how students and instructors make sense of one another and their experiences together as evidenced through student engagement and teaching practice in undergraduate art history survey courses (Merriam & Tisdell, 2015). In this qualitative study I explore how perceptions influence teaching and engagement in two undergraduate art history survey courses at a large public university in southeastern Texas. Additionally, I, the researcher, have included myself among the art history instructor participants. The inclusion of myself as a participant, in addition to my existing relationships with the art history instructor participants, situates the proposed study as insider research. Insider research has also been described as a form of autoethnography (Atkins & Wallace, 2012; Taylor, 2011), or the study of one's self and cultural or social group. I include myself in this insider research to explore my experiences of undergraduate art history survey courses from both positions, as a recent student and as a current instructor.

In this chapter I first explain my primary qualitative research methodology of case study. Then I discuss my use of autoethnography through insider research. In discussions of each, I recount my data collection process, including site selection and participant selection. I next discuss my data analysis process. This discussion includes explanation of how I employed the narrative analysis method for analysing participant interviews and how I analysed observation data collected. Since I also included a visual concept mapping activity as a form of data...
collection, I also explain how I analysed participant concept maps in the data analysis section. In this chapter I also discuss how I coded interviews, observations, and concept map data. Finally, in this chapter I discuss ethical considerations regarding participant anonymity and ethical concerns regarding insider research I employed in this study through autoethnography.

**Restatement of Research Questions**

The goal of this qualitative study is to answer the questions:

1. *Given that there are inherent perceptions of power at play between instructors and students, and identities are continually negotiated in the teaching and learning process, how might these perceptions of power and identity influence:*
   
   a. **student engagement in undergraduate art history survey courses?**
   
   b. **pedagogical practice in undergraduate art history survey courses?**

2. *Given art historians’ concern about apparent low student engagement in undergraduate art history survey courses, how can we use these findings to address this problem?*

**Research Methodologies**

**Case Study**

For this qualitative study I employ the case study approach. According to Merriam and Tisdell (2015), “a case study is an in-depth description and analysis of a bounded system” (p. 37). Merriam and Tisdell (2015) argue that the “unit of analysis and not the topic of investigation, characterizes a case study” (p. 37). Flyberrg (2010) describes case study research as “a detailed examination of a single example” (p. 2). Flyberrg (2010) contends that a well-chosen case study can provide deep learning about a topic in comparison to discussing “context-independent facts” (p. 3). However, Stake (1995) claims that we cannot concretely define what a case study is because each discipline has already established their own set of rules governing
case studies. Merriam and Tisdell (2015) note that case study as a form of qualitative research is often confused because researchers conflate the unit of study with the product of the study. For example, phenomenon is described as the bounded system to be studied rather than an actual unit, such as a classroom, an individual, or a program. Merriam & Tisdell argue that a case study looks at a phenomenon occurring within a bounded system.

In consideration of the competing and nebulous definitions of case study, in this case study I explore the phenomenon of how perceptions influence engagement and teaching at one university. But the phenomenon I studied technically took place within two bounded systems—two undergraduate art history classes at The University in southeastern Texas. So, in this study, I look at the two classes and instructors as two within-case bounded systems (Merriam & Tisdell, 2015). I do this because although both classes took place at the same university, which could be considered its own bounded system, each instructor and corresponding student participants create their own bounded system. I conducted two within-case analyses for the two cases (classes) studied here (Merriam & Tisdell, 2015). The sample within each case includes one instructor and three-six students. In case 1 (ART1380) there were three students. In case 2 (ART1381) there were six students. To conduct the two within-case analyses, I treated each class separately by gathering and analysing as much data as possible and triangulating the data for each class using interviews, concept maps, and observations of students and instructors. I then analysed each class as a separate unit of study. To avoid evaluating and comparing the teaching methods of the instructors, which was not the intention of this study, I did not use the cross-case analysis method of data analysis. In cross-case analysis, data is analysed in a comparative method between cases to build a general explanation that fits both cases (Merriam & Tisdell, 2015).
Merriam and Tisdell (2015) also argue that in many studies there are overlapping approaches to qualitative studies. For example, an ethnographic case study may employ narrative analysis or case study of a classroom might also serve as an ethnographic study. Therefore, I have chosen to employ a qualitative case study methodological approach of the engagement, teaching, interactions, and perceptions (phenomenon) within the two bounded systems I present here as two within-case analyses (Merriam & Tisdell, 2015).

**Insider Research**

Despite my status in this study as “the researcher,” my positionality cannot be separated from the subject I have studied; thus, I am working within the framework of the idealist model of research (Cooke, 1994). The realist model assumes objective knowledge can be produced from an outside observer looking in. And the idealist model assumes the knowledge and knower cannot be separated (Cooke, 1994). As insider research, my approach is situated within the idealist model defined by Cooke as "the object of study is not known apart from the knowing subject" (p. 53).

As an art history instructor who has practiced both lecture-based and learner-centered pedagogies, and as a recent former undergraduate student of art history I am studying my behaviors, identity, and discipline thus I am conducting insider research. It is idealist in that the knowledge gained from data I contribute cannot be separated from myself. But Atkins and Wallace (2012) note several benefits of conducting insider research. One and perhaps the most effective is that "once you have answered your research question, you have more scope for using your results to influence or inform developments in practice within your organization…” (p. 50). Taylor (2011) asserts that insider researchers are more emotionally invested in the research, which can produce a more in-depth study. Friendships with participants can also be formed or
strengthened as a result of insider research through study of shared experiences (Taylor, 2011). But most benefits are for pragmatic reasons, such as lower costs, less time, easily accessible participants, locations, and other necessary resources. Atkins and Wallace (2012) also say that most researchers who choose insider research do so because they think participants will be more honest with them since relationships already exist between researcher and participant(s). In the case of this study, I already had an existing positive mentor/mentee relationship with one instructor participant. And due to this study and its focus, I have formed another positive professional relationship with the other participant instructor built on our mutual interest in affecting positive change in art history pedagogy.

However, Atkins and Wallace (2012), Humphrey (2012), and Taylor (2011) also discuss potential negative consequences of conducting insider research. Among them are the perceived lack of rigor, credibility, ethical considerations, confidentiality, and objectivity, because an insider is idealist thus "naturally subjective" (Atkins & Wallace, 2012, p. 48). Another potential consequence is that, depending on the results of the study, the researcher may come into conflict with colleagues. Role confusion (Taylor, 2011) on the part of the researcher and participants lead to this situation, resulting in feelings of betrayal and strained interpersonal dynamics. Atkins and Wallace (2012) also discuss role confusion as problematic to insider research. They argue it leads to less objectivity, which is already compromised and could affect results of the study.

Insider research typically uncovers "sensitive" (Humphrey, 2012, p. 572) information about participants or the institution being studied. The information uncovered in the study by the insider researcher may then be perceived as threatening if it reflects negatively on the participant or institution, which can jeopardize the study (Humphrey, 2012). Atkins and Wallace (2012) also discuss the challenge of power relations as a potential downfall to insider research. Insider
research can result in loss of friendships and changes in jobs because colleagues might be displeased with study results. Atkins and Wallace argue that despite participants choosing to participate in the study, they may not have a choice regarding how they operate. The lack of choice speaks to Foucault's (1980) claims that autonomy may not truly exist and is dependent on dominant social or institutional structures. For example, instructor participants in my study were pedagogically limited due to class size. Both instructors were teaching classes of over 200 students. As such, including active learning assignments such as class museum visits was logistically difficult.

Atkins and Wallace (2012) also discuss complications related to power relations in insider research when hierarchical power becomes an issue. For example, they discuss an example of a newer younger male teacher investigating how teachers handle behavioral issues. Results indicated that all teachers were not handling behavioral issues well. Although the participants were anonymous, an administrator/teacher, and the researcher's supervisor, was among the participants in a small school. This created a situation wherein the researcher/subordinate knew his supervisor was ineffective with student misbehavior, according to his study. The confidentiality of all participants was challenged and the study called into question the leadership and exemplary status of an administrator. In this case, the movement of power was not from the expected central authority (the supervisor), it was moving from the researcher, who as hierarchical observer expressed power through data analysis that resulted in a challenge to institutional authority. A similar power dynamic could have certainly applied to my research since a mentor agreed to participate. However, I asked this mentor to participate to not only understand her perceptions of students, but also to explore how my altered citational practice (Butler, 2004) of "art historian" began through, in part, her performance and
perpetuation of that constructed identity of "art historian." I use the phrase “altered citational practice” here because although my teaching practice is based largely on mimesis of how I was taught to be an art historian, I have altered my practice to fit my own identity and understanding of that identity. Data collected from both instructor participants and myself reveals a larger institutional and disciplinary norm of the art historian identity, discussed in the following chapters.

**Visuals in insider-research.** The visual component of my insider research was the concept mapping activity. Concept maps are visual representations of thought. I based the concept maps in this study on DiCindio’s (2012) use of Personal Meaning Maps inspired by Falk, Dierking, and Foutz (2007). All participants in this study, including the students, instructors, and me, completed the concept mapping exercises. The study participants and I completed concept maps twice during the data collection period. The maps I completed show changes in my perceptions of art history students from the beginning of the semester through midterm exams. The concept maps were used to show participants’ and my own personal perceptions of students/instructors through a spontaneous reflection exercise. I completed the concept maps during the same period the participant instructors completed theirs, which was on the first day of class. However, though steps were taken to eliminate what may be perceived as advantages or biases, as the researcher and participant in my own study, my responses are not free from either bias or advantage.

However, the concept maps I completed helped to triangulate and complete the data I collected about my perceptions of undergraduate students since ethical limitations prevented me from collecting data from students in my class for this study. I intended for the concept maps I completed as well as those the student and instructor participants completed to be viewed
adjunctive to one another rather than as separate visual components and I want readers to
connect what they see to what they read in interview and observation data (Chaplin, 2001) so
they build a more complete understanding of how the spontaneous ideas captured in the concept
map reinforce participant thoughts and actions.

**Research Setting and Participants**

**Research Site**

This study was conducted during the Fall 2017 semester in two undergraduate art history
survey courses at the same public university in southeastern Texas. To maintain anonymity of
the participating instructors in this study, I am referring to the university using the pseudonym,
The University. The University is a doctoral degree-granting public institution with over 40,000
students. Site selection originally included a second public university in southeastern Texas. I
chose these two distinctive Texas institutions for their active art programs, both of which operate
within a large metropolitan city recognized for its historically prominent arts presence in
America. I chose two distinct types of public universities to expand the conversation started by
Salazar (2011) who looked at instructor/student expectations and desires in undergraduate
introductory studio courses. I intended to build my methodological approach from Salazar's, who
focuses on three different institutions but of similar elite status. I also intended to build from
Yavelberg's (2014, 2016) studies of art historians' perceptions of students and teaching in
undergraduate art history survey courses by investigating students and instructors at two different
institutions in Texas. However, only instructors from one of the two universities opted to
participate. Although that limited the scope of this study, it allowed for richer, thicker
descriptions (Merriam & Tisdell, 2015) and it presents opportunity for future studies to be
conducted based on results from this current study.
Art history courses. In this study I observed student engagement and instructor pedagogical practice in two undergraduate art history survey courses at The University. The two art history courses explored were determined entirely by the instructors who opted to participate. Although only two instructors chose to participate, one of each of the possible survey courses is represented in this study. The courses are ART1380: Art & Society - Prehistoric to Gothic and ART1381: Art & Society - Renaissance to Modern. Both classes were held August 21, 2017 – December 13, 2017 and met twice per week in the 15-week semester. ART1380 met Tuesdays and Thursdays, 10:00-11:30am and ART1381 met Mondays and Wednesdays 9:30-11:00am. Both classes were held in the Recital Hall of the Fine Arts building on The University’s campus. Recital Hall is a large auditorium space with a podium, stage, and piano, that doubles as a concert hall for many of the School of Music’s practices, recitals, and performances. Instructors of both classes used the large projection screen in Recital Hall to display art works and audio/visual lecture material. ART1380 had enrollment of 217 students and ART1381 had enrollment of 216 students during the Fall 2017 semester. Both courses share the prerequisite of the student having passed the freshman level English composition course. And each art history survey course was 3 credit hours. The ART1380 class could fulfill a Language, Philosophy & Culture credit and the ART1381 class could fulfill a Creative Arts requirement in the student’s core requirements.

Research Participants

The research participants for this study were instructors teaching an undergraduate art history survey course during Fall 2017 at The University or they were students taking an undergraduate art history survey course during Fall 2017 at The University. Student participation was based largely on instructor participation as I only had access to student participants through
the participating instructors. To avoid confusion and in consideration of participant anonymity, in this study I refer to instructor participants as Instructor 1 and Instructor 2. I refer to myself as a participant in this study as Instructor 3. I refer to student participants as Students 1-9. For clarity, I also assigned a superscript to student participants according to their instructor. For example, Student 1 was enrolled in the class taught by Instructor 2 during this study, therefore I refer to this student as Student $1^2$. I detail my identification of students in Table 1.

Table 1

<table>
<thead>
<tr>
<th>Student</th>
<th>Instructor</th>
<th>Identification in this study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student 1</td>
<td>2</td>
<td>$1^2$</td>
</tr>
<tr>
<td>Student 2</td>
<td>2</td>
<td>$2^2$</td>
</tr>
<tr>
<td>Student 3</td>
<td>2</td>
<td>$3^2$</td>
</tr>
<tr>
<td>Student 4</td>
<td>2</td>
<td>$4^2$</td>
</tr>
<tr>
<td>Student 5</td>
<td>2</td>
<td>$5^2$</td>
</tr>
<tr>
<td>Student 6</td>
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<td>$6^1$</td>
</tr>
<tr>
<td>Student 7</td>
<td>1</td>
<td>$7^1$</td>
</tr>
<tr>
<td>Student 8</td>
<td>2</td>
<td>$8^2$</td>
</tr>
<tr>
<td>Student 9</td>
<td>1</td>
<td>$9^1$</td>
</tr>
</tbody>
</table>

**Instructor recruitment.** I first recruited interested instructors. On August 1, 2017 I recruited 5 eligible instructor participants of art history survey courses from the two intended universities via the informational email that follows:

*Dear Instructor,*
My name is Rebecka (Becky) Black. I am a graduate of the art history MA program at UH (2012) and am currently a doctoral candidate at the University of Arizona in the Department of Art and Visual Culture Education. I am in Texas conducting research for my dissertation for which I seek to address this primary question:

Given that there are inherent perceptions of power at play between instructors and students, and identities are continually negotiated in the teaching and learning process, how might these perceptions of power and identity influence:

a. student engagement in undergraduate art history survey courses?
b. pedagogical practice in undergraduate art history survey courses?

To answer my research questions, I am recruiting participants - 4 to 6 instructors of art history who will be teaching at least one of the two undergraduate survey courses Fall 2017 at The University and State University. I am also seeking 16-18 undergraduate students who will be enrolled in the participating instructors' survey classes Fall 2017.

This study is not a comparative study between institutions, nor is it an evaluation of teaching styles among instructors. Rather, it is an exploration of how instructors and students understand one another and their roles within undergraduate art history survey courses. Data collection will consist of 2 in-person interviews, 2 class observations, and 2 concept maps. Data collection will only take place during Fall 2017 semester. I will offer all participants transcripts of interviews, observations, and a copy of the completed study for their review.

This study has received approval from The University (see attached approval) and by the University of Arizona Institutional Review Board.
If you have questions or are interested in participating with your ART1381 students this fall, please contact me by August 11, 2017, at blackr@email.arizona.edu. I am happy to discuss this study further and answer questions in person or by email.

Thank you,

Rebeck(a (Becky) Black, ABD

School of Art, Division of Art and Visual Culture Education

The University of Arizona

As indicated above, of the five eligible instructors emailed at both universities, only two responded with positive interest. Both instructors who responded teach at the same university. Instructor 1 agreed to participate without questions or hesitation. Instructor 2 agreed to participate but requested an in-person meeting to ask questions about the study. On August 20, 2017 at 8:00am I met with her at a local coffee shop to discuss the project and answer her questions, which were largely about the content of and inspiration for this study.

**Student recruitment.** After obtaining consent from the two participating instructors, I visited their first day of classes. I visited the class of Instructor 1 on August 22, 2017 and visited the class of Instructor 2 on August 21, 2017. Each class had an initial enrollment total of over 200 students. During my 10-minute oral presentation to the students on their first day of class, with the instructor present in the auditorium, I discussed the purpose and goals of my study and what it required from interested students. I also presented the informed consent form to the students and encouraged all interested to take the form with them, review it and contact me should they be willing to participate. After completing my presentation, the instructor released the students. Both instructors remained present in the auditorium while interested students came down to the front of the auditorium to ask me questions and take consent forms. However, while
I fielded questions and handed out consent forms, the instructor was on the opposite side of the auditorium also fielding student questions. Considering the substantial number of enrolled students, the impossibility for the instructors to know each of her over 200 students by name on the first day, and the dispersion of students between the instructors and me, the anonymity of those students who did show interest or sign the forms on the spot has remained intact. Of the over 400 students I recruited from, at the start of this study, 60 took consent forms home with them after my presentation. They were instructed to review the form, then email me by September 1, 2017 if they were interested in participating. 13 students signed the consent form and agreed to participate on the day of my in-class presentation. Due to unforeseen circumstances, only nine of the 13 participated in this study.

**Unexpected factor in participant selection.** Although adequate sample size in qualitative studies is debated (O’Reilly & Parker, 2012), I sought an intended total of 18-20 participants, knowing that number may not be reached for a variety of unexpected reasons such as class size, student population, or participants changing their minds. Unfortunately, this study only consists of 12 total: the researcher/participant, two art history instructors and nine student participants, six from Instructor 2 and three from Instructor 1. O’Reilly and Parker also state that an adequate sample size is one that “sufficiently” answers the research question.

According to O’Reilly and Parker (2012) “sampling in qualitative research is concerned with the richness of information and the number of participants required, and therefore, depends on the nature of the topic and the resources available” (p. 192). Available resources in the case of this study were unexpectedly affected by Hurricane Harvey, which flooded the southeastern region of Texas beginning August 25, 2017. The number of participants and data collection schedule of this study were impacted by its effects.
During the height of Hurricane Harvey’s impact on southeastern Texas, as was noted by nationwide media, thousands of Texas residents, including where The University is located, lost power, lost their homes, vehicles and some even lost their friends or relatives to the flood waters. I was also affected by the storm. I was forced to evacuate my home via boat rescue on August 28, 2017. In the weeks following Hurricane Harvey many Texas residents remained without power, transportation, or homes. After the storm I lost contact with three students who agreed to participate. One student of Instructor 1, who initially agreed to participate, told me when I came to observe the class on September 5, 2017 that she had to drop out of my study due to the storm’s impact. Another student who remained part of this study did so despite losing his home in the flood. Although it is not likely that all 60 students who showed interest in this study by taking consent forms would have fully participated had Hurricane Harvey not had such an impact on Texas, it is reasonable to think that at least five to ten more students of the 60 could and would have participated. However, the lower number allowed for a richer and more in-depth qualitative study (Merriam & Tisdell, 2015) because of the emotional connection made between participants and me as we all struggled to return to normalcy. Hurricane Harvey’s impact added a dynamic to this study of perceptions that I could not have planned for. Interview 1 with all participants was conducted immediately after the storm and in the two weeks following when Texans were very much community focused and more apt to perceive one another in a more positive and sympathetic light. Additionally, all participants in this study volunteered to participate without the promise of any direct benefit. That is relevant to note in a study focused on better understanding how identity and expressions of power influence student engagement. It could be argued that student participants in this study, because of their willingness to participate without
direct benefit, may also be more inclined to engage in class. However, as will be discussed in Chapters Five and Six, that is not an accurate assumption for several participants.

**Identity of participants.** Since this study focuses on perceptions of identity, it is important to note how I determined and discuss the identity of participants. I did not ask the participants to complete a survey in which they were to choose their identity among “oversimplified” (Jones & Abes, 2013) identity choices pre-determined by the researcher. Instead, during my interviews with all participants, I asked them questions about the influence of their identity to leave open the space for participants to define their identity according to what markers with which they identify most. For example, during Interview 1 I asked participants to describe how their identity influences how they engage in class or how they teach. Instructor 1 and Student 6 discussed how their Jewish identity influences their engagement and teaching. Jewish ethnicity and religion is not an identity marker I anticipated discussing, based on my unfamiliarity with controversial distinctions between Jewishness as a faith versus ethnicity (Rosenberg, 2017). However, the intentional open design of my interview questions allowed for that complex marker of identity to be included by participants who identified as such.

Additionally, during Interview 2 I asked all participants how their race, social class and gender influence other behaviors and choices they make in class. Therefore, when I identify participants in this study as a particular gender, race, or social class, that identity is based on how the participants described themselves based on the terms I asked them to discuss including: “identity,” “race,” “gender,” and “social class.” I did not ask any participants about religious identity or specifically about their age. Those markers of identity were introduced or discussed more specifically by participants. Some participants implied they identify with a particular gender, race, or social class based on overtly not identifying with others. Therefore, I refer to
participant identities based only how participants discussed them, as direct identifications and as implications.

Instructor 1 identifies as a Jewish, female in the 45-65 age range, based on her interview response regarding how long she has been teaching. Instructor 2 identifies as a biracial female in the 35-45 age range, based on her interview responses. Instructor 3 identifies as a white female and falls within the age range of 35-45. Table 2 details identity markers of students based on interview responses and our face-to-face meetings.

Table 2

**Student Participant Identity**

<table>
<thead>
<tr>
<th>Student</th>
<th>Gender</th>
<th>Race</th>
<th>Classification</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>M</td>
<td>W</td>
<td>Sophomore</td>
</tr>
<tr>
<td>*2</td>
<td>M</td>
<td>W</td>
<td>Junior/Transfer</td>
</tr>
<tr>
<td>3</td>
<td>M</td>
<td>MN</td>
<td>Junior/Transfer</td>
</tr>
<tr>
<td>4</td>
<td>F</td>
<td>BR</td>
<td>Sophomore</td>
</tr>
<tr>
<td>5</td>
<td>F</td>
<td>W</td>
<td>Junior/Transfer</td>
</tr>
<tr>
<td>6</td>
<td>F</td>
<td>BRJ</td>
<td>Freshman</td>
</tr>
<tr>
<td>7</td>
<td>F</td>
<td>A</td>
<td>Freshman</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>F</td>
<td>W</td>
<td>Freshman w/ Junior credits</td>
</tr>
<tr>
<td>9</td>
<td>M</td>
<td>W</td>
<td>Junior</td>
</tr>
</tbody>
</table>

M =Male, F =Female, W =White, B = Black, MN = Minority, BR = Bi-racial, BRJ = Bi-racial and Jewish, A = Asian

*Note.* *Student 2* perceived Instructor 2 as female based on his use of she/her pronouns to describe Instructor 2. In interview 2 the student stated he does not identify with her gender. The implication of the student’s response is that the student identifies as male though the student did not explicitly state this
identification. In the same Interview 2 response, Student 2 stated he identified as the same race and social
class as Instructor 2 in his discussion of how art history is Eurocentric. The implication here being he
identifies as white and perceives Instructor 2 as white.

**Student 8 failed to complete Interview 2 wherein I asked questions regarding the influence of race and
gender on student engagement and perceptions of self and instructor. I identify Student 8 as a white female
based solely on how Student 8 presented gender and race during our meeting for Interview 1,
acknowledging the possibility that my assumption is inaccurate. However, because Student 8 did not
complete Interview 2, no data was collected concerning perceptions of identity was collected from this
student, thus my assumptions regarding her identity have no influence on the results of this study.

**Data Collection**

I collected data through anonymous concept mapping, two classroom observations of
each instructor and two face-to-face interviews with each participant. I employed data
triangulation for collection and analysis of data this study by using two types of analysis for the
data collected to strengthen “rigor” of this study by “drawing from more than one vantage point”
(Leech & Onwuegbuzie, 2007, p. 579). This form of triangulated data collection allowed me to
obtain holistic evidence (Kantawala, 2015; Merriam, 2001). I used the format of two within-case
studies to explore real life situations then analyzed the data collected to retrieve descriptive
knowledge (Merriam, 2001; Tollefson-Hall, 2013). I analyzed the data collected using a
combined approach of constant comparative analysis and key words-in-context analysis (Leech
& Onwuegbuzie, 2007). This approach allowed for multiple opportunities for data collection,
verification and analysis ensuring validity in the participants’ range of perspectives at two
intervals during the semester were documented (Creswell, 1998). The data collection period for
this study began August 1, 2017 and ended November 17, 2017. I used two semi-structured face-
to-face interviews, two in-class observations (Merriam, 2001), and two concept mapping
activities (DiCindio, 2012) conducted according to the information in Table 3. I conducted the
interviews, observations, and mapping activities at two intervals to saturate the data more for coding (Creswell, 1998).

Table 3

Data Collection Timeline

<table>
<thead>
<tr>
<th>Study Site The University</th>
<th>Intro in class</th>
<th>Concept Map 1 received</th>
<th>Interview 1 conducted</th>
<th>Observation 1 conducted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor 1</td>
<td>8/22 11:10am</td>
<td>9/5/17 11:30am</td>
<td>9/5/17 11:30am</td>
<td>9/5/17 10:00-11:30am</td>
</tr>
<tr>
<td>Instructor 2</td>
<td>8/21 10:30am</td>
<td>9/6/17 11:00am</td>
<td>9/6/17 11:00am</td>
<td>9/6/17 9:30-10:45am</td>
</tr>
<tr>
<td>Instructor 3</td>
<td>N/A</td>
<td>9/4/17 6:00pm</td>
<td>9/4/17 6:00pm</td>
<td>N/A</td>
</tr>
<tr>
<td>Student 1(^2)</td>
<td>N/A</td>
<td>9/11/17 11:30am</td>
<td>9/1/17 11:30am</td>
<td>N/A</td>
</tr>
<tr>
<td>Student 2(^2)</td>
<td>N/A</td>
<td>9/12/17 9:00am</td>
<td>9/12/17 9:00am</td>
<td>N/A</td>
</tr>
<tr>
<td>Student 3(^2)</td>
<td>N/A</td>
<td>9/13/17 9:20am</td>
<td>9/13/17 9:20am</td>
<td>N/A</td>
</tr>
<tr>
<td>Student 4(^2)</td>
<td>N/A</td>
<td>9/13/17 11:30am</td>
<td>9/13/17 11:30am</td>
<td>N/A</td>
</tr>
<tr>
<td>Student 5(^2)</td>
<td>N/A</td>
<td>9/14/17 10:00am</td>
<td>9/14/17 10:00am</td>
<td>N/A</td>
</tr>
<tr>
<td>Student 6(^1)</td>
<td>N/A</td>
<td>9/14/17 11:30am</td>
<td>9/14/17 11:30am</td>
<td>N/A</td>
</tr>
<tr>
<td>Student 7(^1)</td>
<td>N/A</td>
<td>9/14/17 11:45am</td>
<td>9/14/17 11:45am</td>
<td>N/A</td>
</tr>
<tr>
<td>Student 8(^2)</td>
<td>N/A</td>
<td>9/14/17 12:00pm</td>
<td>9/14/17 12:00pm</td>
<td>N/A</td>
</tr>
<tr>
<td>Student 9(^1)</td>
<td>N/A</td>
<td>9/18/17 11:00am</td>
<td>9/18/17 11:00am</td>
<td>N/A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Study Site TU</th>
<th>Concept Map 2 received</th>
<th>Interview 2 conducted</th>
<th>Observation 2 conducted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor 1</td>
<td>11/2/17 11:10am</td>
<td>11/2/17 11:30am</td>
<td>11/2/17 10:00-11:30am</td>
</tr>
<tr>
<td>Instructor 2</td>
<td>10/30/17 10:30am</td>
<td>10/30/17 11:00am</td>
<td>10/30/17 9:30-10:45am</td>
</tr>
<tr>
<td>Instructor 3</td>
<td>10/29/17 6:00pm</td>
<td>10/29/17 6:00pm</td>
<td>N/A</td>
</tr>
<tr>
<td>Student 1(^2)</td>
<td>11/8/17 11:00am</td>
<td>11/8/17 11:00am</td>
<td>N/A</td>
</tr>
</tbody>
</table>
Interviews

In-depth interviews were the key source of data for my study. Face-to-face interviews are primary sources of data that can yield information otherwise unobtainable, such as a person’s thoughts or feelings about a topic (Patton, 2015). I conducted two face-to-face interviews with instructors and students throughout the data collection period. These interviews consisted of open-ended questions determined ahead of time (See Appendices A & B) to elicit discursive responses using probing methods and six types of questions as described by Patton (2015): experience and behaviour questions, opinion and values questions, feelings questions, knowledge questions, sensory questions, and background/demographic questions. Although the questions were predetermined, the question order and wording varied, thus the interviews were semi-structured to allow for the unique perceptions with which participants define their experiences (Merriam & Tisdell, 2015).

Prior to conducting the official interviews with consenting participants, in summer 2017 I conducted pilot interviews with three relatives, all undergraduate students at the time, and an academic mentor in rhetoric and composition to answer my prepared interview questions for
students and instructors (Merriam & Tisdell, 2015). Pilot interviews are often used to determine potential issues such as misleading questions, vague wording, and to determine if any questions may yield useless or irrelevant data (Merriam & Tisdell, 2015). Based on responses in the pilot interview, one student question was eliminated, one student and one instructor question were modified to improve clarity.

I used a modified version of Seidman’s (2006) three-interview series as the structure of my interviews for this study. Seidman argues that researchers should not conduct only one interview with their research participants. Conducting only one interview with a participant does not allow the participant time or opportunity to become comfortable with the interview process, which can be probing and personal. It also does not allow the interviewee time to become comfortable with the researcher asking the often intimate or difficult questions, depending on the study Seidman. Rather, Seidman argues, the researcher should stagger the interview process into three phases to build trust to elicit more meaningful data. Interview one should be focused on the participant’s life history and general life information in the context of ‘how’ rather than ‘why’. This encourages the participant to recount rather than defend, building trust. Seidman proposes that interview two should be comprised of questions related to details of the participant’s present experiences. The researcher should focus third, final interview on participant reflections of their experiences. I followed Seidman’s structure regarding the first interview as one of ‘how’ and trust-building through questions about past experiences, knowledge questions, and general beliefs questions (Patton, 2015). I also focused my final interview with participants on reflection and meaning making about their experiences during this semester in their art history class. However, I did not employ a second interview to collect data about participants’ present experiences, as Seidman suggests. Instead I used observations to collect this data. Observations
and interviews are often used adjunctive to one another in qualitative research as they are both primary sources of data that can triangulate one another for a more valid measurement (Merriam & Tisdell, 2015). Additionally, the data I sought to collect about perceptions of students and instructors most likely would have been influenced by midterm exams at its peak during the period in which the second interview would have made sense.

Interview 1 questions (See Appendices A & B) were created with several studies and topics about identity and expectations in mind. Interview 1 included questions about personality based on research by Soliemanifar et al. (2015) and Anitsal et al. (2015) that suggests personality of students influences learning, thus could influence engagement. For questions regarding expectations and identity, as Seidman (2006) suggests, I focused on ‘how’ questions rather than ‘why’ to avoid alienating participants in the first interview. I repeated this use of ‘how’ rather than ‘why’ in Interview 2 (See Appendices C & D). In thinking with Fife et al.’s (2010) study of perceptions of students’ racial identity, Linvill and Grant’s (2017) ideology and Jackman’s (2014) study of power brokerage based on social class, I created Interview 2 questions about how students and instructors perceive their own and each other’s race and social class as influencing engagement and teaching.

I created Interview 2 questions (See Appendices C & D) about power for instructors and students with Jackman’s (2014) and McCroskey and Richmond’s (1983) studies of power in the classroom in mind. Jackman recorded four types of power: authority power (the power used by the teacher just by the nature the position of teacher holds), knowledge power (ability of the teacher to show intellectual “prowess” (p. 155), challenge power (the ability of the teacher to challenge students intellectually beyond challenges inherent to the subject), and interest power (ability of the teacher to hold students’ interest). In their study McCroskey and Richmond also
study a range of power types, several that overlap with Jackman’s types: coercive power (students’ expectations that s/he will be punished for noncompliance), legitimate power (authority power), reward power (based on student’s perception the teacher is able to provide reward for compliance with his/her influence attempt), referent power (student’s identification with the teacher as someone less powerful to be like or approved of by someone perceived of as more powerful), and expert power (knowledge power).

Jackman (2014) conducted an observational analysis of power types and power brokerage between secondary students and teachers. McCroskey and Richmond (1983) employed the Richmond instrument, a survey, to measure relative power as described by participants in their study. They developed this approach from Kurt. R. Student in 1968 who measured power between supervisors and subordinates by providing a subordinate subject the definition of a power type then asking the subject to rate on a Likert scale how they complied with their supervisor’s use of that power type (McCroskey & Richmond, 1983). For the second interviews in this study (See Appendices C & D), I modified the approach conducted by McCroskey and Richmond inspired by Student (as cited in McCroskey & Richmond). I defined each power type then asked my participants to give me examples of how they (instructors) express that power or how their instructors express that type of power. Each participant was given the definition for and asked for examples of coercive power, reward power, challenge power, and interest power.

Instructor Interviews. Interview 1 (See Appendix A) with instructors was scheduled during the first week of school, Fall 2017. I completed Interview 1 and my first concept map as Instructor 3, at my home, during the evening prior to meeting with either Instructor 1 or 2 for their scheduled interviews. I did so to avoid having my answers be influenced by hearing or seeing how the other instructors responded. I met with Instructor 1 and 2 in person after class on
the first day of their classes. The first interview with instructors consisted of 17 open ended
questions about the instructor’s teaching style, training, their perceptions of themselves, their
students and their definition of student engagement. Interview 1 with instructors took place in the
School of Art building on The University campus. Interview 1 with Instructor 1 took place in her
faculty office. Interview 1 with Instructor 2 took place in a School of Art administrator’s office.
Instructor 2 is adjunct faculty without a campus office in the School of Art. Both first interviews
with instructors took an average of 20 minutes and each was recorded on my personal iPhone
using the standard Apple voice recording application. Both interviews were transcribed using
Trint, an online transcription software.

I completed my second interview (See Appendix C) and concept map as Instructor 3,
again, at my home, on the evening before conducting Interview 2 with either Instructor 1 or 2. I
scheduled the second interview with Instructor 1 and 2 via email on October 16, 2017. The email
stated:

Hi (Instructor Name),

I hope your semester is going well. It is going so fast!

I’d like to schedule my second observation of your class for the week of October 30. Will
October 30/31 or November 1/2 work with your class’ schedule?

I’d like to schedule your second interview with me for that same week of October 30. Will
October 30/31 or November 1/2 at 11:00/11:30 in your/an art dept. office work with your
schedule?

Thank you,
Becky Black

Upon confirmation of a date and time for the second interview, I also sent, via email,
each instructor a second concept map to complete. The second interview (See Appendix C) with
instructors consisted of 11 planned open-ended questions about the instructor’s perceptions of
how their race, gender, and social class influence their teaching and student engagement. I asked questions about the instructor’s perceptions of the influence of their students’ race, gender and social class on their teaching and engagement. I also asked questions about types of power expressed in their class and I asked questions about their ideal art history course. Interview 2 with instructors took place in the School of Art building on the TU campus. Interview 2 with Instructor 1 took place in her faculty office. Interview 2 with Instructor 2 took place in a School of Art office/storage space. Second interviews with all three instructors took an average of 45 minutes and each was recorded on my personal iPhone using the standard Apple voice recording application. All three interviews were transcribed using Trint, an online transcription software.

Student Interviews. On September 8, 2017, after a list of student participants had been finalized, I sent all nine students an email that included a link to a Doodle poll to schedule their first interview:

Hi (Student Name),

Thank you again for agreeing to participate in my study of art history survey classes. Please open this link to the interview scheduling poll I have created. Enter your initials then select the one-time slot next week that works best for your schedule to sit down for a face to face interview with me. The interview should take no more than 30 minutes. I will conduct the interview on TU campus wherever is most convenient for you. If none of the available time slots work for you, then please let me know.

https://doodle.com/poll/8s5aw87fwvwp2xib

Also attached here is a concept map. Please print and complete the map. Bring the map to our first scheduled interview.

Thank you again. Please let me know if you have any questions.
Becky Black

The first interview (See Appendix B) with students consisted of 14 open ended questions about the student’s class standing (freshman, sophomore, junior or senior), their perceptions of themselves, their instructor and their definition of student engagement. I conducted all of the first round of student interviews between September 11 and September 18, 2017. I conducted each interview on the campus of The University. I conducted eight of the nine student interviews in the outdoor courtyard of the School of Art building. I conducted the first interview with Student 5² in the outdoor courtyard of the Science & Research Building 2 on The University campus. I did this to accommodate the student’s specific request. All interviews took an average of 10 minutes and each was recorded on my personal iPhone using the standard Apple voice recording application. All student interviews were transcribed using Trint, an online transcription software.

On September 8, 2017, I sent all nine students an email that included a link to a Doodle poll to schedule their second interview:

Hi Student,

I hope this mid-semester email finds you, and your grades, well!

Below is the link for the Doodle Poll scheduler I have set up to organize a date and time for our second and final interview about your art history class. All dates and times are for next week.

https://doodle.com/poll/ysnxp7gzu9twgybs

Please complete it, just as you did last time, using your initials rather than your name. Also, attached you’ll find the concept map activity. Please, print, complete, and bring it with you to our second interview, just as you did for the first interview. Interview 2 should take no more than 30 minutes.
Thank you so much again for agreeing to participate in my study and I look forward to chatting with you again about your experiences.

Best,

Becky Black

The second interview (See Appendix D) with students consisted of 11 planned and open-ended questions about the student’s perceptions of how their race, gender, and social class influence their perceptions of the instructor and their engagement. I asked questions about how the students perceive the instructor’s race, gender, and social class in relation to her teaching and engagement. I also asked questions about types of power expressed in their class and I asked questions about their ideal art history course. I conducted all of the second round of student interviews between November 6 and November 8, 2017. I conducted each interview on the campus of The University. I conducted seven of eight student interviews in the outdoor courtyard of the School of Art building. I conducted the second interview with Student 5 in the outdoor courtyard of the Science & Research Building 2 on The University campus. I did this again to accommodate the student’s specific request. Twice during the second interview scheduling period, Student 8 scheduled her second interview then failed to attend. I contacted her via email and text to rescheduled for a third time without success. Data collected from Student 8 does not include a second interview or concept map. Second interviews with all other students took an average of 30 minutes and each was recorded on my personal iPhone using the standard Apple voice recording application. All student interviews were transcribed using Trint, an online transcription software.

Concept Mapping
In addition to interviews, I collected data through two concept map activities to gather data about instructor participants’ perceptions of art history survey students and the student participants’ perceptions of art history instructors. I requested both concept maps be turned in before each corresponding interview so that I could gather data about their base, general perceptions of the topics before their perceptions were influenced by my questions (DiCindio, 2012). Unlike DiCindio, who had her participants alter their maps after the studied activities, I instructed my participants to complete a new map. I strayed from the model set by DiCindio, who looked to Falk, Dierking, and Foutz (2007), because my concept mapping activities occurred two months apart rather than within a close time period and because I wanted to see how or if perceptions had changed in that two-month period without allowing participants to alter their initial responses.

Instructors were given the first concept map in person after class on the first day of class when I recruited students. Instructors were given the second concept map via email when I contacted each to set up our second interview and class observation. Students were given both concept maps through email, one instructing them to the Doodle Poll scheduler for interview 1 and a second email for interview 2. In both emails to students I instructed them to complete the map, print it out, then bring it with them to their interview. Instructors were asked to complete their concept maps and return them at the beginning of each interview. All students and instructors returned their first and second concept maps to me in person on the day of their first interview, prior to our interview. Student 22 forgot his second concept map but wrote his thoughts on a sheet of paper and gave it to me prior to interview 2. Students 32, 52, and 91 forgot to bring their concept maps to interview 2 so I provided them with one to complete before beginning interview 2. Although these few students had to complete their concept maps quickly
before our scheduled interview, this brief listing of thoughts aligns with Falk, Dierking, and Foutz’s (2007) intentions that these maps limit the participant’s ability to over think the activity and write what they may feel the researcher wants them to write. Student 7\(^1\) also forgot to bring her concept maps with her to both interviews. She requested to email the completed maps rather than complete new ones, so she returned her first completed concept map to me after her first interview via email. She did not respond to my request for her second concept map, so it is not included in this study. Student 8\(^2\) failed to attend her scheduled interview 2. Her second concept map is not included in this study.

I instructed all students and instructors to not include their names on their concept maps. The anonymity of concept mapping allows participants to express perceptions freely without a focus on giving correct answers to interview questions (DiCindio, 2012; Falk, Dierking, & Foutz, 2007). The concept map I created for participants of this study is derived from DiCindio's use of Falk, Dierking and Foutz’s Personal Meaning Maps. According to DiCindio with a Personal Meaning Map,

individuals are asked to use blank sheets of paper to write words and phrases and even draw images that relate to a specific concept. This specific concept is considered the prompt, and it is written at the center of the page. (p. 102)

I chose two prompts for the concept maps in this study: "undergraduate art history student" for the instructors and "art history instructors" for the students.

I conducted concept map sessions at the beginning of the semester to coincide with interview 1. I repeated this process according to the schedule noted in the Data Collection Timeframe to document changes in perceptions from participants coinciding with interview 2. Since these concept maps are intended to be anonymous, I labelled each map with the
appropriate student and instructor participant number, rather than names. I compared the concept map data from all participants with interview data to triangulate perceptions gained from both collection processes. I employed concept mapping to capture ideas or perceptions not gathered through the interview process.

DiCindio (2012) notes the concept mapping process can be repeated multiple times over long spans of research. DiCindio used this process to gauge undergraduate perceptions and knowledge of art museums and their identities as art or non-art students. I used data collected from two intervals of concept mapping to capture more accurately the perceptions of all participants regarding the concept prompts, thus each other. Figures 1 and 2 are examples of the concept maps given to instructor and student participants to complete at two intervals during the data collection period.
Based on your experience as an instructor, what are your perceptions of undergraduate ARTH survey students? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.

![Diagram for Instructor Participants]

**Figure 1. Concept Map for Instructor Participants**

Based on your experience as a student, what are your perceptions of undergraduate Art History instructors? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.

![Diagram for Student Participants]

**Figure 2. Concept Map for Student Participants**
Observations

As a third source of primary data, I also completed two in class observations to collect a more holistic view of the interactions between students and instructor (See Appendix C). Like interviews, observations represent first-hand encounters with the phenomena or subjects being studied. Unlike interviews though, these encounters take place where the phenomena naturally occur unobstructed (Merriam & Tisdell, 2015). Although I interviewed all participants on the campus where their art history courses take place, I did so outside of the class setting. However, my observations were unobtrusive, as I sat in the back of the room and did not interact with anyone, allowing me to observe the natural interactions between students and instructors in both classes. My observations focused on teaching style, attendance, student actions, engagement, and participation types during class, and the interaction between student and instructor before and during each class to explore identity and expressions of power.

Although observations provide primary source data, there are limitations to data collected via this approach. One such limitation is the selective nature of human perception (Merriam & Tisdell, 2015). Not all activities or events can be recorded by an observer of one event involving multiple people or subjects. In the case of this study, in each observation session, I was observing an auditorium of scores of students and an instructor, all involved in various activities and levels of interest at any given moment. It is impossible that I observed all activities that took place in all four observation sessions. Another limitation, according to Merriam and Tisdell is that the untrained observer has a higher risk of inaccuracies in their observations. To reduce inaccuracies and give direction to my unavoidable selectivity in observation sessions, I structured my observations according the table in Appendix D, seeking examples of power
expressions as defined by Jackman (2014) and McCroskey and Richmond (1983). I also sought to record examples of engagement behaviours as defined by Lane and Harris (2015).

I sought to observe the types of power observed by Jackman (2014) and McCroskey and Richmond (1983): authority power/legitimate power, knowledge power, challenge power, interest power, coercive power, reward power, referent power, and expert power. To determine what student actions, that I observed were legitimate examples of student engagement, I looked to Lane and Harris’s (2015) study of student engagement behaviors in large lecture classes. Lane and Harris define student engagement as “on-task behavior in the classroom” (p. 84). On-task behaviors include note-taking, active listening, asking questions, and participating in group activities or discussions. This definition considers cognitive and physical behaviors, which is why Lane and Harris term it as "student behavioral engagement," (p. 84) rather than the traditional broad term, "student engagement." During my observations, I recorded attendance counts, late arrivals, early departures, and student activities such as sleeping, computer activity, note taking, and responding to the instructor. Each activity was categorized as engaged behavior or disengaged behavior. However, there are limitations to those categories, just as Lane and Harris note in their own study. Although I recorded students as taking notes, there was no way for me to know what they were writing unless they were seated next to me. There is also no way of me knowing what several of the students using their laptops were doing on their laptops. However, I recorded and categorized these behaviors according to Lane and Harris’ (2015) definitions to assign meaning to the collected data.

Data Analysis

I began data analysis during the data collection period because as Merriam and Tisdell (2015) suggest, data collection tolls and ideas often emerge as data already collected is being
analyzed. That was the case for the creation of questions for Interview 2 in this study. I assumed, based on my pilot interviews, that my actual participants would answer questions about their identity in Interview 1 a range of ways. But, they did not. Therefore, after analysis of Interview 1, I was able to find scholarly literature to help redirect my questions for Interview 2. I employed a data analysis method during the data collection period that involved transcription of interviews and observations followed by a basic form of coding in an Excel spreadsheet to tease out common themes and words across data sets. In the following discussion I recount my full coding process as well as my use of the constant comparative method, key word-in-context analysis (KWIC), and the genealogical approach to narrative analysis (Tamboukou, 2013) to systematically search for meaning in my data (Leech & Onwuegbuzie, 2007).

Coding

Merriam & Tisdell (2015) define coding as “nothing more than assigning some sort of short-hand designation to various aspects of your data so that you can easily retrieve specific pieces of your data” (p. 199). Codes are most often short words, phrases, colors, or any number of other short-hand system the researcher devises to label or capture the essence of a set of his or her data. Coding can be done deductively, wherein codes are pre-determined by the researcher and then looked for in the data or inductively, wherein the codes emerge in the data and the researcher identifies them (Leech & Onwuegbuzie, 2007).

In this study I employed deductive and inductive coding. After transcribing participant interview, concept map, and observation 1 data, I entered my interview questions into an Excel spreadsheet on the Y-axis. I read each participant’s interview transcript and summarized each response into the corresponding cell on the X-axis of my spreadsheet to highlight the main idea or essence of what that participant said as Leech and Onwuegbuzie (2007) describe as a stage of
the constant comparative method. This is also a coding method like what Saldaña (2016) describes as In Vivo coding. In In Vivo coding, the researcher writes or types the coding on the same line and next to the participant’s words (Saldaña, 2016). The Excel spreadsheet format allowed me to do that.

As suggested by Saldaña (2016), I also highlighted key terms or phrases in the color orange within the spreadsheet to help me visualize emerging themes or key quotes. I used themes that emerged from interview, concept map, and Observation 1 to develop questions and points that would elicit more exploration of those themes for interview, concept map, and Observation 2. Therefore, the coding process for the second round of interviews, concept maps, and observations was deductive (Leech & Onwuegbuzie, 2007) since I had already identified themes to seek out in the second data sets.

I also employed key words-in-context (KWIC) analysis on sets 1 and 2 of data collection. According to Leech and Onwuegbuzie (2007), KWIC analysis is a coding and analysis process that helps the researcher identify important themes to participants by identifying key words used in context of other words in interview data. I used the terms ‘race, gender, social class, age, power, identity, mother, maternal, and mom’ as distinct key terms for this analysis since they were keywords noted in analysis of the interview and concept map data. I employed the ‘Find’ feature in Microsoft Word to find these key words in interview transcripts and recorded the words used by participants before and after each key word. In doing this, KWIC analysis can helped me identify “underlying connections that the participant was implying through her/his speech.” I employed this form of analysis for two reasons – to triangulate my data with at least two types of analyses (Leech & Onwuegbuzie, 2007) and to support my interview data. Since, I did not conduct the second interview, as Seidman (2006) suggests, to continue trust building and
to capture participants’ perceptions in the middle of their semester experience, I employed KWIC as a way of gathering data from participants about intimate or potentially difficult to discuss subjects, such as the influence of race and social class on their perceptions. Although KWIC analysis does capture ideas relevant to the themes studied one argument against KWIC is that if the “words collected around the keyword are insufficient, the phrase can lose its meaning” (Leech & Onwuegbuzie, 2007). With one participant in this study, words were often hard to understand during the transcription process due to the participant’s volume level and speech style. However, data from this participant was sufficient to maintain meaning of her key words.

**Coding concept maps and observations.** Saldaña (2016) discusses over 33 modes of coding is his handbook specifically addressing how to code qualitative data. He also acknowledges that the type of study and type of data should determine the type of coding, thus researchers should experiment and create their own hybrid or new forms of coding if necessitated by their data (Saldaña, 2016). DiCindio (2012) employed a hermeneutic approach to analyzing her personal meaning maps in connection to her interview transcripts. In doing so she created cluster themes that she then interwove together between transcripts and personal meaning maps. Similarly, I used constant comparative analysis to determine emergent themes in the first and second round of my concept maps and observations. Unlike the interview questions, the concept map central concept did not change from the first round to the second. Therefore, constant comparison method was used to analyze what words and themes were repeated or what words and themes were introduced by participants from round 1 to round 2. All words were recorded in table format, side by side, to see what themes emerged. Observation data was coded like the concept map activities. Actions were recorded in table format making comparison possible. Once coding of interviews, concept maps and observations were complete, I then conducted a
“codeweave” (Saldaña, p. 49) to integrate integrating the themes and ideas into narrative form to analyze the data as a collective whole.

**Narrative Analysis**

I also employed narrative analysis as an additional mode of analysis for my collected interview data from participants and from myself. Holstein and Gubrium (2015) note that a wide array of verbal and textual data in lengthy or short formats, such as written, or audio recorded interviews and even conversations, is now viewed by scholars as narrative, thus able to be understood through narrative analysis. Wells (2011) argues that what constitutes a narrative is also culturally defined; however, there is agreement that a narrative is generally defined in relation to events and structured in a culturally accepted manner. For example, narratives in the West are structured in a linear series of events with a beginning, middle, and an ending. Wells notes narrative analysis generally takes these sequenced stories and analyzes them, rather than fragment them into themes, as is done in a constant comparative analysis. However, since there are multiple forms of narrative analysis, there are those modes that do break down narrative in themes. The most usual form of narrative analysis is thematic narrative analysis that relies on uncovering themes rather than only viewing a narrative as a whole (Holstein & Gubrium, 2015).

**Genealogical analysis.** In this study I used narrative analysis to discover “how and why a story is constructed as it is, what it accomplishes, and how the audience affects what may be told” (Wells, 2011, p. 5). To do this I used a genealogical approach. Tamboukou (2013) suggests that the researcher using the genealogical approach to narrative analysis is attentive to a number of themes that will emerge in the process, stripping away, as it were, the veils that cover narrative practices by simply showing how they have been mere
discursive constructs of historical contingencies, and in this vein how they can be interrogated and reversed. (p. 90)

Building from Foucault’s writings on genealogy and the production of power, Tambouku argues that the truth cannot be understood apart from its production, thus the genealogical approach focuses on “the processes, procedures and apparatuses, whereby truth and knowledge are produced as power effects” (p. 90).

In Tambouku’s (2013) genealogical analysis of journals by British women in education, she uncovered dominant themes through which she was able to determine how structures and expressions of power in the public and private realms of these women’s lives intersect and created discursive practices of the historical women she investigated. In my genealogical analysis of participant interviews and my own narrative, I explored which kinds of practices and processes, connected to which outside factors determined what participants said as well as how they said it during their interviews. Ultimately, by using the genealogical analysis of participant interviews and in connection with constant comparison and KWIC, I uncovered and analyzed how expressions of power between student and instructor, power expressions between student/instructor and institution and expressions of power between student/instructor and culture created the possibility for certain themes or narratives to be emphasized or to be “unveiled” as truth of the participants (Tamboukou, 2013, p. 90).

**Ethical Considerations**

Ethical considerations for this study include formal participant consent and participant anonymity throughout the data collection period and within this report. I have protected and maintained the privacy of each participant and study site by using pseudonyms. Before data collection began, I received formal consent (See Appendix J) from each participant via the
consent form approved and required by The University of Arizona Institutional Review Board (IRB).

I also received approval from The University of Arizona Institutional Review Board (IRB) to conduct this study (See Appendix K) and, I have followed their guidelines on the protection of human subjects’ policy. Additionally, I received approval from The University to conduct this study on their campus and with their students and faculty through their IRB protocol. The University’s IRB protocol required I obtain consent from the director of the School of Art for The University. At the time approval was sought, the faculty member serving as School of Art director was completing his tenure in that position. Therefore, I received his approval as well as approval from the incoming director. I also offered the director, each participant instructor, and each participant student a copy of interview transcripts for their records. I offered instructor participants a copy of observation notes and transcripts, and I also offered both instructor and student participants a final copy of this study, should they want to retain a copy for their records.

Conclusion

In this qualitative case study, I employed the data collection methods of concept mapping, semi-structured interviews, and observations. I analyzed my data using the constant comparative method, key word-in-context analysis (KWIC), and the genealogical approach to narrative analysis (Tamboukou, 2013) to systematically search for meaning in my data (Leech & Onwuegbuzie, 2007). The total number of participants was 11: two instructors and nine students all teaching or taking an undergraduate art history survey course at the time of data collection. I also included myself as a participant in this study since I am a current art history instructor and recent undergraduate student. All participants are instructors of art history or students of art
history at The University in south eastern Texas. The goal of this study is not to generalize how identity and power dynamics between instructors and students influence student engagement. However, the results of data analysis from this case study should be considered as a starting point in a developing conversation about potential reasons that student engagement in undergraduate art history courses continues to plague our discipline (Rubin, 2011). In the next Chapter, I present my autoethnographic profile and discuss my positionality as both research and a participant in this study.
CHAPTER FOUR: AUTOETHNOGRAPHIC PROFILE AND POSITIONALITY

Introduction

In Chapter Three I discussed insider research as a methodology I used in this study. Insider research has also been described as a form of autoethnography (Atkins & Wallace, 2012; Taylor, 2011) or the study of one's self and cultural or social group. I include myself in this insider research to explore my positionality as the researcher and a current art history instructor. Autoethnography is a method of research and writing wherein the researcher systematically describes and analyses personal experience to understand cultural experience (Ellis, Adams, & Bochner, 2011). According to Ellis and Bochner (2017), autoethnography “eschew the conventions of disinterested and impartial analysis” (p. vii). Instead, by choosing to conduct autoethnography, researchers try to find meaning in their “lived processes of creating and managing identity, making sense of lived experiences, and communicating it to others” (Ellis and Bochner, 2017, p. vii). Through narratives we learn how individual perceptions and responses are experienced through the “web of human relationships” (Arendt, 1998, p. 184). Likewise, the researcher employing narrative analysis is not the creator of her own narrative. Rather, she is only an active agent in the process of how her narrative has been created. She is the interpreter of those experiences and relationships that have created her narrative (Arendt, 1998).

Autoethnography is then a process and a product (Ellis, Adams, & Bochner, 2011).

In this chapter I provide my, the researcher's, autoethnographic narrative through responses to interview questions I asked the instructor participants of this study since, at the time of this study, I am an instructor of undergraduate art history survey courses. I also include concept maps I completed as Instructor 3 in this study. I do this to explore and acknowledge those relationships, events, and experiences in my own narrative that have shaped my past experiences as a student and my current perspectives as an instructor. Next, I discuss my
positionality as the researcher of this study in relation to my autoethnographic narrative and concept map data. It is imperative that I acknowledge my positionality as the researcher in this study since it along with my privilege, beliefs, biases, and assumptions of others affects the focus, ethics, and process of research (Muhammad, et. al, 2015). Therefore, I discuss my how my lived experiences and “epiphanies” regarding them (Ellis & Bochner, 2011, p. 275) have shaped those biases and beliefs that influence this study.

**The Researcher’s Autoethnographic Narrative**

I define myself as an art history educator. I am trained as an art historian, but I am also trained as an art educator. I am an instructor of record for art history courses and have taught art education courses. But, I am still a student as I engage in this research and my status as an undergraduate student is less than 10 years old. I include myself in this study for those reasons. I am simultaneously a student and instructor of art history. Therefore, as a researcher, I have current and relevant experiences as both sets of participants in this study. But here, I reflect on my own experiences as instructor and student only through questions I asked of instructor participants. Some of these questions do require I also reflect on my experiences as a student. In doing so I hope to make sense of the larger cultural experience of art history that the participants in this study recount (Ellis, Adams, & Bochner, 2011).

In this study I have asked instructor participants to reflect on their perceptions of self, one their students, their identities, expressions of power in the classroom and how those elements influence student engagement and their teaching. Instructor participants discussed their experiences from the identity perspectives of gender, race, social class, and from identity markers they defined for themselves, including age, religion, and personality. I also asked participants to discuss their expectations of themselves instructors and their students. In this
chapter I provide my answers on all questions I asked my instructor participants to answer. I collected interview data in the following autoethnographic profile from myself via written reflection. Scholars have debated the role of reflexivity in qualitative insider research. According to Ross (2017) some scholars have argued that reflexivity is not a form of data representation that yields valid results. While others have argued that reflective practices in insider research often reveal more about the power relations between participants or between participants and the focus of the study (Ross, 2017). My goal in writing this reflexive autoethnographic profile is to acknowledge my subjectivity but also to grapple with how my own identity and expressions of power influence my learning and teaching in undergraduate art history courses.

In the following two sections I present my autoethnographic profile in the format of responses to two separate sets of interview questions. I asked myself the same questions from Interview 1 and Interview 2 that I asked the participant instructors (Appendix A & C). Rather than record my voice responses to each set of interview questions, for my autoethnographic profile responses, I typed my responses directly into this chapter. I wrote my responses the day prior to interviewing the participant instructors to ensure my responses would not be influenced by either of the instructors’ responses. My Interview writing session took place on September 5, 2017 and my Interview 2 writing session occurred on November 1, 2017.

**Interview 1**

*How long have you been teaching the art history survey courses?* I have been teaching since spring 2013. Since then I have taught both of the art history surveys, art appreciation, art education, contemporary art, and world art courses.

*Describe how you came to teach art history.* I never saw myself, nor did I ever consciously want to teach anything. Growing up, I wanted to be a rock star, an astronaut, a
dream analyst, a cop, a detective (specifically, Sherlock Holmes), a stage actress, and a forensic anthropologist. Some of those goals are still surprising to me since I was really an introvert as a kid. I was a chubby tomboy with a major overbite and there were several periods in which my clothes had to come from thrift stores. So, I stayed to myself most of the time to avoid being picked on, though that didn’t always work. One girl used to call me Bart Simpson because of my overbite and on other days she would call me Mustard Seed, which is like a Goodwill, because that’s where my mom had to buy our clothes. Years of keeping to myself growing up left me not wanting to be in crowds. But braces and just general growing up helped.

Still, I remember telling my undergraduate advisor that I did not want to teach, and I definitely did not want to work in museums. I do both now. But, I think I kind of just fell into teaching gradually. As an undergraduate, I had a very influential Literature professor/mentor/friend (who passed away recently very young) who encouraged me to apply to the writing center at my university. I worked there for the last two years of my undergraduate education then worked in the writing center again at the university where I did my master’s degree work. I think working with fellow students and helping them see that writing isn’t so tough and that they do have good ideas gave me a sense of purpose and gratification that I thought all my childhood career choices were going to give me. But I’ve been really lucky to have mentors who continue to look out for me and give me opportunities when they can. For example, when I graduated with my MA in fall 2012, I was immediately offered an adjunct position by faculty in the university where I completed my undergraduate degree. My mentors there, in wanting me to have teaching experience for doctoral programs and future jobs, really started me in teaching formally.
How did you come to art history? My path to art history was not intentional and it was unexpected. When I returned to college in 2006 to finish my undergraduate degree that I began in 1999, I started out as a humanities major thinking I would eventually transfer to a larger school and major in forensic anthropology – an interest that developed further from my fascination with Sherlock Holmes. In my second semester after returning to school I took the first art history survey course, Paleolithic to Renaissance. I’d always been fascinated with learning more about everything, as evidenced by my career interests, but art history made so much sense and as a visual learner it was interesting to me. My mom always had books around her house about different religions and histories. I would copy the illustrations out of her copy of Edith Hamilton’s Mythology and her hardcover copy of Time-Life’s The Enchanted World - Wizards and Witches that she ordered from a TV commercial. She kept both throughout my entire life and when she passed away I brought them home with me. I still draw from them every now and then. I’d also taken art classes in high school, my dad is a draftsman, and my mom was a hobby painter. My dad used to set up still life training exercises for me and my brother on his drafting table when we were kids. He’d also draw the coolest pictures, like race cars for my brother and Care Bears for me, on our paper lunch bags when we were in elementary school. Our friends were jealous, so I saw early on that artistic skill was a point of pride. But, that was the extent of it. I didn’t go to an art museum until I was an adult.

That art history class was kind of like going to an art museum for me, rather than class. Some of the lectures were more engaging than others, but still, I loved it. Once I became involved with art history more and more, I recognized, I think, that point of pride again but this time in knowing about art. Most people, where I’m from at least, know very little about art and have little to no experience with art. Maybe in being the shy awkward kid growing up, art gave
me that something that others didn’t have. It’s weird to think about it like that, especially since now I try to fight the elitism in art. But, in the beginning of my art historical career I think I embraced the elitism for self-esteem reasons, maybe.

**How were you prepared to or trained to teach history?** I wasn’t. I was trained to work with students one-on-one with my writing center experience, but I was never trained to teach or manage a class. And so, I was never trained to teach art history. I learned by thinking about what my art history professors had done and using what had worked for me. But my first teaching experience was online, so that was even more challenging because I’d never taken an online class before at that point. I’d taken one for a week, but it didn’t work out, so I had zero experience teaching and zero experience teaching online, but they trusted me to do it! What I could use from past professors though, I did. And that was basically the formatting of my slides and the type of assignments I gave the students. Those things still influence my teaching. I set up my slides basically the same way my very first art history professor set hers up, dark background on everything, centered images, and an announcements slide to start the class off each time. I have modified those things slightly as I have become more comfortable, but I’m basically still using her model.

**Describe your teaching style.** Like I said, without formal training to determine my teaching style, I’ve relied heavily on what I experienced as a student. So, I would describe my style as a hybrid of how I was taught and what I’ve learned in my doctoral program in art education. I lecture, like all art historians do, but I try to include an activity in each lecture somehow to help students visualize or physically make the lesson more apparent. That’s hard to do with some topics in the survey courses, but I try. I also try to be as current and relevant as
possible with pop culture references or talking about art in accessible ways when talking to the students in lectures, and that can be hard to do as well.

*Describe the differences, as you see them, between an art historian and an art history instructor.* An art historian is a singular, solitary researcher type of identity. But an art history instructor is more of a teacher identity. I don’t think there should be a distinction, but I think there is one today. Primarily, I think adjunct instructors are more of the instructor identity and professors are more of the researcher identity. There are bits of both in each, of course, but adjuncts don’t always have the resources to focus on research since we have to, so often, teach 5 or more classes at several schools just to live. But, I understand professors have university responsibilities that also take their time away from researching and teaching. I think though that job security and more financial stability allows for the art historian identity to be more dominant in professors than in adjuncts. Adjuncts by default are more so instructors. But, that doesn’t address the quality of instructor. The term “instructor” doesn’t inspire me to think of someone passionate about education, if that makes sense.

*Which identity describes you and why? Art historian or an art history instructor?* I intentionally define myself as an art history educator for most of the reasons I just discussed. I like to think I’m more passionate than the term “instructor” connotes. But, I’m not an art educator, I’m an art historian who educates. I think of it like *The Prime of Miss Jean Brody* definition. In that book the character, Miss Jean Brody, argues with the school master about the word “educate” and breaks it down into its Latin or Greek roots, I can’t remember which. But, basically, the word education breaks down to the meaning of “to bring out what’s already there.” But, the word “teacher,” she argues is someone who puts things into the minds of students. I view the term instructor in the same way she views “teacher.” So, I, as an art history educator,
am trying to bring out what students already know but maybe don’t realize they know. But to do that, I also have to be an art historian for content and context.

**How do you make the content engaging for yourself when you're teaching?** I try to stay current on the content that I’m teaching. I try to teach myself more about topics highlighted in the book so that I can add something different from the book to the lecture or conversation in class. This also changes my lectures or slideshows every semester. For example, I had slides prepped for Native American art this past spring semester that I had used in prior semesters. But, there was a new discovery of mammoth bones that appeared to have been sawed or tooled in some way discovered this spring in San Diego. The discovery challenges the Bering Strait Crossing timeline and narrative presented in the book. I saw this news story maybe a week prior to that lecture, so I had to change information presented and discuss it in relation to the textbook, whose information rarely changes. It brought up a good conversation about art history as a discipline. I could not have had that discussion with them had I not been on the lookout for new information myself. So, things like that make it interesting for me and I hope for them. I hope it shows them that I’m doing homework too.

**How do you keep content engaging for students?** Again, I think by keeping up with the latest art history news or information I can give them something outside of the book and show them I care, so hopefully they will too. But, and I think I said this earlier, too, I try to be as cool or hip as possible in lectures and activities. I try to use relevant references and works of art I think they’ll find connection with. I think the activities also help keep content engaging. For example, after my presentation on early Japanese art I have students close their books and work together to make *dotaku, haniwa* figures, and Jomon style pottery. They get to play with Play-Doh, they are challenged to think about content in a physical, visual way and they get to work
with others to problem solve since many (typically) were not paying attention or don’t remember
nuances of each object I asked them to make. They seem to enjoy it and I think it makes the
content stick a bit better.

_How do you define student engagement?_ I define student engagement based on the
definition by Lane and Harris (2015), which is just engaged behaviors. So, notetaking and active
listening are markers for me of student engagement in the classroom during a lecture. If they are
doing the in-class activity, that’s also engagement to me. And as far as other engagement
indicators, personally, I measure how well a student is engaged in the class overall by how
engaged their assignments are. So, if their essays or writing activities read as disinterested, then
typically the student doesn’t show those engaged behaviors much in class either. But, there are
exceptions to all of those indicators as Lane and Harris admit too. For example, just because a
student is writing or typing, doesn’t mean they are writing or typing class related notes. And just
because a student turns in what reads as a half-hearted attempt at an assignment doesn’t mean
they are not engaged in the class as a whole. Student engagement, as other scholars and Lane and
Harris (2015) note, is tricky.

_How do you think your personal identity influences how you teach?_ I think it does
influence how I teach. I don’t see how it couldn’t influence how I teach. I’m someone who has a
hard time concentrating on one thing for long periods of time, but I’m also naturally curious. I
think that shows up in the content and type of content I present in class. I can easily follow links
down a rabbit hole when doing extra research for lectures and come up with some off-the-wall
stuff to talk about. I love talking about conspiracy theories and Ancient Astronaut Theory any
chance I get in class. And I also really love talking about all those stories of European noblemen
fighting over who “discovered” what in non-Western cultures. Students tend to pick up on my
excitement and either go along with it or seem like they are engaging more when I discuss those things than when I stick to book content. I think my personality and identity as a fidgeter also influences how I pace back and forth, gesticulate, and find myself getting worked up when I discuss certain topics in class. I think my fidgetiness is also why I was so excited to learn about active learning strategies in my doctoral program. The activities I assign are just as much for my sanity and interest level as they are for student learning and engagement.

*How do you think your students’ perceptions of you influence how you teach?* I don’t want their perceptions of me to influence how I teach, but they do. And I guess not always in a negative way. If they perceive me as boring or unintelligent, I do want to know so I can change that. But, if they perceive me as unintelligent because I’m a woman, I don’t want to know that because it will make me mad and I don’t want to biased in grading. Overall though I think their perceptions of me as their instructor, an authority figure who may not care about them or their lives, does influence me. I do want them to perceive me as someone who understands and cares about their learning and their lives. I do though find that when I try to connect and be caring I feel totally awkward. This semester after Harvey, in our first class back, I tried to create an atmosphere of “I get it. It happened to me too” so I know things will be slow and we’re all trying to make sense of things. But as I was talking to each of my classes, I felt myself just wanting to rush through and get to the lecture content. I had to sort of be an actress again and play the role of a maternal, nurturing leader/teacher. It was unnatural for me. I’m not a nurturing person by nature, except towards animals. That part of my identity certainly comes from my upbringing. My dad’s solution to everything that ailed us kids, from the flu to broken limbs, was “Go run around the house and get some fresh air.” I learned to just take care of myself, not complain, and move forward from that.
Define your expectations of yourself as an instructor of art history. My expectations for myself are unreasonably high and I know it. I expect that I will teach every student in the class about art history so much so that they will all come away with a love for art, not appreciation, a love for art. That’s unrealistic in many ways. I know I can’t make any of them love art. I know I can’t make any of them even appreciate art. I can’t even make all of them show up to class. But, I expect this of myself, because I don’t think I should expect less than whatever my ideal is. I know I will be disappointed, and I am every semester. But, I would rather be disappointed in myself than in the students.

Define your expectations of the students. I just expect them to try. I want them to love art and I expect me to make them love art, but those are impossibilities on my part. It’s not impossible for me to expect them to try. I’m not even asking them to try their hardest – just try some. I get that most of them are required to take art whether they want to or not. I get that art, in our culture, is elitist and inaccessible. I get that some art is dumb. But I do expect them to give me a chance to explain why they (and likely so many others) think some art is considered dumb. I just want them to try so that when they say art is dumb, they can intelligently explain why they think that is.

Interview 2

Identity

How do you think your professional identity as an adjunct versus full time faculty influences how you teach art history? It definitely influences how I teach and more so how I engage with students. I am trying to get a job, so I feel that so much of how I teach and how I structure the class, and how I interact with students is influenced by the fact that I’m constantly like on probation or in a job interview situation. I think if I had job security I would be able to be
more relaxed in terms of having to be “on” all the time. That said though, I don’t think my teaching style or how I generally interact with students would change much. I do care, and I do want them to succeed regardless of my stature or professional identity, but as an adjunct, I can be let go at any time, essentially. In so many ways, unrelated to learning, students’ desires are valued over instructors’ and professors’ needs, but more so over adjuncts. So, I do feel like if I upset the wrong student by giving them a low grade (even though they only get the grade they earned) my job security, thus my rent, food, etc. is in jeopardy. But, if I were a full-time professor with tenure or even a full-time lecturer on a long-term contract, I’d have more confidence in my grading, teaching, and interactions with students. But, I don’t think it would change how I teach or what I teach in terms of content or presentation style. I think I won’t be able to wear jeans and tennis shoes though. That will be awful since that is so much a part of who I am. And, I stress to students to buck the system of art elitism. I would struggle, I think, to do that in business casual attire more so than I do in jeans. That probably sounds ridiculous, but clothes matter, otherwise dress codes wouldn’t exist.

*How do you think your professional identity as an adjunct influences student engagement in your classes?* I don’t think most students know the difference. Although it’s listed in the syllabus and I discuss it on day one of each class, most students still call me Dr. Black. I don’t know that they know the distinctions between professor and adjunct versus just someone with a PhD. I think to most of them anyone with a PhD is a full-time professor and all people behind the podium in their classrooms are full time professors with PhDs. So, since many of them assume I’m a PhD with a full-time job, even though I repeatedly tell them I’m not, I don’t think they know there is anything else. I had a student this semester interview me for a class project in another class of hers. The interview was about what steps students need to take to
get the job that whomever they were interviewing had. So, what do students need to do to become an art history professor, was essentially what she was asking me about. She asked what the hardest part of my job was and without filtering my thoughts first I said, not having job security or insurance. She looked at me funny, like she didn’t understand. I had to explain that I’m not a professor; I’m an adjunct so I only work semester to semester if there are enough students. She wrote down my answers and thanked me, but even then, I don’t know she fully understood the differences. So, I don’t know how it influences student engagement since I’m not even sure they know there is a hierarchy of instructors and professors.

How do you think your race, gender, and social class influence how you came to study and teach art history? I am white. I took one of those Ancestry.com DNA tests. If I remember correctly, I have 46% of my DNA from Western Europe, 26% from Scotland, Wales, and Ireland, and then from 22% England. All remaining trace percentages are from Scandinavia. I told my brother jokingly that we couldn’t be more white based on the results. And I know my whiteness gives me privilege. But I was not aware of that until college. I cannot escape the problematic history of whiteness, that I know through my own family tree research, my ancestors were part of as slave owners. As a white woman from the South, my whiteness is further problematized. I am a native of Tippah county in northeastern Mississippi and was largely raised only two hours away in Memphis, Tennessee. Luckily, after their divorce, both of my parents moved out of Mississippi into Memphis and that’s where I was raised. But, as we all know, Memphis is not without its own history of racial violence and protests. And Memphis also has a history of indigenous peoples that is a smaller part of the culture. All of that history, the Civil Rights demonstrations, MLK assassination, and the native Mississippian culture were part of my education and culture growing up. And I think since I learned about it in Memphis rather than
Mississippi where the narrative is different with white bias, I think I learned to try to see multiple perspectives. I try to include that idea in my teaching. For example, I try to admit and discuss with students which works I don’t like, when appropriate. I think it’s important for them to understand that I’m not trying to convert them (although I guess I am, really) and make them think all art is everything. I think growing up in Memphis, and seeing other cultural perspectives than my own, is also part of the reason why I include nonwestern art in both survey courses. It’s easy to do in the first half, but not as easy or logical in the second half. But, I can’t in good conscience only focus on Western art in a survey if I don’t have to, which I don’t have to.

But, I also acknowledge that there is a bit of white guilt in that decision too. I know some of my ancestors played a part in the institution of slavery. I can’t deny that or get it out of my history. I know I cannot do anything about their actions, so I try to do what I can as an instructor of art history. In my mind, one way to do something is to be consciously inclusive wherever and whenever I can with content. That doesn’t erase anything either, but in the classroom, it’s what I can do. And sometimes I am totally uncomfortable talking about the looting of African art and people. I am uncomfortable talking about European settlers’ actions against indigenous peoples. I’m uncomfortable because I don’t want to cross a line and come across as pushing that one awful narrative and not giving other narratives attention. There were black slavers and slave owners; there were white and Chinese slaves; and there were lynchings of Jews and Mexicans, but I can’t cover all of the horrible narratives in art that speak to racial violence. So, I do get uncomfortable when I find myself talking too much in what could be seen as the anti-European or anti-white mode, which I don’t intend it to be. I just intend for students to know that I know art history is problematic and so many cultures and races have been left out or portrayed negatively.
I think my gender also influences the content I teach because of all those narratives that exist that aren’t historically told. But at the same time, I have pushed against too much focus on women artists. My master’s thesis was about a woman artist, but not because she was a woman. I was more interested in the narrative her paintings from World War II depicted. It just so happened to be the artist was a woman. I don’t remember even discussing her gender as a major topic in my thesis, though I know it did play a part. But in terms of my teaching, I think, again, just the feminist perspective of a revisionist art history is how it influences content. I think it also counter-influences how I teach. I’ve never been overtly feminine. I think I mentioned earlier I grew up as a tomboy and introvert. I don’t see myself as a maternal teacher type. I just see myself as an art history educator – genderless, really. But, I’m sure my gender plays a part in how students perceive me. This semester I had a male student, ex-military, who in every class was kind of a jerk, a loveable jerk, but a jerk. He meant no harm; he would just make sarcastic comments to see if he could get a rouse out of me. He was a class clown in a way, but quieter and under his breath kind of class clown. When we visited the campus gallery though and heard from the male director about the current exhibition, this student was a little lamb. He took notes, spoke up, answered and asked good questions; and on his way out of the gallery that day he made a point to shake the director’s hand and thank him. I was furious. I was like, “Where has this guy been all semester?” The only difference I could see was that the director was male. I don’t know if that’s the case. The student was his normal class-clown self on all three tours with female tour guides at the local art museum, so I really do think it was gender based.

I think my social class, much like my race and gender, influences how I teach art history. Again, in trying to find those narratives or works not deemed worthy enough by the canon, I’m sure my social class is coming though. But I think in a weird way social class also brought me to
art history but for opposite reasons. Art was part of my childhood with both of my parents, and even though it’s what my dad did for a living for many years, by drawing houses and industrial buildings, art was not seen as a mark of success. I never tried to pursue it as a kid and I don’t think I would have been discouraged from it, but it just wasn’t a major player in my future at that time. I didn’t know what art history was or that it even existed until college.

But, I’ve always wanted to buck the system in terms of my family, especially whatever my dad wanted for me. He was never very specific though, so it wasn’t as if he was determined I be a doctor and I chose art. I vaguely remember him wanting me to pursue computers in high school. I ignored him and took theatre, but he ended up coming to every play and helping with productions. My extended family though is something I’ve always sort of wanted to get away from because of social class. My parents left Mississippi when I was three, but of course, we went back for visits regularly since it was only two hours away. It’s always felt strange going back. I’ve never felt like I belonged there. I’ve never felt like my parents belonged there or that they could have possibly come from there. This all sounds like my family is horrible, but they’re not. I love them, and I have a strange mixture of southern pride and distaste for all things southern because of my family. It’s just that class distinctions were and still are palpable in my family when I cross the state line.

Thankfully both my parents were able to get out of the cycle of minimum wage jobs and food stamps, despite being divorced single parents, to give me and my brother a chance to do something different. So, I think having the experience of seeing the social class I came from and where I could still be had my parents not gotten out attracted me to, I guess, the highest-class thing I could find, which is art. Even today, art is seen as elitist and for the high class. When I cross the state line, I have art history to put another boundary between me and Mississippi, I
guess. I think it also explains why I chose to study 19th-20th century British art. You can’t get further away from Beverly Hillbillies in terms of class than Downton Abbey! I think though there is nostalgia in my decision to study art history since both my mom and dad were artists in their own way.

*How do you think your race, gender, and social class influence how you perceive undergraduate art history survey students?* I’m sure it does, but I’m not quite sure how it does. Maybe in that I likely perceive them as coming from the same social class as I do, at least the students I’ve taught at the community college level and at the university I teach at now. The students there are typically working class, so I guess I empathize with them probably more than I did with students at the large state university I taught at. I think my gender influences how I perceive the students most likely on a more subconscious level. Maybe I jumped the gun in thinking the male student I mentioned earlier showed gender bias. That’s probably me being biased against a white male ex-military identity because of my own gender bias as a woman. I hope not, but it very well could be.

My race, well not my race so much as my white guilt influences how I perceive students of color. I think that they think I’m supposed to teach certain things and I don’t, or maybe they think I should teach what I do. I don’t know. But, my race and gender are most prevalent in my reflections on how well or how good a class went, usually. By that I mean, if I cover a topic about Black artists, I always worry if I did it well enough or if I gave the right information or talked about it correctly because I’m white. Or when I talk about Mapplethorpe or DeRobertis, I wonder if I’m talking about them the way I do because of my gender and if that is something that is picked up on by the students.
And with Mapplethorpe there is the issue of LGBTQ issues. As a lesbian I don’t want to ignore that content, but I don’t want students to perceive me as dwelling on that topic through too many LGBTQ artists. Because of my religious upbringing, unfortunately, I’m still not one to openly admit my sexuality unless I am directly asked or it’s required on a form. I don’t hide my sexuality, but I don’t offer that information unless required. I don’t tell my students either; and I avoid all conversations about if I’m married. I wear a wedding ring, but never mention personal life things that involve my spouse. I’m not ashamed, so much as I am afraid of repercussions from students. Again, I’m a contract employee as an adjunct; at this point in my career I depend a lot on students being happy. And although it’s 2017, there are still many people and students who take issue with the LGBTQ community. There was a recent incident at the university I teach in which a student running for student government president had his HIV status outed and homophobic slurs were posted all over campus about him. The movement gained traction on campus and caused quite a bit of fear. So, if I don’t have to disclose, I don’t.

Same goes for religion too, which isn’t one of the topics asked about, but it’s part of identity for sure. I don’t disclose my religion to students. I’m a Humanist but former Assembly of God Christian, so I have this extensive background in Biblical knowledge and Christian culture. But, I don’t want students to think I’m promoting it, because I’m definitely not doing that. I did have one student criticize me in an evaluation for trying to promote Christianity. I always preface discussions of religion in art with “We’re in the West, so most art in the Western tradition deals with Christianity for much of art history.” That doesn’t always seem to be absorbed by students though. So, I do think all of those factors of my identity influence how I think they perceive me and how I perceive them perceiving me.
How do you think your race, gender, and social class influence how your students engage? I don’t know that students know any of those things beyond my gender, which they decide for themselves. I guess they know my race too, obviously. Well, maybe not obviously. I’ve assumed whiteness of professors and have been wrong. I’m sure they assume though that I’m white. I am pretty pale and have freckles. The most obvious assumption would be white. As for gender, I don’t present myself as male or androgynous, but I also don’t discuss or say that I am a female. They just assume based on what I present, which is female. I tell them I’m from Mississippi and grew up in Memphis. I think the older students or those more culturally aware can piece together from that that I may have come from a lower social class because of where I grew up, but I leave that for them to assume too. Maybe the female students identify with me more because I’m female. I don’t think white students identify with me because of race. I don’t remember identifying more with white professors over other races.

But, I did identify with female professors more, likely because of gender. I tend to have more respect for female professors and that goes back to a high school teacher I had. She was my 9th grade geography teacher and she was the girl’s track coach. She was a tiny, small-framed, pale blonde lady and really young, like she’d just graduated high school herself. I remember that she didn’t put up with any nonsense though. And 9th graders offer a lot of nonsense. I missed an assignment once and asked her to let me turn it in late knowing she didn’t accept late work. She matter of factly told me “no,” but then also explained why in a blunt, fact-based way. I wasn’t mad or upset at all she didn’t let me turn in the assignment. In fact, I kind of felt bad that I’d let her down by not turning it in on time in the first place. I think that whole encounter influenced how I perceived women in leadership roles. Clearly, if I am remembering it 20 something years later, it had an impact. But, in terms of how all of those things about me influence how students
engage, I don’t know that I can say they do other than female students may feel more comfortable engaging because I’m a female. And maybe, some male students and females too maybe, feel more comfortable engaging in a negative or disruptive way, like the male student I mentioned, because I’m female.

Power

Coercive power is a power that’s based on students’ expectations that they will be punished if they do not conform to your influence attempt, such as the example here. I'll take your phones away if you don't stop talking. Or, I'll, you know, deduct points for absences, tardiness things like that. So, in your art history survey classes what are some of the examples of coercive power that you’ve used? I try not to use coercive power, at least not consciously. I don’t take phones away because I encourage them to use them in class. I don’t deduct points for absences or tardiness, because I don’t care if they are there or not. Obviously, I care if they are there, but I’ve always thought it unnecessary to penalize adults for wasting their own money by not showing up. So much of what I test on is based on in-class discussions and activities, so if they have bad attendance they can’t do well in class. There have been times when I’ve had to call people out in class for talking, especially this semester. There is also a student, now that I think about it, in my survey class of 27 students who hasn’t turned in anything, hasn’t got a copy of the book or copied the library copy, and totally abuses the quiz privileges. On quizzes and exams, I let students work in small groups with their books to work out the questions together. I saw her on the second quiz join a group and just sit and wait for someone with a book to talk the answers out with the other students in the group. After the quiz, which she barely passed, I pulled her aside and let her know that if she didn’t have her own book next time she couldn’t join any groups. That’s about as coercive as I get, I think.
Reward power based on students’ perceptions of the degree to which the teacher's in a position to provide reward. So, offering bonus points, removing something negative. How does that manifest in your class? I offer so many bonus points, too many bonus points. I tell students it’s like Mardi Gras with me and bonus points. But, there is justification for it. These are undergraduate students who, many of them, are new to college, new to freedom and responsibility. So many of them are going to miss assignments or totally bomb quizzes and exams. I make the quizzes and exams worth so little so that I can offer so many extra credit points throughout the semester to help boost their grade. This also makes quizzes and exams less scary. They aren’t scary anyway since they can work with each other though. But, those individual essays and projects they do often fall short of expectations, so bonus points help. And they aren’t lame points opportunities; they do have to work for them. I just don’t see how not offering bonus points is helpful. It’s not real world. In the real world or at their jobs, there’s usually a second chance on their mistakes. Sometimes there isn’t, but my job is to prepare them for the real world, not scare them away from it.

Challenge power represents the ability of the teacher to present and facilitate challenges appropriate to the students beyond the inherent challenge of the discipline. So, examples of this would be when you offer in-class activities or instruct in-class activities that take the subject matter beyond sort of what's expected or what's a normal challenge for this subject. So how is that power manifest in your class? I like to present information they can’t find in the textbook. Like I said earlier, Ancient Astronaut Theory, or fun biographical information about the artist they can connect with and then understand the art in a new way. For example, this semester in my lecture on Post-Impressionism, I themed the lecture around what I called #theygotissues. We talked about VanGogh’s issues with his father which led to his
ongoing issues with Gauguin and labeled that #daddyissues. We talked about several male artists like Gauguin, Rops, and Rodin in terms of #ladyproblems. So, I tried to challenge them, in my thinking at least, to connect these artists and artworks to contemporary ideas they hear about all day in their news feeds or see in memes. And in all classes, like I said earlier, I try to have them complete an activity each class to correspond to the lecture topic. This can be actually making something, or a group scavenger hunt on campus…the one in my survey for Post-Impressionism had them go around and take selfies with examples of impasto technique on campus so they could get a sense of VanGogh’s technique and engage with campus art. They seem to enjoy it, so I hope that tactic is working.

_Interest power is the ability of the teacher to hold students' attention. How does that manifest in your class?_ A student this semester told me that I get real excited when I talk about art. I am glad that comes through and I think that’s part of how I keep them interested. I don’t know. I also think, or hope, that the content and activities keep them interested, like the hashtags. But, I don’t know since student engagement is hard to measure. Those are things I can only hope keep them interested.

_How do your students in your survey classes express power?_ They express power by showing up. They express power by engaging, either through speaking up or even just listening. They also express power through doing the work, so quite a few don’t express power in that way. But I think the most palpable expression of student power, for me, is when students speak up and participate in class. That’s when they can and often do change the course of conversation or encourage others to speak up. I think that’s when the class becomes more of an equal conversation rather than just me trying to pull teeth and get people to talk.
And sometimes that expression of student power is terriftying for me. When a student changes the conversation in a good way, like if they have a valid point or argument counter to what I’ve said or what the book says, it’s like the proverbial being caught in public naked situation for me. But, I have to work through it and help everyone, even myself, makes sense of the situation and new direction. For example, it happens most with studio art students, but they will counter what I say about process. Like, there was one student who when we talked about analyzing photography said that photographers do not think of visual elements when they are in the midst of taking photographs. I had been pushing all semester this idea of artists being conscious of elements and principles and using those in their compositions. To the student’s credit, many times photographers are not thinking about implied shape or whatever when they are trying to capture a particular moment in an image. And I acknowledged that in class. However, I said but when they have snapped hundreds of images and they are developing them, they are considering those things to emphasize the subject or moment they were trying to capture. I’d never had a student correct me on that point, so I was caught off guard. I thought, if I don’t handle this the whole semester will have been a lie to all these students. Formal analysis will be a sham and so will I! But, it’s not that I was wrong, it’s just that I wasn’t fully correct. There was a nuance that a photographer, which the student was, would pick up on that I, as not an artist, would not pick up on so readily. Although I was embarrassed and surprised, I had to acknowledge his point and allow his point to open up a new avenue of conversation about elements, principles, and artists. That was definitely an expression of student power.

**Describe the ideal art history survey course.** The ideal art history course is one where the students really give it their all. They are there in every class; they speak up, maybe not every class but in most classes. They do the reading and they do the work. If they do all that then
they’ll do great in the course. And if they do all that then they will see art in a new or unexpected way and be able to make connections with it or to it. The class would also be no more than 20-30 students. A good range of voices is ideal, but over that amount is just my voice and one or two really ambitious students. And those students are great, but they can make the class unenjoyable for others if they are the only ones talking all the time. Bigger classes limit the activities too, so students would just be stuck to lectures and conversations. Not everyone learns best that way. So, the ideal art history survey course would allow for diverse learning needs. But, I get the need for larger class sizes for budget needs and administrative purposes. But it’s a shame that’s what so many universities are forced to prioritize now. It’s all academic capitalism. I would also change the textbook. I don’t know what I would change it to, but I do know I would have different art historians write it. Maybe not even art historians. They can edit it for content, but not style or length. It’s too academic and too art historical. The textbook I use, Gardner’s, is boring to me and I love this stuff. But, to non-art historians it must be awful. If we want students to connect with art, we certainly aren’t helping them do that through the textbook. But, in the ideal art history survey class, students would read whatever resources were provided and try their best in the class.

Concept Maps

In Table 4, I include concept map data I collected as part of my participation in this insider research study. The concept maps I completed (See Appendix H) show changes in my perceptions of art history students from the beginning of the semester through midterm exams. Based on DiCindio’s (2012) use of Personal Meaning Maps inspired by Falk, Dierking, and Foutz (2007), the concept maps I completed were intended to show my personal perceptions of students through a spontaneous reflection exercise. I completed the concept maps twice and
during the same period the participant instructors completed theirs. I completed my maps on the same time table as the instructor participants to eliminate as much bias or advantage in my perceptions as possible in terms of my own knowledge of the study and its goals. However, as the researcher and participant in my own study, my responses are not free from either bias or advantage.

The concept maps I completed triangulate and complete the interview data presented in my autoethnographic narrative presented in this chapter. I want readers to connect what they see to what they read in my autoethnography (Chaplin, 2011) so they build a more complete understanding of how the spontaneous ideas captured in the concept map reinforce my thoughts and perceptions.

Table 4

_The Researcher’s Concept Map Data_

<table>
<thead>
<tr>
<th>Concept Map 1</th>
<th>Concept Map 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>eager</td>
<td>quiet</td>
</tr>
<tr>
<td>curious</td>
<td>struggle with writing</td>
</tr>
<tr>
<td>dislike art</td>
<td>unfamiliar</td>
</tr>
<tr>
<td>can’t write</td>
<td>curious</td>
</tr>
<tr>
<td>freshmen</td>
<td>struggling</td>
</tr>
<tr>
<td>never been to museum</td>
<td>interesting</td>
</tr>
<tr>
<td>interesting thoughts</td>
<td>don’t like Modern art</td>
</tr>
</tbody>
</table>

_The Researcher’s Positionality_
According to Lund et al. (2017) the researcher often focuses so much on her participants’ experiences, actions, and words that she may fail to consider the influence of her own experiences on the creation, implementation, and direction of her study. Milner (2007) argues that the “researchers' multiple and varied positions, roles, and identities are intricately and inextricably embedded in the process and outcomes” (p. 389) of her research. The claims of Milner (2007) and Lund et al. (2017) are especially true when the researcher is conducting insider research. In insider research, the researcher is more emotionally invested in the research, which can produce a more in-depth study (Taylor, 2011). However, because the researcher is intimately connected with the community in which they are researching and are focused more on their participants (Lund et al., 2017), biases, emotions and assumptions may go unintentionally unexamined. As such, it is important that I, the researcher of this study, acknowledge my own positionality and subjectivity in how I developed and implemented this study. I discuss these relevant life experiences with art history because they are the factors driving this study. Reflecting on these markers of my own identity have made apparent the ways in which they have influenced my biases and assumptions, as a student and as an instructor, towards the discipline of art history.

My interest in exploring student engagement and teaching in art history stems from my experiences as a former undergraduate and graduate student in art history. I took my first undergraduate art history class to fulfill a fine arts requirement set by the university. I had other options to fulfill the requirement, but I did not want to take a studio course or theatre course because I was intimidated by the thought of having to draw or perform. I also did not take a music class for that requirement because, at that time, there were only upper level music appreciation courses offered at the university I attended. I was not unfamiliar with art and so art
history sounded interesting. I have a background in art, having taken studio classes in elementary and high school. But as an adult, I was not as bold and art history seemed safe. I also had a background in art in that both my parents were artists. My dad is a retired draftsman and my mom was a hobby painter. Art history sounded like it combined two things I was interested in, so I took it.

My experiences in the undergraduate art history survey courses are as a student and as a student tutor and mentor. As a student I took both surveys, in order, from the same instructor. She was a newly hired tenure track assistant professor. She taught the course as a lecture course with PowerPoint slides. I enjoyed the first class and remember being engaged enough to do really well. When it was time to begin recruitment for the university’s summer abroad trip to London, she recruited me and asked me to take her art history class focused on medieval English and Scottish art. I remember feeling so honored and thinking maybe art history was the path for me. I took three more undergraduate art history classes from that instructor, who remains a mentor and is now department chair and my supervisor.

And although my experiences in her classes and my experiences as her assigned class tutor for other students were positive, I remember days when lectures were not as engaging. Lectures were routine in the sense that they were always the same. Quizzes, exams and assignments were always the same. They were all challenging and I did well, but they were all the same. I thought that was how art history was taught. It worked for me, my professor was great in that she was encouraging and supportive, but it was routine. In grad school, art history classes did not change. All my professors used PowerPoint presentations and lectured for the whole class. I thought that if art history is taught the same in Tennessee (grad school) as it is in Texas (undergrad) then this must be it.
However, there were exceptions. In one of my grad programs I had a professor who assigned a drawing/mapping exam to measure our understanding of excavations at Pompeii. It was a really fun but difficult test. I then had another professor who, for an exam, gave the class the scenario of Gauguin, Seurat, Cezanne, and Rodin having drinks at the Moulin Rouge and talking about their art. We, the students, had to create the script of the conversation, being sure to include important facts about their works we had seen in class and biographical details in our readings. Furthermore, our script had to be creative and have a narrative that made sense. That test was so much fun, and it challenged me to think about art history differently.

As a student tutor in undergrad and grad school, part of my training was in different pedagogical methods. I remember learning about the Socratic method versus the Banking method and applied it to how I helped students in writing and in art history. It was illuminating to experience the differences between the two approaches. This started me down the path of researching what other art historians were doing in their classrooms. What I found was that what I had experienced as a student was the norm. There was little written about different approaches to teaching art history.

I chose a doctoral program in art education and art history to continue this research. Admittedly, when I entered the program I was convinced that the lecture method had to go away. I kept finding research supporting that claim, but that research was not specific to art history and much of that research had caveats that admitted lectures do work in certain cases or for certain topics. As a doctoral student I have spent my entire coursework period investigating arguments for and against lecture-based teaching. I have researched different approaches art historians have taken to change the survey course or to change the survey textbook all in the hopes of increasing student engagement. Also, during that time in my doctoral program, I have taught undergraduate
art history survey courses and other undergraduate non-studio art courses. In them I have continually applied new or modified techniques proposed by others from across disciplines and from my own positive experiences as an art history undergraduate student.

My background as an art history student and educator and my interest in student engagement and art are my motivation to find pedagogical strategies to help students better engage in the required survey courses. But, my history, experiences, and interest may also influence how I understand students’ experiences in survey classes. As someone so passionate about changing what is happening in these classrooms, I run the risk of projecting my own experiences onto the students and instructors in this study. Since this is insider research, I do run the risk of being too close to this topic to get an objective point of view (Lund et al., 2017). However, my position as a former student and current instructor in undergraduate art history survey courses allows me, the researcher, to understand the range of factors that can influence teaching method and student engagement in these survey classes. My goal for this study is to come away with data to help other art history instructors understand influential factors of low student engagement so that they can, if they choose to, alter their teaching methods to improve student engagement and ultimately learning.

**Conclusion**

In this chapter I provided my autoethnographic profile in the form of interview responses. The interview questions to which I responded are the same questions asked of the instructor participants of this study. My responses detail how I perceive my own identity, my expressions of power, how I perceive my undergraduate art history survey students, and how I think my perceptions of my identity and expressions of power influence how I teach and how my students
engage in class. I also reflected on my positionality and subjectivity as the researcher of this study, which is a form of insider research.

According to Ross (2017) little has been written on how researchers may emotionally benefit from participating in qualitative insider research. Reflecting on my past experiences in this study, I am more aware of how my identity, and my expressions of power in the classroom are inextricably linked to my life narrative, particularly my identity as a woman in a leadership role in academia. That link between my identity and my current role seems to be the catalyst for this study. I am uncomfortable with my expressions of power as a white lesbian in art history and academia; therefore, in this study perhaps I am working to influence perceptions of myself as a secondary goal.

My past experiences have formed and continue to form my identity as a white woman from Mississippi who suppresses elements of her own identity, her social class, sexuality, and religion, to explore those same elements in others through art history in the hopes that undergraduate art history survey students will make connections between their identities and the art discussed in my teaching. In exploring these ideas in this chapter, I have become aware of how much my identity influences my teaching but simultaneously may hinder my teaching and ability for students to engage. In the following Chapter 5, I present data collected from the two other instructor participants and from the student participants. And in Chapter 6 I will cross analyze my data presented here with data in Chapter 5 to reveal common themes regarding how identity and power influence teaching and engagement among the other instructors and the students.
CHAPTER FIVE: PRESENTATION OF DATA

Introduction

In Chapter Four I presented data collected from myself in this study in the form of an autoethnographic narrative. I developed the narrative from responses I gave to interview questions asked of instructor participants in this study. Interview question responses given in my autoethnographic narrative recount how I have been influenced by my race, gender, and social class and expressions of power regarding how I came to study art history and how I teach undergraduate art history survey courses. I also discussed my positionality as a researcher in Chapter Four to acknowledge my subjectivity in this study as the researcher and as a participant since both roles influence this study.

In Chapter Five I present data collected from study participants, including myself. I refer to myself in Chapter Five as Instructor 3 and in the third person, as I did in Chapter Three. I do this to delineate between when I speak as the researcher, in first person, and when I present data I collected from participating in the two instructor interviews. Data I present here includes participant’s thoughts and words from Interview 1 and Interview 2. Data also includes participants’ concept map responses and my, the researcher’s, notes during two class observations of each art history class involved in this study to examine how undergraduate art history survey courses are perceived from a range of vantage points (Taylor & DeVault, 2016).

Although I present in this chapter all forms of data collected from all participants, I do not present all data, as I logistically cannot because not all data collected from participants is relevant to this study. According to Taylor and DeVault (2016), nearly all qualitative studies are essentially “laundered” (p. 190), meaning that researchers presenting qualitative data must cull through countless hours and pages of data to present what is most pertinent to their research questions since qualitative researchers are focused on quality of meaning rather than quantity of
data (Merriam & Tisdell, 2015). However, the more quality data the researcher presents the stronger the study will likely be (Taylor & DeVault, 2016).

But to “launder” (Taylor & DeVault, 2016, p. 190) the research for meaning does not mean the researcher is not concerned with accuracy or honouring the trust given to her by the interviewee(s). The researcher of a qualitative a study, such as myself in this study, systematically and painstakingly collects and presents the data in standardized procedures through her chosen methodologies to ensure accuracy in the data she can present, and that the data presentation will be a respectful and honest representation of the interviewee’s words, thoughts, or actions (Merriam & Tisdell, 2015; Taylor & DeVault, 2016). Although there are various methods and formats for presenting interview data that reflect accuracy of data and integrity of the researcher, the most common way to present data is to begin with an overview, or a summary of the data collected, and then organize data presentation according to category or themes (Merriam & Tisdell, 2015). In this chapter, I present summaries of data collected and I do this in three categories of data: interviews, concept maps, and observations. To avoid presenting data as a comparison of Instructors only when student responses vary directly because of the instructor do I separate student answers by instructor. All other student responses are discussed as one collective unit to create a holistic look at student perceptions.

**Summary of Data Collected from Interviews**

All participants of this study were asked to meet face-to-face with me twice in the Fall 2017 semester for two semi-structured interviews. In-depth interviews were the key source of data for my study. Face-to-face interviews are primary sources of data that can yield information otherwise unobtainable, such as a person’s thoughts or feelings about a topic (Patton, 2015). The interviews I conducted with participants consisted of open-ended questions determined ahead of
time (See Appendices A & B) to elicit discursive responses using probing methods and six types of questions as described by Patton (2015): experience and behaviour questions, opinion and values questions, feelings questions, knowledge questions, sensory questions, and background/demographic questions. Although the questions were predetermined, the question order and wording varied, thus the interviews were semi-structured to allow for the unique perceptions with which participants define their experiences (Merriam & Tisdell, 2015). In Table 5 I present the information from Table 2 again to remind the reader of participant identity markers. This will help guide the reader through data I collected in Interviews 1 and 2.

Table 5

<table>
<thead>
<tr>
<th>Student</th>
<th>Gender</th>
<th>Race</th>
<th>Classification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>M</td>
<td>W</td>
<td>Sophomore</td>
</tr>
<tr>
<td>*2</td>
<td>M</td>
<td>W</td>
<td>Junior/Transfer</td>
</tr>
<tr>
<td>3</td>
<td>M</td>
<td>MN</td>
<td>Junior/Transfer</td>
</tr>
<tr>
<td>4</td>
<td>F</td>
<td>BR</td>
<td>Sophomore</td>
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<tr>
<td>5</td>
<td>F</td>
<td>W</td>
<td>Junior/Transfer</td>
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<tr>
<td>6</td>
<td>F</td>
<td>BRJ</td>
<td>Freshman</td>
</tr>
<tr>
<td>7</td>
<td>F</td>
<td>A</td>
<td>Freshman</td>
</tr>
<tr>
<td>**8</td>
<td>F</td>
<td>W</td>
<td>Freshman w/ Junior credits</td>
</tr>
<tr>
<td>9</td>
<td>M</td>
<td>W</td>
<td>Junior</td>
</tr>
</tbody>
</table>

M =Male, F =Female, W =White, B = Black, MN = Minority, BR = Bi-racial, BRJ = Bi-racial and Jewish, A = Asian

Note. *Student 2 perceived Instructor 2 as female based on his use of she/her pronouns to describe Instructor 2. In interview 2 the student stated he does not identify with her gender. The implication of the
student’s response is that the student identifies as male though the student did not explicitly state this identification. In the same Interview 2 response, Student 22 stated he identified as the same race and social class as Instructor 2 in his discussion of how art history is Eurocentric. The implication here being he identifies as white and perceives Instructor 2 as white.

**Student 82 failed to complete Interview 2 wherein I asked questions regarding the influence of race and gender on student engagement and perceptions of self and instructor. I identify Student 82 as a white female based solely on how Student 82 presented gender and race during our meeting for Interview 1, acknowledging the possibility that my assumption is inaccurate. However, because Student 82 did not complete Interview 2, no data was collected concerning perceptions of identity was collected from this student, thus my assumptions regarding her identity have no influence on the results of this study.

**Interview 1**

I created the Interview 1 questions with current literature in mind, including several studies and topics about identity and expectations. Interview 1 included questions about personality based on research by Soliemanifar et al. (2015) and Anitsal et al. (2015) that suggests personality of students influences learning, thus could influence engagement. For questions regarding expectations and identity, as Seidman (2006) suggests, I focused on ‘how’ questions rather than ‘why’ to avoid alienating participants in the first interview.

**Students.** In interview 1 I asked students general questions about their student classification, experiences with art, why they chose an art history class, and what they expected from themselves and the class. I also asked each student to define the concept of student engagement. I asked these general questions to gather information regarding student understanding of key ideas in this study but also to adhere to Seidman’s (2006) suggestion to create questions in the first interview that build a base understanding and trust between interviewee and researcher. All nine student participants completed interview 1 face-to-face.
Are you a freshman, sophomore, junior, or senior and why are you taking this particular art history course? Of the nine student participants, three were classified by The University as freshmen. Two were sophomores, and four were juniors. Three of the junior level students were transfers into The University having had college experience at military school, community college, and another large state school in Texas. Seven of the nine students said they took the art history survey class this semester because it fulfilled a fine arts course requirement. Two claimed they had taken the other half of the art history survey elsewhere, enjoyed it, and wanted to take the other half as the reason for their enrollment in the course. Three of the seven who took the course as a requirement also stated they were generally interested in the topic too.

Describe your previous experiences with art. All nine students either described themselves as liking art or as having “a passing interest” in art. Student 9\textsuperscript{1} described his experience as “casual observation” although he admitted to wanting to know more about art. Those who described themselves as liking art, attributed this to the influence of relatives or friends taking them to art museums or teaching them about art. Five of the nine students said they had taken art classes in middle or high school. One student identified as a performance artist and one identified as a digital arts major.

How do you think content from this art history course fits into your current career or future goals? All nine students found relevance in the content to their future goals or interests. Student 5\textsuperscript{2} noted that the content of the course could help in her psychology coursework and career by teaching her how to "deconstruct for a more objective approach." Although three students found no direct relevance to their career goals, they did find relevance to personal interests. For example, Student 3\textsuperscript{2} stated, "I think that anyone can take some kind of learning points from any class and apply it to whatever it is they're going to do." Student 1\textsuperscript{2} said, “I think
that this class is kind of like soup and that the information stews around and mixes with other ideas and thoughts and forms that I have." The student said he has definite career plans as of yet but thinks this class will keep him well-rounded. Most student responses focused on how course content will help them better understand history and other cultures.

**What do you expect to learn from this course?** Student responses to this question generally reflect student discomfort with having large expectations for the instructor or class but having a basic expectation that they will be taught something. For example, Student 3\(^2\) said “If I learn one thing, if I can walk away with one thing then the teacher's done her job." Student 4\(^2\) said he “hopes” to learn about the political history of art. Student 5\(^2\) said she was “interested in learning” how to write about art. Those students who did discuss expectations of the class said they expected to learn an appreciation for art, how to write about art, and to learn more about the context of art throughout history.

**What do you expect to do in this course?** Several students gave answers appropriate to this question in the previous question about their learning expectations. I intentionally used “learn” vs. “do” in these two questions to gauge student understanding of the distinction. Those students who identified the distinction, overall, said they expected to look at art, read, and write papers. Student 1\(^2\) said “Read, cogitate, and write." Student 3\(^2\) said, "Whatever the syllabus says. Write a couple of papers." Student 6\(^1\) also expected to read and write, but she noted she also expected students to “voice” what they think during class. She admitted she does not do that very well or often but hopes to in the future.

**How do you define student engagement?** All students generally gave a similar definition of student engagement. They defined it as “being in class and paying attention,” “student participation,” “share what you think,” “dialoguing with both other students and the
teacher,” and “being willing to take a risk and maybe even be wrong about something if you weren't really sure about what the reading said or ask a really good question that gets everybody to think about something.” But Student 3 also defined it as “being respectful.” Student 4 and Student 5 also defined student engagement as “being present” in a philosophical and physical sense. The common thread within the students’ answers was that student engagement is primarily the responsibility of the student.

**What engages you in this class?** Answers to this question vary largely based on instructor. Not all student participants shared the same instructor. I recount student answers to this question based on instructor.

Instructor 1:

- Student 6 says the way her instructor is “animated” engages her. She admits her shyness keeps her from engaging more though.
- Student 7 is engaged when the instructor asks the class questions about what they think of the art to make connections. She said she really enjoys that and it reminds her of taking an English class, which she enjoys.
- Student 9 says that he is engaged when he has a question, although he is often intimidated at the thought of asking it in front of everyone.

Instructor 2:

- Student 1 discussed the images as engaging and being able to smell art at the museum is also engaging for him. But he talked most about the instructor's bodily actions as being engaging. "She was doing this little thing; she's walking around with her foot. She was kind of leaning; she had heels on at the time. She's kind of
like crushing them and then like wiggling them around." He connected this to a reading about unconscious movement and acting skill.

- Student 2 discussed how he is most engaged when the instructor's lecture enhances what he's read in class. But he talked about this in general terms not personal terms. Student 3 simply said “humor.” Student 4 is most engaged when she can make connections between the art and culture, like Student 2 discussed.

- Student 5 says she is most engaged “when the instructor is engaged.”

- Student 8 is engaged by how her instructor is “so into it and it's an easy topic to get into really.” She said of her instructor "She really loves teaching it. She's so passionate about it."

**How does your personal identity influence how you engage in class?** Four students discussed how their identity as someone who is shy, quiet, introverted or one who suffers from anxiety disorders limits how and how often they engage in class. Although he did not identify as someone who does not engage because of his identity, Student 1 said "I didn't feel confident enough in myself to raise my hand or participate." Similarly, Student 9, also not a self-identified introvert, said his identity encourages his engagement. He said, “I sit in the front row. I make a point even if I'm intimidated to ask the question…The part of who I am is that I keep asking. I keep trying to find new places and how it can fit. And despite being intimidated by the large class or not wanting to embarrass myself I still try.” Responses from Student 9 and Student 1 speak to the issue of general intimidation or fear of public speaking. There were students who identified as extroverts, such as Student 7 who said, "I need engagement in order for me to accept the data." The other students who did not explicitly self-identify as extrovert or introvert
or who identified as having anxiety disorders were generally engaged by actions of the instructor, such as her demeanor or humor.

How do you think your instructor’s perception of your personal identity influences how you engage? Student 3\(^2\) said, “I don’t think my instructor knows who I am, to be quite honest. Unless you have something that, you know is a standout issue, or, you know. I wouldn’t imagine she would pay attention to all of us.” Student 8\(^2\) responded similarly with “There’s a lot of us, so I don’t know if she really notices like individual personal identities because there’s so many people in there.” She also discussed how her instructor cannot know about personalities unless students make the effort. But, she said that is does not influence how she engages because "I do it the same whether or not like my teacher knows how I’m acting in class because it doesn’t really matter what they know as long as you get your stuff done like they can see it from your work.” Although most students responded that they do not think their instructor knows who they are, Student 6\(^1\) and Student 7\(^1\) said they hoped that their instructor at least saw them trying to engage and perceived them as good students. Student 9\(^1\) echoed that thought: “I hope she thinks I’m smart. I hope she thinks I have something to contribute to the conversation. And that’s the whole point of academia I think and my career goal; is it's a conversation.”

Student 5\(^2\) admitted being sceptical of instructor perceptions of students based on her past experiences at a community college. Her experience, she admitted, was in an online class, which is all she had taken up to that point. She said she felt the instructor’s comments implied to her that instructor’s may not always really care about their students and that some instructors show favour to some students over others. Student 4\(^2\) discussed how Instructor 2 perceives millennials as less interested in art with less formal art education, so she tries to connect with them through pop culture and getting them to talk. Student 1\(^2\) talked about impressing his instructors, but for
acknowledgment. He said “Oh, I adore good boy head pats! I definitely learned that from the entire American schooling system, that the positive feedback, you know there's the A's or the yay attaboys kind of stuff. I do warm to that.” He also thinks the instructor’s perception of him does influence his engagement but wishes it did not because it means he is affected by what others think of him.

What do you think are some of the challenges and benefits of taking an art history survey course? Overwhelmingly, the challenges discussed most by students of both instructors were the amount of reading assigned and content covered. Student 6 said bluntly, “I don’t appreciate the reading.” Student 5 described the course as “intimidating” and more challenging than she thought it would be. She also said that it was “an onslaught of information.” Student 9 said, "The challenge is that it's 40000 years of art blasted into 16 weeks.”

Another challenge discussed by students was learning to write, think and speak in a new way. Student 4 said "So, I wish there was like a little primer like how to talk about art that we learn like before you get to college like maybe. I wish there were more emphasis on it when we were younger, so we can learn how to talk in a way that's beneficial to ourselves about art." The request of more reading materials is counter to what most students discussed as a challenge to the course though. Other challenges discussed were the challenge of trying not to offend others with your thoughts about art or culture, the challenge of answers based on perception. “It's not like it's based on factors that you can control,” according to Student 7.

The benefits discussed by students were generally the same as the challenges but presented seen as positives. For example, Student 3 felt that this course was challenging because it forced him to do something new, which was to engage with and talk about art. Student 7, and others, saw that break out of their comfort zone as a benefit to taking the course. Likewise,
whereas Student 9\textsuperscript{1} saw the amount of content as a challenge, Student 4\textsuperscript{2} saw the amount of content as a benefit that will give her a “broader sense of knowledge.” Student 2\textsuperscript{2} stated that although there is “no economical benefit” to art history, he can find intellectual benefit to the course.

**Define your expectations of yourself as a student in this art history class.** All nine student participants said they either wished, hoped, or wanted to do well in their art history course. However, six of the nine students did not directly answer this question in terms of what they expected from themselves. For example, after a long pause to think about his response, Student 2\textsuperscript{1} said, “I just hope to get a lot out of it and get away with the highest grade in the class possible. Just grade-wise that's it. But yeah. I do, I really did want to learn a lot about art history. That's what I hope to get.” Student 4\textsuperscript{2} said she hopes “to not be afraid to have an opinion about art.”

Only two students, Student 6\textsuperscript{1} and Student 7\textsuperscript{1}, used the phrase “I expect” in response to this question. Student 7\textsuperscript{1} said she expected that she would “excel with ease in this class.” Student 6\textsuperscript{1} said:

I expect myself to do all the reading, which I usually do most of the reading. I expect myself to be engaged and write down everything… I expect myself to, you know, like even though I'm not speaking out but do kind of know past knowledge from the reading because she says you should know this from the reading, well sometimes, sometimes I'm like I don't remember that. (Student 6\textsuperscript{1}, personal communication, September 14, 2017)

Student 8\textsuperscript{2} and 9\textsuperscript{1} used the word “expectation” in their responses to this question. However, they used it in a way that only passively addresses the question regarding their expectations for themselves. Student 8\textsuperscript{2} said:
I don't know, kind of the same like expectations I have for any class - to learn the most that I can and to use what I learn as much as I can so that I'm not just paying $10000 to sit in a bunch of classrooms and not like retain any information that I'm getting. (Student 8², personal communication, September 14, 2017)

Student 9 said he “wants an A, obviously,” but after discussing his desire to pursue Pre-Columbian studies as a career he said, “I say my expectation is my entire future career depends on me learning something about art and being able to speak to these people that died 500 years ago.”

**What are your expectations of your instructor for this class?** Students also largely shied away from the term “expect” in their responses to this question too. Although some students did describe specific expectations, most discussed them in terms of wanting or hoping, as they did their expectations of themselves. Since responses to this question depend on the instructor, below I have again quoted student responses and organized responses by instructor.

Instructor 1:

- Student 6 said she expects Instructor 1 to "Be patient with students like me who don't speak out." She wants her to stay engaging and be understanding about students with life situations. Student 6 noted that Instructor 1 is understanding and brings up the effects of Hurricane Harvey as an example. She said, “I don't really expect a lot from professors because I feel like they've gone through so much.”

- Student 7 said, “I think she's going to keep doing what she's doing. I think it works." Student 7 did not discuss her expectations of Instructor 1. She said she
likes the lecture and PowerPoint way the instructor teaches, especially the
questions the instructor asks during class.

- Student 9\(^1\) said, “I want her to be fun and engaging. Yeah, I guess that's really
  what it is. I'd like to have a conversation with her. I don't mind if there's 219 other
  students with me. The knowledge is in the book and I can read that for myself. I
don't need a lecture to walk me through it. So, when it's time in the class I'm with
the professor who spent presumably 10 years or more at least studying this stuff,
I'd like to be able to have a conversation and kind of redirect and guide my
observations and thoughts…That's what I'd like to see out of I guess all my
professors is. I can read a book but let's have a conversation.”

Instructor 2:

- Student 1\(^2\) described Instructor 2 as approachable and someone with a
  "tremendous amount of integrity" and said, “My expectations would just be
knowledgeable and fair.”

- Student 2\(^2\) focused his discussion of expectations on content in connection to
  identity of Instructor 2 saying, "I expect to see her framing a lot of the art she
  shows us based on like how she sees some of it through her life and her
  perspective." He mentioned that Instructor 2 seemed to know much about and like
  the work of contemporary street artist Banksy, so he hoped she would discuss that
  in class.

- Student 3\(^2\) stated, “If she can teach me one thing then she's done her job.” He
  noted that this perspective comes from his military training.
• Student 4 directly stated, “I expect her to be engaging…But I think because we're such a large group and there are so many different opinions, so many different ideas about what art can mean, I think it'll be interesting to see how she engages with us on a more personal level rather than as a group.” Student 42 said she wanted Instructor 2 to talk with students one on one and to “stir up our frenzy about art.”

• Student 5 struggled to discuss her expectations for Instructor 2 saying, she does like putting her expectations on other. She said, “Expectations are a hard thing. I think they're dangerous. I think at the bare minimum I would expect them (Instructor 2) to be present, informative.”

• Student 8 enthusiastically replied, “For her to continue being exactly the way she is because she's awesome!”

Instructors. In interview 1 all three instructors, myself included here as Instructor 3, answered general questions about their background in art history, teacher training, teaching style, and what they expected from themselves and their students. Instructors also defined the concept of student engagement. I asked these general questions to gather information about instructor understanding of key ideas in this study but also to adhere to Seidman’s (2006) suggestion to create questions in the first interview that build a base understanding and trust between interviewee and researcher. Instructor 1 and Instructor 2 completed interview 1 face-to-face. In the following section, as I did in the above summary of student responses, I present summaries of the instructors’ responses according to question order.

How long you have you been teaching the art history survey courses? Instructor 1 stated that she has been teaching art history survey courses since 1987. Instructor 2 stated she has been
teaching the survey courses since Spring of 2016. Instructor 3, the researcher, has been teaching the survey courses since Fall of 2013 but started teaching art appreciation in Spring 2013. As a full time, tenured professor with a PhD., Instructor 1 has taught upper and lower level undergraduate and graduate courses since beginning her teaching career. Instructor 2, as a part-time adjunct instructor with an MA, has only taught lower level undergraduate art history survey courses.

*Describe how you came to art history and how you came to teach art history.* Instructor 1 discussed her love for art history in school. She stated she used to read art history textbooks “like they were novels” when she was young. She also described how she was really interested in culture and history, and art. I was very visually engaged from a very young age; took art lessons and all that stuff; did some of my own artistic production, which is a very common story with art historians. (Instructor 1, personal communication, September 5, 2017)

Instructor 1 thought about pursuing a museum career. She even did volunteer work as an assistant to a curator at The Met for a while. However, she pursued teaching because she recalls curatorial work was more “custodial” at that time. Instructor 1 noted that she was also influenced to pursue teaching by her mother, who was a teacher. Instructor 1 came to teach art history formally by way of her first paid teaching job. She remembers filling in for someone for a year as her teaching post. Instructor 1 recalls:

> And I think I was probably a terrible teacher because I was so anxious. I stayed up all night typing notes like verbatim and probably reading them too much. And I don’t know how exactly there’s a piece missing, but I got, I just fell in love with the interaction and
the chance to think about ideas and to interact with people. (Instructor 1, personal communication, September 5, 2017)

Instructor 2 was originally in the real estate industry and decided to finish her undergraduate degree in history after the economy crashed in 2008. She said she took her first art history course because it was required to complete her degree and, she said, “I just really became fascinated by it and the fact that it incorporated all of the elements that I'm drawn to history, politics. Everything is in an image.” She began her teaching career as a yoga instructor outside of her university and art history interests. Through teaching yoga, which she still teaches, Instructor 2 has overcome her fear of public speaking, which she adds helps her in front of art history students. She said:

And so, I once I started teaching, kind of just falling into it I wanted to use my degree and that was like the very first avenue that I had into using my art history degree. And then when I fell into it I just it just became really, really drawn to it and trying to really excel at it (Instructor 2, personal communication, September 6, 2017).

Instructor 3 also did not intend on teaching art history as a career choice. She describes being interested in art because of her parents’ interest in art but knew early on she did not want to teach. She found teaching as a rewarding option after working as a writing center tutor during her undergraduate and graduate years.

How were you prepared or trained to teach art history? All three instructors had similar and brief responses to this question.

Instructor 1: “Very little.” Instructor 1 said she took one course in the humanities in college for those interested in teaching, but she does not remember what she learned from it. She also discussed her experiences as a TA getting to teach American art, which was not her field of
research. She recalls being interested in pedagogical training while a graduate student but acknowledges that during her time at Princeton and Harvard. “We didn’t have any pedagogical training.”

Instructor 2: “No training...at all. None.” However, Instructor 2 described how teaching yoga has been helpful in developing how she interacts with students. She admits, “I am in the midst of a learning curve. So, I'm learning as I'm going, and I was pretty overwhelmed when I first started teaching, having no direction. You just you get hired and then you go to your class and no one else is ever there again.”

Instructor 3: “I wasn’t. I was trained to work with students one-on-one with my writing center experience, but I was never trained to teach or manage a class. And so, I was never trained to teach art history. I learned by thinking about what my art history professors had done and using what had worked for me.”

**Describe your teaching style.** Instructor 1 described the development of much of her teaching style as “in opposition to that which I experienced as a student, but also in response to my positive experiences.” She described an anthropology professor she studied with as an undergraduate as an influence on her teaching style. She said, “I had this one anthropology teacher who I recognized immediately was completely brilliant, that she could make the most complex, nuanced things, this was a course on kinship, seem obvious and clear and I just thought that’s what I wanna do.” Regarding how her teaching style has evolved since 1987, Instructor 1 said, “I guess increasingly, my teaching style has become more informal and more interactive. For the survey in particular, at some point I decided, if I can’t remember it, if I need all those notes, I can’t expect them to remember it. This is a survey course.” Instead of focusing on
instructor driven content as much as she used to, she now leaves more room for student discussion or digressions in her lectures and PowerPoints.

Instructor 2 was “really overwhelmed in the beginning” of her teaching career. She said she has “now gotten to a point where I am trying to do research on pedagogy” and student engagement techniques “and just trying to pick apart my audience, which is mostly made up of millennials; and just tapping into all of that and seeing what I what I can do about it.” As such, Instructor 2 does not discuss a particular style or method of teaching she uses. Rather, she focused her response on acknowledging she feels inadequate as an instructor and that she is still working to develop those things.

Instructor 3 said that because she was not formally trained to teach she has had to rely on what she experienced as a student of art history. She said, “I would describe my style as a hybrid of how I was taught and what I’ve learned in my doctoral program in art education. I lecture, like all art historians do, but I try to include an activity in each lecture somehow to help students visualize or physically make the lesson more apparent.”

**Describe the differences as you see them between the identities of art historian vs. an art history instructor.** Instructor 1 and Instructor 2 found this question challenging and problematic. All three instructors gave distinctive definitions for each identity, and all acknowledged that perhaps these identities should not be distinctive. All instructors defined the term “art historian” as a “singular solitary” someone who specializes in a particular area of art history and, with their specific skill set, conducts extensive research and produces writing within the discipline. All instructors define the term “art history educator” primarily as one who teaches.

Instructor 2 elaborated on that point with her definition of an art history educator as one who “needs to do that (research and writing of an art historian) and be able to engage students,
connect with students, create a learning environment that is interactive and dynamic and engaging.” Instructor 3 had gave a similar response regarding how the art history educator should also do research, but attributed their smaller amount of research to most likely being adjunct faculty without time or job security to focus on research. Instructor 1 described how it is problematic when the art history educator does not also do the work (research and writing) of an art historian. Instructor 1 says that the two identities are interrelated as evidenced by how her teaching has influenced her writing and how her writing has been influenced by her teaching. Instructor 2 claimed that one of her goals is to “break down these barriers between how people view an art historian or art in general or the art world and then how I can instruct them and give them knowledge about the discipline.”

**Which identity describes you, art historian or art history educator? If you had to**

**choose one.** All instructors chose both identities as their own. However, Instructor 1 more confidently chose both as current identities. Instructor 2 said her goal is to be both, meaning she does not identify with either currently. And Instructor 3 chose both but defined it differently than Instructors 1 and 2.

Instructor 1:

- “I can’t, I love both. I love both. I can’t and that’s I guess that’s what you need.”

Instructor 2:

- “I want to be a combination of both. And I don’t think I'm situated in either one specifically right now.” She said she loves what she is doing but does not have a lot of time to research art or “contribute to the discourse,” which is what she loves about art history. Instead, she says, “What I've been focused on is having to teach and being thrown into that. I feel inadequate; have felt inadequate to some degree.
And so now I'm trying to close the gap on that so that everything's going to converge at one point.”

Instructor 3:

- “I intentionally define myself as an art history educator for most of the reasons I just discussed. I like to think I’m more passionate than the term ‘instructor’ connotes. But, I’m not an art educator, I’m an art historian who educates.”

**What are some of the challenges and benefits of teaching either of the survey courses?**

Instructor 1 only teaches 1380 because of her research focus on Medieval art. She said that a benefit to her is that teaching outside of her specialty keeps her aware of research in other areas. She said benefits of the first half of the survey to students is that the first half of the survey includes her specialty, so students get a richer understanding of that topic because she is a specialist. However, she said, "I’m not trying to create medievalists I’m trying to create critical thinkers, stimulate critical thinking and visual sensitivity and astuteness." Instructor 1 notes that a challenge to teaching the survey course is that “some of these worlds are on the one hand, way far away from this one. [So,] asking them to set aside their contemporary way of looking and on the other hand see connections, that these aren’t, you know, abstract theories, these were people too.”

Because I conducted semi-structured interviews, not all questions I posed were asked of all instructors. In the case of this question, regarding challenges and benefits of teaching the art history survey courses, I did not directly ask this question of Instructors 2 or 3. However, throughout her interview, Instructor 2 did discuss what she viewed as a benefit of teaching the art history survey course. One benefit she discussed is that as an instructor in this course, which is often taken by students to fulfill a fine arts requirement, she gets to teach and engage with
students from a variety of majors. She describes that as a benefit to her training as a teacher but also as a benefit to the students. As part of the challenge of ongoing self-training in pedagogy and student engagement, Instructor 2 talked about how she is “trying to pick apart my audience which is mostly made up of millennials and just tapping into all of that and seeing what I what I can do about it.” She discussed in several instances how she tries to include relevant pop-culture references or references to contemporary events to help engage students. Instructor 1 also discussed how she works to include contemporary references to engage students. Both of their discussions, in my mind, speak to the survey content as a challenge to student engagement in these survey courses.

**How do you make the content engaging for yourself when you teach it?** Instructor 1 has taught the survey course many more years than has Instructors 2 and 3. Therefore, Instructor 1 discussed how she works to keep the content “fresh” for each new class, which she views as a new audience each semester. She stated:

I really have this deep seeded belief going back to adolescence that you shouldn’t say the exact same thing twice. It should be a little bit different in order to remain alive and fresh. So, I realize that I’m starting to use some of the same stories and intonations and ideas and I just have to work at getting engaged and I think it’s the audience. I think it’s because I’m trying to reach them, and this is a different group of people. (Instructor 1, personal communication, September 5, 2017)

Jokingly, Instructor 2 first asked, “Is it supposed to be engaging when I teach it?” She then talked about how she tries to talk to students in a way that doesn't imply she thinks she is superior. She said. “I think that there may be some art historians who work to do that they work to create a vocabulary or a way of talking and teaching that sets them above the student so that
the student knows that the teacher has, is at a certain level intellectually higher than they are and that the student is having to keep up with what the professor is saying.” Instructor 3 discussed how she, like Instructor 1, tries to stay up to date with new research in the field so that students see that “I’m doing homework too.”

*How do you keep content engaging for the students?* All instructors had brief but similar answers to this question. Instructor 1 said, “I hope by asking questions; connecting what they’re learning to analogous things that they can relate to from their own lives; being relaxed and informal myself, I guess; moving around. I don’t know. That’s it.” Instructor 2 discussed how she continuously works to make the course content relevant to the students by helping student “make those connections to where they can hold onto something that is the same and will keep them interested in understanding the relevance of it.” She talked about how this semester, in attempts to convey just how much emotional and physical devastation a natural disaster like the Black Plague could cause centuries ago, Instructor 2 used the student’s contemporary experience of Hurricane Harvey to help them try to relate emotionally to course content. Instructor 3 also said she tries to make references where possible to keep students engaged, but also tries to incorporate object-making activities when possible to encourage students to problem solve and think about the art in different ways. She also attributes her use of activities to her own short attention span saying that she includes activities as much for her own sanity as she does for student learning.

*How do you define student engagement?* Instructor 1 and Instructor 2 gave similar definitions for student engagement. However, Instructor 1 defined student engagement more in terms of the student acting on their own. Instructor 2 defined it moreso as the instructor prompting students to engage. Instructor 1 defined student engagement as students paying
attention, asking questions or answering questions when she asks them. “Those are the main things; that they're visibly engaged,” she said. However, she acknowledged that they “could be engaged with the material sufficiently that they do good work but they're not participants.”

Instructor 2 discussed, rather than defined, student engagement as:

> When you talk about something or when you speak about something and when you express your thoughts on something that is going to make the learning process more dynamic and will stay with you longer when you have to talk about your ideas or express what you’ve read. (Instructor 2, personal communication, September 6, 2017)

Instructor 2 then gave a specific example of a student in her class not necessarily being correct in what he was saying in class, but still talking through his ideas about a work so that she could “kind of build upon that and make it more clear for him” to facilitate his learning. She further discussed calling on students and asking them to speak as other ways of facilitating learning.

Although Instructor 2 did not explicitly define student engagement, she acknowledged that she is still learning and working through her thoughts on that concept as she teaches.

Instructor 3 discussed that the concept of student engagement is unclear and there are exceptions to what she defines as student engagement but generally:

> I define student engagement based on the definition by Lane and Harris (2015), which is just engaged behaviors. So, notetaking and active listening are markers for me of student engagement in the classroom during a lecture. If they are doing the in-class activity, that’s also engagement to me. And as far as other engagement indicators, personally, I measure how well a student is engaged in the class overall by how engaged their assignments are. So, if their essays or writing activities read as disinterested, then
typically the student doesn’t show those engaged behaviors much in class either.

(Instructor 3, personal communication, September 4, 2017)

How do you think your personal identity influences how you teach? All three instructors acknowledge that their personal identity influences how they teach. Instructor 1 also stated that her teaching has influenced her personal identity. She said that when she was a student she was “painfully shy.” She was shocked to learn from a professor that because of her shyness, she was perceived as thinking she was “superior” to others. Through teaching over the years, she said, “I feel like I gain energy and humanization and an ability to express and clarify my own thoughts better by teaching” because, in teaching, she has to explain things. When she began teaching, she noted how she took much for granted in her background and graduate experiences. She said her students “are coming from some place completely different and this [art and art history] doesn’t mean anything to them.” So, because of the differences she sees in her background versus that of her students, she strives to make art history content “more vivid” and give them reasons to care about it.

Instructor 2 also thinks her background influences how she teaches. She described her background as “democratic;” therefore, she wants to be an inclusive instructor. She discussed being the student in class who typically did all the reading and knew all the answers when the teacher would ask questions. But, because of fear and intimidation of public speaking, she would never speak out in class. Instructor 2 said she strives to help students break down those barriers like fear that may keep them from engaging, like she did when she was a student. She went on to say, “My personal identity is art history because I love it so much. And so, I want other people to be, to love it too.”
Instructor 3 also said her personal identity, in terms of her personality, influences her teaching. She said:

I think it does influence how I teach. I don’t see how it couldn’t influence how I teach. I’m someone who has a hard time concentrating on one thing for long periods of time, but I’m also naturally curious. I think that shows up in the content and type of content I present in class. I can easily follow links down a rabbit hole when doing extra research for lectures and come up with some off-the-wall stuff to talk about. (Instructor 3, personal communication, September 4, 2017)

How do you think your students’ perceptions of you influence how you teach?

Instructor 1 described how the influence of student perceptions of her have changed since she began teaching. She said:

In the beginning, I realized that as I female I had an authority problem, that they’re, maybe they’re used to be or maybe it was because I was insecure myself about what I knew, but women face – at least faced a different set of expectations and assumptions from the students; that male teachers were the authority and females were like…housewives who had a hobby or something. I don’t know. (Instructor 1, personal communication, September 5, 2017)

She described how student perceptions influence her teaching now as a “feedback loop.” She said that students relate to her as a person who cares about them and that makes her more comfortable showing that she does care about them and their ideas.

Instructor 2 stated that she could not know what student perception of her was unless he asked each of them. She said their perception of her is likely formed by what's available online through Facebook, Linked In, and Rate My Professors. But, she notes that their perceptions
likely changed after the activity she assigned on their first day of class wherein she answers personal questions about herself written by the students. She said she is always surprised at how personal the questions often are, such as “What was your childhood like?” and “Who are you, really?” She said, “Their perception is important. And I would like to know what their perception is so that maybe I can change some things so that they know that…you could absolutely approach me anytime. And I’ve told them, I tell them that. I told them that the first day...if there is some sort of perception of me that that they feel a barrier is there I would love to know that.”

Instructor 3 admitted that she does not want student perceptions of her to influence her or her teaching, but they do. But she said that they do not always influence her negatively. She said, “If they perceive me as boring or unintelligent, I do want to know that, so I can change that. But, if they perceive me as unintelligent because I’m a woman, I don’t want to know that because it will make me mad and I don’t want to bias in grading.” She also discussed how it is important to her that students perceive her as someone who cares about them. She said though that trying to express that emotion is “totally awkward” for her because she does not have maternal or nurturing identity.

Define your expectations of yourself as an instructor of art history. Instructor 1 described her expectations of herself as “very harsh.” She said, “I’m the kind of person that when I read student evaluations if I have 15 positive and one negative I feel terrible.” She expects herself to make every class interesting and get students “to think about certain kinds of things. A bad class is when I don’t have an energy.” Instructor 2 also had high expectations of herself as an instructor. She expects herself to “convey and disseminate this information to them in the most dynamic but understandable way” so that students can relate to it, “understand that it means something to them” and has value. She expects herself to teach in such a way that students will
“share [their knowledge] with other people, and that they will seek out art and museums on their own and see how art is “integrated into their lives and how they can apply it to other things in their lives.” Instructor 3 also has high, “unrealistic” expectations of herself. But, she expects this so much of herself and her teaching because she does not think she “should expect less than whatever my ideal is. I know I will be disappointed, and I am every semester. But, I would rather be disappointed in myself than in the students.”

**Define your expectations of the students.** Instructor 1 did not directly state expectations for her students. She said, “I can’t really say expectation.” Instead, she discussed what she hopes for her students to do and achieve, “if possible,” such as “being interested in art and taking it more seriously, and seeing art as connected to culture.” Instructor 2 discussed her expectations more directly. She stated, “My expectation is that they put effort in; they put genuine effort into engaging into reading the material doing the assignments, following instructions, coming to me if they need it; accessing everything that I make available to them.” Instructor 3 stated:

I just expect them to try. I want them to love art and I expect me to make them love art, but those are impossibilities on my part. It’s not impossible for me to expect them to try. I’m not even asking them to try their hardest – just try some. (Instructor 3, personal communication, September 4, 2017)

**Concluding thoughts on Interview 1.** I designed Interview 1 questions for students and instructors with Seidman’s (2006) and Merriam and Tisdell’s (2015) suggestions in mind. The questions I asked were general life and background questions followed by more specific probing questions that required descriptions rather than yes or no answers to illicit fuller responses from participants. Although each participant response was different within the two categories of instructor and student, participants discussed similar concepts in several responses. All three
instructors discussed how they were not formally trained to teach art history. All three instructors have similar student-centered goals and expectations for their teaching. All three instructors also defined student engagement in similar terms. Most student participants also defined student engagement similarly to what their instructors defined as student engagement. Student expectations also generally aligned with what both instructors expected of students and themselves, although instructors expected much more from themselves than did their students. I found students, more so than their instructors, had difficulty in discussing expectations of themselves and of their instructors.

**Interview 2**

In thinking with Fife et al.’s (2010) study of perceptions of students’ racial identity and Linvill and Grant’s (2017) study of how student and instructor ideology influence student engagement, I created Interview 2 questions about how students and instructors perceive their own and each other’s race, gender, and social class as influencing engagement and teaching.

I created questions in Interview 2 about power for instructors and students with Jackman’s (2014) and McCroskey and Richmond’s (1983) studies of power in the classroom in mind. Since several types of power discussed by these authors overlap, I structured my questions in Interview 2 based on four types of power discussed by either Jackman (2014) or McCroskey and Richmond (1983). I gave all students and instructors the definitions of each type of power, one or two examples of each, then asked each participant to give examples of how that power is manifested in their art history survey class by their instructor. Types of power discussed in Interview 2 are coercive power, reward power, challenge power, and interest power.

**Student identity.** Seidman (2006) proposes that interview two of a study should be comprised of questions related to details of the participant’s present experiences. I began
Interview 2 of students by asking each student how they have or have not, at that moment, met or not met their expectations they discussed in Interview 1. I also asked how they think their instructor has or has not, at that moment, met their expectations discussed in Interview 1. I asked these questions to gather student perceptions of their current status and feelings about their performance, the class and their instructor to encourage the participants to recount rather than defend their experiences (Seidman, 2006). I also asked reflexive questions to show participants that I valued their responses in Interview 1 and to make the process of Interview 2 comfortable, since it involved more personal and probing questions (Seidman, 2006). Eight of the nine student participants completed Interview 2 face-to-face. Student 8² twice failed to attend her self-scheduled Interview 2 appointment before the data collection period ended, so she did not complete Interview 2.

**How have you met or not met your expectations for yourself so far, this semester?** Five of the eight students interviewed said they had met their expectations of themselves at that point in the semester. Although those five students said they had met their expectations for making a good grade, they all admitted they could be doing more in terms of attendance, reading, or engaging in class more to “step it up,” according to Student 4². Student 2² said he was meeting his expectations for grades and attendance, but said the class is “harder than I thought it would be, but I’m doing the work so I’m still coming out with the right grade I wanted.”

The three students who said they had not met their expectations of themselves at that point said it was largely due to factors such as coursework for their major taking priority or outside commitments. Student 3² admitted that he spent more time doing other things than working on this class but agreed with Student 2² that this class was more difficult and “time consuming” than he thought it would be. Likewise, Student 4² said she has not engaged with the
class, professor, or classmates as much as she wanted to. The textbook is uninteresting to her, so she's not kept up on the readings. She admitted, “I think that's just a product of my other classes taking precedent because this is such, this is like just a core requirement, not something towards my major, that it kind of fell to the back burner.”

**How has your instructor met are not met your expectations in this class so far?** All eight students interviewed said their instructor has met or was meeting their expectations they discussed in Interview 1. However, not all students explicitly stated their expectations in Interview 1. Many used words like “hope” or “want” rather than expect. Regardless, all eight students felt their instructor was meeting the goals or expectations they had discussed in Interview 1. Presentation of data for this question is broken down into sections by instructor.

**Instructor 1:**

- **Student 6** stated, “She's beyond my expectations” with regard to how Instructor 1 handled the aftermath of Hurricane Harvey and being compassionate to students who needed extra time or help. She also said Instructor 1 has met her expectations from Interview 1, which was that she wanted Instructor 1 to “stay the same” and keep doing what she was doing then.

- **Student 7** stated, “I feel like she has met our expectations. She is very relaxed. It's more of, the students that want to engage themselves she will interact. But there is this, like if you're someone in the class that she tries to get to talk and if you don't want to say anything she just leaves you alone. I don't know; I like her a lot. I feel like she's understanding.”

- **Student 9** said, “She is passionate, as I expected. But it didn’t manifest in a way that I expected.” He talked about her passion as a much more “technical passion”
than he expected based on the way she teaches how to write about and discuss art in such a detailed and specific way, which he finds frustrating and challenging.

Instructor 2:

- Student 1\(^2\) stated, “She has basically followed along mostly with my expectations. She has [met my expectations]. She answers questions and she engages.”

- Student 2\(^2\) felt instructor has met his expectations, but he wanted to talk more about Banksy in class. He understands contemporary content may be outside the scope of class though.

- Student 3\(^2\) said, “She's met my expectations because she, unlike a lot of teachers, you know, I don't know if a lot of students know this, but like she provides a lot of information that she doesn't have to...I recognize stuff like that and I like it. So, I think she's doing good.” He discussed how Instructor 2 provides citation help and posts slides and gives extra information that he feels she is not required to give.

- Student 4\(^2\) said that Instructor 2 has done a great job of being supportive of people's interests and questions. But she “noticed in class that there's like less of an enthusiasm compared to the beginning of the semester. It may just be from being tired and from like having all these papers to grade, but it's made the class a little less enjoyable just because like I feel like the same people ask questions or answer questions every day, and I wish there was a way for her to engage us individually more. I know it is a big class but less and less people have come as the semester's progressed. I wish there was a way to like bring us back together as a class...But, I can't fault her for being human and being tired because I feel the
same. But other than that, I think she's done a good job of like keeping us where
we should be.”

- Student 5\textsuperscript{2} was careful to remind me that she avoids having expectations of others
unless they are realistic. Her response to this question was “I expect her to do her
job. I expect her to be just as present there as I am. All of those expectations have
most assuredly been met.” She continued by saying that Instructor 2 has met her
desires for being caring but wishes she would be more passionate and get from
behind the podium and be animated. But as an extrovert, Student 5\textsuperscript{2} feels she may
be projecting.

**How do you think your race, gender, and social class influence how you perceive your
instructor?** Responses from six of the eight students who responded to this question
acknowledge that either their race, gender, or social class influenced how they perceived their
instructor. Identity markers of age or religion were also discussed by three students though they
were not asked about those markers. For clarity, I have included Table 6 below showing how
students responded to this question, breaking down the response into the identity marker
categories. I include a full discussion of student responses below Table 6.

Table 6

*Influence of Student Identity on Perceptions of Instructor*

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<th>Religion</th>
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<td>UI</td>
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<td>I</td>
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</table>

0 = No Influence, I = Influence, UI = Unconscious Influence, ND = Not Discussed, * = Positive Influence

Student 1^2 and Student 2^2 were the only students who said none of those markers of their identity influence their perception of Instructor 2. However, in response to this question Student 1^2, a white male, first said, “Ooh! That's a white, male question?” I reminded him his response was anonymous and encouraged him to share his honest thoughts. He responded with, “Things go my way more than they should? I'm just comfortable.” He continued, “as long as they're warm and engaging as human beings that's, that probably matters the most to me.” Student 2^2, also a white male, stated, “I think I’m the same race, gender and, well, not gender, but class as her so there’s not a lot to like to perceive differently or have to like cross some kind of boundary to like understand.” Student 2^2’s response assumes Instructor 2 identifies as white, but in Interview 2 she identifies as bi-racial.

Student 7^1 initially said that her race, gender, and social class do not influence how she perceives Instructor 1 stating, “I don't feel like it does at all because I am Asian, but I grew up Westernized, and I don't feel like race is a particular factor in an art class.” She continued that Asian art is not typically discussed in art classes or this one, and since she identifies as Western, she does not see any influence of her race in how she perceives Instructor 1. However, after she elaborated on her thoughts a bit more regarding gender she said that, according to her, because females pick up on details better than males, she is able to pick up on all the details Instructor 1
gives in class better than most, she thinks. So, ultimately gender may influence how she perceives Instructor 1, since she is also female.

The remaining five students either admitted their awareness of how their gender, race, and social class influence their perceptions of their instructor or they acknowledged that it most likely does but they are unaware of how it does. The dominant trend in responses is that the female students acknowledged identity markers, specifically gender, influenced their perceptions of their instructor but males did not see as clearly how these markers influenced their perceptions. For example, Student 3, a black male, said, “color and creed, you know, I think it's always going to matter, unfortunately. You know I wish it didn't, but for me personally I try not to let that affect things.” Student 9, a white male, said he does not see how race influences his perception of Instructor 1 but admits it could possibly. He acknowledged his social class encourages him to challenge the instructor and the discipline because of his experiences growing up in the lower class, therefore he assumes she is of a higher social class. But he clarified, “I don’t challenge her in class, and I think that might also have to do with my social class, just the politeness, I suppose. God, I hope not!” He also addressed his gender regarding his perceptions of the class by saying that:

I think going in, all things art are very much feminine. And it’s different, I kind of expected to be the male outsider going into it or, you know, a female dominated class. I don’t so much think that anymore. I think it’s still true. Just like, you, know there’s like 51% females as opposed to massively dominant. (Student 9, personal communication, November 8, 2017)

The remaining three responses from female students all indicate that their instructor’s gender influences their perceptions of their female instructors in a positive way. For example,
Student 4\textsuperscript{2} said, “As a woman I'm pleased that I have female art history instructor because she brings that perspective.” Student 5\textsuperscript{2} stated “Well, I mean obviously, I'm going to find her a bit more identifiable seeing as she's a female who's white.” She also discussed their similar age as a point of “camaraderie.” However, Student 4\textsuperscript{2} and Student 5\textsuperscript{2}, like Student 2\textsuperscript{2} assumed Instructor 2 identified as white, though she identifies as bi-racial. Student 4\textsuperscript{2} said she appreciated Instructor 2 being sensitive to other races though her lectures and interactions with students. Student 5\textsuperscript{2} identified more with Instructor 2 based on her assumption of Instructor 2’s perceived whiteness. And Student 6\textsuperscript{1} said because the Instructor 1 is Jewish and female, she feels like she understands her more. Instructor 1 made it known in her class lectures and discussion of the course calendar that she is Jewish; therefore Student 6\textsuperscript{1} did not assume her instructor’s religious identity. However, Student 7\textsuperscript{1} stated that she views Instructor 1 as “Caucasian” but did not mention Instructor 1’s Jewish identity. During interviews, Instructor 1, Student 6\textsuperscript{1} and Student 9\textsuperscript{1} noted Instructor 1 identified as Jewish in class.

*How do you think your race, gender, and social class influence how you engage in this class?* In Table 7 I simplify student responses to this question as I did in Table 1 for the previous question. I also give full discussion of student responses to this question after Table 7.

Table 7

*Influence of Student Identity on Student Engagement*

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<thead>
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<th>Religion</th>
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All eight students discussed how at least one of the identity factors of race, gender, or social class influence their engagement in their art history survey class. The most discussed marker of identity by students was gender. Seven of eight students acknowledged that their gender consciously or unconsciously influenced their engagement in their art history class. For example, Student 2\textsuperscript{2} and 3\textsuperscript{2} acknowledged that they may be unaware of how some aspects of their identity influence their engagement but acknowledged that it could regardless of their awareness. The students discussed race and social class about the same amount, and three students brought age into the conversation. Although most students discussed how more than one identity marker simultaneously influenced or did not influence their engagement in class, which is reflected in their responses, and I have separated their responses into the broad categories of gender, race, social class, and age. The order of categories reflects which identity marker received the most to least discussion by the students.

**Gender.** When asked how his race, gender, and social class influence his engagement, Student 1\textsuperscript{2} reiterated that he is comfortable engaging in class. Student 2\textsuperscript{2} said, “because of my race, gender, and class” I’m not going to be sensitive to many topics covered in class to which other students may be sensitive. Student 3\textsuperscript{2} stated that, “Being, you know, being a minority and being a male is different than being a female.” He connected his discussion of gender to his discussion of how his race influences how he thinks he must engage more carefully or in a different way in class than others who are not male or minority. Student 4\textsuperscript{2}, Student 5\textsuperscript{2}, and

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</tbody>
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0 = No Influence, I = Influence, UI = Unconscious Influence, ND = Not Discussed, *=Positive Influence
Student 6\(^1\), all female, discussed gender as a direct influence on their engagement. Student 4\(^2\) said:

> There are a lot of girls in her class and it might just be the girls show up more often than the guys, or I notice that there are more girls, but I think it makes it easier to be engaged because there are so many girls. That seems like strange to like- I don't know. I feel like less weird about having an idea. Or I think other people feel less weird about having like a, maybe something that isn't necessarily right or isn't what people would expect to hear because there's so many girls and she's a female professor. (Student 4\(^2\), personal communication, November 6, 2017)

Student 4\(^2\) also discussed how historically the arts have been viewed as a “feminine” field and that may also influence her engagement through the idea of familiarity and comfort. She stated, “So, I think that ties into it a lot because a lot of the guys in our class seem to be there for like just like their art credit. So, I think it's like, I don't know like for a male perspective like how that changes it.” Student 6\(^1\) also compared male and females in her response to this question by saying her gender may influence why she doesn't speak out in class since females are supposed to engage less than males. She claimed that it was mostly older males in her class who engaged and that is because, “guys are never afraid to be wrong and always feel like they're never wrong.”

Student 5\(^2\) described herself as an empathic, able to pick up on cues from Instructor 2, whom she said in the previous question she identified with because of her gender. As an empath, Student 5\(^2\) noted how she could sense how hard Instructor 2 has to work to get students to engage and because of her own gender and social struggles, Student 5\(^2\) engaged perhaps even when she did not want to in order to help Instructor 2.
**Race.** Four of the eight students discussed their race as having influence on their engagement with two more acknowledging that race may influence their engagement, but they are unaware of how. Of the four who acknowledged the influence of their race on their engagement, two, both white, implied that their race either makes them comfortable or as Student 2\(^2\) said, because of his race he is “not going to be sensitive to” trigger words, like Negro. He agreed though that his race, gender, and social class influence how he engages differently with certain topics like those that require discussion of trigger words.

Student 3\(^2\) and Student 4\(^2\) both discussed how conscious they are of how race influences their engagement in class. In reference to discussion of topics like 20\(^{th}\) century “Negro Art” Student 3\(^2\), a black male, said, “I can’t raise my hand and say the same thing that you might be able to say. It’ll be perceived differently. So, that's how it affects me.” He says he doesn't have to engage less, “just more carefully” since he might offend someone. But, according to him, that's due to the current culture rather than the instructor. Unlike Student 3\(^2\), Student 4\(^2\), felt that race influenced how she engaged because she felt more comfortable in class because of the inclusive environment for all races that she felt Instructor 2 created.

Student 5\(^2\) did not discuss race as an influence on her engagement, but did, in the previous question acknowledge that she identifies with Instructor 2 on that marker based on her assumption that Instructor 2 is white, although Instructor 2 identifies as bi-racial. Student 7\(^1\) did not discuss her race as influential on her engagement either. However, she did state that she is an Asian, but has been “Westernized” so she does not feel that her race has much influence on her perceptions in this class. Student 6\(^1\), a bi-racial Jewish female, and Student 9\(^1\), a white male, acknowledged that their race could influence their engagement, but they are unaware of how.
Both focused their discussion primarily on how their gender or social class influence their engagement.

**Social class.** Six of the eight students discussed social class. Two of those, Student 4 and Student 2, said it did not influence how they engage in the class. Student 2 did say in a previous response that he recognized that he was of the same social class as Instructor 2 but did not discuss it as influencing his in-class engagement. Student 5 connected her discussion of how her social class influences her engagement to her discussion of how her gender influences her to empathize and identify with Instructor 2, thus influencing her engagement in class. Student 6, while not directly using the term “social class” said she doesn't feel like she knows much because she has not travelled or had as much life experience as others. She also feels the way she speaks is a barrier, so she does not engage as much in class as others. Student 6 is a native English speaker and without a particular accent or dialect but thinks her vocabulary does not reflect what she thought of as intelligent. This speaks to her view of herself as less-than others based on access to education and to socioeconomic advantages to travel.

In contrast to social class disadvantages of Student 6, Student 7 recognizes advantages of her social class and discussed how they influence her to engage more in class, particularly because she is able to afford living on campus. She said:

Well, I guess class-wise and in my engagement- because there are like people that don't come because, I don't know, because they can't come here. But being middle class or upper middle class, I have, I live here. I can easily come; I can easily attend, engage. So, it makes it easier for me. And I guess class-wise growing up I would, I would go, I was fortunate enough to go on trips to Europe and actually see some of the things she's talked
about. So, I guess I get more exposure and more benefits. (Student 7\textsuperscript{1}, personal communication, November 7, 2017)

Similarly, Student 9\textsuperscript{1} also acknowledged how his social class influences how he engages in class. Because of his social class, going from low to middle, he said is not afraid to fail or speak up in class even when he is intimidated. But also thinks his older age may play a part in that. He stated:

I feel strong; I feel empowered; I feel, I hate to say entitled, that’s a really dangerous word right now, but the- as a student paying my tuition, I’m entitled to share and be part of the lecture. That’s more my thought of the entitlement versus my race and my gender. But I suppose the other part to it is, do I feel strong because I’m a man? I don’t know. Maybe. Can I say maybe? Is that a fair answer? (Student 9\textsuperscript{1}, personal communication, November 8, 2017)

Age. The identity marker of age was discussed by three of the eight students. In the development of this study, I did not consider age as a factor of influence on engagement. Therefore, students who did discuss age did so of their own thinking from their experiences, rather than from the prompts or questions I gave them. Student 1\textsuperscript{2} and Student 5\textsuperscript{2} discussed how age influences them to be more comfortable with engaging in class. They acknowledged that when they were younger they did not engage or speak out as much in class. Student 6\textsuperscript{1} discussed how her young age may influence her to engage less, which speaks to the point made by Student 1\textsuperscript{2} and Student 5\textsuperscript{2}.

_How do you think your instructor's race, gender, and social class influence how you engage?_ Student responses to this question are again coded into Table 8, then summarized in more detail after Table 8.
Table 8

Influence of Instructor Identity on Student Engagement

<table>
<thead>
<tr>
<th>Student</th>
<th>Race</th>
<th>Gender</th>
<th>Social Class</th>
<th>Age</th>
<th>Religion</th>
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<td>ND</td>
<td>*I</td>
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</tbody>
</table>

0 = No Influence, 1 = Influence, UI = Unconscious Influence, ND = Not Discussed, * = Positive Influence

Gender. Students discussed gender the most as the marker of their instructor’s identity that may influence their engagement in class. Two male students, Student 2² and Student 3², said that gender, like the other identity markers, of their instructor likely does influence their engagement, but they are unaware of how. Two female students discussed gender as having a positive influence on their engagement. For example, Student 6¹ said she probably feels more comfortable in class because Instructor 1 is female. Student 5² discussed how Instructor 2, as an “attractive” female instructor must deal with an additional stigma that Student 5² thinks influences student engagement in class. She said:

I think it's, I think a double-edged sword being an attractive woman. On one hand attractive people tend to make you want to engage more, just in general, the social constructs that we have. So that's a positive for her. But, the negative that is she's seen as an attractive woman. Where is, where her is her brain? Where is what she saying? She
has to work harder for that...I think all those end up really working probably, I think they work well in her favor at least for somebody like me who is probably close to the same demographic and background. (Student 5\textsuperscript{2}, personal communication, November 8, 2017)

**Race.** The race of their instructor was the second most discussed identity marker that has influence on student engagement. However, one student, Student 7\textsuperscript{1} said that the race of Instructor 1 did not influence her engagement because she views Instructor 1 as “just a Caucasian female teaching art, and I don't feel like there's any particular stigma that affects it or like changes anything.” Student 2\textsuperscript{2} and Student 3\textsuperscript{2}, as they said about the gender of their instructor, said the race of their instructor likely does influence their engagement, but they are unaware of how. Student 4\textsuperscript{2} was the only student who definitively claimed that the race of her instructor influenced her engagement, and it did so in a positive way. However, Student 4\textsuperscript{2} assumed Instructor 2 identifies as white. Student 4\textsuperscript{2} said, “Her race definitely, she is obviously very aware of like how it gives her privilege and like how she can make it a better space for people.” Student 4\textsuperscript{2} also implied that because of what race she assumed for Instructor 2, social class of the instructor may also influence her engagement. She said that “it makes me happy to hear her [Instructor 2] talk about it [race]. Here's somebody in a world that can be very elitist talking about it.”

**Social class.** Although Student 4\textsuperscript{2} implied an influence of social class based on the race of Instructor 2, Student 1\textsuperscript{2} directly discussed social class of the instructor as having influence on how he engages, saying that if his instructor was “super condescendingly wealthy that probably would shut me down, because I'd feel that I didn't belong.” In a previous question Student 2\textsuperscript{2} noted that he identified as the same social class as Instructor 2 but responded felt that may, like the race and gender of the instructor, only unconsciously influence his engagement in the class.
Student 3\textsuperscript{2} responded similarly saying that his instructor’s social class may have an influence on his engagement of which he is unaware.

**Religion.** The religion of the instructor was not a marker of identity I asked students about. They added it to our conversation. Student 6\textsuperscript{1} and Student 9\textsuperscript{1} said that the religious identity of Instructor 1 positively influenced their engagement in class, but for different reasons. Student 6\textsuperscript{1} also identifies as Jewish, so she thinks she may feel more comfortable engaging in class, although she admits she does not engage much. Student 9\textsuperscript{1} does not identify as Jewish but says he appreciates that Instructor 1 openly acknowledges who she is as Jewish individual. He discussed the example of when Instructor 1 cancelled class for Jewish High Holy Days as well as how she lectured about works dealing with Christianity. He thinks that because she is able to put her identity aside and keep lectures objective, it has positive influence how he engages.

*How do you think your instructor's race, gender, and social class influence how she perceives you or the class as a whole?* Four of the eight students had difficulty answering this question initially because they said it was hard for them to know their instructor’s perception of them. These four students thought, generally, that they could not know their instructor’s perception of them because they thought it was too difficult for the instructor to know who they were because of each class’ size. However, once they began elaborating on their answers all four said that they have not noticed any bias toward any race, gender, or social class from their instructor. For example, Student 4\textsuperscript{2} said of Instructor 2 “I'm not sure. I think she tries to see us as like equals in so much as, not on an educational level, like on a social, like human level, that we all have something; we all bring something to the table from each of those categories.” Student 6\textsuperscript{1} did not think Instructor 1 perceived her in any particular way, if she even noticed her. Student 6\textsuperscript{1} thought Instructor 1 may have perceived her in a positive light because she is Jewish if she
looked at her last name. Student 6\textsuperscript{1} also speculated that Instructor 1 may have perceived girls more favorably than guys, but she did not have examples of how. Her reasoning was only that the older males in the class challenge the instructor more than the females in class. She admitted though that the instructor did not treat the males differently.

Student 3\textsuperscript{2} and 9\textsuperscript{1} did not struggle to answer this question and both gave examples of how they think their instructor’s race or gender may influence how the instructor perceived these two students. Student 3\textsuperscript{2}, a black male, immediately and enthusiastically responded with “Oh. Now that is an excellent question!” He was eager to discuss the topic and said:

So, we, I don't want to say – I hate using words like ”we” and ”they” and ”you” and ”us.” I don't – I mean, I really try to stay away from that, you know. But it matters in the effect of like the way I present myself, you know. I know how I'm dressed today I just didn't care. I was tired and lazy; I worked all weekend. But, you know, your presentation has to be different. The way you speak has to be different. The way you stand and walk has to be different, you know, because if I go around using slang in front of a teacher, she might perceive me differently than if you go around using the exact same slang. She might think you're just being funny or being cool. But I may be perceived, you know, as a hoodlum or whatever. (Student 3\textsuperscript{2}, personal communication, November 6, 2017)

His response implies that he assumes the instructor is not the same race, gender, and social class as he is with particular emphasis on race and gender. He continued, “Being, you know, being a minority and being a male is different than being a female.” Student 9\textsuperscript{1}, a white male, also felt his instructor’s perception of, primarily, his race and gender may influence how his instructor perceived him. He said:
I guess I look like a big biker or something. But she seems to engage in me. She, sometimes if the class won’t answer a question she’ll look to me to see if I can, which I kind of feel good about. Makes me kind of puff my chest out a little bit. So, I guess the expectation was that it would be that this tiny Jewish woman would be scared of this gigantic shaved head white guy. You know, there might be some preconceived notions in that strictly visual relationship! But she doesn’t seem to be intimidated at all. She engages, and she talks and, so I don’t know if her race and gender and my race and gender play a part at all. (Student 9\textsuperscript{1}, personal communication, November 8, 2017)

**How do you think you are instructor's race, gender, and social class influences how she teaches and what she teaches?** All eight students think that their instructor’s race, gender, or social class, either separately or in some combination of those identity markers, influence how and what their instructor teaches. Student 2\textsuperscript{2}, Student 3\textsuperscript{2}, and Student 7\textsuperscript{1} questioned the amount of choice the instructor had in what content she teaches, but they all thought the instructor’s “background” influenced how they taught content they are required to teach. For example, Student 2\textsuperscript{2}, a white male, said “Like I said before, the class is mostly Eurocentric. But, I feel like that’s more the class than her because she expressed the same sentiment.” Student 7\textsuperscript{1}, an Asian female, stated:

Most of the people we talk about is European. So, we don't really talk about like, you know, Asian art. We don't talk about, because the class is focused on that topic so, I don't feel like she would add anything. And most of the artists of that time is male. So, there's nothing female she can really add. So, I feel like she's going the course of the class.

(Student 7\textsuperscript{1}, personal communication, November 7, 2017)
Her response here and relating to her previous comment that Instructor 1 is “just a Caucasian female teaching art” implies Student 7\textsuperscript{1} thinks race influences what Instructor 1 teaches since the majority of what Student 7\textsuperscript{1} perceives as the history of art is white.

The other five students discussed how their instructor’s background or life experiences influence how or what she teaches in terms of social class. No student directly stated that their instructor’s social class influenced their instructor’s teaching; they only implied it based on their responses. For example, Student 3\textsuperscript{2} thinks Instructor 2’s background influences what and how she teaches because “if you have someone that's just a normal person like us, been normal their whole life, you know, then you can relate more. And they can understand more.” Student 5\textsuperscript{2} discussed how Instructor 2 “could be a person who was like of the, you know, upper class and like her family took her to all the things and they were super bougie and she was, like, ‘I'm going to do this with my life because I have so much money and I can do whatever I want.’ Who knows!” Student 5\textsuperscript{2} also said that the opposite could be true. Instructor 2 could have been someone who did not have access to art during her life then “fell in love” with it when she was introduced to it. Either way, according to Student 5\textsuperscript{2}, Instructor 2 could have been influenced to teach art history by her social class. She also admitted that she was speculating probably based on her own social class background. Student 6\textsuperscript{1} discussed how Instructor 1 has travelled extensively, which influences her teaching, indicating Student 6\textsuperscript{1} thinks Instructor 1 is of a higher social class to afford travel. Student 9\textsuperscript{1} discussed how Instructor 1 tends to shy away from topics such as male genitalia when she discussed ancient Greek art. His response implies that he thinks either the social class or gender of Instructor 1 may inhibit how she addresses certain content.

Student 6\textsuperscript{1} and 9\textsuperscript{1} were also the only two students to discuss gender as a possible influence on how or what their instructor teaches. Student 9\textsuperscript{1}’s discussion of how Instructor 1, in
his view, avoided discussion of male genitalia in ancient Greek art speaks to an influence of
gender as well as social class, as discussed above. Student 6¹ more directly addressed gender by
saying, “Maybe being a woman professor is already hard in itself. So, she has to have that thick
skin, I guess, to be able to know how to say things but not come off bitchy or say things and not
come off racist or say things and not come off prejudiced and things like that.” Student 6¹ also
thought that Instructor 1’s Jewish identity helped instructor 1 to come across as being more
sensitive to other cultures and more objective. She explained:

I think she has a way of, because she's a woman and because she's a Jewish woman, she
has a certain way of being able to say things, but like definitely not be offensive in any
sort of way...if she was just a white male she might say things that might be different.

Right? (Student 6¹, personal communication, November 6, 2017)

**Power.** The second half of Interview 2 with students focused on expressions of power in
the classroom. I created questions in Interview 2 about power for students with Jackman’s (2014)
and McCroskey and Richmond’s (1983) studies of power in the classroom in mind. Since several
types of power discussed by these authors overlap, I structured my questions in Interview 2
based on four types of power discussed by either Jackman or McCroskey and Richmond. I gave
all students the definitions of each type of power, one or two examples of each, then asked each
participant to give examples of how their instructor uses that type of power in their art history
survey class. Since the responses to all questions below are specific to each instructor, I have
separated out student responses by their instructor.

*Coercive power is based on students’ expectations that they will be punished if they do
not conform to the instructor’s influence attempt, such as “I'll take your phones away if you
don't stop talking. Or, I'll deduct points for absences, tardiness,” things like that. So, in your*
art history survey classes what are some of the examples of coercive power? Although all eight students were able to provide examples of how each instructor used coercive power in their classrooms, all students of both instructors felt their instructors did not use much coercive power in class. When asked if students felt coercive power influenced engagement, several said “no” because the expression of coercive power was not viewed as a legitimate threat that significantly alters student engagement or actions, in their opinion.

Instructor 1:

- Student 6 described how Instructor 1 has asked students to leave for being on their phone during class but said it has not happened often. She also described how Instructor 1 requires students who use a laptop to sit in the first six rows of the auditorium. She says the rule “makes people seem like they're paying attention because they're in the first six rows, but they're really not,” so the rule is probably not seen as a real threat or coercion.

- Student 7 also discussed the sixth-row rule and how Instructor 1 asked people to leave the class because of their phone use on a few occasions. She says Instructor 1 doesn’t use coercive power much “because I feel like she thinks that it’s on you if you don't want to engage.”

- Student 9 said that Instructor 1 has “had to stop the lecture and ask people to put it [their phone] away or to step out or to come forward. But she’s never, never given an ‘if/then’ statement that I can recall.” He said, “Her tone has increased a few times for repeat offenders just like not the volume, but you can tell it’s the strained patience...It seems like the
strength of her personality or character is plenty to regulate the class and keep it on task.”

Instructor 2:

- Student 1\textsuperscript{2} said, “It's a very soft coercive power. But it is flexed in the sense of, you know, you're expected to conform to a certain extent.” For example, he discussed how Instructor 2 lays out instructions and encourages all to follow them because there are consequences. But if instructions are not followed, he does not feel there will be any real consequences.

- Student 2\textsuperscript{2} struggled to think of examples of coercive power from Instructor 2. He gave examples of instructor actions but said that neither seemed to have intentionally been coercive according to the definition I gave. He discussed how QQC's, a routine activity everyone either passed or failed, changed to being graded after the midterm. Student 2\textsuperscript{2} said this made them more coercive in a negative sense, since the QQC grades suddenly counted against his overall grade.

- Student 3\textsuperscript{2} and Student 4\textsuperscript{2} discussed how Instructor 2 uses coercive power with her six-minute rule. The rule is that if a student is six minutes late to the exam, s/he cannot take the exam. Student 3\textsuperscript{2} said Instructor 2 “uses coercive power, she uses it in the right amount” but does not view her as strict in comparison to his military background. Student 4\textsuperscript{2} described Instructor 2 as “pretty laid back.”
• Student 5 discussed graded in-class assignments as a use of coercive power. She says they work for her, but she shows up regardless of coercion. Said there was a drop-in attendance particularly after the midterm and near the drop date so it's hard to tell if the coercive expression worked or not. “I think maybe doing those coercion tactics at this point probably aren't as necessary. But then again who knows. I don't know. I sat next to some kid I that I hadn't seen in two weeks. I thought he'd dropped and he showed back up, so. He was, "There was an assignment that was due today, you think she's gonna do it?" So, it does still, I see it work for other people who even just stop coming to class altogether.”

**Reward power based on students' perceptions of the degree to which the teacher's in a position to provide reward. So, offering bonus points, removing something negative. How does that manifest in your class?** All eight students gave examples of how their instructor expressed reward power. When asked if students felt reward power influenced engagement, responses were mixed based on reward offered, which is based on instructor. Four of five students of Instructor 2 discussed the same example for their response regarding reward power and overall said it did influence student engagement. The students of Instructor 1 discussed two examples, one of which was not explicitly provided by the instructor. Students of Instructor 1 gave mixed responses regarding whether or not reward power from Instructor 1 influenced student engagement.

Instructor 1:
• Student 6\(^1\) discussed an extra credit opportunity for class participation but said she did not know how many points will be given and did not understand how the instructor recorded names of participating students since she did not know all students by name. Student 6\(^1\) said this kind of bonus opportunity does not work because it seems to reward people who already talk. For students like her who struggle to talk in class, it does not encourage it enough. She also notes that Instructor 1 only listed this opportunity in the syllabus, so she cannot be sure how many students knew about it. She also wondered if those who did speak out in class “just like to hear their voice” or actually knew about the bonus points.

• Student 7\(^1\) said there were not many expressions of reward power from Instructor 1. Student 7\(^1\) also discussed the bonus for participation but said “I'm not really sure like how much or I don't know. I just like talking!” She said she thinks it does encourage people to talk because before the instructor announced it fewer people talked but after the announcement more people from different parts of the auditorium started talking in class. The responses about the same example of reward power from Student 7\(^1\) and Student 6\(^1\) contrast one another.

• Student 9\(^1\) discussed the response he gets from Instructor 1 when he engages in class as an example of reward power from Instructor 1. He said, “I think, it’s like a mother. You know, when you do the readings and you participate in the lecture and you say something that’s out of the reading and not the lecture, you see that she’s happy and excited about it. I
know I do and I’m excited that I can bring that to the discussion and make her so happy for the lecture. Yeah, it’s ‘making Mom happy’ kind of thing.”

Instructor 2:

- In discussion of Instructor 2’s use of reward power to give bonus points to some but not all students for attendance Student 1\(^2\) said, “It's all petty it seems or can be, in tone, pettily to the student who is something like ‘Why don't I get that too!’ Because you don't get everything you want when you're not following the rules, which are kind of arbitrary, at the same time.” When asked if he thought it was also coercive he said, “It could be, you know trying to correct behavior. But, I think it's more for the professor’s personal glib enjoyment in the moment.”

- Student 2\(^2\) discussed the three 5-point bonus opportunities for going to a writing workshop for the essays or going to a local art show, or exhibition opening then writing a 500-word response. He said took a writing workshop for both essays and went to an exhibit opening to earn the total 15 points offered. When asked about if he thought his classmates were taking advantage of the bonus points he said, “it doesn’t seem like a lot” based on what he read in the Facebook group for the class created by Instructor 2.

- Student 3\(^2\), Student 4\(^2\), and Student 5\(^2\) discussed same bonus point opportunities discussed by Student 2\(^2\) as examples of reward power. Student 3\(^2\) said he had not yet engaged with those opportunities but would
due to his midterm grade. Student 4\textsuperscript{2} said she knew quite a few students in her class had done some of those extra credit tasks for points. Student 4\textsuperscript{2}, like Student 9\textsuperscript{1} also described an “emotional reward” opportunity. In discussing the required artistic component of one of their required essays for Instructor 2, Student 4\textsuperscript{2} said that Instructor 2 allows students to bring in their artwork if they are proud of it and time is given to any student wishing to show off their work to the class. Student 4\textsuperscript{2} described the opportunity and time given by Instructor 2 as the “emotional reward.”

\textit{Challenge power represents the ability of the teacher to present and facilitate challenges appropriate to the students beyond the inherent challenge of the discipline. So, examples of this would be when she offers in-class activities or instructs in-class activities that take the subject matter beyond sort of what's expected or what's a normal challenge for this subject. So how does your instructor use challenge power in your class? Two students, one from each instructor, struggled initially to think of an example of challenge power expressed by their instructor. However, all eight students did discuss at least one example of what they thought, based on the definition above, of an example of challenge power expressed by their instructor. Not all examples discussed adequately fit the definition, but each student seemed to discuss something in their class they felt was challenging, either in a positive or negative (but with benefits) way. The students who discussed the art making component of their essay for Instructor 2 were referencing the requirement by Instructor 2 that they choose an artist for their essay to emulate or copy in some way in their own original work of art as a supplemental submission to their essay. These artistic components could be drawings, paintings, performances, sculptures etc.}
Instructor 1:

- Student 6\(^1\) struggled to think of an example of challenge power expressed by Instructor 1. However, she did discuss how the Instructor 1 includes extra information and questions in the power points as possible examples of challenge power.

- Student 7\(^1\) stated “She challenges her class to interpret the art before she explains it.” I asked Student 7\(^1\) for any other examples in relation to assignments, museum visits or essays. She claimed that she does not connect essays with Instructor 1. Student 7\(^1\) said she knows Instructor 1 designed the essays to challenge the students but the TAs grade it, so it's not a challenge from the instructor really. She continued:

  I understand the use of TAs; it's because you can't grade like everything. But like coming from a high school I'm used to having like my teacher even my English class- my English class I just go to my teacher. So, I feel like this is the only class I have where when there's a writing assignment it doesn't get graded by my teacher. I don't know. I feel like I would prefer my teacher to read my essay (Student 7\(^1\), personal communication, November 7, 2017).

However, for math or science classes Student 7\(^1\) thinks having TAs grade student work is not an issue. Student 7\(^1\) does see the instructor challenging students with essay assignments but does not see the challenge followed
through because students do not get feedback from the person challenging their learning.

- Student 9\(^1\) discussed how Instructor 1 expects students to talk about art in a way he did not expect, which he finds challenging. He said when looking at a work of art with a bird on it, “You can’t just say ‘That’s a bird and that’s the beak on the bird.’ You have to be very, very specific as to what it is that leads to our culture believing that and seeing that. Because it’s not a bird.” When I asked if he thought this was a positive or negative challenge he said, “If it actually applies to real art history academic writing then it’s a very positive challenge.”

Instructor 2:

- Student 1\(^2\) did not have an example of challenge power when I first asked the question. But he interrupted my next question with what he thought might be an example. He discussed how Instructor 2 made him think about a period of art in a different way. The way the instructor discussed Rococo made him re-evaluate his negative feelings but not his gendered view towards it.

- Student 2\(^2\) discussed the art making component to their paper, bonus points for going to an opening, essay questions and bonus questions on the exam as examples of challenge power since they are often tangentially related to content, according to him.
• Student 3\textsuperscript{2} said “I think she does a good job and try to explain things in layman's terms and goes beyond what's provided in the textbook,” which challenges his thinking.

• Student 4\textsuperscript{2}, like Student 2\textsuperscript{2}, discussed the art making component of their essay as an expression of challenge power from Instructor 2. Student 4\textsuperscript{2} said, “Having to like, a lot of us aren't art majors. We're not people who are good at art; having to like think of how to emulate an artist or convey their meaning in our own work and making it like meaningful and not just something you just like throw together and like submit.”

• Student 5\textsuperscript{2} also said the art making component was an example of challenge power, but primarily discussed how Instructor 2 discussed art as an example of challenge power. Student 5\textsuperscript{2} said, “It's not until you get to start, you know, sort of deconstructing and questioning and questioning authority. I love hearing her talk about all of that because I identify with it. I agree with it 100 percent. That's how I feel a lot about art.”

**Interest power is the ability of the teacher to hold students' attention. How does that manifest in your class?** Student responses to this question ranged not only based on the instructor, but also from student to student. Overall though students of both instructors said what their instructors typically did, such as show images of the works and videos related to the works, kept their interest in class to help them engage.

Instructor 1:

• Student 6\textsuperscript{1} said the instructor's tone of voice, gesticulations, and how she walks around the auditorium kept her interested.
• Student 7\textsuperscript{1} found the instructor's Power Points, images, and text included on the Power Point slides interesting. However, for math or science classes Student 7\textsuperscript{1} thinks having TAs grade student work is not an issue. Student 7\textsuperscript{1} does see the instructor challenging students with essay assignments but does not see the challenge followed through because students do not get feedback from the person challenging their learning.

• Student 9\textsuperscript{1} discussed how Instructor 1 asks students questions and “keeps the lecture conversational,” which he said, “is hugely engaging for me.”

Instructor 2:

• Student 1\textsuperscript{2} and 3\textsuperscript{2} said that the humor displayed by Instructor 2 helped keep their interest and engage in class. Student 1\textsuperscript{2} said the videos Instructor 2 shows also keep him interested in class. Student 3\textsuperscript{2} focused on humor, but also admitted that, “If I'm not interested in the material I'm just not going to be interested. That's not teacher dependent at all.”

• Student 2\textsuperscript{2} said it’s helpful that Instructor 2 posts her slides afterwards so that during the lecture he can pay more attention to the lecture. He continued, “I feel like you’re more engaged, like you’re more motivated to actually listen to what she’s saying because you know that if you miss anything small, tidbit, you can go back and look at a vocab word or something.” He did not think that example counted as interest power, rather he said it is motivating.
• Student 4² and Student 5² also said the images and videos helped keep their interest to help them engage in class. Student 4² added that she appreciated how Instructor 2 also played music before or during class to encourage student interest or attention. Although Student 5² stated she generally stays interested during class, she wished Instructor 2 was more “animated.”

• Student 4², like Student 2², discussed the art making component of their essay as an expression of challenge power from Instructor 2. Student 4² said, “Having to like, a lot of us aren't art majors. We're not people who are good at art; having to like think of how to emulate an artist or convey their meaning in our own work and making it like meaningful and not just something you just like throw together and like submit.”

• Student 5² also said the art making component was an example of challenge power, but primarily discussed how Instructor 2 discussed art as an example of challenge power. Student 5² said, “it's not until you get to start, you know, sort of deconstructing and questioning and questioning authority. I love hearing her talk about all of that because I identify with it. I agree with it 100 percent. That's how I feel a lot about art.”

*How do you express power in your art history survey class?* Two of the eight students stated immediately that they felt they had no power in the class. Student 2² stated, “I have no power in the class. I'm a student.” I repeated his answer in a question form and he clarified his response as meaning things over which he has control and said:
OK. I mean, I really, as a student, I really view it as the point of, maybe not no power, maybe that was a poor choice of words. But, I don't feel like I'm in a authoritative position as a student. You know like, I received the assignment and yeah, I had the leeway, you know, to kind of pick and choose a little bit. But, you know, I still feel like I'm doing something for somebody else. (Student 3\(^2\), personal communication, November 6, 2017)

Student 7\(^1\) said, “I don't feel like I'm powerful at all.” After we discussed examples of student power given by other student participants in this study she said, “I feel like engagement is power, but it's not really power over someone else. It's power over myself, because I'm giving myself the power to learn.”

The remaining six students primarily described their actions in class as expression of their power, such as Student 1\(^2\) and Student 9\(^1\) talking, contributing, or asking questions in class. Student 2\(^2\) said he expressed power by emailing Instructor 2 to express his thoughts about his perceptions of the midterm and the Eurocentric nature of the course content. Student 4\(^2\) described how she pays attention in class as an expression of her power. Although Student 6\(^1\) claimed “I express little to no power” she did admit that where she chooses to sit in class is an expression of her power. She reminded me of Instructor 1’s rule about people with laptops sitting in the first six rows and said she does not use a laptop but sits in the front anyway. She does this as a sign of respect to the instructor, to show her she is paying attention and wants to learn. Overall, students described actions they could control as their expressions of power. This was echoed by Student 5\(^2\) who said:

I feel like my power lies in what I can control. Anything else is just simulated power or power exchange that you engage in with somebody like consensually, like student to
professor. In that aspect I engage in the fact that like I am giving them the power. To me that is my power - to show up and say I'm going to pay you money to learn from you. So, there's, there is that power exchange. But in the end like I'm giving- my power's giving over the power to her to learn and engage. (Student 5\textsuperscript{2}, personal communication, November 8, 2017)

*How are you encouraged by the instructor to express power?* None of the eight students interviewed felt they were not encouraged by their instructor to express power. Rather they all responded with examples of how their instructors encouraged them to express power.

Instructor 1:

- Student 6\textsuperscript{1}, 7\textsuperscript{1}, and 9\textsuperscript{1} all said that Instructor 1 encourages and allows everyone to express power through participation in class discussion. She takes all student questions and does not make any one feel dumb, even if they are incorrect, which encourages participation even more.

Instructor 2:

- Student 2\textsuperscript{2} described how Instructor 2 reached out to students for their thoughts on how the midterm went via an online survey as a way Instructor 2 encourages student expressions of power. He also said, “I don’t think she worries about time constraints or anything or the class being interrupted so she will, she’s not um, gonna silence anyone or anything.” Similarly, Student 5\textsuperscript{2} noted how Instructor 2 encourages students to share their views and opinions in class. She discussed this as an example of how Instructor 2 encourages student expressions of power.
• Student 3\(^2\) and 4\(^2\) described how Instructor 2’s encouragement of student creativity is an example of her encouraging student expressions of power. Student 1\(^2\) said that the way in which Instructor 2 encourages students to “take the subject matter to heart” is also an example.

Describe the ideal art history survey course. In Table 9 I summarize student descriptions of the ideal art history survey class. I present their most discussed ideal aspects in order from left to right in Table 9. Below Table 9 I summarize details of student responses to this prompt.

Table 9

<table>
<thead>
<tr>
<th>Student</th>
<th>Ideal Aspect</th>
<th>Ideal Aspect</th>
<th>Ideal Aspect</th>
<th>Ideal Aspect</th>
</tr>
</thead>
<tbody>
<tr>
<td>1(^2) White, Male</td>
<td>Smaller class size</td>
<td>More conversation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2(^2) White, Male</td>
<td>Smaller class size</td>
<td>More conversation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3(^2) Minority, Male</td>
<td>Smaller class size</td>
<td>Equal content coverage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4(^2) Bi-racial, Female</td>
<td>Smaller class size</td>
<td>Not textbook based</td>
<td>Field trips</td>
<td>Creative work</td>
</tr>
<tr>
<td>5(^2) White, Female</td>
<td>Smaller class size</td>
<td>Multi-modal learning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6(^1) Bi-racial, Female</td>
<td>Field trips</td>
<td>More grades</td>
<td>Funny instructor</td>
<td></td>
</tr>
</tbody>
</table>
Seven of the eight students stated the ideal art history survey class would have a smaller class size than what they experienced this semester. Both classes discussed in this study had initial enrolment near 220 students each. Those students who gave a specific ideal number of students said that 20-50 students would be ideal because it would allow for more conversation in class. All students understood why class size was large and understood that is a decision the instructors do not make. Student 4\textsuperscript{2} said, “it's like a little bit unfair to say that. But, having a more intimate and personalized experience of art history rather than a large group of people looking at slides and looking at text books, that's also what I prefer in terms of like any class really just a smaller and more personalized experience of learning.” Student 2\textsuperscript{2} responded similarly saying:

I feel that’s – in most the classes I’m actually engaged in that’s the reason why, just because a conversation can actually be had. But that would be super idealistic just because these survey courses are like required for the creative arts credit for people that aren’t taking, like their major’s not art history. So, I know these classes are just huge.

(Student 2\textsuperscript{2}, personal communication, November 7, 2017)

Student 2\textsuperscript{2} told me how he transferred from another university wherein most of his classes were large lecture courses such as this one. I asked how that made him feel as a student to be in such a large class. He said, “if he were a freshman without prior experiences of large classes he might,
in a class this size, feel like the university perceives him as having “no value whatsoever” or needing to be weeded out.

The second most discussed aspect in the ideal art history survey class was the textbook. Overall, students found the textbook unrelatable and not helpful. Students admitted they often did not do the reading assignments, but said the textbook was a large part of the reason why they did not do the readings. Student 4\(^2\) said the ideal art history class would be more about personal experience of art and not based so much on following a textbook. Student 7\(^1\) thinks students do not read the textbook because it is not necessary since so much of what Instructor 1 tested on was from her own stories or knowledge. Student 3\(^2\) said, “that textbook, it's another language.”

Other aspects of the ideal art history class include more creative assignments, options for multi-modal learning, and more field trips to museums or places to see art in person rather than in the textbook or on Power Point slides. However, Student 1\(^2\), alone in his admiration for the textbook, said the “glossy” images were the best part of the textbook, which he said he would keep in the ideal art history survey course. He also discussed his appreciation for how the textbook discussed other cultures in a way that made him identify with each culture in some way.

Student 3\(^2\) was also alone in one aspect of his ideal art history survey class. In addition to smaller class size and giving all content an equal amount of time in class, he said he would give the instructor of the course an office. He explained,

Give that lady an office! I didn't realize till like a month ago that she doesn't have an office. Like I wanted to go see her for something and she doesn't have an office. So, first off that's what I would do. First chance, give her an office. (Student 3\(^2\), personal communication, November 6, 2017)
We discussed his understanding of adjunct versus tenured professor and he said he thinks if Instructor 2 had tenure she would be teaching differently because she'd be more relaxed and more organized. He does not think she is disorganized but thinks having an office at least would help and having tenure would give her an office.

**Instructor identity.** I designed Interview 2 questions for instructors about identity with Fife et al.’s (2010) study of perceptions of students’ racial identity and Linvill and Grant’s (2017) study of how student and instructor ideology influence student engagement. I created questions in Interview 2 about power for instructors and students with Jackman’s (2014) and McCroskey and Richmond’s (1983) studies of power in the classroom in mind. Since several types of power discussed by these authors overlap, I structured my questions in Interview 2 based on four types of power discussed by either Jackman (2014) or McCroskey and Richmond (1983). I gave all instructors the definitions of each type of power, one or two examples of each, then asked each participant to give examples of how each instructor used each type of power in their art history survey class.

*How do you think your professional identity as a tenured professor influences how you teach and how students engage versus an adjunct?* Instructor 1 is the only tenured professor of the three instructors in this study. Instructor 2 and I, Instructor 3, are adjunct instructors. All three instructors said they do not think most students are aware of the distinctions between adjunct instructor versus tenured professor, nor do they think most students know if she is adjunct or tenured. Instructor 2 said:

I don't know if, and I could be wrong but, there might be students that don't necessarily know that I'm an adjunct. They sometimes assume that I'm not. I made that mistake when I was an undergrad too just assuming someone was a doctor when they weren't. And I at
the time wasn't able to tell the difference so I don't know what they're able to tell.

(Instructor 2, personal communication, October 30, 2017)

In terms of how their professional identity influences student engagement, Instructor 1 attributed student engagement levels to how comfortable she is teaching, which is a result of how long she has been teaching versus her title. Instructor 2 and Instructor 3 said they both would feel more “relaxed” in their teaching if they were not adjunct instructors even though according to Instructor 2 “tenured professors run the risk of being desensitized to students because they have been teaching so long.” Instructor 2 and Instructor 3 discussed different reasons for why they think they would feel relaxed as tenured professors. Instructor 2 attributes it to knowing more than students because she would have a doctoral degree. Now, with a master’s degree, she does not feel like the “knowledge gap” between her and her students is enough to make her change how she acts towards them. Instructor 3, who was currently in a doctoral program during this study, attributed her potential relaxation to the job security that comes with earning tenure. She stated:

I do feel like if I upset the wrong student by giving them a low grade (even though they only get the grade they earned) my job security, thus my rent, food, etc. is in jeopardy. But, if I were a full-time professor with tenure or even a full-time lecturer on a long-term contract, I’d have more confidence in my grading, teaching, and interactions with students. But, I don’t think it would change how I teach or what I teach in terms of content or presentation style. (Instructor 3, personal communication, October 29, 2017)

*How do you think your race, gender, and social class influence how you came to study and teach art history?* Instructor 1 discussed her gender as the most influential marker of her
identity on how she teaches art history. Instructors 2 and 3 discussed their race and social class as pronounced influences on their teaching and pursuit of art history.

Instructor 1 said:

...it was really more a focus on teaching and I don't know if that's so much gender specific, but it came from my mother…Gender, I don't know. It's just, it wasn't the first thing that I thought I would do. I tend to think of it more as the family I came from where my mother really cared about making a positive impact on people's lives through teaching. (Instructor 1, personal communication, November 2, 2017)

Instructor 1 acknowledges that her family's social status afforded her the opportunity to study subjects at a liberal arts college and that she did not have to worry about studying something practical for a job. She admits that had she “come from a different socioeconomic background I wouldn't have even thought in those terms, at that time anyway.”

Regarding how her identity influences her teaching, Instructor 1 said that when she started out teaching students expected her and locked her into being perceived as a mother figure. She didn't feel as though she could be an authoritarian. She said:

But, I mean as I continue to teach more and more I find that it's important and useful and effective to be more personal. And I'm not at all worried that they're going to think that I don't know my subject or that I'm being a silly frivolous woman or any of that stuff but that was a real concern in the beginning. (Instructor 1, personal communication, November 2, 2017)

She thinks this has changed over time mostly because she has adapted her thinking and sees how effective her personal stories and being informal can be at engaging students. She also thinks there has been a cultural shift away from the teacher needing to be an “authoritarian.”
Instructor 2 discussed how racism and discrimination influence her teaching. She said she always felt different because of her race, which most assumed was white, but she wanted to identify with her father more who was Chicano. She said:

So, race and discrimination, all of that has heavily influenced me....It's heart-breaking for me because I can see the racial divide academically between my students. And, I feel like I see that injustice has happened in their life over a long period of time in the education that they were able to receive. So, I just do my best to try to give them all the information that I can provide for them, meet with them, talk to them, email them try to explain things in a way that they can understand and give them the resources that they need so that they can be successful. (Instructor 2, personal communication, October 30, 2017)

Instructor 3 discussed how her “white guilt” often determines the content outside the textbook she teaches and also how she approaches content presented in the textbook. She said because of where she is from, Mississippi and grew up, Memphis, TN, which is predominantly black she tries to see multiple perspectives. She said, “I try to include that idea in my teaching…I think growing up in Memphis, and seeing other cultural perspectives than my own, is also part of the reason why I include nonwestern art in both survey courses.” Instructor 3 also discussed how her social class influenced her pursuit of art history. She stated:

I think having the experience of seeing the social class I came from and where I could still be had my parents not gotten out attracted me to, I guess, the highest-class thing I could find, which is art. Even today, art is seen as elitist and for the high class. When I cross the state line, I have art history to put another boundary between me and Mississippi, I guess. I think it also explains why I chose to study 19th-20th century British
art. You can’t get further away from *Beverly Hillbillies* in terms of class than *Downton Abbey*! (Instructor 3, personal communication, October 29, 2017)

Similarly, Instructor 2 explained how perhaps in attempts to overcome her social class she pursued art history. She said:

> I have tried to overcome my social class in life. And maybe associating myself with art history, which is seen as more esoteric or, gives you a, maybe places you at a different level in society. I don't know. It's a very like cornered pocket of information that not many people have. It's specialized, I guess. I don't know. (Instructor 2, personal communication, October 30, 2017)

**How do you think your race, gender, and social class influence how you perceive your students in the survey class?** All three instructors discussed their perceptions of students primarily in relation to social class. Instructor 1 discussed the “signals” students give off lead her to assume student educational class backgrounds. She says that in her experience the signals given off by white students typically indicate higher education and class levels. But, she said, “I actually mostly feel like a lot of my students are not from families that valued education highly in the survey especially.” Although she perceives most of her students as from lower social class levels, she did not discuss how her race, gender, or social class influence her assumptions. Rather, she discussed her perceptions based on her teaching experiences.

Instructors 2 and 3 also discussed their perceptions of their students based largely on social class. However, unlike Instructor 1, their perceptions admittedly came from their own experiences as members of lower social classes. For example, Instructor 2 stated, “I think that if I came from a very affluent family with, not to say that affluent families don’t have hardships, but
there are probably different than fewer and far between, I think that maybe I probably would not be as sensitive to my students. I think that there is a barrier there.” Instructor 3 said:

I likely perceive them as coming from the same social class as I do, at least the students I’ve taught at the community college level and at the university I teach at now. The students there are typically working class, so I guess I empathize with them probably more than I did with students at the large state university I taught at. (Instructor 3, personal communication, October 29, 2017)

Instructor 3 discussed her race and gender as an influence on how she perceives her students in terms of how they perceive her teaching. For example, she said when she is reflecting on whether or not she covered artists of color, female artists, or LGBTQ artists in class, she worries whether or not students who identify with those identities think she gave the correct information or worries if they think she is discussing those artists or topics because of “white guilt” or just because of political correctness.

**How do you think your students’ race, gender, and social class influence how they engage?** All three instructors focused on their gender as a dominant influence on how students engage in their class though race and social class were discussed too. Instructor 1 said:

Ah. Well, interestingly I think in art history sometimes some guys feel more empowered than women but actually a lot of women, maybe it's because of the informal model that I set or because I'm a woman, feel comfortable. I think it's about 50/50. (Instructor 1, personal communication, November 2, 2017)

Instructor 2 discussed how some students may have been raised in a home where females were restricted from certain activities or treated badly, so their perception of her, as a woman in an authority position, may be influenced by that. Instructor 3 acknowledged that because she
identified more with female instructors, her female students may identify with her more and that may influence their engagement.

Regarding race, Instructor 1 observed:

I think there's a whole kind of socioeconomic group of African-Americans and Hispanic people who think this is a not an important topic. And so, they're not going to get too engaged...And so, I don't think, I probably do, but I am not as conscious as maybe I should be of stereotypes of expectations that I'm putting on these students. (Instructor 1, personal communication, November 2, 2017)

Instructor 2 discussed how perhaps because she acknowledged with her students that her social class growing up was not high class, maybe some students with similar experiences feel more comfortable with her.

**Instructor perceptions of power.** *Coercive power is a power that's based on students’ expectations that they will be punished if they do not conform to your influence attempt, such as the example here. I'll take your phones away if you don't stop talking. Or, I'll, you know, deduct points for absences, tardiness things like that. So, in your art history survey classes what are some of the examples of coercive power that you've used?* All three instructors acknowledge they use coercive power, but they either use it minimally or unconsciously because they are uncomfortable using it or feel it is not part of their nature to use coercion tactics in class. For example, Instructor 1 said:

I think I'm still scared from that past that I was telling you about where they are very quickly if a female is punitive or critical... I do say from the beginning that it's a matter of respect not only for me but for your fellow students who want to hear. So, that if you're using your phone or whatever or if you're having a private conversation I will, you know,
I don't use the term "call you out," but I'll call you out for it....And maybe I'll use the word considerate more than respectful, again because there is kind of a little bit different of subtle whatever in tone, I guess...I guess you'd have to say they don't view me as enough of an authority to think that my threat is meaningful or something. Or maybe they figured out that I don't like to be like that. So, I don't know or maybe they just do that everywhere though. I think there's a whole change in attitude in terms of when I went through school all the way through graduate school we were so, a teacher had a special status, a professor, a tenured professor had a special status or whatever or an expert, but I think that's just no longer the case. (Instructor 1, personal communication, November 2, 2017)

Instructor 2 described herself as “laissez faire” but tries to set a balance. She also discussed her use of coercive power in relation to how she treats her teenage son. She told me that she tells her son, “I'm cool but I'm not that cool, right.” So, she tells her students, “I'm pretty cool and chill but I'm not that cool and chill, right...I told them if I see anyone cheating there is no question, you're immediately removed from the class. You get a zero.” Instructor 3 said she tries consciously to not use coercive power because she has “always thought it unnecessary to penalize adults for wasting their own money” by not showing up. She has structured her tests and quizzes as group tasks to help reduce cheating as well as the need for her to use coercive power, but she has had to use it on occasion.

*Reward power based on students' perceptions of the degree to which the teacher's in a position to provide reward. So, offering bonus points, removing something negative. How does that manifest in your class?* All three instructors offer bonus points in some form and discussed this as examples of how they express reward power. Instructor 1 explained how twice per
semester she records names of students who participate in class then awards bonus points to those she has recorded and how she includes bonus point question in her exams. She also discussed how she recalculates one low essay score for students to help boost grades. She admits that she is unsure of how students engage with the grade recalculation reward. Instructor 2 discussed how she offers her students 15 total bonus points she offers to students who complete 3 tasks in any combination: working with a writing fellow on campus to improve their writing on a class essay or attending a local art exhibition opening and writing a 500-word essay. Instructor 2 said I think “I’m probably the only crazy professor that offers 15 extra credit points.” However, Instructor 3 also said she offers quite a few bonus points to students, describing it as “like Mardi Gras with me and bonus points.”

Regardless of the amount of points offered, all three instructors justify offering bonus points as expressions of reward power to students for similar reasons. Instructor 1 thinks offering bonus points encourages students “to work harder and do better” and cushions their grade if they have not done well at some point. Instructor 2 offers 15 points as bonus because “every student is going through something different and they're all experiencing something different...I think that probably changes the dynamic of the class. It's in their hands.” Similarly, Instructor 3 said, “These are undergraduate students who, many of them, are new to college, new to freedom and responsibility. So many of them are going to miss assignments or totally bomb quizzes and exams.” Each instructor thinks that their expressions of reward power in the form of bonus points are necessary but did not discuss how that influences student engagement since they are unsure.

*Challenge power represents the ability of the teacher to present and facilitate challenges appropriate to the students beyond the inherent challenge of the discipline. So, examples of this would be when you offer in-class activities or instruct in-class activities that*
take the subject matter beyond sort of what's expected or what's a normal challenge for this subject. So how is that power manifest in your class? In each instructor response, the idea of doing something “different” or “extra” appears in their discussion of goals in challenging undergraduate art history survey. Instructor 1 stated, “At the survey level I see it more as my role to challenge them to look at things differently than they would otherwise, and to think about things differently.” So, she includes contemporary references to help “push” them to make connections between the past and today by discussing works of art. Instructor 2 discussed the artistic component as her expression of challenge power because she said it challenges the students to think about art in terms of materials and construction. It is an “extra thing,” an extra effort of a different kind that some students do not like but many do after they complete the assignment. Instructor 3 also uses object making as an expression of challenge power through in-class activities. Instructor 3 focused her discussion on how she likes to present information that students cannot find in the textbook and connect it to their contemporary moment as a way to challenge them to think about art differently than how it is presented in the textbook. All three instructors discussed the similar goal of encouraging students to make connections for their expressions of challenge power.

Interest power is the ability of the teacher to hold students' attention. How does that manifest in your class? All three instructors struggled to give definitive answers to this question. All three emphasized they hoped that what they felt kept students interested and is effective but admitted through implications that they did not know. And all three instructors discussed how they try to incorporate popular culture references as a way to keep students interested and engage them in content. For example, Instructor 1 said:
Well, I try everything! I try moving around. I try telling the stories of the iconography and asking them, you know, how that fits with their values today...I tried bringing in analogies with contemporary life, although sometimes I feel like there's a big generation gap and I'm a little behind that I'm bringing in things that they don't know what I'm talking about, and I try to be careful about that. I try to learn enough from my kids, who I don't see all that often anymore. (Instructor 1, personal communication, November 2, 2017)

Instructor 2 discussed her expressions of interest power in terms of her on-going research into student engagement. She said, “All the research that I’ve done reading that I’ve done is like the degree of engagement that you have with your students correlates to the degree of how comfortable you are with the knowledge that you're teaching, right.” She continued:

I'm still not fully 100% right, comfortable with the information that I'm giving them. I mean even though I stay up late hours into the night. So, I am getting some engagement from the students, but there's a lot of students that I can see that are not engaged.

(Instructor 2, personal communication, October 30, 2017)

Instructor 3 also discussed student engagement but how the concept of student engagement is nebulous. Because of this uncertainty Instructor 3 says she hopes that her excitement for art comes through enough in class is to keep students interested and engaged, but she cannot be sure.

_How do students in your survey classes express power?_ Instructors responded similarly to this question as did students who felt they expressed power in their classes. Instructors described examples of expressions of student power as “raising their hands and speaking, showing their knowledge,” “They express power by showing up. They express power by engaging, either through speaking up or even just listening. They also express power through
doing the work.” Instructors also discussed negative expressions of student power such as not following class rules regarding cell phones and not completing assignments. Instructor 3 discussed how even though expressions of student knowledge is a positive for the students, it can be uncomfortable for her if she is caught unprepared by it. For example, when a student expresses power by correcting the instructor and the student is correct.

In her discussion of how some students sit in the front to get the instructor's attention or make a personal connection with the instructor, she described an example of referent power (McCroskey & Richmond, 1983). She also stated that, “in a way the big class shields you from some of that kind of power stuff.” However, another expression of student power comes in the form of bullying the instructor for a higher grade, particularly after an assignment or at the end of the semester. She said, “there's usually only a couple of people who seem to be kind of on a power trip or that way when they talk but yeah, I mean they all want to get good grades. That's a power thing.”

**Describe the ideal art history survey course.** All three instructors discussed how the ideal art history survey class depended largely on the quality of effort given by the students, but also on how they structure the course. Instructor 1 described the ideal art history class as including a balance of content that will keep students’ attention but will also allow them to dig “down into something.” She continued,

I guess what I'm aiming for is they come out of it with a new interest, a new pleasure in art and also of a way of thinking critically... But I also have experience in the past that, maybe it's about the age, so your ordinary age college student wants answers, wants authoritative like this is the way it is. Even though at the same time they're busy
challenging and questioning lots of stuff so I don't know. I try to balance. (Instructor 1, personal communication, November 2, 2017)

Instructor 2 stated:

The ideal art history class is where the students initially come in without the perception that this is going to be an easy class that is like an elective course...So, I guess the ideal would be...but, I guess there's something on my end, yeah, that I had more preparation in pedagogy techniques, you know. (Instructor 2, personal communication, October 30, 2017)

Instructor 3 said:

The ideal art history course is one where the students really give it their all. They are there in every class; they speak up, maybe not every class but in most classes. They do the reading and they do the work. If they do all that then they’ll do great in the course. And if they do all that then they will see art in a new or unexpected way and be able to make connections with it or to it...I would also change the textbook…If we want students to connect with art, we certainly aren’t helping them do that through the textbook. But, in the ideal art history survey class, students would read whatever resources were provided and try their best in the class. (Instructor 3, personal communication, October 29, 2017)

Concluding thoughts on Interview 2. I designed Interview 2 questions for students and instructors based on Fife et al.’s (2010) and Linvill and Grant’s (2017) studies of student and instructor identity and Jackman’s (2014) and McCroskey and Richmond’s (1983) studies of power in the classroom. I also referred to Seidman’s (2006) and Merriam and Tisdell’s (2015) suggestions to ask probing questions in an open-ended format to illicit fuller responses from participants.
As was the case in Interview 1 responses, although each participant response was different within the two categories of instructor and student, participants discussed similar concepts in several responses. For example, students and instructors think that identity factors in students’ race, gender, and social class influences how s/he engages in class. Students and instructors also agree that the race, gender, and social class of the instructor influences how she teaches and what content she teaches. However, there is not full agreement from participants on whether the race, gender, or social class of the instructor influences how students engage in the class. When identity of the instructor did significantly influence student engagement, it was based on gender.

In discussions of power expressions in the classroom there is agreement among students and instructors that coercive power is not often used, nor does it often have the desired effect of the instructor using it or influence student engagement. Students recognize instructor expressions of reward power, but it also does not always influence student engagement. There is not full agreement among participants about what expressions of challenge power are present in their art history survey class. There is also not agreement on what examples of interest power are expressed in each class. However, students are influenced by what they perceive as expressions of interest power from their instructors, even though the instructors discussed different expressions of interest power.

**Concept Maps**

In the tables that follow, I include concept map data I collected from student and instructor participants, including data from my completed concept maps (See Appendices H & I). Based on DiCindio’s (2012) use of Personal Meaning Maps inspired by Falk, Dierking, and Foutz (2007), the concept maps participants completed were intended to show any changes in
participants’ perceptions through a spontaneous reflection exercise. Participants completed the concept maps twice during the data collection period. The concept map data helps triangulate the interview data above and observation data presented later in this chapter. I asked students to list their perceptions to the concept “art history instructors.” I asked instructors to list their perceptions to the concept “undergraduate art history survey students.”

I present all student and instructor concept map data individually. I do this to allow readers to see on an individual basis how each participant’s perceptions did or did not change. Each table contains the participant’s concept map 1 data on the left with concept map 2 data on the right side of the table. I present student data according to instructor, beginning with students of Instructor 1. After presentation of all data tables, I summarize the data.

Students

Students were asked to write down words or phrases to describe the concept “art history instructor” (See Appendix I). Several students during interview 1 stated they have had experience with art history instructors or art instructors before, but several others said this art history survey class was their first experience. Therefore, data collected from students in the concept maps is indicative of students’ perceptions based on all their experiences with art history instructors, however much or little that was at the time they completed the concept maps.

Students in Instructor 1’s class.

Table 10

Student 6’s Concept Mapping Activity 1 & 2

<table>
<thead>
<tr>
<th>Student 6¹: Map 1</th>
<th>Student 6¹: Map 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Received 9/14/2017</td>
<td>Received 11/6/2017</td>
</tr>
<tr>
<td>strong personality</td>
<td>good listener</td>
</tr>
<tr>
<td>animated/expression</td>
<td>one-sided (sometimes)</td>
</tr>
<tr>
<td>non-stationary</td>
<td>supportive</td>
</tr>
<tr>
<td>passionate</td>
<td>understanding</td>
</tr>
<tr>
<td>inclusive</td>
<td>invested</td>
</tr>
<tr>
<td>-----------</td>
<td>----------</td>
</tr>
<tr>
<td>-</td>
<td>passionate</td>
</tr>
<tr>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 11

*Student 7\(^1\) Concept Mapping Activity 1 & 2*

<table>
<thead>
<tr>
<th>Student 7(^1): Map 1 Received 9/14/2017</th>
<th>Student 7(^1): Map 2 Received N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>dedicated</td>
<td>-</td>
</tr>
<tr>
<td>passionate</td>
<td>-</td>
</tr>
<tr>
<td>artistic</td>
<td>-</td>
</tr>
<tr>
<td>mostly female</td>
<td>-</td>
</tr>
<tr>
<td>innovative</td>
<td>-</td>
</tr>
<tr>
<td>focused</td>
<td>-</td>
</tr>
<tr>
<td>hardworking</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 12

*Student 9\(^1\) Concept Mapping Activity 1 & 2*

<table>
<thead>
<tr>
<th>Student 9(^1): Map 1 Received 9/18/2017</th>
<th>Student 9(^1): Map 2 Received 11/8/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>hippie</td>
<td>specific wording</td>
</tr>
<tr>
<td>cat person</td>
<td>canon</td>
</tr>
<tr>
<td>obscure knowledge</td>
<td>religion</td>
</tr>
<tr>
<td>my grandma</td>
<td>passionate</td>
</tr>
<tr>
<td>eccentric</td>
<td>cultural lens</td>
</tr>
<tr>
<td>overload</td>
<td>reading required</td>
</tr>
<tr>
<td></td>
<td>rewarding</td>
</tr>
</tbody>
</table>

Students in Instructor 2’s class.

Table 13

*Student 1\(^2\) Concept Mapping Activity 1 & 2*

<table>
<thead>
<tr>
<th>Student 1(^2): Map 1 Received 9/11/2017</th>
<th>Student 1(^2): Map 2 Received 11/8/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>independent</td>
<td>quirky</td>
</tr>
<tr>
<td>counter-culture</td>
<td>engaging</td>
</tr>
<tr>
<td>opinionated</td>
<td>accessible</td>
</tr>
<tr>
<td>accessible</td>
<td>frazzled</td>
</tr>
</tbody>
</table>
selectively detached | passionate
---|---
uneven | human
*making soup | dark clothing

*“Making soup” refers to Student 1’s understanding of how an instructor combines elements of culture to give a full discussion of any topic. See, Student 1 interview 1 transcripts for full discussion of “making soup.”

Table 14

**Student 2 Concept Mapping Activity 1 & 2**

<table>
<thead>
<tr>
<th>Student 2: Map 1</th>
<th>Student 2: Map 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Received 9/12/2017</td>
<td>Received 11/7/2017</td>
</tr>
<tr>
<td>personable</td>
<td>eclectic</td>
</tr>
<tr>
<td>eclectic</td>
<td>supporting of local art</td>
</tr>
<tr>
<td>diverse understanding</td>
<td>free speech in classroom</td>
</tr>
<tr>
<td>counter cultural</td>
<td>historical context</td>
</tr>
<tr>
<td>secular historian</td>
<td>worldly</td>
</tr>
<tr>
<td>modernist</td>
<td>-</td>
</tr>
<tr>
<td>liberal leaning</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 15

**Student 3 Concept Mapping Activity 1 & 2**

<table>
<thead>
<tr>
<th>Student 3: Map 1</th>
<th>Student 3: Map 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Received 9/13/2017</td>
<td>Received 11/6/2017</td>
</tr>
<tr>
<td>patient</td>
<td>experienced</td>
</tr>
<tr>
<td>current (hip/cool)</td>
<td>well-spoken</td>
</tr>
<tr>
<td>stylish</td>
<td>underestimated</td>
</tr>
<tr>
<td>appreciative</td>
<td>underappreciated</td>
</tr>
<tr>
<td>experienced</td>
<td>-</td>
</tr>
<tr>
<td>qualified</td>
<td>-</td>
</tr>
<tr>
<td>smart</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 16

**Student 4 Concept Mapping Activity 1 & 2**

<table>
<thead>
<tr>
<th>Student 4: Map 1</th>
<th>Student 4: Map 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Received 9/13/2017</td>
<td>Received 11/6/2017</td>
</tr>
<tr>
<td>modern</td>
<td>passionate</td>
</tr>
<tr>
<td>funny</td>
<td>knowledgeable</td>
</tr>
<tr>
<td>interesting/unique</td>
<td>personable</td>
</tr>
<tr>
<td>creative</td>
<td>detail-oriented</td>
</tr>
<tr>
<td>open-minded</td>
<td>creative</td>
</tr>
<tr>
<td>Understanding</td>
<td>Strong-minded</td>
</tr>
<tr>
<td>--------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**Table 17**

*Student 5² Concept Mapping Activity 1 & 2*

<table>
<thead>
<tr>
<th></th>
<th>Student 5²: Map 1</th>
<th>Student 5²: Map 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Received 9/14/2017</td>
<td>Received 11/8/2017</td>
</tr>
<tr>
<td>clarifies art cycles/times</td>
<td>needs more energy (for me)</td>
<td></td>
</tr>
<tr>
<td>explains influences</td>
<td>could force more critical thinking on individuals</td>
<td></td>
</tr>
<tr>
<td>gives many perspectives</td>
<td>philosophical</td>
<td></td>
</tr>
<tr>
<td>assists in breaking down concepts</td>
<td>overwhelming</td>
<td></td>
</tr>
<tr>
<td>informative background</td>
<td>inspiring</td>
<td></td>
</tr>
<tr>
<td>lacks excitement</td>
<td>gives thorough background of elements</td>
<td></td>
</tr>
<tr>
<td></td>
<td>used/inspired by</td>
<td></td>
</tr>
<tr>
<td>-</td>
<td>coherent</td>
<td></td>
</tr>
</tbody>
</table>

**Table 18**

*Student 8² Concept Mapping Activity 1 & 2*

<table>
<thead>
<tr>
<th></th>
<th>Student 8²: Map 1</th>
<th>Student 8²: Map 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Received 9/14/2017</td>
<td>Received N/A</td>
</tr>
<tr>
<td>passionate</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>inspiring</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>airy</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>crafty</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>inclusive</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>kind</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**Table 19**

*Instructor 1 Concept Mapping Activity 1 & 2*

<table>
<thead>
<tr>
<th></th>
<th>Instructor 1: Map 1</th>
<th>Instructor 1: Map 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Received 9/5/2017</td>
<td>Received 11/2/2017</td>
</tr>
<tr>
<td>(some) enthusiastic</td>
<td>overwhelmed (w/ work)</td>
<td></td>
</tr>
<tr>
<td>(some) curious</td>
<td>intrigued</td>
<td></td>
</tr>
<tr>
<td>(some) tuned out</td>
<td>engaged</td>
<td></td>
</tr>
<tr>
<td>diverse</td>
<td>stressed</td>
<td></td>
</tr>
<tr>
<td>(some) distracted</td>
<td>curious</td>
<td></td>
</tr>
<tr>
<td>(some) bored</td>
<td>grade-oriented</td>
<td></td>
</tr>
</tbody>
</table>
Table 20

*Instructor 2 Concept Mapping Activity 1 & 2*

<table>
<thead>
<tr>
<th>Instructor 2: Map 1</th>
<th>Instructor 2: Map 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Received 9/6/2017</td>
<td>Received 10/30/2017</td>
</tr>
<tr>
<td>fun</td>
<td>anxiety-ridden</td>
</tr>
<tr>
<td>unprepared</td>
<td>challenged</td>
</tr>
<tr>
<td>inquisitive</td>
<td>eager</td>
</tr>
<tr>
<td>grammatically challenged</td>
<td>pleasing</td>
</tr>
<tr>
<td>approval-seeking</td>
<td>enjoyable</td>
</tr>
<tr>
<td>eager</td>
<td>procrastinators</td>
</tr>
<tr>
<td>sceptical</td>
<td>overwhelmed</td>
</tr>
<tr>
<td>resistant</td>
<td></td>
</tr>
</tbody>
</table>

Table 21

*Instructor 3 Concept Mapping Activity 1 & 2*

<table>
<thead>
<tr>
<th>Instructor 3: Map 1</th>
<th>Instructor 3: Map 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Received 9/4/2017</td>
<td>Received 10/29/2017</td>
</tr>
<tr>
<td>eager</td>
<td>quiet</td>
</tr>
<tr>
<td>curious</td>
<td>struggle with writing</td>
</tr>
<tr>
<td>dislike art</td>
<td>unfamiliar</td>
</tr>
<tr>
<td>can’t write</td>
<td>curious</td>
</tr>
<tr>
<td>freshmen</td>
<td>struggling</td>
</tr>
<tr>
<td>never been to museum</td>
<td>interesting</td>
</tr>
<tr>
<td>interesting thoughts</td>
<td>don’t like Modern art</td>
</tr>
</tbody>
</table>

Concluding thoughts on concept maps. I designed the concept map activities (See Appendices H & I) based on DiCindio’s (2012) use of Personal Meaning Maps inspired by Falk, Dierking, and Foutz (2007). The concept maps were intended to show any changes in participants’ perceptions through this spontaneous reflection exercise. Concept map data collected from students revealed that most students in this study had never experienced an art history class, thus had no discernable perceptions of the concept of “art history instructors”
before taking the survey class this fall. This is somewhat at odds with interview data collected that suggests student participants were familiar with art and artists before taking this course. However, based on concept map data, students were not explicitly familiar with the concept of art history or art historian. Therefore, most student concept map data primarily reveals student perceptions of Instructors 1 and 2 in this study. However, there were common ideas among students of both instructors captured in the concept maps.

Among the common ideas of students were that “art history instructors” generally are knowledgeable, creative, and supportive of students (See Appendix 1). One concept stands out most though. Six of nine students included the word “passionate” in their perceptions of art history instructors. All three students of Instructor 1 included the term “passionate,” with Student 6\textsuperscript{1} including it in both maps, Student 7\textsuperscript{1} including it in the first map (the only map she completed) and Student 9\textsuperscript{1} including it in his second map after spending half a semester with Instructor 1. Three students of Instructor 2 included the term “passionate.” Students 1\textsuperscript{2} and 4\textsuperscript{2} included the term in their second map, after working with Instructor 2 for half of a semester and Student 8\textsuperscript{2} included it in her first map. Student 8\textsuperscript{2} did not complete the second concept map. In total, four of the seven uses of the term “passionate” were used to describe art history instructors after students had completed half of a semester in one of the art history survey classes included in this study.

The most common term found among instructor concept maps (See Appendix H) is “curious.” Instructor 1 included “curious” in both of her concept maps as did Instructor 3. Instructor 2 did not use the term “curious;” however, she did include the term “inquisitive” in her first concept map, which is synonymous with “curious.” The second most common term is “eager.” Instructor 2 included the term “eager” in both of her maps, and Instructor 3 included
“eager” in her first concept map. Instructor 1 used the synonymous term “enthusiastic” in her first concept map. All three instructors included terms in their second concept maps that are indicative of students not doing well, such as “stressed,” “overwhelmed w/work,” “anxiety ridden,” “challenged,” and “struggling.” So, while student perceptions of “art history instructors” improved in the second mapping activity, perceptions of “undergraduate art students” by art history instructors show an increase in negative perceptions. However, there are still terms such as “enjoyable,” “engaged,” and “interesting” listed by all three instructors in their second concept maps.

**Classroom Observations**

I also completed two in-class observations of each art history survey class included in this study as a third source of primary data. For observation protocol see Appendix E. In these observations I was able to collect a more holistic view of the interactions between students and instructor where these interactions naturally occur (Merriam & Tisdell, 2015). My observations focused on teaching style, attendance, student actions, engagement, and participation types during class, and the interaction between student and instructor before and during each class to explore identity and expressions of power. I intended to conduct classroom observations one week earlier than I did; however, I was unable to do so due to Hurricane Harvey. The University, like most southeast Texas institutions, was closed August 25 - September 4, 2017. I conducted the first classroom observations for Instructor 1 and Instructor 2 immediately following each class’ return to campus after Hurricane Harvey. I include this caveat as it is important contextual information for observed attendance and student/instructor interactions in both classes during that first observation.
In the case of this study, in each observation session, I was observing an auditorium of one instructor and scores of students, all involved in various activities and levels of interest at any given moment. It was impossible to observe all activities that took place in all four observation sessions, which increased the risk of inaccuracies in my observations (Merriam & Tisdell, 2015). To reduce inaccuracies and give direction to my unavoidable selectivity in observation sessions, I structured my observations according to the table in Appendix A, seeking examples of power expressions as defined by Jackman (2014) and McCroskey and Richmond (1983): authority power/legitimate power, knowledge power, challenge power, interest power, coercive power, reward power, referent power, and expert power. I also sought to record examples of engagement behaviours as defined by Lane and Harris (2015) as “on-task behavior in the classroom” (p. 84). On-task behaviors include note-taking, active listening, asking questions, and participating in group activities or discussions. I present my in-class notes here by instructor and in chronological order of my observation. I then summarize pertinent data collected and discuss insights to be interpreted and further explored in the following Chapter 6.

**Instructor 1: Observation 1**

*9/5/17 10:00-11:30am*

*The University Recital Hall*
## APPENDIX E
### OBSERVATION PROTOCOL

<table>
<thead>
<tr>
<th>Location:</th>
<th>Date:</th>
<th>Time:</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is that I am looking for?</td>
<td>Student Observation Notes</td>
<td>Teacher Observation Notes</td>
</tr>
<tr>
<td>How many students are in this class?</td>
<td>100+ &quot;Surprisingly full&quot; noted by instructor</td>
<td><strong>Hard to hear other students</strong></td>
</tr>
<tr>
<td>How is the room organized?</td>
<td>Lecture Hall</td>
<td></td>
</tr>
<tr>
<td>What is the teaching style of the instructor?</td>
<td>1) asks questions to slides (teacher) 2) walks around &amp; up to students</td>
<td></td>
</tr>
<tr>
<td>What activities are the students required to do?</td>
<td>- listen  - answer instructor questions  - take notes</td>
<td></td>
</tr>
<tr>
<td>How accessible is the teacher throughout class?</td>
<td>Accessible &amp; attentive to students  - respectful &amp; encouraging  - offers students to interrupt her for ?</td>
<td></td>
</tr>
<tr>
<td>What content is covered in class versus book?</td>
<td>&quot;Different, but better than book&quot;  - connects lecture to paper &amp; book</td>
<td></td>
</tr>
<tr>
<td>How are students engaging? (Lane &amp; Harris, 2015)</td>
<td>2 talking, 2 typing  - task completion - listening 2 on task computer &amp; clearly 1 would use 9 laptops screens 86%</td>
<td></td>
</tr>
<tr>
<td>How does the instructor engage with the students?</td>
<td>asks many questions  - respectfully connects</td>
<td></td>
</tr>
<tr>
<td>How do the students engage with the instructor?</td>
<td>me talked to her before class  - she talked back about personal things</td>
<td></td>
</tr>
<tr>
<td>How do the students interact with the instructor? (Jackman, 2014)</td>
<td>Students in front more eager to participate  - students ask questions throughout</td>
<td></td>
</tr>
<tr>
<td>How does the instructor interact with the students? (Jackman, 2014)</td>
<td>Upbeat, encouraging, walks around, asks questions</td>
<td></td>
</tr>
<tr>
<td>What types of power are displayed from students and instructor? (Jackman, 2014)</td>
<td>She holds attention 10-10:25 10:40 fidgeting 10:45 3 sleepers  - confident in what she says  - comfortable in what she talks about  - has students describe everything first (vis?)</td>
<td><strong>Talked about concepts 9 special access to research (knowledge) power (admitted when she didn't know)</strong></td>
</tr>
</tbody>
</table>

---

**Figure 3. Instructor 1: Observation 1 Notes**
Observation 1 notes continued.

- Instructor 1 started before time with message about importance of communication between her/students and each other
- First slide Ancient Mesopotamia
- Instructor contacted publisher about extending free ebook access for students due to storm
- Emphasized struggles of students after storm and thanked them for being here and admitted she is dazed
- Started with how semester schedule has changed

Instructor 1: Observation 2

11/2/17 10:00-11:30am

The University Recital Hall
<table>
<thead>
<tr>
<th>What is that I am looking for?</th>
<th>Student Observation Notes</th>
<th>Teacher Observation Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

- Legit: unit power - announce
- Is walking a coercive power? Interest power?
- Expert power in lecture
- Discuss: purse as for woman or a man very naturally
- Toodles, her time doesn't cover many objects but covers few in depth
- Audial influence to be:
- Expect challenged when she says, "I don't know what these are." But with authority it still encourages students to engage
- Breaks down terminology

**What types of power displays are seen in class?**  How are they manifest?

- Lecture, but rarely behind podium walks up in the aisles for discussion talks poetically
- Appears confident

**What is the teaching style of the instructor?**

- Lecture - take notes
- Respond

**What activities are the students required to do?**

- Very

**How accessible is the teacher throughout class?**

- Steps outside book - underlaid "trace"

**What content is covered in class versus book?**

- Waded: Students responding to lecture / ovarian / foot task / not on phone / sleeping

**How are students engaging?**

- Very encouraging of student responses

**How does the instructor engage with the students?**

- No discussion before class
- Willing to interact & engage when but not at end

**How do the students engage with the instructor?**

- Students were able to connect to past lectures in responses

**How do the students interact with the instructor?**

- Hard to have others students
- Instructor does not repeat for everyone

---

Figure 4. Instructor 1: Observation 2 Notes
Observation 2 notes continued.

- Opened with request to put away devices
- Reviewed assignments/writing workshop
- Topic: Early Medieval period
- Starts with map to connect cultures

Instructor 2: Observation 1

9/6/17 9:30-11:00am

The University Recital Hall
### APPENDIX E
### OBSERVATION PROTOCOL

<table>
<thead>
<tr>
<th>Location:</th>
<th>Date:</th>
<th>Time:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What is that I am looking for?</strong></td>
<td><strong>Student Observation Notes</strong></td>
<td><strong>Teacher Observation Notes</strong></td>
</tr>
<tr>
<td>How many students are in this class?</td>
<td>Hand to hear students</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>220 enrollment</td>
<td></td>
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<td></td>
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<tr>
<td>How is the room organized?</td>
<td>Large lecture hall with stage &amp; two pianos</td>
<td></td>
</tr>
<tr>
<td>Uses microphone. What is the teaching style of the instructor?</td>
<td></td>
<td>Lecture w/ PP</td>
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<tr>
<td>What activities are the students required to do?</td>
<td>- Listen - take notes - watch video clip - active listen &amp; glean 10:00-10:15 - discuss reading 10:23</td>
<td></td>
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<tr>
<td></td>
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<tr>
<td>How accessible is the teacher throughout class?</td>
<td>- welcomed questions - responded respectfully</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How are students engaging? (Lane &amp; Harris, 2015)</td>
<td>7 laptops - 6 non task - 4 non task during discussion - 3 student phones off task / made a call - all on task during discussion (10 craps)</td>
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<tr>
<td>How does the instructor engage with the students?</td>
<td>- Uses relevant tech and hands (on book) - not many questions asked of students</td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>How do the students engage with the instructor?</td>
<td>- ask questions - respond to prompts from instructor</td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>How do the students interact with the instructor? (Jackman, 2014)</td>
<td>several felt comfortable participating</td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>How does the instructor interact with the students? (Jackman, 2014)</td>
<td>Stan behind podium full class exception when collecting activity</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What types of power are displayed from students and instructor? (Jackman, 2014)</td>
<td>&quot;What do you mean by organic?&quot;</td>
<td>Knowledge - language, mode, test through</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Physical - stance, dress, behind podium</td>
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<tr>
<td></td>
<td></td>
<td>Sociopolitical landscape - elements, relationships, networks</td>
</tr>
</tbody>
</table>

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**Figure 5. Instructor 2: Observation 1 Notes**
Observation 1 notes continued.

- Chamber music playing before class
- One student asked questions, but no conversation w/ instructor
- Addressed syllabus/calendar changes first
  - Put books on reserve due to flood
- Before class acknowledged she was appreciative of attendance
- Did not change first due date that required museum visit
- Showed calendar and Blackboard
- Has created Facebook page for class to give students updates and reviews of topics especially those that were missed (includes images and videos)
- Started with background discussion of visual elements/principles on PP (used contemporary art, no connect to course content) 9:35-10:06
- Showed video w/o closed captioning/not whole video – confusing
  - Installation art of James Turrell
- Told students how we might feel about art rather than asking them (Oppenheim fur cup and saucer)
- Students perked up at drawing activity 10:06 - 10:15
  - Visual analysis read aloud was too long – students lost interest/unclear instructions/read too fast
- Switched to discussion-based teaching when computer would not work for PP
- During discussion teacher sat down on stage/walked
  - Participation of students increased (mostly front half)
• Voice changed away from podium – more conversational
  o Gave meaning to “placid” and “secular” while seated
• Discussion time was disorganized touching on all topics
  o No images provided and very few questions asked

Instructor 2: Observation 2

10/30/17 9:30-11:00am

The University Recital Hall
<table>
<thead>
<tr>
<th>What is that I am looking for?</th>
<th>Student Observation Notes</th>
<th>Teacher Observation Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Legitimate power: assign extension</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Expect power: discussing grades</td>
<td></td>
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<tr>
<td></td>
<td>- Renewed power: earn extra credit</td>
<td></td>
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<tr>
<td></td>
<td>- Legit power: waited for others to start class</td>
<td></td>
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<tr>
<td></td>
<td>- Expect power: “socially constructed”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- “lyrical”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- “respite”</td>
<td></td>
</tr>
<tr>
<td>What types of power displays are seen in class?</td>
<td>(Midnight in Paris)</td>
<td></td>
</tr>
<tr>
<td>How are they manifest?</td>
<td>- Use song to reference to discuss Modernism</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Started w/ discussion prompt</td>
<td></td>
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<tr>
<td></td>
<td>- Lecture w/ PP</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Behind podium arms crossed hands in pockets</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Prompt comes from instructor (not in slides)</td>
<td></td>
</tr>
<tr>
<td>What is the teaching style of the instructor?</td>
<td>- Listen to notes</td>
<td></td>
</tr>
<tr>
<td>What activities are the students required to do?</td>
<td>- Respond to oral prompts</td>
<td></td>
</tr>
<tr>
<td>How accessible is the teacher throughout class?</td>
<td>- Answers questions</td>
<td></td>
</tr>
<tr>
<td>What content is covered in class versus book?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How are students engaging? (Lane &amp; Harris, 2015)</td>
<td>- 15 on laptops @ 9 off task</td>
<td></td>
</tr>
<tr>
<td>- 5 sleeping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How does the instructor engage with the students?</td>
<td>- Students calling back to instructor</td>
<td></td>
</tr>
<tr>
<td>- Students asking to answer questions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Students asking about concepts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Seem to feel she is approachable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How do the students engage with the instructor?</td>
<td>- Have questions about assignment</td>
<td></td>
</tr>
<tr>
<td>- Most seem based on fear of failing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How do the students interact with the instructor? (Jackman, 2014)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How does the instructor interact with the students? (Jackman, 2014)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 6. Instructor 2: Observation 2 Notes
Observation 2 notes continued.

- 9:30-9:50 started w/ review/announcements
- Review for upcoming assignment
  - Citations
  - Quotations
- Review of extra credit
- Students asked many questions about paper that is due in 2 days
  - Questions about what Instructor wants in it
- One student told me this class is the hardest he is taking, and he is an engineering major
- Hard to hear in back

Concluding thoughts on observations. During my four observations, two of Instructor 1 and two of Instructor 2, I collected data revealing a more holistic view of the interactions between students and instructor where these interactions naturally occur (Merriam & Tisdell, 2015). I focused my observations on instructor and student, looking at teaching style, attendance, student actions, engagement, and the interactions between student and instructor. Data I collected shows limited engaged behaviors (Lane & Harris, 2015) from students: primarily listening, note taking and participation through verbal responses and questions were the only engaged behaviors exhibited by students. However, Instructors 1 and 2, through their hybrid lecture/discussion-based teaching style, did not require other engaged behaviors during the class times I visited. The exception here is that during Observation 1 of Instructor 2, students were required to physically engage in a drawing activity. I indicate in my observation notes that most students I could see
from my vantage point engaged with this activity only for a short period as it was dominated by instructor explanation rather than student drawing.

I also noted that physicality from the instructors engaged students of both instructors. In observations of Instructor 1 as well as in student interviews discussed earlier, Instructor 1 engaged students by walking around the lecture hall to prompt discussion from students and by sitting on the stage to tell a story. Likewise, when Instructor 2 stepped away from the podium and sat on the stage during Observation 1, students notably engaged more by physically shifting their attention to the instructor through the instructors’ expression of interest power, though likely an unconscious expression of such.

Instructors 1 and 2 also demonstrated examples of power expressions as defined by Jackman (2014) and McCroskey and Richmond (1983) not discussed by students or instructors in Interview 2. For example, both instructors demonstrated authority power/legitimate power, which is the power believed to be inherent in authority figures including instructors, by changing due dates and the course calendar due to absences caused by Hurricane Harvey. Instructors also exhibited authority power/legitimate power by starting and ending class when they were ready. For example, although several students had left and many more were walking out before class officially ended, Instructor 1 lectured until the last minute of class during Observation 2. Instructor 2 held off starting class for five minutes to wait for more students to arrive during Observation 2.

Instructor 1 and Instructor 2 exhibited expert/knowledge power during my observations, which is the ability of the teacher to show intellectual “prowess” (Jackman, 2015, p. 155). During Observation 1, Instructor 1 discussed a family member of hers who has special access to art in another country and she discussed advanced research she has conducted. Instructor 2
expressed expert/knowledge power by way of her specialized terminology that she did not always define for students. For example, during Observation 1, a student asked the question, “What do you mean by organic?” Instructor 2’s response included terms “biomorphic,” “curvilinear,” “register,” and “socio-political landscape” in discussion of works she said, “should be self-explanatory.”

Overall, student engagement during my observations was similar in each class and during each observation as was attendance, which was less in both classes during the second observations of each. In both classes, during both observations, there was a similar number of students sleeping in the back rows, where I sat, and a similar number of students throughout the auditorium using laptops for on-task and off task activities. The teaching style of each instructor was also similar in that they both lectured with Power Point slides but encouraged student engagement via discussion prompts. Both instructors also expressed similar forms of power during class observations and both.

**Conclusion**

In this chapter I presented data collected from study participants, including myself, from two interviews, two concept map activities and two in-class observations to examine how undergraduate art history survey courses are perceived from a range of vantage points (Taylor & DeVault, 2016). Interview data with student participants indicates that identity markers of students like race, gender, and social class do influence how students in this study engaged in their undergraduate art history survey course. Data in this study reveal that it is gender and social class that influence student engagement the most. Data in this study also reveals that the gender of the instructor had the most influence on how students perceived their engagement. Although perceptions of identity also influenced how students in this study engaged in class, data collected
from their interviews indicates that instructor expressions of power may not have influenced student engagement. However, instructor perceptions of student expressions of power do influence teaching of the instructors in this study. In the following Chapter Six I apply the constant comparative method, key word-in-context analysis (KWIC), and the genealogical approach to narrative analysis (Tamboukou, 2013) to systematically search for meaning in the data (Leech & Onwuegbuzie, 2007) I presented here. The meaning I intend to find will help answer my primary research question of how perceptions of identity and power between students and instructors influence student engagement and teaching in undergraduate art history survey courses included in this study.
CHAPTER SIX: FINDINGS AND INTERPRETATION

Introduction

In Chapter Five I presented data collected from study participants, including myself, from interviews, concept map responses, and my, the researcher’s, notes during two class observations of each art history class involved in this study to examine how undergraduate art history survey courses are perceived from a range of vantage points (Taylor & DeVault, 2016). In this Chapter I present the interpretations I have inferred from the data presented in Chapter Five. As I did in Chapter Five, here I do not present all data for interpretation. Instead, I present my interpretations of data and insights gleaned from the data most relevant in addressing the research questions of this study. I conducted analysis of data presented in Chapter Five initially by coding through the constant comparative method. Analysis revealed common threads among participant responses. In this Chapter, I interpret the meaning of those themes as individual sections, as suggested by Merriam and Tisdell (2015), by also presenting insights from use of key word-in-context analysis (KWIC) (Leech & Onwuegbuzie, 2007) and the genealogical approach to narrative analysis (Tamboukou, 2013).

In this study I seek to understand how student and instructor perceptions of their and each other’s identity and expressions of power influence student engagement and teaching in undergraduate art history survey courses. Therefore, this study has four points of focus: one is on student perceptions of how their identity and expressions of power influence their in-class engagement. The second is on how student perceptions of instructor perceptions of student identity and expressions of power influence how the instructor teaches. The third is on instructor perceptions of how their identity and expressions of power influence their teaching, and, the final focus is on how instructor perception of student perceptions of the instructor’s identity and power expressions influence in-class engagement. To capture how I, a current art history
instructor and recent undergraduate art history student, perceive my teaching and student engagement, I included an autoethnographic profile of myself as part of the data collected for this study, in addition to the case study of the instructors and participants interviewed and observed for this study. Since this study has multiple points of focus, the following research questions guiding this study reflect this complexity.

1. Given that there are inherent perceptions of power at play between instructors and students, and identities are continually negotiated in the teaching and learning process, how might these perceptions of power and identity influence:
   a. student engagement in undergraduate art history survey courses?
   b. pedagogical practice in undergraduate art history survey courses?

2. Given art historians’ concern about apparent low student engagement in undergraduate art history survey courses, how can we use these findings to address this problem?

I present my findings in this study according to themes within the larger topics of power and identity. The themes emerged during data analysis using the constant comparative method, KWIC (Leech & Onwuegbuzie, 2007), and the genealogical approach to narrative analysis (Tamboukou, 2013). However, I present the themes in the data under the two focus areas of this study: power and identity. Within each section, I present interpretations of student data first, then instructor. I then connect the data analysis to scholarly literature.

**Power: Mom’s Prisoners**

I asked all participants to discuss their perceptions of how they express power and how either their students or instructors express power in their class. To formulate my questions, I looked to Jackman’s (2014) and McCroskey and Richmond’s (1983) studies of power in the classroom, which included discussions of coercive power, reward power, challenge power, and
interest power. A common theme among all participants in regard to all types of power and expressions from students and instructors was a reluctance from instructors to overtly express certain types of power and a feeling from students of powerlessness. The theme of passivity also came up in discussions with students and instructors about how power is expressed by instructors. I first explore students’ perceptions of their own expressions of power, followed by instructor discussion of how they encourage student expressions of power. I then discuss student and instructor perceptions of how Instructor 1 and Instructor 2 express power in their classrooms and if participants felt these expressions of different types of power influence student engagement.

**Student Expressions of Power**

*Students’ perceptions of student power.* When I asked students “How do you express power in your art history class?” several struggled to respond and almost no student responded immediately except Student 2. He stated, “I have no power in the class. I'm a student.” His response echoes Harry Wolcott’s (1984) analogy of students as powerless prisoners, held in the classroom by the instructor, required by law to be in the course, and resistant to participation, which is reflected in interview and observation data I collected for this study. There were several instances during class observations of Instructor 1 and Instructor 2 when student resistance to participation was made obvious in long awkward silences after the instructor asked for participation. Also, seven of the nine student participants in this study stated that they were taking the art history survey course to fulfil a requirement, one set forth by the university and ultimately the state of Texas. Student responses to this question align with the claim by Kim et al. (2017) who argue many college students enroll in general education courses, like the
undergraduate survey courses in this study, to fulfil requirements rather than because of any interest in or desire to learn about the subject.

Other definitive answers about the lack of power felt by students came from Student 7 and 6. Student 7 said, “I don't feel like I'm powerful at all,” and student 6 claimed, “I express little to no power.” These students’ reactions speak to the idea of what Foucault (1995) terms as "docile bodies" (p. 135), compliant students resulting from the hegemonic hierarchical power structure within most Western classrooms throughout history. According to Foucault (1995), the traditional power structure within the classroom is based on inherited knowledge that “everyone knows” (Manke, 1997, para. 11). The instructor is thought to be an expert with perceived power to conduct the class however he or she feels necessary. This traditional notion of classroom power tells us that the instructor also reinforces authority and power via their title as instructor. This general knowledge of how a classroom works “permeates classroom management literature” (para. 11), thus has perpetuated the hierarchical classroom structure. The classroom space as well is structured to reinforce this traditional model and allow the instructor to express power via a frontal position in the classroom, from which the instructor enacts surveillance and unquestioned authority over the class.

This is the learned and inherited structure most students (and instructors) experience from kindergarten through high school in the American schooling system; therefore, these dominant/subservient roles are expected to exist in the American college classroom (Foucault, 1995; Manke, 1997). Student 1 unknowingly spoke of this inherited knowledge of hierarchical classroom power structure and resulting production of himself as a “docile” body (Foucault, 1995, p.135) when he said, “Oh, I adore good boy head pats! I definitely learned that from the entire American schooling system, that the positive feedback, you know there's the A's or the yay
attaboys kind of stuff. I do warm to that" in trying to impress his instructors. According to Foucault (1995) discipline, the act of behavior modification, such as the positive praise discussed by Student 1, but also a knowledge/skill collective, "produces subjected and practiced bodies" (p. 138), bodies trained to respond to and accept expressions of power from the instructor, like Student 1. Discipline, as an expression of power, is intentional coercion and manipulation enacted upon the body so that it accepts the authority of the instructor. Therefore, the lack of power felt by Student 2, Student 6, and Student 7 may also be understood as a result of this inherited and accepted knowledge about how classroom power is traditionally structured and works – from instructor to student only.

After giving the question about her expression of power thought, Student 6 admitted that her choice of seating in the auditorium is an expression of her power. But, she followed up that admission by reminding me of Instructor 1’s rule about people with laptops sitting in the first six rows. Student 6 said she does not use a laptop but sits in the front anyway. She does this as a sign of respect to the instructor, to show her she is paying attention and wants to learn. Even in what the student felt was an expression of her own power, we see perhaps an expression of “docile” (Foucault, 1995, p. 138) behavior manipulated through acts of instructor discipline and surveillance experienced by Student 6 throughout her schooling in America that she then expected to continue in her undergraduate art history survey class. The idea that Student 6 is a “docile body” (Foucault, 1995, p. 138) rather than fully engaged student is supported by her admission in Interview 2 wherein she says she should engage more but does not. It is also supported by Shernoff et al. (2017) who describe contradictory theories about how seating choice does not always correlate with high engagement in large lecture courses. Further supporting the idea of the “docile body” (Foucault, 1995, p. 138) is that Shernoff et al. (2017) also found in
their study that 62% of students who sat in the front were female, versus 58% of students who sit in the back were male. Those who sat in the back, according to Shernoff et al. (2017), engaged less and earned lower course grades. Student 6 intentionally chose to sit in the front of the auditorium, but it did not influence her to engage, not did it, according to her responses in Interview 2, help improve her grades. Therefore, her choice to sit in the front as a sign of respect was less about her engagement and likely more about her education experiences in the hierarchical American schooling system.

However, Manke (1997) argues power is a two-way relationship in the classroom between students and instructors. Foucault (1980) argued though that “there are always movements” (p. 199) of power from below to above. For there to be these movements there must be a "capillarity" (p. 201) rather than a simple "projection of central power" (p. 201) from above to below, as in from the instructor to the student. Student 5 referenced this “capillarity” (Foucault, p. 199) by explaining:

I feel like my power lies in what I can control. Anything else is just simulated power or power exchange that you engage in with somebody like consensually, like student to professor. In that aspect I engage in the fact that like I am giving them the power. To me that is my power – to show up and say I'm going to pay you money to learn from you. So, there's, there is that power exchange. But in the end, like, I'm giving – my power's giving over the power to her to learn and engage. (Student 5, personal communication, November 8, 2017)

The other students also referenced the idea of “capillarity” (Foucault, 1980, p. 199) of power by stating that their actions of showing up to class, participating in class or asking questions, and talking to their instructor were expressions of their power. However, as with
Student 6, these student expressions of power were often out of respect or to please the authority figure, their instructors. For example, Student 9 discussed one benefit of engaging in class is that he perceives that his participation pleases Instructor 1, whom he viewed as a parental, motherly figure. According to Manke (1997), the power of a parent is similar to the power of a teacher. Student 9 stated, “I’m excited that I can bring that to the discussion and make her so happy for the lecture. Yeah, it’s ‘making Mom happy’ kind of thing.” Student responses about their own expressions of power indicate that while some are aware of power they express, the inherent power structure of the classroom Foucault (1995) discusses influences engagement by limiting how students in this study understand their expressions based on their perception of their subordinate role to the instructor.

**Instructors’ perceptions of student power.** I asked each instructor, “How do you encourage students to express power in your class?” Each of their responses reflect the instructors’ desire for “capillarity” (Foucault, 1980, p. 199) of power in their classrooms. All three instructors described examples of expressions of student power as “raising their hands and speaking, showing their knowledge,” “They express power by showing up. They express power by engaging, either through speaking up or even just listening. They also express power through doing the work.”

Instructor 1 also discussed student expressions of referent power (McCroskey & Richmond, 1983), which I did not ask her or other participants about. Referent power represents the student’s, as someone less powerful, identification with the teacher to be like or approved of by someone perceived of as more powerful, in this case the instructor. In her discussion of how some students sit in the front to get the instructor’s attention, such as Student 6, or make a personal connection with the instructor, Instructor 1 unknowingly described an example of
referent power. However, in thinking about referent power through Foucault (1995), this
eexample of referent power also speaks to the inherent hierarchical power structure still in
classrooms. So, while student expressions of referent power may influence student engagement,
Instructor 1 also stated that she did not think students who sit in the front or participate were
doing so out of fear of getting a bad grade. Instead, she said, they were likely doing those things,
like getting her attention through participation, to get good grades, to which she followed up, “I
mean they all want to get good grades. That's a power thing.” Here Instructor 1 implies that
student engagement behavior may be an expression of power in the sense that they engage not to
improve their learning but with the expectation to receive a good grade. This speaks to what
Manke (1997) describes as how teachers and students both bring their own agendas to their
classrooms. Manke (1997) also describes these individual agendas as having the potential to
create conflict. While the instructor encourages engagement for learning, the student may be
engaging for a grade result that may not require learning.

Although Instructor 1 stated that, “in a way the big class shields you from some of that
type of power stuff,” she and Instructor 3 described examples of student expressions of power
that speak to the idea of Foucault’s (1980, p. 199) “capillarity” of power in a negative sense that
did create a sense of conflict for the instructors. The instructors discussed negative expressions
of student power such as not following class rules regarding cell phones and not completing
assignments. In discussing how students’ desire for good grades is also a “power thing,”
Instructor 1 described how some students, in her experience, have tried to “bully” her into
getting higher grades. This may align with recent research by El-Alayli et al. (2018) who found
that female professors experience more demands for special favors from students than do males.
Instructor 3 discussed how even though expressions of student power, through knowledge by
speaking up in class, is a positive expression of power from the students it can be uncomfortable for her if she is caught unprepared by it. For example, when a student expressed power by correcting her in class discussion.

However, both examples by Instructor 1 and Instructor 3 may be understood not as conflicts in a negative sense if understood through Wolcott’s (1994) analogy of students as prisoners. Instead, though these are conflicts to the power structure expected by students and the instructors, perhaps they are better understood as expressions of student power in conflict with the inherited hierarchy. In that sense, the “bullying” and the challenge to the instructor’s knowledge reflect the “capillarity” (Foucault, 1980, p. 199) of power in the classroom the instructors said they desired. However, since the traditional power structure is inherited, expected, and unquestioned, according to Foucault (1995) and Manke (1997), not all expressions of student power may be viewed as positive if the authority figure, the instructor/prison commander, is the sole evaluator of those expressions. The prisoner trying to escape does not view the escape as negative, though the commander does. Likewise, because of the inherited power structure in the classroom, the student may not view their “bullying” for a higher grade as anything more than as escape attempt. Regardless, the hierarchical power structure discussed by Foucault (1995) and Manke (1997) existed in the undergraduate art history survey classes discussed in this study. As such, it may have influenced how instructors and students in this study perceive student expressions of power.

Instructor Expressions of Power

Coercive power. I asked all instructors and students how four types of power were used or manifested in their classes: coercive power, reward power, interest power and challenge power, based on Jackman (2014) and McCroskey and Richmond’s (1983) overlapping
definitions of each. Responses from instructors indicate that none of them intentionally try to wield coercive power that seeks to modify non-compliant behavior. Their reticence to use coercive power aligns with McCroskey and Richmond’s (1983) findings that teachers in their study avoided using coercive power. Although the instructor, in the generally accepted power structure of the classroom, is thought to hold all the power, according to Manke (1997), “Teachers naturally look for ways to escape from this burden” (Introduction, para. 11). Overall, students perceived instructor expressions of coercive power as largely non-influential on engagement or behavior. For example, in conducting KWIC analysis of the word “power” in student responses, Student 1 described the use of coercive power by Instructor 2 as “soft.” Other students of both instructors 1 and 2 discussed their instructors as “laid back” or explained that the personality of the instructor is perceived as strong enough to where coercive power is perhaps not necessary. However, students of both instructors did discuss specific examples of the instructors’ use of coercive power, though they still perceived the expressions as not significantly influential.

**Reward power.** McCroskey and Richmond (1983) observed that students in their study perceived their instructors as more reliant on reward power than on coercive power. Accordingly, all instructors in this study said they try not to express coercive power but intentionally express reward power. All instructors said they offer some form of bonus point opportunity to students. Extra credit and bonus points were discussed by all instructors as incentives they perceived as not something they were required to offer. Rather, they were something all instructors wanted to offer, however arguably ineffective other scholars may perceive bonus points to be (Weimer, 2011). Students of Instructor 1 and Instructor 2 discussed the expressions of reward power differently based on the instructor. Students of Instructor 1
struggled to describe expressions of reward power from Instructor 1 other than the bonus points for participation. However, the students of Instructor 1 were unsure how the bonus offer worked, thus found it as not a significant influence on their engagement. The degree of difference in shared perception between Instructor 1 and her students about her expressions of reward power imply, according to McCroskey and Richmond’s findings, that there is a miscommunication happening between Instructor 1 and her students regarding reward power. All students of Instructor 2 discussed the same bonus point opportunity, thus there was a high degree of shared perception regarding her use of reward power. However, not all of Instructor 2’s students had engaged with the reward opportunities and knew other classmates outside of this study who did not engage with it, thus it also was not a significant influence on student engagement in this study despite student awareness of its outcomes (McCroskey & Richmond, 1983).

Instructor 1 and Instructor 2 expressed reward power with the intention to help students. Weimer (2011), like all three instructors in this study, argues that bonus points and extra credit can alleviate student grade anxiety and increase student motivation. Additionally, Weimer and the instructors argue that not all students will succeed on the assignments, as many of them are new to college and its academic rigor. Extra credit offers them a safety net. However, students in this study, overall, did not engage with the opportunities offered by Instructor 1 and Instructor 2. Again, perhaps the inherent hierarchical power structure of the classroom in connection to Wolcott’s (1994) analogy of the student as prisoner may explain lack of engagement by students. The expression of reward power, the extra credit or bonus opportunities, are likely viewed only as more work assigned from the prison guard.

Unless there was a dire need to complete the extra work, as in the case of Student 61 and Student 32, who admitted they were not doing as well as they hoped, most students in this study
did not engage with the expressions of reward power from either Instructor 1 or Instructor 2, implying that it does not matter the type of reward power expressed. Students may not engage with the reward because of the perception of extra work coming from the authority figure/instructor. Or, low engagement with the expressions of reward power may be the result of an imbalance of perceptions about the value of the reward. As McCroskey and Richmond (1983) found, teachers and students in their study shared perceptions about reward power, which indicates they all were aware of it and understood its outcomes.

However, teachers in McCroskey and Richmond’s (1983) study also viewed their behavior and uses of power more positively than students. As such, instructors in this study as well may place higher value on the rewards they offer than do their students, even though students understand they are rewards and have positive outcome. This discrepancy in shared perception of value connects with discussion by Kim et al. (2017) who explain that although students may share awareness and perception of reward value, students must also think they are in control over the outcomes of their effort to be motivated to engage with the effort or reward. Most students in this study felt little to no power, thus perhaps little to no control over the outcomes of their efforts, since as Student 2\(^2\) stated, “I have no power. I’m a student.” Discussion of motivation based on sense of control by Kim et al. (2017) may also explain why students in this study stated in Interview 1 that they wanted to do well and planned to engage in class, but near mid-semester, as Student 4\(^2\) noted, let the class work slide to the “back-burner.”

The insignificant influence of the instructors’ expression of reward power contrasts with Turman and Schrodt’s (2006) suggestion that when students are confirmed by their instructor, they are more inclined to comply with the instructor’s influence attempt. Overall, students in this study perceived themselves as confirmed by their instructors. Confirmation is defined by Turman
and Schrodt as when students perceive their instructor has “endorsed, recognized, and acknowledged the students as valuable, significant individuals’” (p. 266). For example, Student 2² discussed how he appreciated Instructor 2 responding to his email concern about the Eurocentric focus of the course. Similarly, Student 9¹ explained his pride at the fact Instructor 1, he perceived, would look to him in class to respond when no one else would, thus valuing his thoughts and contributions and confirming him. Although students received confirmation from their instructors, overall, they did not comply with the reward power influence attempt. Student 2² is the exception. He completed the bonus opportunities offered by Instructor 2. However, Student 2³, who also perceived validation from Instructor 2, did not comply with the instructor’s influence attempt connected to reward power. Again, findings about perceived value of power usage between teachers and students by McCroskey and Richmond (1983) may help explain why students of Instructor 1, including Student 9¹, who felt confirmed, were unaware of the additional bonus points she offered in her exams and why they were unable to discern how points were awarded for participation.

**Interest and challenge power.** Although students in this study generally stated that their instructor’s expression of interest power did appeal to them, I observed those expressions did not have noteworthy influence on student engagement. During Observation 1, Instructor 2 conducted an in-class activity that required students to actively listen and draw, as has been suggested by advocates of active learning in art like Elkins (1995) and Sowell (1991; 1993). The activity involved Instructor 1 reading a written visual analysis of a work of art and the students were to draw what the instructor described. I observed at the start of the activity, student interest around the auditorium was piqued. However, as the description from the instructor crept toward the two-minute mark, I observed students looking around to see what others were doing, drawing or
doodling their own topics or no longer participating at all. The description, I noted, was being read too quickly, though it was also too long, and involved multiple components, which I observed made it difficult for some students to engage with for the extended period the activity went on. Students lost interest, thus disengaged. Jackman (2014) argues, “interest power is only effective when framed within the context and interest of those being taught” (p. 159).

Additionally, the presentation of the challenge may influence the engagement levels of students. If the challenge is presented in such a way as to hinder participation, engagement may be limited as was the case discussed above. Low student engagement despite saying in interviews that they were interested implies students were more interested in the format rather than content of the instructor’s expressions of interest power. For example, most students discussed both instructors’ inclusion of video content and PowerPoint images as expressions of their instructors’ interest power – something for an auditorium of digital natives to look at or watch. While the videos and images kept them interested, those things did not encourage students to engage at notably higher levels.

Likewise, students claimed their instructors’ expressions of challenge power, assignments and lectures that make them think about works of art or cultures differently, did influence their thinking in a positive way, such as Student 91’s discussion of how Instructor 1 made him think about writing and looking at art differently. But this was not observed to have a considerable influence on student engagement for other students in the class. However, it should be noted that I only observed two full class sessions. Jackman (2014) notes that research of academic challenge suggests that, “a lack of effective challenge in the classroom leads to demotivation and disengagement” (p. 158). So, while students in this study may have felt the assignments in class were challenging, they may have been understanding them as difficult or frustrating rather than
challenging. A conflation of synonyms by students seems to be the case when reviewing their interview responses. When asked if he viewed Instructor 1’s focus on a specific writing style as a positive challenge, Student 9 stated, “if she’s putting me through this aggravation, I do hope to become a better writer for it.” Another possible reason instructor expressions of challenge power were not significantly influential on engagement was due to the perceived impersonal distance between instructor and student. Student 7 said she felt the essays assigned were meant to be challenges from the instructor. However, she said that she does not connect that challenge to the instructor because TAs, whom she knew only by initials, rather than the instructor, graded her essays. Ultimately, with this student, the intended challenge from the instructor is non-influential, thus demotivates the student from engaging further (Jackman, 2014).

According to McCroskey and Richmond (1983), “All teacher power is based on student perceptions. If the student does not perceive the teacher to have a certain type of power, a teacher’s appeal to that power, whether direct or implied, is not likely to result in influence” (p. 178). The students in this study may likely have not perceived the instructors to express interest or challenge power because of Wolcott’s (1994) prison analogy coupled with Manke’s (1997) and Foucault’s (1995) discussions of the inherited and unchallenged classroom power structure. Students of both instructors stated they were interested when videos or images were on the screen. These, though, are momentary distractions from what I observed as lecture style classes. Additionally, though students stated they felt challenged, their understanding of the word challenge was often conflated with concepts of aggravation or frustration. These feelings of negativity align with Wolcott’s (1994) analogy of prisoners and Manke’s (1997) analogy of a parent and child. The prisoner and child under the close supervision of the commander/mother
receive little stimulation of their own choosing/interest and are forced by the commander/mother to complete unwanted and difficult, or challenging, tasks/chores.

**Legitimate power.** Legitimate power, according to McCroskey and Richmond (1983), is the power perceived by students to be inherent to the individual holding the position of instructor. Jackman (2014) refers to this power as authority power and describes it as the power that teachers “wield in the classroom by virtue of being the individual with the overall ability to dispense” (p. 155) punishment or reward. While McCroskey and Richmond (1983) discuss legitimate power more in terms of the ability of the teacher to assign or decide in the classroom because of their role, Jackman (2014) connects this power inherent in the instructor more to her ability to discipline. This, then, is connected, according to Jackman (2014), to Foucault’s description of sovereign power, which is held by the authority figure in the hierarchical classroom structure and who, from their power, creates the “docile bodies” (Foucault, 1995, p.135). In this study I use McCroskey and Richmond’s (1983) terminology for this type of power because the inherent power of an instructor includes the power to dispense punishment. Additionally, since this power is characteristic for instructors I assumed I would be able to observe it expressed during observations, eliminating the need to ask participants for examples. During observations I noted several expressions of legitimate power from both instructors, none of which spoke to Jackman’s (2014) dispensing of punishment. Rather, the expressions of legitimate power aligned more with McCroskey and Richmond’s (1983) description of legitimate power as power related to “mundane matters, such as controlling classroom time, determining what unit should be studied, regulating interaction, and the like” (p. 177). None of the expressions of legitimate power seemed to influence student engagement significantly. In fact, during Observation 2 for both instructors I observed the opposite. Students, from my vantage
point, did not perceive the instructor would utilize their power to punish for arriving late, sleeping, or leaving early.

**Expert power.** I also chose to observe rather than ask participants about instructor expressions of expert power since this power can be expressed unintentionally by the instructor. Expert power is based on the student’s perception of the instructor as knowledgeable and as a content expert (McCroskey & Richmond, 1983) based on instructor responses or lectures. Jackman (2014) again diverges slightly from McCroskey and Richmond with his definition of expert power, which he labels as knowledge power. Jackman defines knowledge power as the “ability of the teacher to show intellectual prowess or her subject domain competencies as an expert practitioner” (p. 155). Both expert and authority power rely on the students’ acceptance that the instructor is competent. Jackman (2014) suggests that this type of power may be manifest as the instructor successfully answering difficult student questions. McCroskey and Richmond (1983) argue that such expressions of expert power are presented with the expectation they will be “accepted by the student” (p. 177).

Observations, rather than interview questions, allowed me to observe the instructors expressing expert power they may not consciously have been aware of. Beyond answering student questions, I noted the use of specific terminology and personal stories. For example, Instructor 1 discussed her advanced research of a particular topic referenced in her lecture during that class period. She also discussed a relative of hers with special access to museum collections. Both expressions speak to the instructor’s expertise or access to knowledge beyond what the students had. Although these expressions tangentially or anecdotally prove instructor expertise, many expressions of expert power are not objective and cannot be proven (McCroskey & Richmond, 1983). Instructor 2 also expressed expert power beyond answering student questions.
During Observation 1, Instructor 2 used technical language as a form of communicating her expertise to students. For example, she used the art terms and phrases “organic,” “biomorphic lines,” “experiential,” and “pure use of line” to describe a work of art, terms and phrases particular to the art history and studio arts disciplines, but not as familiar to other disciplines, at least not in the same context. One student asked what she meant by the term “organic” and she responded with the term “curvilinear,” another term perhaps unfamiliar to non-art majors. Although Instructor 1 used terminology and concepts outside of the students’ present knowledge base, her expression of expert power is justified (Jackman, 2014) because the main impact of expert power is change in an individual's cognitions” (McCroskey & Richmond, 1983, p. 177) and power, such as expert power, must be expressed for learning to occur (Jackman, 2014). Unfortunately, this study does not focus on measuring the learning of students. As the study is on perceived influence of power and identity, I observed no significant influence on student engagement based on the instructors’ expressions of expert power. Levels of engagement from students who showed engagement behaviors and levels of engagement from students who did not show engagement behaviors did not change after I observed instructor expressions of expert power.

Identity: Art History’s Elitism Persists

Gender, race, and social class were discussed by all research participants as having influence on student engagement for the students in this study. Gender, race, and social class were also discussed most as influence on how the instructors included in this study teach the art history survey course. For this study I asked all participants to discuss their perceptions of how their identity (race, gender, and social class) influence their actions in class, either as students through student engagement or as instructors through how they teach the art history survey
course. I also asked all participants to discuss their perceptions of how each other’s identity influences their actions in class. I designed general questions concerning identity for all participants with Butler’s (2004) concepts of performativity and citational practice in mind. I also looked to Deleuze and Guattari’s (1987; 2000) concepts of the assemblage, the rhizome, and “becoming” (p. 10) in relation to identity to design interview questions for this study.

Since the identity of student and instructor differ due to inherent attributes of each role, I also looked to other scholars to formulate questions for each set of participants. I looked to Hamilton and Pinnegar’s (2015) discussion of teacher identity and Niedzielski-Eichner’s (2005) as well. To develop questions posed specifically related to student identity, I referenced scholarship by Fife et al. (2010), Jones and Abes (2013), and Kaufman (2014). In the next section I present my interpretations of the data collected from students first, then from instructors.

**Student Perceptions of Identity**

In Interview 1, when I asked students how their identity influences how they engage in class all nine student participants discussed how elements of their personality influence their in-class engagement. For example, Student 2 and Student 6 discussed how their introverted personalities limit their participation. Conversely, Student 7 said “I just like to talk” and Student 5 identified as an extrovert, so they said they participated in class often. That the student participants chose to identify with a social personality trait aligns with Jones and Abes’s (2013) argument that student identity is socially constructed, and it aligns with Kaufman’s (2014) claim that college student identity should be viewed through the lens of collective shaping rather than individual responsivity. Since the college experience for the student is currently focused on the social rather than individual experience of education, trying to understand the individual
student’s identity formation and development is contrary to how identity develops. Kaufman (2014) argues that, “In all cases, one’s personal identity will not stick unless it is certified by having others reflect that identity back to the individual” (p. 38). Therefore, all nine students in this study defined their identity, for this question, whether as introverts or extroverts, in relation to how they interact with the instructor and peers in their class.

**Student perceptions of gender and student engagement.** However, during my second interview with eight of the nine students I asked them specifically to discuss how their race, gender, and social class influence how they engage in class, how they perceive their instructor, and how they think their instructor perceives them. I defined the identity markers of race, gender, and social class to counter student focus on markers of identity formed through interactions with others, as Kaufman (2014) discussed. Four male and four female students participated in Interview 2. Two males discussed gender and all four females discussed gender in their response, thus gender was discussed as having the most influence on student engagement.

Both males implied that because of their gender they are comfortable engaging in class. All four females discussed how, because their instructor was also female, they identified with her and felt more comfortable in class. However, none of the four females explicitly stated that they felt more comfortable engaging in class due to their gender, nor did their shared gender with the instructor influence them to engage more in class. These results counter those of Fife et al. (2010) who surveyed 253 college students from one undergraduate psychology class in two Southern universities to assess tendencies of self-identification among college students. Their results do not support the hypothesis that female students identify with their gender more than male students (Fife et al., 2010). Though an admittedly smaller sample size, female student participants in this study identify more with their gender than did the male students in this study.
Female participants identified with their gender more than males in their responses to other questions concerning identity too. This supports results from a study by Jones and McEwen (2000) that suggest women view their gender as interwoven with other markers of their identity, such as religion and race. Responses from female students in this study support that implication. For example, Student 6\textsuperscript{1} discussed how as a Jewish female she connected with Instructor 1, who also identifies as a Jewish female. Student 5\textsuperscript{2} explained how as a white woman from a lower social class upbringing she identifies with Instructor 2, whom she understood as also a white woman from lower socioeconomic status. The exception here is Student 7\textsuperscript{1}, who indicated she only identified with Instructor 1 through socially constructed gender traits for females, such as being detail oriented.

Despite the female students in this study saying they felt more comfortable engaging because their instructor is female, during observations in both classes, I noted student engagement behavior, such as responding to instructor questions, was dominated by male students. Baenninger (2011) argues that undergraduate female students begin their college experience with a different understanding of their identity as compared to male undergraduate students. Female students often lack confidence in their leadership skills, thus require support and encouragement to view themselves as adequate. Male undergraduate students, though, typically have higher confidence but lower levels of self-awareness of their leadership skills.

Results from a study of engagement differences between male and female undergraduate students by Arndt (2014) suggests male students engage at higher levels than females because males “are socialized to be competitive and positioned ideally with power over other people” (p. 93). This is supported by results of this study as well. Male students Student 1\textsuperscript{2} and Student 9\textsuperscript{1} said they feel comfortable participating in class, while only two female students, who identified
as extroverts, said they participated in class frequently. Male Student 9\(^1\) admitted his comfort with participation is likely because he is male. Instructor 1 and female Student 6\(^1\) and Student 4\(^2\) discussed in interviews how it is typically males who respond to instructor questions in class. Student 4\(^2\) and Instructor 2 both discussed in detail a male student who often dominated class discussion. During my observations of Instructor 2’s class, I too witnessed the male student they had referenced dominating the discussion with questions and lengthy answers that were often initially incorrect, but through lengthy explanation, he corrected himself.

According to Arndt (2014), a pattern within traditional male socialization posits that due to a fear of being vulnerable, fear of failure, obsession with achievement and low self-esteem, males, in their pursuit of manhood, which is different than simply being a biological male, often display behaviors of socialized competitiveness that limits or restricts others. This pattern may explain why the male student discussed by Instructor 2 and Student 4\(^2\) dominated class discussions regularly. And it may help explain why male students in this study said they felt comfortable participating, more so than female participants. Coupling this with female students’ lower levels of confidence in their abilities suggests that male students, such as those in this study, will engage in class more than female students. Additionally, according to Baenninger (2011), the confidence levels of female undergraduate students remain lower than male undergraduate students throughout their entire college experience, which could explain lower student engagement from female students in this study, who ranged in classification from freshman to junior level.

**Student gender and perceptions of the instructor.** Baenninger’s (2011) suggestions about female undergraduate student lower levels of leadership skills may also partially explain why female students in this study stated they identified with their instructors because of their
female gender. Because female undergraduate students seek encouragement and support to build their confidence and leadership abilities (Baenninger, 2011), female students in this study perhaps unconsciously or even consciously sought that support from their female instructors because the students perceived their instructors as females with confidence and leadership abilities. This is captured in the first and second rounds of concept maps from female students. Female students described “art history instructor,” typically their own instructor, as “inspiring,” “strong-minded,” “strong personality,” “inclusive,” “supportive,” “knowledgeable,” “understanding,” and “passionate,” all of which are words that connote someone in the position to lead or provide guidance.

Arndt’s (2014) suggestion that male students engage at higher levels than females because males “are socialized to be competitive and positioned ideally with power over other people” (p. 93) may also explain some of the descriptions of the female instructors by the male students. Male students described “art history instructor,” predominantly their own instructor, in concept maps as “frazzled,” “hippie,” “cat person,” “my grandma,” “eccentric,” “opinionated,” and “eclectic.” These descriptions, most with negative connotations, move the instructor into a non-dominant position in the mind of the male student by virtue of each of these words, describing some form of an “other,” or counter to a dominant normal. This behavior from male students may also reference findings from El-Alayli et al. (2018) who found female professors experience more demands for special favors from students. Another pattern within traditional male socialization discussed by Arndt (2014) posits that due to a fear of emasculation and loss of power, males, again in their pursuit of manhood, treat women as sex objects and as inferiors. Aligning with Arndt’s (2014) discussion of male fear-based behavior, during the semester in which this study was conducted, a member of Texas Higher Education Commission stated,
“We’re getting to the point where males feel uncomfortable on some college campuses” (Ellis, 2017, para. 2). His comments were, he clarified, intended to refocus university efforts of increasing minority male graduation rates in Texas. However, critics argue (Seltzer, 2017), the commissions member’s comments about male students in Texas universities, like the one in this study, reflect a problematic male view of the current cultural response to feminist activism in the wake of the #MeToo movement.

In thinking about males treating women as sex objects, it should be noted that discussion of the instructor’s appearance by male students was captured in the concept map activity when two male students included the words “stylish” and “dark clothing.” In Chatelain’s (2015) study of student perceptions of instructor likeability and approachability, findings suggest the instructor’s attire is influential, but not as influential of a non-verbal determiner on student perceptions of their instructor as is the instructor’s gender. One female student also described Instructor 2 as “attractive.” However, this was in connection to how as “an attractive female” Student 5\(^2\) perceived Instructor 2 must have had to work harder to achieve her status and accomplishments. Another connection to Arndt’s (2014) suggestion that male students may sexualize females came from Student 1\(^2\) in his response to the interview question, “What engages you in class?” Student 1\(^2\) described how Instructor 2 was, perhaps unconsciously, moving her foot during class one day. He explained:

…she has these...she was doing this little thing, she's walking around with her foot. She was kind of leaning, she had heels on at the time. She's kind of like crushing them and then like wiggling them around. I read an article once about theater actresses and how you judge them by the knees down. And it made me think of, it was an interesting piece on [how] anyone can act with their face and their hands. But it's the extreme of the stuff
that isn't as conscious when you're caught, when you're manipulating that on the stage, how good of an actress you are. And so, it made me think of her [Instructor2] because she was, she was, kind of idly moving her foot around and everything. (Student 1\textsuperscript{2}, personal communication, September 1, 2017)

During Interview 2, it should be noted, Student 1\textsuperscript{2} stated that the gender of his instructor had no influence on his engagement. He stated, “as long as they're warm and engaging as human beings that's, that probably matters the most to me.” However, his discussion of how his female instructor “wiggles” her feet in high heels may speak to the traditional male socialization pattern Arndt (2104) discusses as influencing how males act and perceive others. Additionally, findings from Chatelain’s (2015) study counter the idea that students, male and female, perceive female instructors the same as male instructors. Chatelain’s (2015) study also counters results in this study suggesting female students perceive female instructors as more likable or approachable. Rather, Chatelain (2015) found that female academics are perceived as less likeable and less approachable than their male counterparts.” This aligns with a recent study by Mengel et al. (2017) who found that although both female and male students rate female instructors lower in evaluations than they rate male instructors, male students were more biased against female instructors. Therefore, the gender of both instructors in this study may be another contributing factor in low student engagement rates.

**Student perception of race and student engagement.** As mentioned earlier, Fife et al. (2010) noted that female students in their study, as in this one, tend to speak of their gender as intertwined with other markers of their identity, like race. That was the case for three females and one male student in this study. Student 6\textsuperscript{1} and 4\textsuperscript{2} identified as bi-racial females. Student 7\textsuperscript{1} identified as an Asian female. Student 6\textsuperscript{1} said she identified with Instructor 1 because she is half-
white but did not state if that influenced her engagement in class. Student 4\textsuperscript{2} said she felt appreciative that Instructor 2 was aware of her white privilege (although Instructor 2 identifies as bi-racial) and that made it more comfortable for her to engage in class, although she did not engage as much as she knew she should. Student 7\textsuperscript{1} did not discuss race at all in response to how it may influence her engagement, neither did any of the white student participants. However, white students in this study discussed their age in response to how their race, gender, and social class influence their engagement. Although I did not ask them about age, they, Student 1\textsuperscript{2}, Student 5\textsuperscript{2}, and Student 9\textsuperscript{1}, (two males and one female) said that because they are older they feel comfortable participating in class.

In contrast, Student 3\textsuperscript{2}, who identified as a “minority male,” explained that race, whether he wants it to or not, influences how he engages in class. Below is an excerpt of our conversation:

Rebecka: How do you think your race, gender, and social class influence how you engage in the class?

Student 3\textsuperscript{2}: That affects how you engage in every class. But specifically, in this one, like when you have a topic, like today, you know, we're talking about, I don't know if you were in there, but we were talking about some, some art, you know, that came in early twentieth century that had some, you know, just words that people don't usually use in common conversation, you know, regarding race.

Rebecka: Like Primitivism...?

Student 3\textsuperscript{2}: No, just saying words like "negro."

Rebecka: Oh, OK.
Student 3\textsuperscript{2}: And stuff of that nature, you know. This is how they talked at the time. So, the way that affects how we interact and interact in class, you know, I can't raise my hand and say the same thing that you might be able to say. It'll be perceived differently. So that's how it affects me.

The response from Student 3\textsuperscript{2} above supports study results from Fife et al. (2010) who found that African American students typically identify “more significantly” (p. 1001) with their race than do Caucasian American (white) students. Findings of Fife et al. (2010) are consistent with a 1997 study by conducted by J. S. Phinney and cited by Fife et al. (2010), who argued that race identity plays an insignificant role in identity formation of Caucasian Americans, which may lead to lack of self-identification with race for the white students in this study. This may be partially a reason that three white students discussed age, after discussing gender and social class, but not race, as an influence on their engagement even when not asked about it. Fife et al. (2010) also note that race identification and affirmation are more prominent among African American college students than they are among Caucasian Americans, for whom, historically, “race-based treatment is not a concern” (p. 1002). This is consistent with Boysen et al. (2009), who cite several studies documenting that racial and ethnic minority students perceive the climate of colleges to be “less hospitable than do white students” (p. 220).

The response from Student 2\textsuperscript{2}, a white male, also supports findings by Fife et al. (2010) and Boysen et al. (2009). He stated, “because of my race, gender, and class I’m not going to be sensitive” to trigger words. Student 2\textsuperscript{2} was discussing the same lecture and difficult terms Student 3\textsuperscript{2} discussed in the excerpt above. While Student 3\textsuperscript{2} insisted that his race, gender, and social class – primarily his race – influence his engagement, he did acknowledge that it did not limit the amount of engagement. Rather, Student 3\textsuperscript{2} stated, “Maybe not engage less but more
carefully. You have to, you know, because these days everyone is looking for a reason to be offended.”

In contrast to the limited engagement of Student 3, Instructor 1 discussed an African American male student in her class who engaged frequently and whom she described as “obviously very well educated but who bullshits a lot. So, he guesses a lot. He doesn't really, he's not really doing the reading but he's articulate and he can think on his feet.” However, Instructor 1 did note that, in her experience, it is likely that there exists “a whole kind of socioeconomic group of African-Americans and Hispanic people who think this [art] is a not an important topic. And so, they're not going to get too engaged.” What may be perceived as a lack of awareness about the importance of art history may instead be, at least in part, attributed to findings by Fife et al. (2010) echoed in the response by Student 3 that race affects how a student participates in a class.

**Student race and perceptions of the instructor.** Littleford et al. (2010) state there is a paucity of research regarding student perceptions of instructors who teach race-focused courses at the university level. Race-focused courses, as described by Littleford et al., “challenge students’ self-concept and worldviews and induce discomfort, anger, and guilt” (p. 230). Although in recent decades art educators have challenged the historically Eurocentric focus of the discipline (Efland, 1990; Mayer, 2007), in my view, art history survey courses still fit the category of race-focused courses. Admittedly the design and content of the survey course does not typically pose significant challenge to the historic Euro-centricity in the history of art. However, I argue that the Eurocentric content of the course may cause students discomfort, anger or guilt as is evidenced by my conversation about racial slurs with Student 3 and by discussion with Student 2, who reached out to Instructor 2 via email to question why the course content is
Eurocentric. It is evidenced also by Student 71 who stated, “most of the people we talk about [in class] is [sic] European. So, we don't really talk about like, you know, Asian art. We don't talk about, because the class is focused on that topic…” As race-focused courses, findings from the art history survey courses included in this study can be understood in connection with findings from Littleford et al. who found that the professor’s race/ethnicity “directly influenced” student perceptions of the instructor.

Littleford et al. (2010) also found that students in race-focused courses, which according to Littleford et al., “challenge students’ self-concept and worldviews and induce discomfort, anger, and guilt” (p. 230) perceived white instructors as “inexpert/unaware” (p. 235), which led to low student engagement and, often times, student resistance to engagement. This speaks to the excerpt above with Student 32 and his discussion of how he perceives that someone of a different race is allowed to speak about his race. An important caveat here is that over 90% of the student participants in Littleford et al.’s two studies of student perceptions of instructors were white. However, student participants in this study, who identified as a minority or as bi-racial, agreed with findings by Littleford et al. that the instructor’s race does influence how they perceive the instructor, suggesting that the student’s race, even if not white, influences how they perceive their art history instructor, thus how or how they engage in class. For example, Student 42 explained:

It actually kind of came up today because we're about to start talking about the Harlem Renaissance. So, like, issues of race are going to come into play. And I'm biracial so, I have, like, kind of a unique perspective because like my dad is Black and my mom is White. So, I have kind of a little bit of both worlds. And, I guess, as far as I know she's [Instructor 2] White. When she talked about, like, whether or not her talking about issues
of race would make people in the class uncomfortable, and, like, if we want to talk to her about that after class or, like, through email, like, she'd be more than happy to talk to us about that. So, I was really pleased that she's taking into account our experiences and our identity in order to make the class as useful and as comfortable as possible because, I mean, these are very turbulent times socially and politically. So, the fact that she's taking time out to make that space and make that, make it comfortable and, like, safe to talk about these kind of things is really nice. (Student 4\textsuperscript{2}, personal communication, November 6, 2017)

Although Student 4\textsuperscript{2} expressed appreciation for her instructor’s (who she perceived as white) discussion of race, she admitted in Interview 2 that she does not engage in class as much as she should. Additionally, Student 3\textsuperscript{2} stated that his race and his perceptions of the instructor also influence how he engages on a limited basis in class. The one possible exception here is Student 7\textsuperscript{1}. She identifies as Asian but explained that because she grew up “here” [America] she is Westernized; thus, she implied she identifies moreso with Western Eurocentric culture. She also stated of Instructor 1, “to me she’s just a Caucasian female teaching art, and I don't feel like there's any particular stigma that affects it or like changes anything.” This statement, connected with her self-admitted love of talking in class, may contribute to her increased engagement compared to other students who discussed their race as an influence on how they perceived their instructor, influencing how they engaged in class. Her statement is problematic though because like students of Instructor 2, she assumed Instructor 1 identifies as white, though Instructor 1 identifies as Jewish and did so in class. This connects to a long-standing debate the about “whether Jews are white” (Rosenberg, 2017). The often-contentious debate between Jews and non-Jews stems from the fact that there are a range of skin tones and levels of social and cultural
privilege among the Jewish diaspora (Peto, 2010) and for centuries Jewish people have been able to “‘pass’ as white” (Rosenberg, 2017, para. 2) for reasons ranging from personal safety and survival, particularly during the Holocaust, to trying to achieve social mobility.

**Student perception of social class and student engagement.** Soria and Stebleton (2013) argue “students’ social class remains an important part of their identity and informs their experiences and interactions on campus” (p. 139). To try to gauge student perceptions of their social class, during Interview 1, I asked all student participants to describe their previous experiences with art and to discuss how content from the art history survey course they were taking fit into their current or future career goals. I did so to gauge student perceptions of social class in relation to art based on discussions by Mayer (2007) and Efland (1990), among others, who recount the historical and classist elitism within not only art history, but the art world at large. All nine student participants stated they either enjoyed art casually or had taken some sort of art making or art appreciation class during their secondary school experience. All nine students also stated that at least one bit of information from the art history course, whether they saw the connection now or not, may be useful to them in their future pursuits. Student 6 and Student 9, who both want to pursue the arts in some way as a career choice, saw the strongest connection between course content and future goals. All student participants, with the exception of Student 7, implied that they come from working to lower middle-class backgrounds. Students 2, 5, and 9 explicitly discussed coming from working class backgrounds. I distinguish between middle and working-class backgrounds of the students by using Ben Davis’ (2013) definitions. The working class, according to Davis (2013), have to sell their labor, while the middle class have some sort of authority over others’ labor, that they often sell for self-survival rather than greed.
Soria and Stebleton (2013) found that students from working class backgrounds are expected to conform to almost alien surroundings on what are typically middle-class to upper class, rather than working class, university campuses. As such, working class students often feel isolated, underprepared, ashamed, and even humiliated around other students of different social classes on campus. A study of motivation and engagement by Kim, et al. (2017) found that undergraduate students in large lecture courses who reported low self-efficacy tended to report low intrinsic motivation, which correlated to low engagement. Student 6 explained how, because she has not been able to travel abroad to see things discussed in her art history class, she feels less knowledgeable and less confident, thus does not engage in class as much as she thinks she should. Conversely, Student 7, who discussed how, because she has been able to afford travel and has seen many works of art, she feels her higher social class does influence her to engage more because she feels more knowledgeable and experienced about course content. Additionally, her middle-class status allows her to live on campus, which she acknowledges affords her opportunities other working-class students do not have, which is a claim supported by Sonia Ardoin (2017). As such, her middle-class status also influences her higher level of self-efficacy, motivation and engagement as compared to Student 6 and others in this study because she can afford to engage in academic and extra-curricular activities in and outside of class. In contrast, most working-class students, including some in this study like Student 3, work and/or have family obligations like Student 5, limiting their time and the finances they can devote to in-class and extra-curricular campus engagement. This aligns with Ardoin’s (2017) claims that “money does impact status and opportunity though and having more of it can provide access to people, places, and prospects” (para. 3). Ultimately, because social status follows students throughout their college experience (Ardoin, 2017; Soria & Stebleton, 2013), these limiting
factors experienced by working class students “can, and do, influence students’ inclusion, satisfaction, and success in higher education” (Ardoin, 2017, para. 7) as they are often less engaged in class.

Ben Davis (2013) notes that since 2000 participation in the arts has risen in America. However, aligning with Student 7’s response and in conversation with Ardoin’s (2017) thoughts, participation in the arts has risen for the middle class but has declined from those of the working and lower class. Davis (2013) attributes this to American economic policies that redistribute American wealth in such a way that moves the majority of wealth towards the already wealthy highest classes. Davis (2013) connects this growth in wealth of the highest classes to the economic boom in the art market post 2008 recession. So, although museums and educators have been working to democratize art since the 1970s (Mayer, 2007; Davis, 2013), the art market has been shifting art back to the realm of the culturally, socially, and economically elite for the past decade (Davis, 2013). This may partially explain why students in this study, primarily from working class backgrounds, described little experience with or only “passing interest” in art and why Student 3, during Interview 1, described the art history textbook as “in another language.” His description reinforces Mark Graham’s (1995) claim that the art history textbook is not effective because it only perpetuates the “canonicity, chronology, closure, and subjectivity” (p. 30) inherent within the discipline of art history, all of which limit inclusion of works, artists, and classes outside of the canon.

Instructors included the words and phrases “dislike art,” “unfamiliar,” “sceptical,” “overwhelmed,” and “(some) bored” to describe undergraduate survey students in their concept maps. To that point, artist Grayson Perry (2013) suggests that “more than any other factor, more than age, race, religion or sexuality – one’s social class determines one’s taste” (para. 2).
Contemporary economic divide in the art world reflected in social class divisions may also explain why Student 2 implied that art is not for everyone when he stated:

I don't find, while I want to be secure in my adult life financially, I don't find financial, like, accumulation of wealth as on the top of my priorities. But, I know for most people going to college that's up there, so I don't see a lot of people going towards these classes because of that. Because, like no matter the intellectual benefit, it's hard to make art economical. (Student 2, personal communication, September 12, 2017)

Social class scholars, building from Pierre Bourdieu’s foundational work, argue that one’s social class identity is comprised of more than just economic capital, and includes factors such as cultural capital, social capital, linguistic capital, familial capital and other forms of capital that constitutes an individual’s identity (Ardoin, 2017; Soria & Stebleton, 2013; Yosso, 2006). Therefore, although admittedly of working class backgrounds, Student 5 and Student 9 as white individuals possess a different form of familial capital than that of minority Students 3, 4, 6, and 7. This form of capital, inclusion in an historically privileged race family that often extends to familial connections outside the nuclear family to a generalized kinship (Yosso, 2006) may have played a deciding role in the social mobility of Students 5 and 9. Both students discussed how they came from working class families. Student 9 explained how hard work made it possible for him to “transition through my formative years through the social classes.” Because they now view themselves as belonging to a higher social status, Student 9 and Student 5 both described how that motivates them to work harder and influences them to engage in class.

For students of color in this study, though, their familial capital comes from kinship in historically disadvantaged and oppressed generalized communities. Additionally, despite any
aspirational capital (desire to overcome) or navigational capital (skills at moving through restrictive institutions or barriers) that may have allowed for social mobility of themselves or their family (Yosso, 2006), their engagement in their art history courses may have also been influenced by the discipline itself. Art history is historically, as Students 2, 5, and 7 noticed, Eurocentric and male-centric (Efland, 1990; Mayer, 2007). This is largely due to the discipline’s heritage as a Western European pursuit for wealthy European males beginning during the Renaissance. Its popularity as a discipline of study peaked during the European Enlightenment when theories of European white male superiority flourished. As such, art history has for many centuries restricted women and people of color from engaging in the cultural capital of the discourse and practice of art history, though that has changed over the past three decades, as Instructor 1 acknowledged.

Women artists and artists of color have been systematically kept out of art history by definitions of art defined by only those with access to economic, social and cultural capital typically restricted to European white males (Mayer, 2007). Art history developed as a wealthy European male practice because historically it was primarily only those individuals who could afford (financially and socially) to commission, create, or collect art, thus art has reflected that demographic for much of its history. Student 4, who identifies as a biracial female, discussed how she tries to engage with art history by separating herself from it. She explained:

I kind of separate myself from the class and make it so that it's the class only, and not like my own. Like I don't want to introduce, like, feminist politics into it because that's not necessarily what was happening at the time. Especially because it's so largely, like, men and male artists I kind of separate the two, if I can. (Student 4, personal communication, September 13, 2017)
Student 7 observed, “most of the people we talk about [in class] is [sic] European. So, we don't really talk about, like, you know, Asian art. We don't talk about, because the class is focused on that topic…” Instructor 1 noted in Interview 2 that when she began her undergraduate and graduate studies, pre-1980, there were:

- many fewer, people of color in art history but I think that that's changed since I was a student. But, they tend to, usually there's more people of color the more diverse the discipline gets as far as what material we teach. (Instructor 1, personal communication, November 2, 2017)

Even though since the 1970s and the movement towards a more inclusive New Art History (Mayer, 2007), there are still fewer people or artists of color discussed in art history survey texts than there are those of white or European races. The historical exclusion of people of color from art history and from the history of art, in addition to their working-class backgrounds, may have a profound influence on how Students 3 and 6 engage particularly in an art history survey course where the focus is typically on famous historical artists, who are typically white males. This also aligns with Instructor 1’s thoughts regarding students of color today who may view the topic as unimportant, thus disengage in class discussion or lectures – their cultural capital and familial capital discourage engagement in a subject that continues to exclude them.

**Concluding thoughts.** Male participants in this study explained that because of their gender and race, they felt more comfortable engaging in their art history class, likely in part due to their individual pursuit of the cultural construct of manhood (Arndt, 2014) which includes dominating behaviors that, out of fear of emasculation, restrict others and cause the males to view women as inferior (Arndt, 2014). Although female participants stated their gender led them to feel more comfortable in class because their instructor was female, it did not influence them to
engage more. Instead, because undergraduate females have less confidence in their abilities and skills (Baenninger, 2011) most female participants in this study stated they did not engage as much as they should in class and discussed how male students often participate more or dominated discussion in their class, which is a general phenomenon supported by scholarly literature across disciplines in education (Hopper, 2015). Exceptions here are the male minority student who said because of his race he engages differently, though not less than other students.

For all except one student, working-class backgrounds – which often cause feelings of shame, discomfort, and isolation (Soria & Stebleton, 2013) for undergraduate students – may have limited their in-class engagement with a subject notorious for its historical elitism (Mayer, 2007) in a university environment also outside their class background (Soria & Stebleton, 2013). Additionally, the subject matter combined with the students’ social class, and their perception of their race and that of the instructor, may also be a factor that limits in-class engagement for students of color, as referenced by Instructor 1’s observations, which connect to Student 3’s thoughts about how he must engage in class discussions about the history of art differently than other students. Ultimately, undergraduate student perceptions of their gender, race, and class restricted the engagement of female, minority, and working-class students in this study.

In her discussion of the genealogical approach to narrative analysis, which is what I have conducted in this study, Tambouku (2013) argues that the truth cannot be understood apart from its production, “the processes, procedures and apparatuses, whereby truth and knowledge are produced as power effects” (p. 90). Therefore, the influence of perceptions of race, gender, and social class identities of students on their in-class engagement in an art history survey course cannot be understood apart from the historically gendered, elitist, and racist discipline of art history. Furthermore, they are expected to engage with such a discipline within an institution of
higher education, which includes any middle-class university, which Soria and Stebleton (2013) and Ardoin (2017) argue are also historically gendered, elitist, and racist.

Instructor Perceptions of Identity

**Instructor identity and art history.** During Interview 2, I asked all instructors in this study, “How do you think your race, gender, and social class influence how you came to study and teach art history?” Despite all three instructors acknowledging how gender may play a role in their decision to pursue art history, and only two clearly addressing how their race also influenced their decision, all three instructors discussed social class as perhaps the definitive influence on their career choice. This aligns with Hopper (2015) who says that social class, more than gender and race, influences perceptions of individual achievement. Instructor 1 acknowledged that her family’s social status afforded her the opportunity to study subjects at a liberal arts college and that she did not have to worry about studying something practical for a job. She stated, “I'm sure that if I'd come from a different socioeconomic background I wouldn't have even thought in those terms, at that time anyway.” She wondered aloud whether or not gender played a role in her decision, because she admitted she wanted to teach and was inspired to do so by her mother, who was a teacher. Instructor 2 also explained how her social class may have also influenced her to pursue the arts:

> It's very personal in that I have tried to overcome my social class in life. And maybe associating myself with art history, which is seen as more esoteric or, gives you a, maybe places you at a different level in society. I don't know. It's a very, like, cornered pocket of information that not many people have. It's specialized, I guess. I don't know. But, I don't think I chose it because of that. I chose art history because I loved to read about art.

(Instructor 2, personal communication, October 30, 2017)
Instructor 3 echoed Instructor 2’s discussion of the connection between their perceptions of coming from a working-class background and their career choice. She said: “I think having the experience of seeing the social class I came from and where I could still be had my parents not gotten out attracted me to, I guess, the highest-class thing I could find, which is art.” Instructor 2 and Instructor 3 both also acknowledged their race as an influence on their decision to teach art history. Instructor 2’s choice comes from a place of feeling isolated as a biracial female, and Instructor 3’s comes from an acknowledgement of her whiteness and white privilege. Although Instructor 3 acknowledges her race-based privilege, her discussion of the influence of her race aligns with findings by J.S. Phinney in 1997 (as cited in Fife et al., 2010) who argued that race identity plays an insignificant role in identity formation of Caucasian Americans. White students in this study like Instructor 3 did not discuss race as the significant influence on their in-class engagement or teaching because they, according to Fife et al., they may not identify with their race because, historically, “race-based treatment is not a concern” (p. 1002). This is consistent with Boysen et al. (2009), who cite several studies documenting that racial and ethnic minority students perceive the climate of colleges to be “less hospitable than do white students” (p. 220). While Instructor 2, as a biracial female stated she often felt “isolated” growing up due to her race, Instructor 3 as a white female did not discuss how her race influenced her career choice until she was made aware of her privilege in college.

It is interesting that all three instructors only speculate on how their gender influenced their decision to pursue teaching in the arts, since as Hopper (2015) discusses, the arts and teaching are historically perceived as gendered careers suited for females. Student 9 alluded to this as well when he said:
I think going in, all things art are very much feminine. And it’s different, I kind of expected to be the male outsider going into it or, you know, a female dominated class. I don’t so much think that anymore. I think it’s still true. Just like, you know, there’s like 51% females as opposed to massively dominant. (Student 9, personal communication, November 18, 2017)

This reiterates Hopper’s (2015) discussion of gendered perceptions of academic subjects. According to Hopper influences on women’s career or subject choice is often from aspirations from or examples set by family members or in school. Instructor 1 discussed her mother’s influence on her choice to teach in both interviews. Instructor 3 discussed how it was the influence from her father whose wishes she intentionally opposed so she chose academic pursuits in the arts. Instructor 3 could only speculate that gender influenced her choice because of the perception that women are not good at math and science and neither is she. Instructor 2’s self-admitted lack of skills in the sciences and math that are perceived as masculine subjects (Hopper, 2015) supports assertions from Baenninger (2011) and Hopper who argue that women, due to lack of confidence in class, often do not engage as much as their male peers, thus may be less successful. This is particularly relevant in subjects perceived as masculine and male dominated, such as math and the sciences. Overall, though, the choice to pursue the arts for all three instructors may well have been most influenced by socially constructed notions of gender and the assumption that arts are a natural choice for women because women “conspire to create” (Hopper, p. 27).

**Instructor identity and teaching style.** Complicating this constructed natural connection between women and art are comments by Instructor 1, who described her difficulties as a woman teaching art. She explained that when she began teaching in the 1980s students expected her and
locked her into being perceived as a mother figure. She did not feel as though she could be an authoritarian. She says now:

I mean as I continue to teach more and more I find that it's important and useful and effective to be more personal. And I'm not at all worried that they're going to think that I don't know my subject or that I'm being a silly frivolous woman or any of that stuff, but that was a real concern in the beginning. (Instructor 1, personal communication, November 2, 2017)

She thinks this has changed over time mostly because she has adapted her thinking and sees how, in addition to including discussion prompts in her lectures, she thinks her personal stories and being informal are effective engagement strategies. She also thinks there has been a cultural shift away from the teacher needing to be an authoritarian, implying she has embraced the perception of her as a mother figure. This is supported in concept map data I collected, wherein the phrase “my grandma” appeared, and in student perceptions of how Instructor 1 expressed coercive power in her class. I observed her lecture-based teaching style as supportive and non-authoritarian as well. But the implication here in Instructor 1’s explanation is that non-authoritarian equates with feminine or female.

Likewise, I observed Instructor 2 encouraging inclusion in her teaching by creating discussion prompts in class lectures, which Gioffre (2012) argues as an effective engagement strategy in art history. Instructor 2 also conducted an in-class making activity, aligning with Elkins (1995) and Sowell (1991; 1993) for active learning through making. Instructor 2 also created a class Facebook page, which Student 2 noted he and other students in the class engaged with. Instructor 2 attributes her intentional inclusion tactics because of her race and social class. She said:
I think that growing up seeing a lot of racism and discrimination really influenced me… it’s heartbreaking for me because I can see the racial divide academically between my students. And, I feel like I see that injustice has happened in their life over a long period of time in the education that they were able to receive. So, I just do my best to try to give them all the information that I can provide for them, meet with them, talk to them, email them try to explain things in a way that they can understand and give them the resources that they need so that they can be successful. (Instructor 2, personal communication, October 30, 2017)

Instructor 3 also discussed how her social class and race influences her to teach from a place of inclusion because she grew up working-class in a city rich with a history of racial tension and divide. However, though Instructors 2 and 3 perceive their class and race as dominant influences on their teaching style, Laird et al. (2011), citing a 1996 study by Singer, found that gender is a significant influence on the teaching style of instructors. These results align with those of Grasha in 1994 (as cited in Laird, et al.) who found that “women were more likely to use a facilitator or delegator style that emphasizes relating to students as a guide, consultant, or resource as opposed to transmitting knowledge, setting goals, and providing feedback” (as cited in Laird, et al., p. 262). While race and class no doubt intersect as influences on instructor teaching style based on the literature, the instructors in this study, as women, are more likely to have developed this teaching style regardless of race and class. This is further supported by the fact that gender is the only common marker of identity for all three women who employ the same teaching style observed as most common among female instructors (Laird et al., 2011).
It is also interesting to note that in their interviews all three instructors discussed concepts of motherhood in some way, which connects Laird et al.’s (2011) findings to Hopper’s (2015) in regard to the socially constructed understanding of women in the arts. I conducted a KWIC analysis of the words “mother, mom, and maternal” for all interviews with the instructors. Below each category I list the words, phrases, or discussions found around each key word. I present results of the KWIC analysis in Table 22.

Table 22

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<th>KWIC Analysis</th>
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<tr>
<td><strong>Mother</strong></td>
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If viewed through claims by Laird et al. (2011) the instructors in this study have a supportive and inclusive teaching style because, "faculty who are more attuned to power struggles within the boundaries of the classroom as well as their own position within those boundaries tend to apply pedagogical approaches that result in higher levels of learning and engagement” (p. 263) such as those I observed like in class-art making and walking around the auditorium to encourage discussion during lectures.
Instructor gender may also influence the teaching style of instructors in this study because when compared to their male counterparts, female instructors generally do not have the mindset that they are “the holders of information” (Laird et al., 2011, p. 262). Instead, Instructor 1 and 3 discussed how over time they have learned more about teaching and developed a style in which they have or are growing more comfortable with admitting their own knowledge limits to students. During this study, Instructor 2 was enrolled as a student in a course devoted to improving pedagogical strategies. And, it should go without saying that also during this study, Instructor 3 was reading pedagogy related literature for this study and for professional development.

**Art history as altered citational practice.** Judith Butler's (2004) concept of performativity argues, like Hopper’s (2015) discussion of gender expectations, that gender is a social construct. Butler (2004) argues that what society has defined as masculine/man or feminine/female is a "citational practice" (p. 218) being cited, reiterated to the point that it becomes a social norm. I connect the teaching style of instructors in this study not only to their citational practice of women in the arts, but also to what I consider the altered citational practice of teaching in art history. I call this altered citational practice, because though the norm in art history teaching is the lecture style, adjustments have been made by instructors to suit their own teaching style. For example, Instructor 3 explained how although she uses the same general format used by a former instructor, Instructor 3 has adapted that format to suit her own personality. However, her teaching style remains a citation of another art historian’s, though altered. Butler (2004) further claims that these norms are dependent on the social structure and theories in and from which they emerge. This is seen in how none of the three instructors in this study received formal pedagogical training in art history, yet all teach similarly (in this case,
regardless of gender). This practice is largely citational, in my view, because it is the norm in art history to teach how you were taught (Lindner, 2005; Phelan et al., 2005). It is also the most preferred method of teaching in art history (Yavelberg, 2016) because, I argue, it is citational practice. Although Instructors 1, 2, and 3 altered their lectures to fit individual their teaching style and personalities, they perpetuate the citational practice of how art history has historically been taught.

Art historian identity, as altered citational practice, is thus an assemblage of identities (Deleuze & Guattari, 1987; 2000) rather than an individual identity of the instructor; it is made up of multiple identities from the past and present. The concept of the assemblage is discussed by Deleuze and Guattari (1987; 2000) through multiplicity and production. An assemblage, according to Deleuze and Guattari (1987) is "precisely this increase in the dimensions of a multiplicity that necessarily changes in nature as it expands its connections" (p. 8). The assemblage cannot be reduced to one since it has neither object nor subject. The assemblage also does not have a genealogy, so it cannot be traced back to a singular point or origin; it can only be mapped out. Deleuze and Guattari (1987) describe this production as not a multiple of one but as infinitely different than the "one that becomes two" (p. 21). In the case of the art historian identity, each art historian, specifically those in this study, has looked to examples set by others, incorporates elements she finds useful, discards ones she does not and develops her style based on her perceptions of effective learning developed from experience and continuous learning.

But, like Buffington et al. (2016) describe, each instructor in this study also acknowledges that they have also learned and developed their teaching style and teaching identity from their experiences with students throughout their teaching careers. Buffington et al. illustrate the assemblage concept via exploration of "becoming" through "deterritorialization"
Deleuze & Guattari, 1987, p. 10). Buffington et al. (2016) use the idea of deterritorialization to explore how Buffington’s interactions with students have shaped and changed the way in which she teaches, thus altering her teaching practice and identity. At the moment they interact, teacher and student are deterritorialized as the distinctive beings “teacher” and “student.” Instead, both enter a state of "becoming" (Deleuze & Guattari, 1987, p. 10) with the other. The teacher is no longer just a teacher since she is now “becoming” part of the student learning process, according to Buffington et al. (2016). This state of becoming is ever moving as we, according to Deleuze and Guattari (1987) are, as assemblages, always plugging into other machines plugging, into other machines. Therefore, the instructors in this study simultaneously perpetuate the citational practice of instructor-focused, lecture-based teaching in art history by plugging into past models (that were plugged into multiple other past models) of teaching while altering the citational practice by plugging into new models (plugged into old and new models), some of which are determined by student perceptions. All three instructors discussed how student perceptions of their teaching or identity has influenced their teaching, either in positive or negative ways. For example, Instructor 1 discussed how male student perceptions of her female identity influenced how she expressed authority in class in her early years of teaching, but because she feels student perceptions of female instructors have changed over the years, she expresses authority in class differently now.

Hamilton and Pinnegar (2015) argue the continual production process is the way teacher identity is largely formed, especially in the absence of formal training. Since art historians are trained to research rather than teach, they form these assemblages (Deleuze & Guattari, 1987; 2000) of past art historians’ teaching styles, which has created a citational practice of a norm in teaching style. It has also, I contend, resulted in the lecture format being the most preferred
teaching mode of art historians precisely because it is what we all know and what we are most comfortable with according to findings by Yavelberg (2016).

When asked how they were trained to teach art history, all three instructors described learning to teach by emulating others or from what they learned as a teacher of something else. In the case of Instructor 2, she learned to teach by being a yoga instructor. Instructor 1 and Instructor 3 both described the influence of former female instructors on their teaching, both in terms of positive and negative lessons learned from their former instructors. The altered citational practice of art history is the lecture-based model of teaching, wherein the instructor gives knowledge rather than encourages contributions of students, which according to Laird et al. (2011) has been found to be a male style of teaching. In contrast, instructors in this study try to be inclusive of student voices and discussed that very intention in their interviews. As such, from what I observed in this study, the instructors are part of intersecting citational practices because of their gender and discipline. They are perpetuating gender norms of females pursuing art. They are perpetuating gender norms of inclusive and nurturing female instructors. They are also perpetuating a norm of art history, by teaching as they were taught, but through their own assemblage of past and current models of the norm. However, they are perpetuating all of these norms within art history, which has historically been socially constructed as a male pursuit wherein the banking model of education, most associated with male instructors (Laird et al., 2011) prevails, as is evidenced in historical descriptions of undergraduate art history courses (Panofsky, 1954; Phillips, 1917).

An additional relevant influence on the teaching style of the instructors in this study is the identity of “art historian.” As has been referenced throughout this chapter, art history has historically been a problematic discipline in terms of its exclusion of women, people of color,
and non-Western forms of visual culture. During Interview 1, all three instructors defined an art historian as one who conducts research to build the discourse. All three also defined an art history instructor as one who teaches, but one who should also be conducting research. None discussed the art historian as one whose primary function is to teach. This connects with criticism of the art historian identity in that it is viewed as one that has historically privileged the object above all else (Niedzielski-Eichner, 2005). Accordingly, art historians intentionally have distanced themselves from understanding works of art as commodities and the implications of art within financial markets. The implications from Niedzielski-Eichner being that generally speaking art historians are out of touch with how their study of objects, disconnected from their financial realities, may lead to a lack of awareness concerning issues of social class in the classroom. Niedzielski-Eichner cites art historian Michael Fitzgerald, who argues:

As far as I can gather, our conceptions of economic and political systems bear little resemblance to the situations discussed by economists, Wall Streeters, and politicians, or even curators and art dealers. When addressing art's relation to commerce, art historians often appear so unsympathetic to capitalism (and so naïve about commercial experience) that our analyses are easily dismissed by people who earn a living in business, as most workers do in the increasingly numerous market economies. Perhaps because we have such a small stake in that world and, if we are successful, are protected by tenure, we see things very differently. (p. 184)

**Instructor perceptions of student identity.** Building from discussion by Niedzielski-Eichner (2005) regarding how the art historian identity influences teaching practice, I look to Yosso (2006) and her discussion of deficit thinking towards students of color to explore how the art historian identity may influence how art history instructors in this study perceive students to
be of working class backgrounds and teach according to those perceptions. According to Yosso, deficit thinking “takes the position that minority students and families are at fault for poor academic performance because: (a) students enter school without the normative cultural knowledge and skills; and (b) parents neither value nor support their child’s education” (p. 75). Deficit thinking thus results in instructors assuming a minimal base of, in the case of art history, cultural knowledge from the students. Supporters of the lecture-based mode of teaching, Aveni (2014) and Burgan (2009) argue that it is precisely because of a lack of student knowledge that the lecture method is most effective for learning. Participants in Yavelberg's (2016) study of art historians’ pedagogical practice also discussed their perceptions of a lack from students in terms of contextual and content focused knowledge. Instructor perceptions of students in Yavelberg’s study align with perceptions of students from Aveni and Burgan. Yavelberg’s findings also support findings from Weimer (2013) as to why the lecture model remains preferred in undergraduate teaching – instructors perceive students as lacking in knowledge.

For this study, I asked all three instructors two questions regarding their perceptions about student identity, in addition to concept maps. I asked 1. How do you think your race, gender, and social class influence how you perceive your students in the survey class? and 2. How do you think their race, gender, and social class influence how they engage? Instructor 1 stated:

I actually mostly feel like a lot of my students are not from families that valued education highly in the survey especially….I think there's a whole kind of socioeconomic group of African-Americans and Hispanic people who think this is a not an important topic. And so, they're not going to get too engaged...And so, I don't think, I probably do, but I am not
as conscious as maybe I should be of stereotypes of expectations that I'm putting on these students. (Instructor 1, personal communication, November 2, 2017)

Instructor 2 discussed how because she came from a working-class background she is more “sensitive” to her students, implying that she perceives her students as also coming from a working-class background. She said, “I think that if I was more privileged, I guess is the word, and I didn't embrace or interact with those types of situations then I wouldn't have an understanding of how to relate to students that deal with that.” Similarly, Instructor 3 perceives her students, overall, as coming from working-class backgrounds. She stated:

I likely perceive them as coming from the same social class as I do, at least the students I’ve taught at the community college level and at the university I teach at now. The students there are typically working class, so I guess I empathize with them probably more than I did with students at the large state university I taught at. (Instructor 3, personal communication, October 29, 2017)

Additionally, concept map data I collected from the instructors supports Yosso’s (2006) claim that a trait of deficit thinking about students is that “students enter school without the normative cultural knowledge and skills” (p. 75). In Table 23 I list words/phrases given by instructors that align with deficit thinking about students perceived as having working-class identities:

Table 23

<table>
<thead>
<tr>
<th>Instructor 1</th>
<th>Instructor 2</th>
<th>Instructor 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>(some) tuned-out</td>
<td>unprepared</td>
<td>dislike art</td>
</tr>
<tr>
<td>(some) distracted</td>
<td>grammatically challenged</td>
<td>can’t write</td>
</tr>
<tr>
<td>(some) bored</td>
<td>approval seeking</td>
<td>never been to a museum</td>
</tr>
<tr>
<td>stressed</td>
<td>skeptical</td>
<td>quiet</td>
</tr>
<tr>
<td>---------------------------</td>
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<td>------------------------------</td>
</tr>
<tr>
<td>overwhelmed (w/work)</td>
<td>resistant</td>
<td>struggle with writing</td>
</tr>
<tr>
<td>_</td>
<td>anxiety ridden</td>
<td>struggling</td>
</tr>
<tr>
<td>_</td>
<td>procrastinators</td>
<td>unfamiliar</td>
</tr>
<tr>
<td>_</td>
<td>overwhelmed</td>
<td>don’t like Modern art</td>
</tr>
</tbody>
</table>

While these phrases may point to deficit thinking about students from the instructors in this study, most of the phrases listed in concept maps by the instructors reinforce discussions from Ardoín (2017) and Soria and Stebleton (2013) about how findings show that working-class students often feel unprepared, overwhelmed, and struggle in the middle-class university environment. However, according to a Critical Race Thinking (Yosso, 2006) mode of understanding how instructors in this study perceived students, instructors assumed working-class identity for these students based solely on previous experience with other students or by projecting their own background onto students. The instructors in this study also only perceived, rather than knew, students displayed characteristics such as “unfamiliar,” “bored,” and “unprepared.” The instructors do not know that all of these terms apply to all of their students. All of these descriptors assume a lack, or deficit, in student knowledge and cultural capital (Yosso, 2006). The assumption that instructors possess more knowledge than students has been found to be a common characteristic among male, rather than female instructors (Laird et al., 2011). However, considering the problematic history and altered citational practice of the art historian identity, the female instructors in this study may have made these assumptions from their “institutional identity” of art historian, which Hamilton and Pinnegar (2015) describe as "aspects of our identity that emerge from the institutions we are in and the positions we occupy"
In doing so, instructors in this study may have also assumed a lack of student cultural capital rooted in their art historian-based definitions of cultural capital and teach accordingly, i.e., from what I observed was a hybrid lecture-based and discussion approach that relies on a mix of the banking model and encourages student discussion.

However, students in this study found few issues with how Instructor 1 and Instructor 2 taught their courses. Rather, in Interview 2, when I asked student participants how their instructor has met their expectations thus far in the semester, all students interviewed stated their instructor had met or exceeded their expectations. During Interview 1, when I asked students what engaged them in class, they all described what Instructor 1 and Instructor 2 were already doing, which, as I observed, was teaching via a hybrid lecture/discussion style with Power Point (and video clips when relevant), supporting Weimer’s (2013) claim that the lecture based approach to teaching can be effective and supporting Yavelberg’s (2016) findings that the lecture based method is preferred among art history instructors.

Although student participants did not take issue with the lecture format used by Instructor 1 and 2, when I asked the students in this study to describe their ideal art history survey course, one theme that was repeated was that students wanted more discussion through a more conversational atmosphere, and with more one-on-one time with their instructor. The conflict in student responses to expectations versus desire speaks to discussion by McCroskey and Richmond (1983) who stated that, “Students will respond in the classroom on the basis of how they perceive that classroom to be, not the basis of how their teacher perceives it” (p. 183). In this study, student participants implied in their interview responses that, generally, they felt they had little to no power in their classroom, despite their instructors encouraging student expressions of power. Findings of this study indicate that there is not a shared perception of
student power in the art history survey classes explored in this study, thus student engagement is influenced negatively.

**Conclusion**

In this chapter, I discussed the findings of my study based on data analysis and interpretation of how perceptions of power and identity influence student engagement and teaching in undergraduate art history survey courses. Overall, the responses from students in this study regarding expressions of power from themselves and from the instructors reinforce Foucault (1995) and Manke (1997) who argue that the hierarchical power structure of the American education system has become so ingrained in the educational experience of students in Western institutions that it is all we know and all we expect. Instructors in this study met student expectations for their instructors because the instructors, working through a citational practice of not only art historical institutional identity (Hamilton & Pinnegar, 2015) but also the citational practice of the American schooling system, did what students expected they would, because most of their experiences with teachers has been enacted within the same hierarchical power structure. As such, students, as submissive prisoners (Wolcott, 1994) or “docile bodies” (Foucault, 1995, p.135), have learned and have been disciplined enough to accept this structure as the norm.

Data collected in this study also reveals that student perception of instructor identity influenced how students in this study engaged in class. Instructor gender influenced female students to identify more with the female instructors (Baenninger, 2011), but not engage more, and instructor gender influenced male students in this study to engage more but identify the instructor as someone that can be dominated (Arndt, 2014). Instructor institutional identity (Hamilton & Pinnegar, 2015) influenced instructors in this study to perceive undergraduate survey students as working-class, thus with less cultural capital than necessary to master course
content (Yosso, 2006), which resulted in traits associated with deficit thinking and some banking model aspects of teaching, via lectures (Laird et al., 2011). However, instructor gender identity also influenced instructors to teach with emphasis on student learning and inclusion via discussion prompts that encourage student voice (Laird et al., 2011). Student perception of instructor race also influenced how students in this study engaged in their art history survey courses. Students in this study assumed whiteness for Instructor 1 and Instructor 2, which led two students of color to assume the instructor taught from a place of racial privilege. As such, one student of color felt he was not able to engage the same as other students not only because of his instructor’s race, but also because of his race. Finally, student perception of their own social class intersected with their race and influenced their engagement in the art history survey courses. Minority students of working class backgrounds engaged less than did white students of working class backgrounds, who took pride in how they perceived their social mobility as encouragement to engage in class. In the final chapter, I discuss the implications gathered through my analysis and interpretation of data. I also address my second research question, which is: Given art historians’ concern about apparent low student engagement in undergraduate art history survey courses, how can we use these findings to address this problem? In the following chapter, I provide pedagogical suggestions for art history educators who are interested in how they may use these findings in their own teaching practice.
CHAPTER SEVEN: IMPLICATIONS AND CONCLUSION

Introduction

In this study I explored how perceptions of power and identity between student and instructor influence student engagement and teaching in undergraduate art history survey courses. In Chapter Six, I discussed my findings in this study as related to relevant literature. The findings reflect that perceptions of power and identity in art history survey courses influence student engagement and instructor teaching methods similarly to how they influence those same actions in classes across disciplines, as I discussed my findings in relation to literature from across disciplines. Students generally feel they have no power and are subjects of the hierarchical power structure inherent in American classrooms. Perceptions of gender, also across disciplines, influence how male and female students perceive the gender of their instructor and how they engage in class. The findings presented in Chapter Six also suggest how perceptions of power and identity, particularly regarding social class in relation to institutional identity (Hamilton & Pinnegar, 2015) within art history, influence student engagement and instructor teaching methods. With findings from this study in mind, the implications I discuss in this chapter focus on pedagogical suggestions for art historians, including myself, who teach either or both of the undergraduate survey courses. I end this chapter by discussing my suggestions for further research in the field of art history pedagogy.

Implications

Insights about Student Engagement in Art History

My analysis and interpretation of data collected from the nine students who participated in this study indicate to me that most issues with student engagement in art history survey courses are issues shared across disciplines, particularly in undergraduate large lecture courses.
These shared issues include the influence of the inherent power structure in the American education system, the influence of the large lecture hall/auditorium space (Shernoff et al., 2017), the influence of gender (Arndt, 2014; Baenninger, 2011; Hopper, 2015; Sontam & Gabriel, 2013), and the influence of social class (Ardoin, 2017; Soria & Stebleton, 2012). All of these issues are discussed in literature across disciplines, as I noted in Chapter 2 of this study, and all of these issues influence how students perceive themselves and the instructor, which overall leads to lower engagement in class.

One issue noted in my analysis that is particular to undergraduate art history survey courses is that of how students perceive art historians and the discipline of art history via the textbook in relation to student identity (gender, race, and social class). Through student interviews, data implies that, overall, students in this study perceive art history to be unfamiliar, challenging, and unwelcoming to those of working class backgrounds and minorities.

**Insights about Teaching in Art History**

My analysis and interpretation of data collected from the three instructors who participated in this study indicate to me that teaching in art history is a citational practice (Butler, 2004) built from an assemblage of identities (Deleuze & Guattari, 2000), including the problematic institutional position (Hamilton & Pinnegar, 2015), or disciplinary identity of art historian. However, despite the intersecting identities and citational practices that make up the instructor identities here, instructors in this study genuinely want to engage students in learning by trying to make art history relevant and by confirming the student identities of which they are aware. In a large lecture course, awareness of how the complex intersections of gender, race, and social class, as well as age and religion, influence the identity of their over 200 students, in the case of Instructor 1 and Instructor 2, is an impossible task. Regardless, the instructors in this
study sought to do so through their inclusive hybrid lecture and discussion-based teaching style, as reported by student participants and observed by the researcher. Unfortunately, the issues with student engagement that result in low student in large lecture courses across disciplines, and the disciplinary elitism in art history perceived by students, also negatively influenced student engagement in the art history classes studied here, despite instructor teaching style.

**Pedagogical Suggestions**

In this section I discuss pedagogical suggestions for art historians interested in tested models for increasing student engagement in art history survey classes. I developed these suggestions from relevant literature in student engagement in art history as well as across disciplines. I also looked to literature about improving student engagement in large lecture courses. However, any art historian teaching the undergraduate survey course may benefit from these suggestions.

**Increase Interaction between Students and Faculty**

All participants in this study, students and instructors, generally defined student engagement according to the definition set by Lane and Harris (2015). Engaged on-task behaviors such as paying attention, being present, and participating through asking questions and responding were common answers across interview responses. Students also expected themselves to try their best and engage at the start of the semester. Although students and instructors shared a common definition for engagement, several students interviewed admitted they failed to engage. Additionally, during observations, I noted that student engagement in the classes studied aligned with scholarship about the influence of gender and race on student engagement. As I discuss further here, most scholars focused on improving student engagement for undergraduate students suggest increasing interactions with faculty as a potential engagement
booster. Interaction with faculty and staff has been found to be one the most important and positive influences on undergraduate student engagement and engaging with students on a social level has been shown to increase engagement and performance on assessment (Senior & Senior, 2014). In this section I discuss recommendations to increase student engagement based on student perceptions of their identity from scholars across disciplines.

**Consider influence of gender on student engagement.** While it is important for instructors of any discipline to give encouragement and support to their students of all genders, Arndt (2014) argues that male students have received less scholarly attention, thus their needs are less understood than those of female students. Considering the constructs of masculinity most American males develop within and the results this often leads to in terms of perceiving female instructors and peers as sexual objects and or competition, Arndt suggests that providing non-competitive environments as a way to help curb some of the influence of hyper masculine behaviour such as dominating class discussions or challenging the instructor. Arndt suggests creating environments that focus male student participation in community building that requires communication skills and that involves stronger interaction with instructors as a way to “counter their masculine socialization” (p. 102). Arndt also suggests holding male students accountable for instances wherein they engage in a way that that reinforces their socialization. In relation to this study, wherein there were several participants who discussed how males often dominated discussions in both participating classes, the instructors might consider having one-on-one discussions with those who dominate class discussions and explain how their behaviors often limit participation of other students. Discussion with these students should emphasize the behaviors’ influence on class discussion and learning of others, so as to reinforce the idea and importance of community and the reciprocity of communication among students and instructors
in class. Instructors could redirect male student competitive behaviour by asking them to help involve other students in class discussion.

Arndt (2014) argues that by “creating a more aware and educated male populous” (p. 103) the instructor may reduce instances of these problematic, socialized male behaviors in class. During the course of this study, I, the researcher and Instructor 3 in this study, had such a discussion with a male student who dominated in class discussion. I told him that although I welcomed and appreciated his participation, by answering every question, whether he knew the answer or not, he was doing all the thinking for everyone else in the class and he was limiting his own knowledge by not allowing others to share theirs. He stated he was unaware that his actions had such an influence and that he just liked to talk and participate. He also apologized and agreed to wait until at least one other person answered any question before he attempted to answer. I had to remind him of our conversations twice during the semester, but each time I could tell he was trying to modify a socialized male behaviour (Arndt, 2014) he had little awareness and control of. Arndt’s discussion approach to socialized male behaviour modification will not always be successful, as every male student has been socialized differently to respond to female authority. However, since attention to male socialized behaviour had a negative influence on student engagement in this study and since little research exists on the connection between the behaviour and engagement exists (Arndt, 2014), the discussion for awareness approach is one approach art history instructors might consider.

Female participants in this study stated their gender led them to feel more comfortable in class because their instructor was female. However, it did not influence them to engage more, likely because undergraduate females have less confidence in their abilities and skills than do their male counterparts (Baenninger, 2011; Hopper, 2015). Senior and Senior (2014) argue that
currently in academia “large groups of students end up having little contact with the discipline” (para. 6). As such students who feel disconnected from the subject (discipline) and may also feel less confident in their abilities and skills may be less likely to engage in large groups. According to Shernoff et al. (2017) “Most instructors would readily admit that it is difficult to connect with all students in these classes” (p. 56). To move away from this mode of student/faculty isolation, Ledford et al. (2015) suggest instructors create electronic classroom communication systems, such as class blogs or social media, wherein students can access instructors more readily.

Instructors can also utilize existing systems such as Blackboard discussion boards and blog functions wherein students can post questions to the instructor or the class and receive feedback more quickly and regularly than meeting face-to-face with their instructor. Although Ledford et al. found the blog mode of communication to be effective in their study, Student 2 in this study pointed out that the Facebook group Instructor 2 created for the class was a helpful resource for local arts news, but not many students used it regularly as far as he knew.

As an alternative to social media, blogs, or discussion boards instructors could follow other suggestions for more regular communication with students to increase engagement and motivation. Senior and Senior (2014) suggest faculty and staff email students regularly to show encouragement and support, which they argue increases student engagement. Email exchanges between student and instructor can serve a “social role that facilitates the immediacy of staff” (para. 5), especially in a large lecture class, like the two discussed in this study, where immediacy is difficult to achieve and maintain. Female and male students who participated in this study discussed how they wanted to have more discussion and conversation with their instructor, and they all lamented the fact that it was, in their view, impossible in a class the size of theirs for the instructor to engage with them on a level that would make regular conversation
possible. All instructors in this study discussed how they wanted to make stronger connections with students and continually do what they can to offer support and encouragement, by things like meeting outside of office hours and giving encouragement during their lectures.

Regular email communication with students does pose logistical challenges for the instructor, particularly in a large lecture course where an instructor may not even be able to know all the names of her students to know who to email individually. Therefore, students may view emails addressed to the whole class as ineffective and may not even read them. Additionally, increased student engagement from regular email communication is not guaranteed. However, Senior and Senior (2014) point out that recent studies have found that students view regular email communication from faculty and staff positively. Supportive emails to all students sent on a regular basis at key points in the semester, like before or after exams/quizzes, may be another feasible communication and support option for instructors of large lecture courses to create a social connection with female students, who typically are quiet and do not reach out because of their socialized behaviors (Hopper, 2015). According to Senior and Senior, “Students simply need to feel that they are respected members of the learning community before they start to develop an independent approach to their learning” (para. 5). Supportive emails from the instructor to the class is one option for art history instructors looking to engage more female students via an open and non-threatening mode. It also, according to Senior and Senior, acts as a community building tool for male students as well, which may help decrease a competitive classroom environment through constant supportive communication and encouragement of student skills. Additionally, by the instructors, particularly female instructors, taking proactive steps to build confidence of their students, may model an additional mode of female leadership with which female students may identify and emulate.
The email mode of communication for connection to build engagement also applies to low engagement due to student perceptions of race. Recent studies suggest that minority students feel marginalized, unwelcome, and less accepted than their White counterparts (Sontam & Gabriel, 2012). Student 3’s discussion regarding how his race leads to him feeling forced to engage differently and act differently aligns with these ideas. Minority students also feel that they must work harder for academic success, but their efforts are less appreciated by their instructors than are the efforts from White classmates. Additionally, instructors have lower expectations of minority students than they do for White students. However, high instructor expectations are linked to high student achievement (Sontam & Gabriel, 2012). As well, student perception of a teacher’s support and student autonomy significantly influence student academic engagement (Bakhshae & Hejazi, 2016). Therefore, regular email communication from the instructor may counter some negative perceptions about themselves and their performance if their instructor is continually making positive connection with students through email to offer support, guidance, encouragement, and gratitude.

Regular emails from instructors may also counter some of the negative perceptions students have about their instructors based on the instructor’s gender or race (Boysen et al. 2009; Chatelain, 2015; Littleford et al., 2010; Mengel et al., 2017) or because of their position of authority because through constant communication from the instructor, the students are able to understand the instructor from multiple vantage points of her identity rather than “just as a Caucasian lady teaching art,” as Student 7 described. Constant communication with students, though they will not completely eliminate the hierarchical power structure of the classroom, may help alter student perceptions of the instructor’s legitimate power. Regular emails to all students may be used as a way to express interest, reward, or challenge power outside of class. For
example, discussion of in-class extra credit opportunities could be sent only through these regular emails. That way students associate email messages from instructors with expressions of reward power and encouragement, potentially keeping students engaged with emails and class content by checking their email more frequently. This may help in instances where, like in this study, students of Instructor 1 were unaware of how the instructor determined bonus points for in-class participation, and they were also unaware of an additional bonus point opportunity offered by the instructor, thus they missed out on an opportunity to earn extra points that may have increased student motivation (Weimer, 2011).

**Increase Motivation**

Kim et al. (2017) argue that to increase student intrinsic motivation, instructors might consider assigning tasks in which students can take a personal interest, because higher student motivation at the beginning of a task helps motivate and sustain higher levels of action. All students in the study at hand expressed intrinsic motivation when they stated they wanted to or hoped to learn more about art. All students also discussed similar expectations for what they perceived would be required of them in terms of assignments. Student 1 summed it up well when he stated that he only expected to “Read, cogitate, and write” in his art history survey class. All other student participants echoed his brief, but to the point, response. All students in both classes were expected to do those very things as the major portions of their assessment and none of the students interviewed implied excitement or motivation to do so. During Interview 2, most students in this study expressed disappointment and disinterest in the textbook as well as in the assignments. They were also not motivated to complete extra credit opportunities, even those by Instructor 2 that encouraged student personal interest.
To increase student interest and motivation, Kim et al. (2017) suggest instructors “help students perceive the intrinsic value of learning tasks, help students’ self-efficacy grow, and help students utilise volitional strategies” (p. 210). Instructors might do this by offering a range of different tasks to students, even in large lecture courses. They suggest that instructors can offer assignments that allow students to “select options from a range of tasks with similar objectives, such as creating maps for the purpose of political propaganda or food security, or for religious groups” (p. 210). In the case of the art history survey course, one suggestion may be that instructors could allow students to create a work of visual art, document their process and influences, and connect it to the textbook content instead of writing a traditional, expected paper. This would be a similar approach to what Instructor 2 did this semester. However, she had students write a paper and create a work of art that corresponded to the paper. Kim et al. (2017) suggest instructors offer both options rather than force them together. For example, for those students not inclined to create a work of visual art, one option may be to create a more scientific visual work that requires visual thinking, such as an infographic that incorporates quantitative data. Not only would this engage student interest, it may alleviate some of the disappointment and frustration from instructors who, in this study, noted in concept maps that undergraduate art history survey students struggle with writing. Offering students a task that engages their writing and thinking from a different angle than the essay, and is more personal, may help build the writing and critical thinking skills the instructors seek to engage through the traditional essay assignment.

While cold-calling students in large lecture courses is a controversial approach to increasing student engagement, Broeckelman-Post et al. (2017) found it to be viewed positively by students and an effective strategy when done via the note-card system. Broeckelman-Post et
al. discuss how an instructor of a large lecture course had students complete 3x5 notecards with biographical data and used those cards in each class as a way to call on students for participation. Students reported at the end of the semester in an anonymous survey that this method of engaging them was effective and that it motivated them to attend more class sessions, pay attention, participate more, and be better prepared for class. Although not all students viewed this approach positively, all students reported it motivated them to at least be more prepared for class. Art history instructors may also use this approach to engage students in the survey course, particularly those who sit in the back of the class, a seating choice that Shernoff et al. (2017) found results in higher rates of student distraction, lower rates of student engagement, and lower student grades. Another possible mode of increasing student motivation of students who sit in the back of the lecture hall may be to do as Instructor 1 did in her large lecture courses during this study. She walked around and personally engaged students throughout all areas of the auditorium. Students of Instructor 1 in this study felt this encouraged them to engage more because it kept their interest and it made them feel as if Instructor 1 was more available to them.

Consider the Influence of the Discipline

Continue breaking citational practice. All three instructors in this study described how they were not formally trained to teach art history, which is common among art history instructors (Lindner, 2005; Phelan et al., 2005; Yavelberg, 2016). They all received some form of training to teach, but it was not focused on teaching undergraduate art history survey students. As such, they all described how they learned to teach, largely, by citational practice built from past teachers, mentors, or experiences teaching other topics and students. Instructors in this study, though continuing citational practice of lecture-based teaching, do so with the desire to break it, which is why, in my view, their students reported that Instructors 1 and 2 met and
exceeded their expectations. By including discussion-based learning, walking around to make connections, considering student interests in assignments, and consciously trying to make art history relevant to their students, based on their perceptions of students’ identity, instructors in this study are challenging the male dominated mode of banking model lecture teaching (Laird et al., 2011) and are trying to motivate students and connect with them on a more personal level as suggested by scholars (Kim et al, 2017; Shernof et al., 2017).

View the lack as productive desire. However, the instructors’ citational practice of lecture-based teaching is one that historically assumes a lack of knowledge from the students (Laird et al., 2011). The assumed lack is further emphasized by the disciplinary assumption that students of particular backgrounds bring with them a cultural and knowledge lack (Yosso, 2006). The instructors in this study described their teaching style as one that aligns with what Haseman (2006) describes as an "enthusiasm of practice" (p. 3) rather than as a pursuit of something to fill an absence. Their passion for art history did not develop out of a lack of art. Instead all three instructors described how they were always reading about art history or engaging with art in some way during their childhoods and early college experiences. Therefore, their passion for art and pursuit of art as a career may have developed out of Deleuzoguattarian (2000) desire. The concept of desire for Deleuze and Guattari (2000) is a productive force. Desire as a productive force contrasts the traditional understanding of desire as a force developing from a lack (Caldwell, 2009). The psychoanalytic concept of desire, from Jacques Lacan, reduces desire to one: a lack from the mother, a lack from the father, a lack of love, or an "absent signifier" (Caldwell, 2009, p. 20). In the case of the instructors in this study, there was not an absence of art in their childhood, therefore their desire to pursue it could not have developed from a lack.
Instead, it developed out of a drive to know and create, not because they did not know or could not create, but precisely because they did know and create and still do.

Deleuze and Guattari’s (2000) concept of desire connects with Yosso’s (2006) discussion of deficit thinking by instructors. Yosso argues against the perception that students of color, and I extend that to students of lower class backgrounds, come to college with a lack of cultural capital or knowledge. Students do not attend college because they lack education, since they must possess a certain level of education to attend college. Therefore, they attend college because they are plugged into the productive force (desire) to receive more education. Just as the instructors’ pursuit of art did not originate from a lack, neither does the students’ pursuit of higher education. But as “productions of productions” (Delueze and Guattari, 2000, p. 4), the students are simply ongoing productions of different productions, though in the same way the instructors are. As productions students are continually plugging into other productions, such as the instructors. Whereas, as Yosso notes, instructors at middle-class universities possess particular sets of capital, like cultural capital, students may also possess cultural capital, but of a different set of cultures. This does not mean the students lack cultural capital or cultural knowledge; they just possess a different form of cultural capital than do the instructors. As such, Yosso encourages instructors to recognize the different forms of capital possessed by students rather than viewing students as lacking.

One possibility instructors of art history may use to acknowledge student cultural capital as a productive force rather than as a lack thereof is to diversify course content by breaking away from the canon more in class lectures. Instructors in this study did include works outside the textbook in their lectures and during observations. I noted Instructor 1 and Instructor 2 asking students about their experiences with and opinions about art shown in lecture slides. However,
based on student interviews and observations, discussing art outside of the textbook did not appear to produce increased student engagement, because the works still followed the model set forth by the textbook, which students found unapproachable and uninteresting.

For decades art historians have been working to eliminate or overhaul the survey course textbook in art history (Graham, 1995; Gustlin, 2016; Reeves, 1982). Reeves noted the primary course of teaching art history closely aligned with the problematic, elitist, Eurocentric organization of the survey text. Graham argued that the textbook only perpetuates “canonicity, chronology, closure, and subjectivity” (p. 30) in art history pedagogy, which in turn perpetuates the elitism of the discipline, irrelevance of art to students, and problematic power dynamic between student and instructor. Students in this study remarked that they disliked the textbook or did not engage with it because “it is in a different language,” according to Student 3. However, studies confirm that student participation in or with the arts increases achievement (Arts involvement, 2000). One suggestion on how to involve students more with art in undergraduate art history course content may be, as Miller (1995) suggests, to go beyond the canon in the textbook and “teach the conflicts” (p. 33) to become more effective and relevant. For example, instructors can teach how the discipline has excluded so many in addition to teaching about those who have been excluded, such as women and minorities.

Another possibility regarding how to confirm and capitalize on student identity in regard to the textbook is to consider alternative textbook options. Student 6 in this study discussed how she did not feel confident engaging in class discussions because she has not been able to travel, therefore she does not feel intelligent enough to contribute in class. In contrast, Student 7 explained how because she has been able to travel and has seen many works discussed in class, she feels confident and knowledgeable when she engages in class discussion. As such a
suggestion for art history instructors is to consider including more images in class discussion of art works held in local collections. Additionally, although field trips in large lecture courses is logistically more challenging than in traditional lecture courses, organizing class visits in increments of smaller students to see works included in lecture slides may increase student engagement by allowing students to physically experience the works discussed in class.

Another possibility is to rethink the survey text. Currently, there are art historians working to create a survey textbook that aligns more with a traditional textbook format. Susan Baker described how one criticism of art history textbooks among art history instructors is that it is not a textbook at all (personal communication, January 26, 2018). Current editions of survey texts do not include chapter learning objectives, vocabulary terms for students, or chapter guides. Baker is currently developing a digital survey text for the second half of the survey that includes interactive student-centered elements, such as learning objectives and chapter guides (personal communication, January 26, 2018). This strategy of creating learning objectives and chapter guides for students to supplement the textbook could also be used by art historians still wanting to use current editions of survey texts.

**Future Research Initiatives**

In the process of conducting this study, I found topics related to content of this study that I plan to examine in the future. I detail these future research topics in Table 24.

Table 24

<table>
<thead>
<tr>
<th>Topic</th>
<th>Methodology</th>
<th>Research Question</th>
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</thead>
<tbody>
<tr>
<td>The influence of regular electronic interactions between instructor and students</td>
<td>Case study narrative inquiry</td>
<td>• How does instructor communication via regular motivational email influence student engagement in</td>
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</table>
The influence of including local collections as dominant examples of art in undergraduate art history survey courses

- How does including a dominant percentage of local art or art from local collections influence student perceptions of art?

Experiences of students and instructor engaged in Project-Based Learning in art history survey courses

- What influence does Project-Based Learning have on student engagement in undergraduate art history survey courses?

Art historian identity

- How does the problematic discipline of art history influence art historian identity?

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<tr>
<td>Experiences of students and instructor engaged in Project-Based Learning in art history survey courses</td>
<td>Action research and case study narrative inquiry</td>
<td>What influence does Project-Based Learning have on student engagement in undergraduate art history survey courses?</td>
</tr>
<tr>
<td>Art historian identity</td>
<td>Case study narrative inquiry</td>
<td>How does the problematic discipline of art history influence art historian identity?</td>
</tr>
</tbody>
</table>

**Limitations**

In addition to the topics listed in Table 24, as a future research project I plan to replicate this study. In the next iteration of this study I will conduct the study as a long-term study to increase the number of participants and diversify the participant pool. One limitation of this study was that it included only female instructors. Based on scholarly literature discussed in Chapter Six of this study, as well as interview data collected from Instructor 1, students perceive male instructors differently than they do female instructors. This factor could potentially alter my understanding of the data analysis presented in this study.

Additionally, this study included a small sample size of students who volunteered to participate without offer of direct benefit. The intention was to highlight student perceptions of teaching and engagement in undergraduate art history survey courses. Due to an unforeseen
natural disaster and other mitigating circumstances only nine students participated. And of these
nine students who persisted, it could be argued that they, as being individuals who willingly
engaged with no promise of reward and did so despite the impact of a natural disaster, skewed
the results of this study focused on student engagement. A larger sample size of students would
increase diversity of experiences and perceptions that would help art history educators have a
more holistic understanding of teaching and engagement in these classes. The small sample size
of participants, instructors and students, means that results of this study cannot be generalized
and cannot represent interactions, teaching, or engagement in all undergraduate art history survey
courses.

Another limitation of this study is the identity of the researcher. I asked participants to
discuss how their personal identity factors of race, gender, and social class influence how they
perceive themselves, their instructor or students, and how those factors influence their teaching
or engagement. In doing so, several student responses indicated a discomfort in answering
honestly. For example, when I asked Student 1 how his race, gender, and social class influenced
how he perceived his instructor he said, “That’s a white male question,” implying he was
uncomfortable being honest with me, a female. Student 3 noted in his interview response how as
a minority male he cannot look or talk the same way that I might be able to as a white female.
These students’ reticence speaks to findings by Chapman et al. (2018) that indicate the gender of
the researcher can skew results in a study. As a work of insider research, my identity may have
also caused instructors to limit or rethink their responses (Atkins & Wallace, 2012; Humphrey,
2012; Taylor, 2011) to represent themselves in a particular way since they knew the researcher.
While I do not think that played a role in instructor responses in this study, it would be
irresponsible of me to not acknowledge that as a potential limitation.
Conclusion

In this study I sought to determine how perceptions of identity and power between students and instructors influence student engagement and teaching in undergraduate art history survey courses. My findings indicate that student perceptions of identity influence engagement and teaching more so than do instructor perceptions of identity for participants in this study. My findings also indicate that there are different perceptions of how expressions of power influence student engagement for participants in this study. Student engagement for students was influenced most by factors largely unrelated to their instructor, which is a common issue across disciplines. As a large lecture class within a middle-class university in America, student engagement was influenced most by the inherent power structure of the classroom and by student perception of their role as student versus their perception of their instructor’s role as authority figure. These perceptions and expectations, based on norms, limited student engagement from students, despite instructor attempts for inclusive teaching or expressions of reward power. As well, instructor teaching was influenced most by instructor identity, which is an altered citational assemblage of gender expectations and disciplinary norms. These findings align with scholars of teacher identity who argue across disciplines that teaching practice is a product of teacher identity (Hamilton & Pinnegar, 2015; Hopper, 2015).

Throughout this study I have realized that although instructors of large lecture courses in art history, like the survey courses, cannot realistically know each of their students, findings from this study support making efforts to do so. Including myself as a participant has also made me rethink how I perceive student engagement. During this study, particularly during observations, I noted student behaviors that, while not discussed by Lane and Harris (2015) as engaged behaviors, indicated engagement from my perspective. For example, students speaking
to the instructor before and after class for content clarification, which may fall under the definition of referent power given by McCroskey and Richmond (1983), may also be a form of student engagement I did not consider in this study, but could in future studies.

Including myself as a participant in this study has also made me rethink how I perceive students and how I perceive my own teaching style. I recognize now that while I thought I was being inclusive of diverse student backgrounds, I may have been projecting and assuming they come from a place of cultural deficiency. Including myself in this study has also caused me to rethink my place within the discipline. I came to art history because it is exclusionary, but I want students of every background to embrace it just as I have, despite my having not worked enough to embrace the cultural capital students bring to the classroom. If student engagement is so closely linked with student identity, I should consider how the discipline I am so passionate about continues to overlook many student identities to rethink how I approach teaching the survey course. In doing so, I can also work to break the altered citational practice of teaching the survey the way I was taught and work towards creating a new citational practice by confirming student desire rather than assuming student lack of knowledge in art history.
# APPENDIX A:

## INTERVIEW 1 - INSTRUCTORS

**General Research Question**

- Given that there are inherent perceptions of power at play between instructors and students, and identities are continually negotiated in the teaching and learning process, how might these perceptions of power and identity influence:
  
  a. student engagement in undergraduate art history survey courses?
  
  b. pedagogical practice in undergraduate art history survey courses?

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<table>
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<th>Interview Questions</th>
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</thead>
<tbody>
<tr>
<td><strong>First Interview</strong></td>
</tr>
<tr>
<td><strong>Questions for Art History Instructors</strong></td>
</tr>
</tbody>
</table>

1. How long have you been teaching the art history survey course(s)?

2. How long have you been teaching university-level art history courses?

3. Describe how you came to teach art history.

4. How were you prepared or trained to teach art history?

5. Describe your teaching style.

6. Describe how you came to study art history and choose it as a profession.

7. Describe the differences, as you see them, between the identities of art historian and art history instructor. Which identity describes you and why?

8. What are some of the challenges and benefits of teaching either of the art history survey courses?

9. How do you keep the content engaging for yourself when you teach it?

10. How do you make the content engaging for your students when you teach it?

11. How do you define student engagement?

12. How do you think your identity influences how you teach and interact with students?

13. Define your expectations of yourself as an instructor of art history.

14. Define your expectations of your students in your class.
APPENDIX B:

INTERVIEW 1 - STUDENTS

General Research Question

- Given that there are inherent perceptions of power at play between instructors and students, and identities are continually negotiated in the teaching and learning process, how might these perceptions of power and identity influence:
  a. student engagement in undergraduate art history survey courses?
  b. pedagogical practice in undergraduate art history survey courses?

Interview Questions

First Interview Questions for Art History Students

1. Which art history survey course are you taking?

2. Follow up: Why are you taking this particular art history course?

3. Describe your previous experiences with art.

4. How do you think content from this art history course fits into your current or future career goals?

5. What do you expect to learn from this course?

6. What do you expect to do in this course?

7. What is your definition of student engagement?

8. How do you think your identity as a student affects how you engage in class?

9. How does your identity outside of class affect how you engage in class?

10. What do you think are some of the challenges and benefits of taking an art history survey course?

11. Define your expectations of yourself as a student.

12. Define your expectations of yourself as a student in this art history class.

13. Define your expectations for the instructor of your art history class.
APPENDIX C:
INTERVIEW 2 - INSTRUCTORS

General Research Question

- Given that there are inherent perceptions of power at play between instructors and students, and identities are continually negotiated in the teaching and learning process, how might these perceptions of power and identity influence:
  a. student engagement in undergraduate art history survey courses?
  b. pedagogical practice in undergraduate art history survey courses?

<table>
<thead>
<tr>
<th>Interview Questions</th>
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<tbody>
<tr>
<td>Second Interview Questions for Art History Instructors</td>
</tr>
<tr>
<td>1. How do you think your professional identity as adjunct/tenured professor influences how you teach and how your students engage?</td>
</tr>
<tr>
<td>2. How do you think your race, gender, and social class influence how you came to study then teach art history?</td>
</tr>
<tr>
<td>3. How do you think your race, gender, and social class influence how you teach the art history survey course?</td>
</tr>
<tr>
<td>4. How do you think your race, gender, and social class influence how you perceive undergraduate art history survey students?</td>
</tr>
<tr>
<td>5. How do you think your race, gender, and social class influence how your undergraduate art history survey students engage in your class?</td>
</tr>
<tr>
<td>6. How do you think your students’ race, gender, and social class influence how they engage in your art history class?</td>
</tr>
<tr>
<td>7. How is power manifested or expressed in your class? (Give sheet and ask which ones apply and how)</td>
</tr>
<tr>
<td>8. How do undergraduate art history students express power in your class?</td>
</tr>
<tr>
<td>9. How do you encourage students to express power in your class?</td>
</tr>
<tr>
<td>10. Define the ideal art history class.</td>
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</tbody>
</table>
APPENDIX D:

INTERVIEW 2 - STUDENTS

General Research Question

- Given that there are inherent perceptions of power at play between instructors and students, and identities are continually negotiated in the teaching and learning process, how might these perceptions of power and identity influence:
  a. student engagement in undergraduate art history survey courses?
  b. pedagogical practice in undergraduate art history survey courses?

Interview Questions

Second Interview Questions for Art History Students

1. How have you met/not met your expectations for the course so far?

2. How has your art history instructor met/not met your expectations for the course so far?

3. How do you think your race, gender, and social class influence how you perceive your art history instructor?

4. How do you think your race, gender, and social class influence how you engage in your art history class?

5. How do you think your instructor’s race, gender, and social class influence how you engage in your art history class?

6. How do you think your instructor’s race, gender, and social class influence how she perceives you?

7. How do you think your instructor’s race, gender, and social class influence how she teaches?

8. How is power manifested or expressed in your class? (Give sheet and ask which ones apply and how)

9. How do you express power in your class?

10. How are you encouraged to express power in your class?

11. Define the ideal art history class.
<table>
<thead>
<tr>
<th>Date:</th>
<th>General Notes:</th>
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<tbody>
<tr>
<td>Time:</td>
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<tr>
<td>Location:</td>
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<tr>
<td>Instructor:</td>
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- How many students are in this class?
- How is the room organized?
- What is the teaching style of the instructor?
- What activities are the students required to do?
- How accessible is the teacher throughout class?
- What content is covered in class versus book?
- How are students engaging? (Lane & Harris, 2015)
- How do the students interact with the instructor? (Jackman, 2014)
- What types of power are displayed from instructor? (Jackman, 2014; McCroskey & Richmond, 1983)
- What types of power are displayed from students? (Jackman, 2014; McCroskey & Richmond, 1983)
Rebecka: So, interview one instructor participant one, how long you have you been teaching the art history survey courses?

Instructor 1: Oh, goodness. Seems like long time. Umm, since I came, well, since before I came here. So, since, you mean at UH or all together?

Rebecka: All together

Instructor 1: 1987

Rebecka: Ok

Instructor 1: (laughs)

Rebecka: Describe how you came to teach art history

Instructor 1: To teach it or to be an art historian, or?

Rebecka: Both.

Instructor 1: Both. Well, I came, I decided on art history as a focus for graduate work, because it seemed as if it combined the two things that were the most deeply meaningful to me. I loved history, I used to read history textbooks like they were novels. (laughs) And really interested in culture and history, and art. I was very, um, visually engaged from a very young age took art lessons and all that stuff did some of my own artistic production which is a very common story with art historians. And I contemplated actually a museum career for a while, um, but at that time exhibits were, curators work was primarily custodial. And there wasn’t the same kind of
presentation to the public and thinking about framing stories. And I realized, I mean at first, I thought I had nothing to teach. I didn’t know anything and I was, nobody believes this, I was a very shy person. A group was more than two other people. But, my mother had been a teacher of very young children and somewhere along the line I guess, I had done some curatorial work at my college while I was still a student and I was an assistant to a curator at The Met as a volunteer. But, my first opportunity for a paying job was a year fill in for someone. And I think I was probably a terrible teacher because I was so anxious. I stayed up all night typing notes like verbatim and probably reading them too much. And I don’t know how exactly there’s a piece missing, but I got, I just fell in love with the interaction and the chance to think about ideas and to interact with people.

Rebecka: Ok. How were you prepared or trained to teach art history?

Instructor 1: To teach? Very little. (laughs) At Princeton, where I did my PhD, there was one course for people who were interested in going on to teaching careers, that was kind of mixed humanities. And I took that I can’t even remember what I got out of that (Laughs). Um, I did some TA’ing as a graduate student and if you wanted that experience you kind of had to take whatever course was available so I TA’d American art. About which I knew nothing and part of it was that you, the teacher wanted you to prepare one of the lectures. And it had to be, I don’t know, I can’t remember if you got to choose it or it just was what day she assigned you. So, this was American art, I remember enjoying studying American furniture and decorative arts to get ready for this course and um, landscaping. I loved American landscaping anyway and I had to, maybe I chose, give a lecture on the 1930’s because I was very interested in social movements. Um, and then I as a visiting student at Harvard one semester because for personal reasons and also because there was a painting that was key to my dissertation up there. So, I just TA’d for an
intro survey course and the way they did it was they broke out into sections that addressed different but related themes, in the museum, in the Fogg, um, with smaller groups than attended the lecture. So, I would say those were preparations.

Rebecka: Ok

Instructor 1: Um, we didn’t have any pedagogical training but I was always very interested in pedagogy from the time I myself was a high school student.

Rebecka: So, describe your teaching style.

Instructor 1: Well, a lot of it is developed in opposition to that which I experienced as a student, but also in response to the pos, my positive experiences because I went to Sara Lawrence where most of the courses were seminar style, were small. And I had this one anthropology teacher who I recognized immediately was completely brilliant, that she could make the most complex, nuanced things, this was a course on kinship, seem obvious and clear and I just thought that’s what I wanna do. I want to connect to people in a way that they can understand more nuanced things than they might have expected. I feel like I want to maintain the sophisticated and nuanced understanding, it’s always, it’s always a struggle to not oversimplify and not get too technical and esoteric. So, I guess increasingly, my teaching style has become more informal and more interactive. For the survey in particular, at some point I decided, if I can’t remember it, if I need all those notes, I can’t expect them to remember it. This is a survey course.

Rebecka: Right

Instructor 1: So, I constructed my power points when that medium became available, that was really helpful to me. So, as you’ve seen today I’ve put in, um, questions which I usually try to bring up first and then after discussion I bring up the answers that I wanted to be sure that we got covered in case we hadn’t already spoken about them. So that helps me if there’s certain key
things that I did actually forget to make sure that we get them in there but leaving room for student questions and digressions and stuff.

Rebecka: Yeah.

Instructor 1: Ok, so describe the differences as you see them between the identities of art historian vs an art history instructor.

Instructor 1: Hm. You mean in myself or in different people?

Rebecka: In general, either/or.

Instructor 1: Well, an art historian is someone who does research and, so they work with certain kinds of materials and they have to have certain kinds of skills and they have to maintain a kind of intellectual nuance and plausibility and when you teach, I think, I find it problematic in a certain way that people teach who don’t have that experience. I do think there are different art forms and I do think that my teaching has affected my research as well as my research affecting my teaching. Um and my writing has been affected. I don’t know. I think that’s a problematic question. I know there are lots of instructors who we charge with just dealing with the pedagogical aspects and not the research, but I think they’re very interconnected too.

Rebecka: So, which one describes you? If you had to choose one.

Instructor 1: Oh.

Rebecka: One identity

Instructor 1: But I can’t, I love both. I love both.

Rebecka: Mmhmm.

Instructor 1: I can’t and that’s I guess that’s what you need. (laughs)

Rebecka: Yeah. So, what are some of the challenges and benefits of teaching either of the survey courses.
Instructor 1: Well, I only teach the caves to cathedral survey course. So, the benefits to me or to the students?

Rebecka: As you, however you see it.

Instructor 1: Ok, the benefit to me, is I enjoy, ok, there’s maybe there’s the instructor question. I enjoy teaching things that aren’t my specialty because, 1- it makes me stay a little bit aware of what’s going on in other fields and, I think it sometimes helps me to more easily figure out what’s essential to be conveyed I know that when I teach my specialty I probably ask- and that’s why it’s an upper level, that I teach I expect more kinda concrete detail. Um, uh a benefit of my specialty to the survey students is that I can give a richer picture than someone and so I have to- who doesn’t-and, so I have to realize that if I’m teaching Greek, I’m not giving as rich a picture as someone who’s studied ancient art. Um, but um I think the most important thing I wanna give them is broader than art history as a discipline and maybe because I’m a medievalist I’ve always thought that way. I’m not trying to create medievalists I’m trying to create critical thinkers, stimulate critical thinking and visual sensitivity and astuteness. And that’s the main thing I’m trying to achieve and an interest, you know and seeing that some of these worlds are on the one hand, way far away from this one-asking them to set aside their contemporary way of looking and on the other hand see connections, that these aren’t you know, abstract theories, these were people too.

Rebecka: Ok. So, well you just answered that.

Instructor 1: Ok, great.

Rebecka: Yeah, whaddya know? How do you make the content engaging for yourself when you teach it? Since you’ve taught this course many times?
**Instructor 1:** Right. Mm, I enjoy it. I enjoy getting the different feedback that’s one reason why the interaction is so important to me, because it’s going to make every class a little bit different. Um, I really have this deep seeded belief going back to adolescence that you shouldn’t say the exact same thing twice. It should be a little bit different in order to remain alive and fresh. So, I realize that I’m starting to use some of the same stories and intonations and ideas and I just have to work at getting engaged and I think it’s the audience. I think it’s because I’m trying to reach them and this is a different group of people.

**Rebecka:** So how do you keep the students engaged?

**Instructor 1:** Hm, I hope by asking questions. Um, connecting what they’re learning to analogous things that they can relate to from their own lives. Um, being relaxed and informal myself, I guess. Moving around. I don’t know. That’s it.

**Rebecka:** How do you think your personal identity influences how you teach?

**Instructor 1:** Well, I think teaching also influences my personal identity a whole lot. I really really was a painfully shy person. I had a teacher in college say something to me about how I know that you’re just shy but you’re coming across to other people as superior or something like that and I was totally taken aback so, I feel like I gain energy and humanization and an ability to express and clarify my own thoughts better by teaching.

**Rebecka:** How so?

**Instructor 1:** Because I have to explain things. I know I started out, I can see it. I started out taking a lot for granted based on my own graduate education and learning that these people are coming from some place completely different and this doesn’t mean anything to them. And how can I make this more vivid and more-what’s the reason they should care about this?

**Rebecka:** Ok. How do you think your student’s perceptions of you influence how you teach?
Instructor 1: Well, that changed. In the beginning, I realized that as I female I had an authority problem, that they’re, maybe they’re used to be or maybe it was because I was insecure myself about what I knew, but women face—at least faced a different set of expectations and assumptions from the students that male teachers were the authority and females were like…housewives who had a hobby or something—I don’t know. But, um, so wait what was the exact question? (laughs).

Rebecka: Yeah, how do the student’s perceptions of you influence how you teach?

Instructor 1: Yeah, so, it’s just like a synergy or a feedback loop that they relate to me as a person who cares about them and that makes me more and more comfortable showing that I guess, who also cares about these ideas

Rebecka: Mmhmm

Instructor 1: Um, I don’t know how to answer that better.

Rebecka: No, that’s a that’s a great answer.

Instructor 1: Ok.

REBECKA: I’m glad you touched on gender. Um, ok. Two more questions. Define your expectations of yourself as an instructor of art history.

INSTRUCTOR 1: (laughs) Oh dear, I’m very harsh (laughs). I’m the kind of person that when I read student evaluations if I have 15 positive and one negative I feel terrible (laughs). So, I’ve started almost not to read them.

REBECKA: (laughs)

INSTRUCTOR 1: Because I finally learned that there’s always gonna be somebody and maybe somebody who doesn’t even come to class or there’s just gonna be completely diametrically opposed perceptions, you know. Someone thinks I’m monotonous, someone thinks I’m really dynamic and expressive, it’s just…um, my expectations are that I want to make every class
interesting and I wanna make um, get, get them to think about certain kinds of things. A bad class is when I don’t have an energy. I put so much energy into this that I have to take a nap afterwards before I can do another class (laughs).

Rebecka: Yeah. You could do that.

Instructor 1: (laughs)

Rebecka: Ok, last question. Define your expectations of the students.

Instructor 1: Ah, well, there’s the wish fulfillment idea and there’s the reality based.

Rebecka: Mmhmm.

Instructor 1: Um, I’d like all of them to come out, if possible, being interested in art and taking it more seriously, and seeing art as connected to culture and not to…you know, like I was saying today, capacity, ability, oh, my kid could do that. This is not about that, it’s about what are the thoughts and feelings and cultural context behind each of these things. If they can see art as more of I guess a cultural expression, cultural artifact, um, I’ve had students say, you know I was so glad you made us go to the museum and now I take my whole/to for an assignment and now I take my whole family. That’s a success. I know a lot of the students are just in it to pass and to fulfill a requirement and, but I’d still like to get them interested. I love it when students say, you know I really didn’t think I’d like this course, or but I did, or I didn’t do that well in this course, but I loved it, or I’ve heard that this course is not the easiest course I’m gonna take but the most interesting. Those are like really high praise for me those things. So that’s my hope, I guess. I can’t really say expectation.

Rebecka: Fair enough. Ok, that’s it.

Instructor 1: Great.

Rebecka: That’s all I had for you.
Instructor 1: Ok, that’s all I got left so that’s good.

Rebecka: (laughs)
Instructor Participant 1 – Interview 2

Length – 42:06

Date – 11/1/2017

Location – The University, School of Art office

Rebecka: Alright, instructor one, to interview two. How do you define student engagement?

Instructor 1: Number of ways, one is just noticing that they're paying attention and hopefully that they're actually asking questions or answering questions when I raise them. Those are the main things that they're visibly engaged. I guess you could also, I mean I usually go by those when I think of engagement because I think of it in the classroom, engagement in the classroom. But, they could be engaged with the material sufficiently that they do good work but they're not participants.

Rebecka: OK. So how do you think your professional identity as a tenured professor influences how you teach and how students engage versus an adjunct?

Instructor 1: Well, I don't know how they, I mean I imagine that a lot of it is their perception if they even know whether someone is a tenured or tenure track professor versus an adjunct. I don't think they even really know. For me it's just the more I teach the more comfortable I get with being informal. When I first started, and I guess I was a visiting professor, I felt, I don't know if it was the status so much as my gender and age that made me think it's going to be a struggle to get them to regard me as knowing what I'm talking about. And now I guess I feel they seem to think I know what I'm talking about; I don't need to prove it. I just want to make it interesting. And I also want to keep myself awake as well as them that if I'm going to reuse things that is, even anecdotal things that I said before, I want to still stay relaxed or get relaxed and make it seem very vivid not like using an example. I'm not sure that my status, I don't know how my
status impacts because I've been on tenure track for a long time.

Rebecka: How do you think your race, gender, and social class influence how you came to study and teach history?

Instructor 1: Well, I don't know for sure, but I do notice that there are many fewer, I was gonna say many fewer, people of color in art history but I think that that's changed since I was a student. But, they tend to, usually there's more people of color the more diverse the discipline gets as far as what material we teach. Gender, I don't know. It's just, it wasn't the first thing that I thought I would do. I tend to think of it more as the family I came from where my mother really cared about making a positive impact on people's lives through teaching. And so that was something that I could say, "OK, I'm interested in scholarship and even something that sort of seems not very useful or not very like socially helpful but, through teaching I can contribute something to people's thinking. And experience not just about the art itself but about the world and the way they ask questions or see things." So, it was really more a focus on teaching and I don't know if that's so much gender specific, but it came from my mother. And also, yeah, I guess, but education was important in my family as a whole. So, race, gender, social class. Yeah, I mean, I think quite clearly if I couldn't have afforded or my family didn't think from the outset that I was college bound or that I could go to a liberal arts college and study certain subjects without thinking about were they practical in terms of a job. Although I have to say that my original idea was that I was going to go into psychology so, that had a little bit more.

Rebecka: Really?

Instructor 1: Yeah. I studied art in psychology and a little art history as an undergraduate, so I really thought well maybe I'll be an art therapist or maybe I'll be a therapist that was more practical, kind of hands on. And then sort of switched because it seemed like art history brought
together my love of certain things. And you know that I've been involved with my whole life not only art but history. And so, but I'm sure that if I'd come from a different socioeconomic background I wouldn't have even thought in those terms, at that time anyway. I don't know now, but.

Rebecka: So, how do you think those three factors: gender, race, and social class influence how you teach now?

Instructor 1: Oh, well I don't know for sure, but I think...Well, yes, I know when I started out there was the feeling at first that if you're female they're expecting you, the students are expecting you to be more nurturing and more mother like, that and you can't say things or in just an authoritative tone that a male professor could say and be, and the students be okay with that. That if you were, I'm not talking about like the subject/content but more you know like in a discipline or rules or even the way I present myself. I think if I had done that at the beginning I wouldn't have been able to but, I also would have thought they're going to regard me as just some, you know, female mothering, whatever. But, I also felt a little locked into that at the beginning so that you couldn't, you had to be more careful of what you said and the tone especially in which you said it. I remember I don't know if it was about grades or something a long time ago, a student in the classroom asked a question about grades and grade points and that sort of thing. And, I said something about well I'm not so concerned about grades as about that you care about learning this stuff or something. Whatever I said that started a really bad atmosphere in the whole class that they perceived me as putting that student down.

Rebecka: Really?

Instructor 1: Yes. And I think that if, I thought to myself, even then you know, if some male professor said that or set certain limitations they would have just taken that as you know that's
the way it is. But if a female said it they were much more sensitive to the tone and I was kind of, I don't know, defying identities, boundaries that they thought I should maintain. But I think I've come a long way. I mean as I continue to teach more and more I find that it's important and useful and effective to be more personal. And I actually make a point of that that I'm going to integrate in stories that are art historically relevant but from my life or you know connect in ordinary everyday things. And I'm not at all worried that they're going to think that I don't know my subject or that I'm being a silly frivolous woman or any of that stuff but that was a real concern in the beginning.

Rebecka: Why do you think it's changed?

Instructor 1: Well, I think one thing as I adapted my attitude to that. I do watch that I think it became an important part of my identity as a teacher to create an informal feeling, partly to get people to engage in class and partly to, what's the word, like tamp down any way any kind of sense of excessive distance, or authority, or something that would actually turn students off because it didn't suit their idea of a female teacher's identity. So, I've adapted to that. But it also integrated really well with what I feel more comfortable doing. And it seems to be more effective. I notice they sit up and pay more attention when I tell one of these stories, bring in something from real life, or express my feelings or even my ignorance about something whereas I used to feel like I have less room than a male for expressing, "Well, you know I don't know that." But, I feel more comfortable with it now and they seem to accept that more. So, I think culturally something must have changed as well that they don't need to recognize expertise solely by being in an authoritarian type authority. I'm not quite sure. It's just like I think that was a cultural shift, I think; I hope, from thinking that gods were doctors you know took to being involved in your own treatment and questioning and doing your own, you know, participation.
Rebecka: Well, that addresses the next question, great!

Instructor 1: OK, skip one, right!

Rebecka: Yes, skip one! OK. How do you think your race, gender, and social class influence how you perceive your students in the survey class? So, your race, gender, and class.

Instructor 1: Yeah. (thinking) Well, I guess I have certain assumptions that at first, probably that certain white students, but I think it's more a question of the signals they give off about what their educational background is and their class background, are likely to write better or be more articulate. But, I actually mostly feel like a lot of my students are not from families that valued education highly in the survey especially. They're not initially here because they're very enthusiastic about learning things that have no relevance to their lives or that they never heard of before, that they're easily put off or alienated and closed down. And so, I actually want to make this seem more accessible to people of broader racial, gender, and social and religious backgrounds.

Rebecka: OK. How do you think...Oh, you just answered that one too!

Instructor 1: I talk too much, but I cover it all! OK!

Rebecka: How do you think their race, gender, and social class influence how they engage?

Instructor 1: Ah. Well, interestingly I think in art history sometimes some guys feel more empowered than women but actually a lot of women, maybe it's because of the informal model that I set or because I'm a woman, feel comfortable. I think it's about 50/50. I mean today was a very low participation day and I think as we get later in the semester that happens, and I find it a real downer. But, I think it just has to do with them being really stressed about all their work. And you get less attendance and all that stuff. So, I think it's about 50/50 gender wise in terms of participation. I think there's a whole kind of socioeconomic group of African-Americans and
Hispanic people who think this is a not an important topic. And so, they're not going to get too engaged. And then in this particular class there's this one guy who's African-American who's obviously very well educated but who bullshits a lot. So, he guesses a lot. He doesn't really, he's not really doing the reading but he's articulate and he can think on his feet. And so, I mean I don't know I've just seen a lot of different students. And so, I don't think, I probably do, but I am not as conscious as maybe I should be of stereotypes of expectations that I'm putting on these students. I mean, on the other hand, I really try to bring out, I don't want to call on people and make them uncomfortable but, I try to engage people who don't otherwise seem engaged.

**Rebecka:** Just in general?

**Instructor 1:** Yeah. And there's no stereotype that fits. It happens in this class, there's very few, for example Muslims I guess and only one woman who wears a hijab. And she was very reluctant. We did Islamic the other day and I started out with some background on Islam and it was surprising at first to me that most of the answers came from the non-Muslims that they know some of this. And she was very hesitant to speak. I don't suppose it's because she doesn't know but, because she doesn't feel comfortable being in public. But there's so many ethnically diverse people who wear hijabs that it doesn't mean that they all come from the same culture of like "women shouldn't put themselves forward."

**Rebecka:** Like Christianity's different sects?

**Instructor 1:** Yeah. Yeah.

**Rebecka:** This is an off-topic question...

**Instructor 1:** OK.

**Rebecka:** Off dissertation question...

**Instructor 1:** OK.
Rebecka: Just because I view you as a mentor, how long did it take, or it if you're not even there yet that's fine too, for you to be comfortable talking about visual culture of Islam or talking about the faith in relation to that in the last decade or so?

Instructor 1: Oh! Yeah. Well, you know it is - the thing is if you do, at least when I did or history, it was mostly what you were taught and especially when I did medieval Christian. So, I didn't feel very comfortable not because of religious belief but because I felt like I don't really know this stuff and I still kind of defer to the Catholics, that they probably get this better than I do. But on the other side I am Jewish but I'm not very knowledgeable. And I've never made it a project to study Jewish art although I know a little bit more about Jewish faith and culture primarily from my son, who found his community just socially in the synagogue and has been teaching Hebrew in Sunday school since he was 14. So, and I did feel very much more nervous about teaching Islam and Islamic art but partly, even mostly, because I wasn't trained in it at all. I didn't know anything about it, so I was very nervous making and it still makes me nervous when I go into this and I figure this is going to be a lot of Muslim students. And also, they could be educated in Muslim countries and have a different, not maybe a deeper understanding but also a different, very different than what we might get access to in the West. So, I still feel very insecure about that.

Rebecka: That's encouraging and discouraging at the same time.

Instructor 1: Yeah. Yeah. And also, because right now it's a tricky political issue. I try to present myself as if I'm comfortable with all three of these and talk about them as religions of the book and what they have in common and draw those connections. I guess that's the best I feel I can do sort of for kind of raising social consciousness or something. But I honestly don't feel totally comfortable. I know more about Christianity than any other religion, especially early
Christianity and Catholicism because that's how I was trained. But I've also had, way long ago I would have students writing comments like "thank you for teaching me more about my own religion than I knew myself" or once a long time ago I also had one student comment saying that I was preaching Christianity. And so, I've made a point of saying and "I'm not even Christian so I'm just trying to put you into the mindset of these people and what it is to believe in this." And I also have, there's a lot of Baptists and born agans and stuff so you also have to navigate between, for me, kind of the history perspective and the faith perspective. So, it's tricky. I might be inclined to say, "so called" or "supposedly." But, you want to say, "according to Christian belief" or "in the Jewish tradition." But I still feel uncomfortable with matters of religion because you know you have people in there who are very sensitive one way or the other whether they're members of that religious community or not. It's a thorny topic but it's we deal with medieval you'd kind of have to deal with it.

Rebecka: Yeah. Thank you for that side note.

Instructor 1: Yeah. OK.

Rebecka: I appreciate that. All right. So, let's move on to power. So, I'm going to, I'm only going to ask you about four of these seven types.

Instructor 1: All right, let me put my glasses on.

Rebecka: OK. These are seven types of power in the classroom that scholars in, across disciplines have written about since the 1970s. I've narrowed it down to seven that I'm focusing on in my dissertation.

Instructor 1: Interesting.

Rebecka: And four that I'm asking instructors about. The others will be towards students. So, I'm going to ask you about, describe the types of power and then ask you how they are
manifested in your class.

Instructor 1: OK. So, and these are them? (looking at sheet) What you're going to go through?

Rebecka: Yes. So, the first one, coercive power, is based on students but expectations that they'll be punished if they don't conform to your influence attempt. For example, I'll take your phone away if you don't put it down, something like that. So how does that type of power manifest itself?

Instructor 1: How do I use? Well, actually I use that very thing, but it makes me very uncomfortable. I think I'm still scared from that past that I was telling you about where they are very quickly if a female is punitive or critical... Oh, it comes in a lot with criticism, so I've really adapted a lot, going back to the other point about like if a male said no that's just wrong. I won't say that. I don't even know what the male teachers would say maybe we all have different approaches pedagogy now, but I'll say, "that's an interesting point." And it could be, but it isn't you know it needs to come from the reading, so I've gotten more comfortable. And I do say from the beginning that it's a matter of respect not only for me but for your fellow students who want to hear. So that if you're using your phone or whatever or if you're having a private conversation I will, you know, I don't use the term "call you out," but I'll call you out for it. Or if it happens too often I have occasionally had to say, not in this class, but sometimes it just depends on the group, say "you know, if you are going to continue to use that I'm going to have to take it and I don't want to do that. But you need to be considerate of your fellow students." And maybe I'll use the word considerate more than respectful, again because there is kind of a little bit different of subtle whatever in tone, I guess. So, I really, I just personally I did a bad job with my kids in that regard probably too. I'm not very good at the punishment aspect where the coercive power is not something I feel comfortable with but if somebody is being really rude and conversing and
giggling together several times after what I usually would do if they're doing that the first time is say "did you have a question or is there something you want to share with the class?" And then if they say no but then they talk again then I might escalate a little bit. That might come in the category of coercive. I get sterner.

**Rebecka:** So, you feel like the students do feel like there is a legitimate threat from your influence attempts or from your threat basically?

**Instructor 1:** I don't know. I've never had to do it in a particular group, so I don't know. But I think I make it clear. I don't know. I really don't know. I suspect that even though I walk around, that people are still using phones back there. So, I guess you'd have to say they don't view me as enough of an authority to think that my threat is meaningful or something. Or maybe they figured out that I don't like to be like that. So, I don't know or maybe they just do that everywhere though. I think there's a whole change in attitude in terms of when I went through school all the way through graduate school we were so, a teacher had a special status, a professor, a tenured professor had a special status or whatever or an expert, but I think that's just no longer the case. So, like I know as much as you do or you're not a better person than me or you have no right to limit me in that way or something. So, I don't really particularly feel like a powerful, that my power doesn't come from that kind of power. It comes from getting them interested and teaching them structure to the extent that I can do that.

**Rebecka:** OK, so reward power, the next section, based on students' perception of the degree to which the instructor is in a position to provide reward for compliance. So, offering bonus points, removing a low quiz grade. How is that in your class?

**Instructor 1:** How does that work? How do I handle that?

**Rebecka:** Are there examples of that in your class?
Instructor 1: Well, I make it clear that they get extra credit points for participating and I know some people can't. But if they do I will take down their names twice in the semester at the mid-term and at the end of the class and they get some extra credit. But I also say it's not just for, like I don't know what I'm going to do with that guy, just talking. It's about bringing knowledge and paying attention and stuff like that. So, it's a little bit difficult. I'm sure he thinks he deserves a million points because he talks a lot. And I'm not so good at ignoring him if there's nobody else raising their hand. I also, and I think they like this, though I don't know what it does to the way they study, I put in five extra questions in each test and each is worth just like the rest of the test is worth two points. But it's not set aside as an extra credit section. It's integrated. So, the point is 100 is still 100 that they can gain like 110 points, which go to bolster, you know, lower grade points later on. And I also say that if either one of your first paper or exam is significantly lower than the other three major grades, then I will recalculate, and it won't weigh as heavily, because I want to encourage you to work harder and do better. So, I would be very interested if you can find out how does this impact on how seriously they work or study? Or are they thinking, "Oh so I can pass this test even if I blow X more number of questions than if there were only 100 points." I don't know that would be kind of important to know. But the main thing is that actually, I tell them like the quizzes are as much a learning tools as they are assessments. It's really because, I don't tell them this, because I found out, maybe I do sometimes, that the more grades you have the better the student has, the better chance the student has of getting a better grade. So, if I only had two papers and two tests they would end up with a lower grade than if I also have four, even if they're small points each, four quizzes. And I let them go back into the quiz once it's closed to look at the correct answers so that they can study, use it as a study tool for the test. And the quizzes themselves aren't worth that many points so I try to motivate them to
take it by telling them that you know even I'll take a couple of questions from the quiz and put them in the test. So, they're helpful study guides and most people do the quizzes and most people do well with them and I don't care if they're cheating because they are learning as they go. And I'm really bad, I really don't care that much about grades I care about them learning stuff.

**Rebecka:** Yeah. Well, that leads perfectly... It's like you know what I know what I'm going to ask you!

**Instructor 1:** No, it's like you wrote these questions with a really good knowledge of how this business works! That's what I think. You wrote good questions is what it means.

**Rebecka:** All right. So, challenge power, which is number six. This represents the ability of the instructor to present and facilitate challenges that go beyond what's challenging inherently in the discipline.

**Instructor 1:** Hm.

**Rebecka:** So, how does that manifest in your teaching?

**Instructor 1:** Well, let me see if I understand the question correctly. I'm not sure if this addresses that question but I see, and I might be weird in that regard, a little bit. I do want them to learn art history but, I care more about that in upper level classes. At the survey level I see it more as my role to challenge them to look at things differently than they would otherwise, and to think about things differently. And since I end up seeing a lot of art as politics I think I am trying to get them to connect between the relationship between visual culture and politics in the era we're looking at with today. And I even sometimes make little references, but I don't want to go too far because I don't want to alienate people who might be of a different political persuasion. Although I don't want to alienate them, but I do want to push them. So, I don't know if that's really what you mean. But also, I think I consciously bring in material from other disciplines
that's related so that when we looked at Greek art I, you know, asked how many people read the *Iliad* or the *Odyssey* and you know talk a little bit about Homer and about oral tradition and about the stories and the behavior of the gods in the way that they were seen. And so, because art history is anyway inherently interdisciplinary, so I make a point for them to be aware of that because it’s not just about style.

**Rebecka:** Okay. And then lastly, interest power. So, the very last one, and this represents the ability of the instructor to hold the students' attention, basically.

**Instructor 1:** Well, I try everything! (laughing) I try moving around. I try telling the stories of the iconography and asking them, you know, how that fits with their values today. I mean we don't get to have long discussions about that, but you know like when you, let's say talk about the story of Kleobis and Biton, who are these kouros figures, and the legend is that their mother was a priestess and she asked the gods to have them die at the peak of their physical and mental prowess. And I tell it and kind of leave this space a little bit for people to think and, or I say, you know, "how would we look at this mother today? This is really bad mother who belongs in jail, right? But what was it to the Greeks?" type stuff. So, I try to engage them through, and I try to tell them though that I'm going to tell them stories but I'm not just telling them as filler that they all have a point in terms of the thinking and values of the culture we're looking at. I try, as you've seen right, I tried bringing in analogies with contemporary life, although sometimes I feel like there's a big generation gap and I'm a little behind that I'm bringing in things that they don't know what I'm talking about, and I try to be careful about that. I try to learn enough from my kids, who I don't see all that often anymore. But to not say something that's really old and stupid like, you know, thank god some of them have seen the *Lord of the Rings,* you know. Pretty soon that will be ancient history that I won't be able to use that anymore! But I try. I mean I'm not going to go
warp my life and go live like they do. But I try to make connections.

**Rebecka:** OK. All right. We're almost done here.

**Instructor 1:** OK.

**Rebecka:** So how do your students in your survey classes express power do you think?

**Instructor 1:** Well, like that one kid by constantly raising his hand and saying whatever comes into his head. I think that's a kind of power thing. I don't know if I could define exactly what kind. How do they express power? And then they express power in the negative by defying what say like the rule about using cell phones and stuff. Positive power - showing their knowledge but not in a show off way. Like some of the students really do the readings and they, or have knowledge that they want to bring to bear. Very few students have but there have been some in the past that flaunt that in a way like, "I'm as good as you are," or "I know more than you do." I mean and sometimes they do so but sometimes I try to harness that. You know like if they're an architecture student or does architecture and they know more about statics and dynamics or whatever than I do that I try to engage them or studio students who know technique better than I do. So, I try to draw on that as a positive power that they have, it's their knowledge. I don't know. What kind of power... what other ways, what you mean by that with students demonstrating power?

**Rebecka:** That's exactly what I meant.

**Instructor 1:** Oh, OK.

**Rebecka:** There's not much written about student expressions of power. It's something I've been looking into in my work. And so, you know, their use of the space, their use of their own knowledge, their interactions with the instructor, so everything you just hit on.

**Instructor 1:** Yeah, I mean there's a few students who sit in the front and who try to have more
of a relationship with me that I know who they are. I think that's good. I mean, and I'm happy even, you know, to have that happen and I don't have any problem if they're not getting it to say so in some form. So, but I am not sure that that's a power play on their part. It's more about them how they learn or how they maybe feel like they're present in the class. I don't know if some of it is motivated by wanting to make a good impression on me.

**Rebecka:** Yeah. That actually speaks to the fourth type of power.

**Instructor 1:** Oh!

**Rebecka:** I'm quite sure about, which is the referent power - so, students’ identification with the desire to please the instructor.

**Instructor 1:** Yeah, no there's definitely some of that, right.

**Rebecka:** As you talked about, I'm unsure myself, is that a desire to make a good impression to get a better grade or fear of what the instructor might do if they don't participate?

**Instructor 1:** No, I don't think it's the latter. Yeah, I think I've had a few people in the past who are at the beginning of the course come up and introduce themselves like they just want me to know who they are as if that's going to allow them some special privilege. The problem is in a class that big if they don't speak up I don't know who they are anyway.

**Rebecka:** Right.

**Instructor 1:** And in a way the big class shields you from some of that kind of power stuff. But I'm sure that there are students who come in there who were like in business school or whatever who have been trained, you know, like in marketing or how to do self-presentation to be successful kind of stuff.

**Rebecka:** Yeah, that makes sense.

**Instructor 1:** But they don't get to deploy it that much in a class that big unless they're willing to
talk. And there's usually only a couple of people who seem to be kind of on a power trip or that way when they talk but yeah, I mean they all want to get good grades. That's a power thing. I haven't had that happen very often. But, sometimes I get e-mails from students who are basically saying "I want an A in this class and, so you should give it to me" you know. And I have to say you know you'll get the grade that you earned. And I hope you get an A. But it's based on what you show, you know. But there used to do some of that especially this kind of bullying, I would say, or entitlement. I don't know quite where it comes from because most of the time it's like, like the student that came up to me today that beginning of class, she worked really hard on the paper and she used things that we learned in class and the comments said she did a good job and then she got a bad grade. But, I don't think of her as trying to bully anybody into upping her grade. She's really more like, and maybe that is somewhat of an ethnic thing. I think this is odd, and maybe this is a prejudice, but it seems to me from my experience that people from certain cultures, like India in particular are more polite, that have more sense of just natural deference, maybe sometimes too much, which I then try to diffuse. That was the word I was looking for before - to diffuse the sense that they were in trouble because of something or other. So, then she was asking, that she felt she deserved a better grade, but she wasn't saying "you have to give it to me because I feel I want it," you know. But I have occasionally gotten, not so much in person that stuff but by e-mail.

Rebecka: Of course.

Instructor 1: It's easier! Right (laughs).

Rebecka: All right. Very last question. This is it.

Instructor 1: OK.

Rebecka: Then we're done.
Instructor 1: Oh really! This is the end of your...?

Rebecka: This is the end.

Instructor 1: I would love to see how you're going to put all this together because I feel like I'm just talking you know and I don't know how it can be analyzed! I would love to see it. You have a lot of work ahead of you!

Rebecka: Yes! All right. So, describe the ideal art history survey course.

Instructor 1: Oh my! That's difficult. Well, I don't know. I'm always torn between wanting to cover a lot of stuff because it's wonderful or important for some reason or other and kind of knowing that there's in some sense a higher value in digging down into something. And then on the other hand you know that the students have varying attention spans and, someone sent me this little thing about college students having the attention span of a goldfish. (laughs) They are not very long so it's a little bit hard. I haven't really tried to theorize out what would make an ideal art history course. So just in kind of down to earth terms, I guess what I'm aiming for is they come out of it with a new interest, a new pleasure in art and also of a way of thinking critically. Critical thinking meaning analytically and critiquing not criticizing but asking questions and thinking and stuff like that example I brought up today, which me in a way is actually out there I just didn't know about it. I just learned about it. But it brings a new perspective to the textbook and to the students that they'll think about it. 200 years? How reliable was that likely to be? To get them to kind of come away not feeling empowered that they can just whatever they can think of is totally valid, but that they enjoy thinking about this. They know there's information there. They know there's sort of scholarship that's studied this in-depth that that needs to be, you know, recognized but that they also can bring their own perspectives to stuff, I guess. And that's what I'm hoping they'll do by showing the discipline but also shaking it
up a little bit. But I also have experience in the past that, maybe it's about the age, so your ordinary age college student wants answers, wants authoritative like this is the way it is. Even though at the same time they're busy challenging and questioning lots of stuff so I don't know. I try to balance. I guess that's the best I can say but this idea, there's an ongoing debate about what the ideal art history courses. I don't know really the answer to that.

Rebecka: Yeah. But as long as the students learn a new way of thinking that's somewhere close to your goal?

Instructor 1: Yeah, and also looking at things differently. And I think they come in thinking that they are all visually literate and some are, and some aren't. And you have to test their boundaries a little bit about how long can they look at something without getting bored and keep seeing new things in it. Like success to me I guess measures of success have been like one student e-mailing me now he takes his family to the art museum, you know. Or "this was really interesting. it wasn't the easiest course I ever took but it was interesting" or even "I didn't get the grade and I wanted a get but I really loved the course," that to me is a measure of success. I mean I would like it if the grade matched what they learned and their enjoyment in it. But the fact that they could say you know "even though I didn't get the material reward that I wanted I got a good benefit of that." That to me is the ultimate measure of success I guess.

Rebecka: Great. That's it.

Instructor 1: OK!
Instructor Participant 2 – Interview 1

Length – 24:00

Date – 9/06/2017

Location – The University, School of Art office

Rebecka: Interview one, participant instructor two. Right. So how long have you been teaching the art history survey courses?

Instructor 2: I've been teaching the art history survey courses since Spring of 2016.

Rebecka: Describe how you came to teach art history.

Instructor 2: I applied for some positions at The College and received an interview and I was interested in teaching. So...

Rebecka: Why?

Instructor 2: I am interested in teaching, I found before I started graduate school I went through a yoga teacher certification and I really liked that dynamic of teaching and presenting and being with students, leading them through an exercise. And then I also was really trying to get over my fear of public speaking which happened which I came into through teaching yoga and it really helped me towards the end of my master's significantly. And so being able to move through that has been personally rewarding. But teaching, I recently wrote that I am the first person in my family to graduate from college and that on that really long path I always didn't encounter the most inclusive environment the most available mentors or the best teachers. And so, I once I started teaching, kind of just falling into it I wanted to use my degree and that was like the very first avenue that I had into using my art history degree. And then when I fell into it I just it just became really really drawn to it and trying to really excel at it. (laughs)

Rebecka: So how did you come to art history?
**Instructor 2:** Art history, I was doing my undergrad which I came back to do after being out of school for a long time. When the market turned down I used to be in real estate so the market turned down and I decided I was going to go back to school and finish my undergraduate degree which I began in history. So, I had not very much left to do, and I had a major in history with a minor in political science and I took an art history course which was required to complete the degree and I just really became fascinated by it and the fact that it incorporated all of the elements that I'm drawn to history, politics. Everything is in an image. And so, I went to my advisor and much to his dismay who I had been working with for years took me a long time to get through school. But he said no (laughs) I said I want to add on a double minor, art history and he said no. (laughs) I said yes! So, he did and then I knew I was going to go to graduate school for art history.

**Rebecka:** So, how were you prepared to are trained to teach history?

**Instructor 2:** No training...at all. None. (laughs)

**Rebecka:** Well that was short and sweet! So, describe your teaching style.

**Instructor 2:** You know I am applying for something else so that all of this is fresh in my memory from recently writing about it and just writing through it. But what I've said is that I am in the midst of a learning curve. So, I'm learning as I'm going and I was pretty overwhelmed when I first started teaching having no direction. You just you get hired and then you go to your class and no one else is ever there again. So, I was really overwhelmed in the beginning and then I have now gotten to a point where I am trying to do research on pedagogy and I spent the summer looking at student engagement techniques and just trying to pick apart my audience which is mostly made up of millennials and just tapping into all of that and seeing what I what I can do about it.
Rebecka: Describe the differences, as you see them, between an art historian and an art history instructor.

Instructor 2: Well that's one of the things that I like, and like I said, I'm in the very beginning and early stages of my role as an art history teacher or instructor. But one of my goals is to break down these barriers between how people view an art historian or art in general or the art world and then how I can instruct them and give them knowledge about the discipline. So, the differences between art and art historian I guess if I'm looking at it from the perspective of just defining it from what I know is someone who is who specializes in a particular period of art within our historical canon and who does extensive research and writing related to the more specifics of a period and who unpacks that. And then art history teacher is someone who needs to do that and be able to engage students, connect with students, create a learning environment that is interactive and dynamic and engaging so that students who have to take a required, this required course, it's something that they can that will benefit them and that they can not necessarily use in their say they are going to be an engineer or something like that. But make them see that it does have some sort of value to their, to the overall make up of who they are. I want them to be purveyors of social change. And I think their art is and art history and everything that encompasses art is part of that.

Rebecka: So which identity describes you? And why of those two. Art historian or an art history instructor?

Instructor 2: I... well, like I said I'm at the...just like you know if you're thinking about a product on its life scale where it comes to a climax and then it you know dwindles off, I'm at the very very you know prototype early stages of it, so I want to be I want to be a combination of both. And I don't think I'm situated in either one specifically right now. One of the things is since I
took on teaching and there's a part of it is you know I'm trying to make a living by doing what I like, what I love. And the fact that I'm teaching is great. I love it but I haven't had a lot of time to do research on what you know what my focus was Texas art and I still love that. And I still want to do that research. I want to you know publish things or potentially publish things and just spend time with that material because I like it so much. But I haven't had time to do so. That's what art historian does. They contribute to the discourse. And I haven't been able to do that on that end. What I've been focused on is having to teach and thrown into that, I feel inadequate, have felt inadequate to some degree. And so now I'm trying to close the gap on that so that everything's going to converge at one point.

**Rebecka:** So how do you make the content engaging for yourself when you're teaching?

**Instructor 2:** Is it supposed to be engaging to me when I teach it? (laughs) I am, I want to connect the student to the time and the place. So, I try to pull in modern day references that they can connect to from the time period that we're talking about. So, I don't know if I even elaborated enough today but we're talking about natural disasters and calamity that we just went through here in Southeast Texas and how it relates to natural disasters or calamities that they've had in the past, Mount Vesuvius or the Black Plague. You know just trying to make those connections to where they can hold onto something that is the same and will keep them interested in understanding the relevance of it.

**Rebecka:** Ok. So, my next question was "how do you keep it engaging for students?" Would you like to answer how do you keep it engaging for yourself?

**Instructor 2:** I keep it engaging for myself in that I try to talk to the students in a way that I would just talk to anybody. I don't want to talk in some sort of high level esoteric way, which I've experience with other classroom environments. So, I, and I think that there maybe some art
historians who work to do that they work to create a vocabulary or a way of talking and teaching that sets them above the student so that the student knows that the teacher has, is at a certain level intellectually higher than they are and that the student is having to keep up with what the professor is saying. And I think that you can engage in critical thinking without doing that. So, I mean if I wanted to really put a lot of effort into creating my lectures around, I don't know, something that they can't identify with I could with specific language. But talk about engaging myself is just I just try to be really relaxed and talk to them like I would want to learn the information myself.

Rebecka: How do you define student engagement?

Instructor 2: Oh my gosh. Another thing where I'm just learning as I go. So, I'm going to be a student for a very long time and this if I continue with this path how do I define student engagement? When I need, well the idea is that when you talk about something or when you speak about something and when you express your thoughts on something that is going to make the learning process more dynamic and will stay with you longer when you have to talk about your ideas or express what you've read. And so, in class today, you know, you were there and you saw the first guy that piped up about, and him trying to kind of talk about what he read and it wasn't necessarily all correct but he had some ideas and some semblance of what he read. And so, I'm there to kind of build upon that and make it more clear for him. But he talked it out so. So, calling on students and asking for them to speak in class is one way to do it. And then these exercises that I'm trying to do with them which some of them I've created on my own and some of them I have found and maybe manipulated them a little bit. But having them do something in class that relates to the material.

Rebecka: How do you think your personal identity influences how you teach?
Instructor 2: (repeats question to herself in a whisper) I think that my personal identity influences how I teach just because I really want to be inclusive. I want to reach all the students. I don't want students to feel like they can't learn the material, that they don't understand the material, or they can't come talk to me or you can't ask me a question. Um... (long pause) what was the question again?

Rebecka: How does your personal identity...

Instructor 2: Oh, my own personal identity. So, with that said, I guess, I was always that kid in class who knew the answer or maybe I didn't know it fully. But you know I read a lot. And so, I would know the answer but I wouldn't raise my hand. And then someone else would raise their hand and say the answer and it was the right answer and that was my answer! (laughs) And so I never, I personally never was able I think to take full advantage of maybe when I said there was a lack of mentors or a lack of good teachers maybe it's because I was afraid to engage or say something. And so that barrier I really want to work and breaking down. And so, I guess that's a personal experience, (thinking aloud) my personal identity influenced my teaching. I just think from a very Democratic perspective and that all students can learn and get something from the material and find some sort of connection to it. I don't just want it to be something that they're disconnected from. My personal identity is art history because I love it so much. And so, I want other people to be, to love it too. (laughs)

Rebecka: How do you think your students’ perceptions of you influence how you teach?

Instructor 2: I think that my students’ perceptions of me influence how I teach? So how does the students’ perception of me influence how I teach them? (long pause) I don't know I mean I don't really know. I can't say what their perception of me is unless I sat down and asked them. But, I did do an activity on the very first day of class. I think I told you about it, where I asked
them to write down three questions they wanted to know about me and then I took all of those home and I wrote all of them down. And then when I went back to class on day two, because what I asked them to do was I asked them to give me their name, give me their major, tell me, you know, how much do you enjoy art. How much do you think you know about art. What is your 10-year plan? What is your 10 year life plan. And then three people that you want to sit to dinner with and why. And so, then I said, now I think that there is this idea that students actually want to know something about the professors so I'm asking you what you want to know about me. Well, I took them home and then I came back and I had a PowerPoint slide of all the questions that they asked me and I went through them and answered them. Some of them are multiple questions but there are a lot of questions ranging from very personal to you know, it was pretty amazing the questions that they asked. So, from those that gave them a different perception of me than from the initial perception of me from day one. Now they too they have all this personal information about me whether it was related to my son, where if there was one thing what one regret do you have, would you change it? Of course, the why do you study art. They ask me what was your childhood like. They asked me who are you really. I mean they went in-depth about a lot of different things and I'm happy to share those questions with you because they were fascinating. But, so that after that their perception of me changed. It had to have. So, I don't know to what degree changed. And then you know I'm sure that whatever they found of me on Facebook is going to influence their perception of me whether it's on Rate My Professor or Facebook or Instagram or any other, linked in. I mean my Linked In profile is my career, right? So, it's very academic it's very you know there's lots of stuff on there that would speak about me and if they've seen that that's one thing you know. And then if they've seen my Facebook page which is something that is open then that's another you know so there's all these things they can
pull from and how their perception of me changes, influences the way I teach them?

Rebecka: Yeah. Was this activity you just did this semester?

Instructor 2: Uh-huh. I haven't done it before.

Rebecka: So how do you think that question applies to classes before where they didn't know anything about you?

Instructor 2: Yeah, I think that then they were going on just their perception of me behind that podium, you know. I want to be able to move around and I'm still not able to move around; I don't have that mic. It's so odd, because I have, I think I told you, I have documented, you know evaluations, of "very caring, very available," on and on to some that have "unapproachable," you know, "not readily available," "not easy to communicate with," so everybody is so unique. I mean maybe they came to class three times and that they have this snippet of me. But that is like, I am the most, I do get that; I've always gotten that in my life, "unapproachable." I don't know. It's the complete opposite of what I really am like as far as like my students go or just in general like you know. So, it is important. Their perception is important. And I would like to know what their perception is so that maybe I can change some things so that they know that that absolutely not, is not, you could absolutely approach me anytime. And I've told them, I tell them that. I told them that the first day. I tell them to email me. In my emails, I put it in there. Please contact me. So, I'm trying to maybe let them know that, I don't know. I, (thinking aloud) how does their perception...I, I'm just very, like no pretense. Like I'm happy to be here. I want to help you, I want to, I want you to learn. And if there is some sort of perception of me that that they feel a barrier is there I would love to know that.

Rebecka: Ok. So, two more questions.

Instructor 2: Ok.
Rebecka: Define your expectations of yourself as an instructor of art history.

Instructor 2: (thinking aloud) Oh, my gosh...my expectations of myself...is to kind of convey and disseminate this information to them in the most dynamic but understandable way that they can relate to it that they can understand that it means something to them that it has value that they will share it with other people and that they will seek it out and seek out art museums making art reading about art and see how it's integrated into their lives and how they can apply it to other things in their lives and how they, let them see how it positions themselves in this in the world, you know? Does that answer the question?

Rebecka: Yeah. So, define your expectations of your students in art history.

Instructor 2: My expectation is that they put effort in; they put genuine effort into engaging into reading the material doing the assignments, following instructions, coming to me if they need it. Accessing everything that I make available to them. For example, the writing fellows. I'm going to be posting the link for them to go on to make an appointment, so they can have their paper, all the things that I provide to them that they will access that they will just take advantage of and access everything that I give to them. Yeah that's my expectation.

Rebecka: That's it.

Instructor 2: OK!
Instructor Participant 2 – Interview 2

Length – 48:29

Date – 10/30/2017

Location – The University, School of Art office

Rebecka: Instructor 2, interview 2. How do you think your professional identity as an adjunct versus full time faculty influences how you teach art history?

Instructor 2: Perhaps I can be a little bit more relaxed, maybe in the way that I dress or in the way that I engage with the students that I don't necessarily maybe have to have some sort of attention about me that would match that of a tenured professor. Although if I were tenured I probably wouldn't change the way that I acted.

Rebecka: Why not?

Instructor 2: I don't think that that would feel right to me. I mean I feel comfortable the way that I interact with the students now. It feels right for me, so I don't think that it would change. Although you know I'm still, I think that there would be some correlation between me for example if I did a Ph.D. I would have more knowledge. So, then maybe that would separate me from the students a little bit more. Right now, I have more knowledge than students but not that much more knowledge, you know. The degree of knowledge that I have between what I have now and probably if I get a Ph.D. would be different. So, I may interact with students different based on that. I can't say; I'm just, maybe, projecting a difference if there were one.

Rebecka: So, do you think if you had the Ph.D. but we're still adjunct you'd still teach the same?

Instructor 2: (thinking aloud) If I had a Ph.D. but I were still adjunct...

Rebecka: Do you think that distance between your knowledge and student knowledge would change or...
Instructor 2: I think it has to do with the degree of knowledge. Yeah. Not the position itself. Yeah. And then I think that tenured professors are probably a little bit more distanced from the students because a. they've been teaching longer. So, they're a little bit more desensitized to students. And then they have more responsibility on a tenured end, so they probably are preoccupied with that. That might create some distance.

Rebecka: OK. How do you think your professional identity as an adjunct influences student engagement in your classes?

Instructor 2: I don't know if, and I could be wrong but, there might be students that don't necessarily know that I'm an adjunct. They sometimes assume that I'm not. I made that mistake when I was an undergrad too just assuming someone was a doctor when they weren't. And I at the time wasn't able to tell the difference so I don't know what they're able to tell. But if they are aware of the difference between an adjunct and tenured professor then maybe they feel like they can be more comfortable with me if I'm just adjunct. It depends on what their perception is of those two terms.

Rebecka: All right. How do you think your race, gender, and social class influence how you came to study and teach art history?

Instructor 2: That's interesting. That's a personal question. It's very personal in that I have tried to overcome my social class in life. And maybe associating myself with art history, which is seen as more esoteric or, gives you a, maybe places you at a different level in society. I don't know. It's a very like cornered pocket of information that not many people have. It's specialized, I guess. I don't know. But, I don't think I chose it because of that. I chose art history because I loved to read about art. It's something that I can do every single day even if it wasn't my job. It brings me a lot of enjoyment and pleasure. And I want to do something in my life that makes me
happy. So, it makes me happy that I don't, that I enjoy doing and waking up and doing. So, I chose it for that and it's worked. I don't feel like I'm working when I'm at work. But as far as my social class, I mean it could be subconsciously I chose it to separate myself from my past life growing up poor. I probably mentioned I'm the only person in my family to have graduated from college. My race is, I consider myself to be biracial. I did go to a Catholic private school but, I probably mentioned we were, you know, like the poor kids at the school. And we were very separated and, or I felt separated and segregated from the more affluent families. So, there was always this, you're on one side and I'm on the other and maybe how do I get myself there, so I'm not perceived as this lowly person. So, that's interesting. It probably does influence or did influence. I don't know if it did necessarily. Maybe subconsciously. But I don't use that, I don't think, as a way to suggest power in my life. Maybe I feel, maybe that anxiety about being separate or not good enough or not smart enough is alleviated a little bit by that choice. I think that there could be something to that. So, race, class, and gender? I don't know about gender. How does it influence my?

Rebecka: Your choice.

Instructor 2: Choice? I guess if you if you look at it in a very general way where we think women aren't good at math and science, I was never good at those subjects. So, I always was in the library. I was always reading. So, I definitely wasn't going to be placed into a career they didn't do with math and science (laughs). So, maybe that has something to do with as far as gender. I don't know.

Rebecka: How do you think your race, gender, and social class influence how you teach the survey course?

Instructor 2: I think that growing up seeing a lot of racism and discrimination really influenced
me. So, I grew up in a small town that was very segregated and divided. And, I lived on the other side of the tracks where my neighborhood was predominantly African-American and Hispanic. So, we were the only quote unquote white family. But really my father was Mexican American. No, he was Chicano. So, I always felt different. I remember when I was small, and I went to the Catholic private school, on the first day they would give you a card to fill out with your parents' names and their occupation and your race. And even whenever I was in first grade I remember filling it out on my own, and we would get it every year, I would put Hispanic. And people would ask me why would you put that. You're white. I would always say because people could never figure out what really my ethnicity was. And they would say don't say that say you are white. I think I wanted to identify with my father more. But, for example, the high school that I went to my junior year, this is an example of the racial tensions in the town, so this was 1992. There was no African-American cheerleader elected to the squad and that had been concurrent for many many years. And it was a student body election. And so, several African-American girls or black girls decided to try out to see if they could get someone on the squad and it didn't happen. So, all of the black football players who were the first-string football players did a walk out. They formulated a walk out and then they quit the team - the football team. And so, at that point all the second-string football players who were white and the more affluent kids on the team and in the school, became the first-string players. So, it created a lot of tension and all of the football players came to school one day. All the football players, the white football players, came to school wearing white t-shirts and they had, the school allowed the KKK, the actual organization, to hold a forum in our auditorium. On the way to school that morning, aligning I-45, were KKK members in full regalia with posters advertising this forum at my high school. I will never forget that, ever. It was shocking; and it was on the news, but this was 1992. So, race
and discrimination, all of that has heavily influenced me. And I've done many many things in my life related to combating that - organizations I've been a part of, volunteer work that I've done. And so...

**Rebecka:** How does that show up in your teaching?

**Instructor 2:** Yeah. So, it's, you know I don't, I, it's heartbreaking for me because I can see the racial divide academically between my students. And, I feel like I see that injustice has happened in their life over a long period of time in the education that they were able to receive. So, I just do my best to try to give them all the information that I can provide for them, meet with them, talk to them, email them try to explain things in a way that they can understand and give them the resources that they need so that they can be successful. But, as far as affecting the way that I teach, maybe I'm a little bit more I'm not more available to one race than the other. I'm equally available. But, I think I make myself very available equally.

**Rebecka:** Ok, and does that extended to how your gender and social class influence your teaching?

**Instructor 2:** Yes, I would say so. I treat the students equally no matter what their gender, class, race. I mean across the board it's the same for everyone, you know. And I feel like I make a lot of exceptions to help them. You know, I do what I can privately to open quizzes back up for them and allow them to turn something in late. I just met with a girl, before here, that became pregnant and she told me about it, and then she was deciding if she was going to keep it. Now she's keeping it so she's in the midst of being pregnant. So, she went through her, she's had illness and things like that. So, we're trying to get her back on track, looking at her grades. But, I do have a lot of the freshmen regardless of their race or gender, they're not prepared. So, I have to give them extra help.
**Rebecka:** How do you think your race, gender, and social class influence how you perceive undergraduate art history survey students? Which you kind of just touched on.

**Instructor 2:** Yeah. I think that if I came from a very affluent family with, not to say that affluent families don't have hardships, but there are probably different than fewer and far between, I think that maybe I probably would not be as sensitive to my students. I think that there is a barrier there. Because of my situation, I place myself into areas where I would see those things firsthand because I wanted to help. So, you know, perhaps when I was young I felt helpless or sad, or felt bad about my situation. You know many times we would come home and there'd be no electricity on in the house or there was lots of times, no food. So, then I would put myself in situations where I would be a long-term volunteer for organizations that helped needy families or abused victims. So, when I, when you do that over and over you become sensitive to it. You understand that dynamic. You understand you can be not just empathetic but sympathetic with people. I was also interacting with many different people from lots of different socioeconomic backgrounds, no education, of all different races. So, because of my situation I'm just over time very sensitive to that. And I think that if I was more privileged, I guess is the word, and I didn't embrace or interact with those types of situations then I wouldn't an understanding of how to relate to students that deal with that.

**Rebecka:** OK. How do you think your race, gender, and social class influence how your students engage?

**Instructor 2:** It depends on the student and their, and the environment that they were raised in. If they were raised in an environment where females were considered less than. It depends on if they object if they were raised in a home where women were objectified then that's going to influence the way that they perceive me as a facilitator of, you know, the class. (thinking) Read
the question again.

Rebecka: How do you think your race, gender, and social class influence how your students engage in your class.

Instructor 2: OK, so that was one answer. I don't know if they can...Well, I mean I did share with them. So, at the very beginning of the semester I said, "What do you want to know about me?" And so, right from the start they knew that, what kind of family I came from. And I shared with them some of those things maybe not to the degree that I just mentioned about, you know, no food or anything like that. But, I mentioned that, you know, maybe I came from the other side of the tracks. Or, I kind of let them know where I was coming from. So, that probably set their perception right from the beginning. I don't know what that conclusion is. But, I think that if, that, I think that since I did that I think that maybe that allowed them to be more comfortable with me, because they can relate if they've had a similar situation. I had a student, African-American guy. It looks like he was pretty affluent or maybe had some sort of situation where he looks like he went to West Point Academy or something like that as high school or some affiliation with that. Because I him on Facebook. I get to kind of see what they're like a little bit. He had kind of this wall with me a little bit. And then in class one day I said something about my son. And maybe about that I think my birthday was coming up. And so, after class I usually have like a line of students. He was one of them. I remembered his name. I called him by name and I said, "what's up?" And he goes "Oh, nothing I just I just wanted to say..." and he leaned on the stage real casually and he said "I just wanted to say I didn't know you had a son that was 18. I thought you were like 25, 26." And he had this big grin on his face and I said "No" and I told him, you know, my son had just graduated from high school. I said, "Is that all?" He goes, "Yeah. I just wanted to tell you I just didn't know that." And he was just, I don't know if he was
shocked by it or all of the sudden some barrier went down, or he felt like he can relate to me better. Or maybe he, when he assumed I was younger he wasn't taking me as seriously. And, or maybe the fact that I had a son around his age or something. So, I think sharing and coming from a point where you know you're open to letting your students know who you are is beneficial. So, it works on that end as far as how they perceive me. I've seen it work in a positive way. I think that was a positive experience.

Rebecka: OK. All right. So, you answered some of my follow up questions in that one. So, that's great.

Instructor 2: OK.

Rebecka: Now we're going to move on to power.

Instructor 2: OK.

Rebecka: You ready? It's my favorite topic in the whole world.

Instructor 2: (laughs)

Rebecka: So, I'm going to give you this list, so you can refer to it, but I'll go over them. So, I'm going to ask you about each type of power. And then I'd like you to answer or explain, describe how it's manifested in your teaching and/or class. If it's not just say I haven't experienced that yet or it's not or, however. Right?

Instructor 2: OK.

Rebecka: All Right. So, coercive power, as described in scholarship, is a power that's based on students’ expectations that they will be punished if they do not conform to your influence attempt, such as the example here. I'll take your phones away if you don't stop talking. Or, I'll, you know, deduct points for absences, tardiness things like that. So, in your art history survey classes what are some of the examples of coercive power that you've used?
Instructor 2: Right. So, this is interesting because I'm pretty laissez faire and I try to set this balance. Like, I have expectations of you and I know that you can beat them. And I know that we're going to work together and you're going to be successful. And I always like to say, I tell them, you know like with my son, I'm like a cool mom, right? I pretty like, I have a long leash with him. So, I did the long leash thing and for the most part it worked, right. It's not perfect. But, like this is as if I'm talking to the class. So, I tell my son I'm cool but I'm not that cool, right. So, I'm telling you guys that I'm pretty cool and chill but I'm not that cool and chill, right. There are some boundaries here. And this is what they are. So, I explain this in the very first day. So, for example, I tell them when we took the midterm, I'm standing up there and they're all you know, I'm telling them "You have to sit one big, make space between you and the next person." But I have a class of 220 this semester. So, there are people sitting right next to each other and it couldn't be helped. "Take everything off of your desk. Nothing out, no cell phones, nothing." This is what I say to them. I don't like to be this person that walks around and is looking over your shoulder. I trust that you are doing your own work, that you're not cheating, right. I'm not going to be some militant fascist that's walking around and, you know, that's not my style. So, I trust that you're going to keep your eyes on your own paper. I will walk around periodically, but I'm going to be up here. So, I've done it that way every semester. I did it that way. I got up and, you know, every five, ten minutes walked all through the aisles, looked around and I am looking for people who are, you know, being dishonest. I told them if I see anyone cheating there is no question, you're immediately removed from the class. You get a zero. That's it. So, right after the midterm I created a survey in Blackboard, and I sent it out to them. The survey was "Did you think the test was easy, too easy," you know, "it was hard, too hard, what I expected." You know. And then "How many hours did you study?" Right. So, I asked them, it's anonymous, say
whatever; it's anonymous. "How many hours did you study? How many times have you missed class?" Right. And then the last question was open comments, say what you want. I don't know who it is, right. So, just be as honest as possible. So, that came back and based on all of their feedback I was going to make changes right then and there to the rest of the course. And I did make some pretty significant changes. One of the things though that several students talked about was, you know, that "I appreciate that you trust us or whatever, but tons of people were cheating" and they're pissed, right, because they're the ones that are not cheating. So, nothing will get me more worked up than that. Like, to violate my trust in you and then to be cheating. So, the test is kind of set up to where you really can't cheat, like you either know it or you don't. And you can sit there and try to look at slides on your phone or whatever you're doing, but it's really not going to work in the end. There's no way you could probably pass that exam if you're 100 percent cheating. So, I told them that the final is are going to be proctored. So, I contacted my TA's and I've never done it before. And, I said which one of y'all can, you know, proctor on this day. And so, the day that we came back from that midterm I told them that's what one of the changes was. I had all the changes on that. So, I guess that's coercive in a sense that now there's going to be a theater of people walking around, and it's going to be all dramatic because people have cheated. And I went on this whole tangent about, you know, you're cheating yourself and all this stuff. I mean what's the point in all of this? So, I was mad. And, so I guess that's probably coercive. Now, I don't know how that changes their perception of me. I think that it probably... They liked that I gave them that survey. They were really appreciative because they have some power, a little bit, and some agency in this and I went with the consensus of what people were saying. But, yeah.

Rebecka: That's great that you address student power because I have a question about that.
**Instructor 2:** OK.

**Rebecka:** Done. All right reward power: power based on students' perceptions of the degree to which the teacher's in a position to provide reward. So, you know, offering bonus points, removing something negative. How does that manifest in your class?

**Instructor 2:** Yeah, so, I think I'm probably the only crazy professor that offers 15 extra credit points.

**Rebecka:** Why do you do that?

**Instructor 2:** Because every student is going through something different and they're all experiencing something different. And like I told the student I just met with, the one that's pregnant, I said, "look I can open the quizzes back up for you and I'll let you take those quizzes. All of these other assignments that you've missed, it's pointless to go back and retrograde on those because if I have you do a QQC on past chapters it's not going to help you because those chapters are gone, and we need to focus on the final exam. So, there's no point in having you do this work, mindless work. So, we can't make those up. But, I said "can you do those extra credits?" And, I told her it all depends on what you're willing to do from this point forward. We're at where we're at right? So, if you're willing to dig in and you can crunch this out, this is what your grade is going to look like. So, I added those 15 points in and showed her, and so it was actually passing. So, look if I add those 15 points in to this midterm grade you now have a 78. And then if you follow through with the paper that's due Wednesday and you do OK in the final, you're fine. She's graduating, like this is the last class, right. So, I think that because it's there, I think that probably changes the dynamic of the class. It's in their hands. Like, they're going to start and finish the course in a particular way. They're either going to be consistent, be organized, do time management, they... At this point they kind of know what my
expectations are and how the class is not an easy class. So, if they need to access those points they can. They're there for you, right. It can change your grade dramatically, like you go from a B to a C if you put 15 extra...If you made a 75 on your midterm and you get 15 extra points, that's a lot, right? Some of the students just didn't turn those QQC's in because they are only 10 points. Oh, I'm just not going to do them. There's like five of them. That's like a lot of points. So, I even e-mailed another student yesterday, because she was really upset with her midterm grade. And I said “Well, you didn't complete the first paper assignment correctly.” Like she didn't follow the assignment sheet. She made a low C on the paper. And she didn't take the first quiz. She took the second one and made a 95. She didn't turn in some of the QQC's. So, I said look if you would have followed the assignment on the paper, you probably would have had a B on the paper and all those QQC's you missed, those are ten points each. You could have an actual B in the class right now instead of your, I mean, not a good grade. It was like a 68. I'm like if you would have done this and this you would have a B in this class right now. So, I try to create some sort of balance with reward power I guess. But, I think that when they do those things they get they benefit from them. They go to the writing center or they have someone look at the paper, it's an experience. It's a positive experience, a positive academic experience that maybe they will see something they've been doing wrong the entire time. Or maybe the tutor will explain the structure of that paper in a way that all of a sudden, they understand it better and they connect better with the material in the paper. OK, so these bonus points I'm giving I think create an experience too. They're going to go to an opening. That's important to me. You know they can see how art is situated in the city, how it relates to our community. Just lots of different things. So, I feel good about offering those if they want and they get them. If not, I don't know.

Rebecka: All right. So, legitimate power we're actually going to skip this one because it's just
the power that is assumed you as an instructor has. You know, calling classroom time like today you waited an extra five minutes for people to show up, that's an example of that. So, that's something that every instructor has and uses.

**Instructor 2: OK.**

**Rebecka:** So, I'm going to move on to challenge power and get your thoughts on that. So, this represents the ability of the teacher to present and facilitate challenges appropriate to the students beyond the inherent challenge of the discipline. So, examples of this would be when you offer in-class activities or instruct in-class activities that take the subject matter beyond sort of what's expected or what's a normal challenge for this subject. So how is that power manifest in your class?

**Instructor 2:** Well, this semester I integrated, and I've done it on a smaller scale at The College, where they have to provide an artistic element to the final paper. So, before at The University, which I think has higher academic standards than The College, I was having them write a paper where they went to the museum and they had to select a minimum of two works in the contemporary wing, in one gallery of the contemporary wing. Right, so you know how the contemporary wing has several little small galleries? So, they had to go to one gallery, which is so hard to explain to them I even had a schematic on the screen. So, you're not going to pick a work of art in the far corner and then another one over here because they're placed in the gallery for a reason, right. They're placed amongst one another in this particular gallery and in this one. So, they're speaking to each other, right? So, you need to work, a minimum of two maybe three works of art and give me the historical context and why the curators hanging those works together, how they speak to one another. You know what does it mean. What was going on with the artists and it was so difficult for them. And I think it probably was too difficult for them, for
freshman and sophomore. They just could, I mean some papers were great, but it was really challenging for them. So, instead now I've just changed it to it's basically a research paper on a work of art. There's still historical context, literature review, (and) formal analysis. The very first paper was only two to three-page formal analysis. Get your feet wet. And you know engage with a work of art. Now, here they're having this thread that formal analysis in, look at the context, what does that work mean to the viewer at the time, what does it mean now; you know, why is it in this museum, what's its significance. And then they have to add an artistic element onto it that is in the style of or looks like or relates to the artist and the work you're doing. I have a student that's going to write code. That's based, that student that was always talking, (laughs) which I find fascinating. So, they're challenged because at first, he was like, he's not an artist obviously, right? He's not any relation to art, but he's very bright.

Rebecka: He had some great answers.

Instructor 2: Yeah. I know!

Rebecka: For him to not be anywhere related to art...

Instructor 2: I know!

Rebecka: He was on it.

Instructor 2: I know. He's great. So, he was just so, he couldn't get past the idea that he had to do an artistic element to it. Now, I'm telling you, you can bake a cake and decorate it like Starry Night. OK, something like that. And I give them examples, pictures like, of student's past work and I've gotten some of the most amazing, creative things like it's based on your effort and your creativity. Like, I'm not an artist but I can pull stuff together just like and make some sort of like maybe weird installation or something construct something that shows I'm really thinking about it, right. I'm really thinking about the artist and the work of art, my materials that I'm using and
even the materials can represent material so they're having to really think about it, right. So, I don't care if you're not an artist, but I can see some degree of effort. I'm going to be able to see it, right. So, they're challenged by that. I think it's an extra thing. I had a student in that survey with the anonymous comments say, "I just wanted to say that other students and the other art history courses don't have the stuff that we have to do." And I told them before like I don't care what those professors are doing, and I'm not going to align my class based on what you think should be easier or should be the art history course. I'm the one that's going to do that. But, I think it really connects them to the art. You know, I think I told you, I really wanted to put a canvas, a large canvas and easel in the first day of class and then have it evolve and have the students paint. And have to pick up the paint brush and apply paint to canvas. For some students it's like second nature. That's a very small percentage in my class, they're artist. For the other students, you know, so that they can see and feel and touch. That didn't happen because the semester was so crazy. But, I think that that answers that question.

Rebecka: All right so one more question about power and that is interest power and that's the ability of the teacher to hold students' attention. So how does that manifest in your class?

Instructor 2: (thinks aloud) So I did have on my syllabus for this week an exercise where they have to go out with their camera and take a picture of an object from multiple perspectives and then create some sort of collage of it that is representative of Cubism. But, I'm not having them do that because their paper was also due this week because the way my syllabus shifted because of Hurricane Harvey. So, I didn't want to put that on them. Their paper is due Wednesday. So, we don't really have... I think I'm going to do something on Wednesday but it's going to be in class. So, they don't have to worry about it, like doing something outside of class. So, I just straight lectured today and I'm trying to have them answer questions about what they're seeing. I
don't know if I'm necessarily that successful with it. It's a challenge and something that I want to be successful at. So, but I mean of all the research that I've done reading that I've done is like the degree of engagement that you have with your students correlates to the degree of how comfortable you are with the knowledge that you're teaching, right. And so, I'm still not fully 100% right, comfortable with the information that I'm giving them. I mean even though I stay up late hours into the night. So, I am getting some engagement from the students, but there's a lot of students that I can see that are not engaged. So, and I didn't have a very full class today. I had like three people drop over the weekend because all midterm grades went in and once they saw those midterm grades, they were like I'm out. And the midterm grades came in and their papers are due Wednesday? Like, it's scaring the shit out of people. So, my class is usually fuller than that.

**Rebecka:** Yeah, they were, I think I counted about 80.

**Instructor 2:** Yeah.

**Rebecka:** So, do you still have a pretty full enrollment of around 200?

**Instructor 2:** I think I'm at like maybe 190, 188.

**Rebecka:** Still less than half today?

**Instructor 2:** Yeah. Yeah.

**Rebecka:** All right, very last question. This is the last question you have to answer for me.

**Instructor 2:** Oh!

**Rebecka:** You ready?

**Instructor 2:** Yeah.

**Rebecka:** Describe the ideal art history survey class, in terms of teaching and student engagement.
**Instructor 2:** The ideal art history class is where the students initially come in without the perception that this is going to be an easy class that is like an elective course. They think of it as an elective, and it's not. It's a core course, right? It's not an elective. So, I was pretty frustrated with the process of the midterm because, I knew that the students felt like they didn't do well and that it was hard, right, that it was too hard.

**Rebecka:** What was the average? Do you remember?

**Instructor 2:** It was like 70. But then I have students making 113. I don't know. So, I was pretty frustrated with that and I said "Look, in your chemistry class," because there's this idea that there's too much information and we have to know every painting, with every name and every date and all of this and that's not true. But, I said to them "look, in your chemistry class or your biology class, those are like core classes for particular disciplines. Those are not electives; they're core classes. Does the professor expect you to know the periodic table inside and out, or just some of it?" "You expect us to know everything about art, every period, every movement, every everything!" Well, does a chemistry teacher expect you to know the periodic table? It's the foundation and the basis of the course. You reflect on it. It's like a list of art movements and the lineage of them and how they move and cycle through history. It's the same thing. I mean when you take a history course they expect you to know, you know, Roe versus Wade. They expect you know Brown versus the Board of Education. They expected know particular points in history, right? All we're doing is adding an image to it and talking about why that image is important, you know. I was pretty frustrated with that. But, did I answer what's...

**Rebecka:** What's the ideal art history class?

**Instructor 2:** Yeah. Where they come in not with that perception that it's going to be easy and it's a blow off class, and that it's an elective, and that they take it seriously. So, I have students
coming in that at least have, should have, basic composition skills as far as English writing skills, and they don't. Students coming in prepared to take on the rigor of college academic work, which they're not. (thinking aloud) Perfect art history course... And students that are excited about learning about art and I think a lot of them do come in that way. And then something changes because they realize that it's not... Oh, it's like, it's like every single time that someone asks me what do you. Oh, I teach history. Oh, what do you paint? What are you, oh, you're an artist. So, I think the students associate it the same way like an art history course is about fun, like art. I mean it is but there's like some higher-level thinking involved with it. And so maybe it's a barrier between me being able to take what that higher-level thinking and presenting it in a way that is more interesting to them or that they can relate to better. I've had students say you expect all your students to be art history majors and we're not and I don't really expect that. I mean, like with Picasso like we're not going into the Blue Period; we're not going into the Rose Period; we're not going into all that stuff. We're just scratching the surface. And for them it's a lot to take in. So, I guess the ideal would be...but, I guess there's something on my end, yeah, that I had more preparation in pedagogy techniques, you know. I have spent a lot of time over this past summer learning it or looking into it and then I'm doing this adjunct faculty certification at The College and it's really cool. So, they're using, it's all based on BOP's.

Rebecka: I don't know that.

Instructor 2: Oh, OK. So, BOP's is this particular teaching method that you integrate into your class every single time. So, you have an icebreaker. Right after the icebreaker you have an overview and then it's like you move through this thing. So, I've learned a lot. It's been this semester. You know I get like a small stipend for it, but I get the certification out of it. But it's really been challenging to create a lesson plan that is dynamic from beginning to end. And, as
I'm in the midst of taking that class, it's extra class for me because there is homework and reading involved and a lesson that I'm creating like a Power Point, and then I had to do a rubric and all these other things, and the student learning objectives for a particular... I'm in the midst of it so I really haven't been able to transfer that over into each of my lectures. But, ideally each of my lectures would be like that, very structured and tight to where it is completely dynamic and almost like you are presenting it in a more well-rounded way like you would present a lecture at a symposium, where it's pretty specific, but geared to the overview, right. And, so I'm using this class that I'm taking, is helping me to see how to do that. And then hopefully I can implement that. But that would be really like every single lecture that I had would have to be, what do you call, organized or staged like a production, right? It's supposed to be like that. I mean this is what I'm reading, right? And I would love to get to that level, right. Great. So, but, it's like a work in progress (laughing).

Rebecka: Yeah, teaching three classes and taking one on your own and trying to schedule all the productions.

Instructor 2: Four classes.

Rebecka: Four classes!

Instructor 2: Three at The College, one here, and that certification thing and it, I actually present that certification formula, or whatever, they've taught me on Thursday. I have to finish it today.

Rebecka: Well, that answers everything. It sounds like from both aspects, from you and for the students, more preparation for the course would make it ideal.

Instructor 2: Yeah. You can never be too prepared.

Instructor 2: That is true. All right. Well that was it.
APPENDIX G:

STUDENT INTERVIEW TRANSCRIPTS

Student Participant 1\(^2\) – Interview 1

Length – 13:26

Date – 9/11/2017       Time – 11:30am

Location – The University, School of Art courtyard

Rebecka: Student participant, one interview one. So, are you a freshman, sophomore, junior, or senior?

Student 1\(^2\): I believe I'm classified as a sophomore, but I don't know.

Rebecka: OK. Which art history survey course are you taking?

Student 1\(^2\): 1381, Renaissance to Modern.

Rebecka: Why are you taking this particular art history course?

Student 1\(^2\): It's required. It fits with my schedule. I like it.

Rebecka: OK. Describe your previous experiences with art.

Student 1\(^2\): Hmm. I have been an art major since 2014 here at the The University. And beyond that, besides just a passing interest in it and liking it, I have frequented the Museum of Fine Arts for years now and it's an important institution.

Rebecka: OK. How do you think content from this art history course fits into your current future career goals?

Student 1\(^2\): (long pause) I think that this class is kind of like soup and that the information stews around and mixes with other ideas and thoughts and forms that I have. It is inspiring. And it makes me think about the way our society itself is engineered. So, future life plans are nebulous and fluid. So, this would just be a bit of a kind of building me up and keep me well rounded.
**Rebecka:** OK. What do you expect to learn from this course?

**Student 1**: I guess just more about art. But, I don't have any specific career goals or life goals that I'm working towards. But, I think everything like the soup it does enrich my understanding of other people myself and society.

**Rebecka:** What do you expect to do in this course?

**Student 1**: Read, cogitate, and write.

**Rebecka:** How do you define student engagement?

**Student 1**: I enjoy a relationship with people; I like people. Student engagement I guess to me would be dialoguing with both other students and the teacher. And then, I, you know, there was a piece in our last class, we actually went over today again. It's some marriage of some guy and his wife in the 1400s - Van Eyk's thing. And the, I remember reading a little snippet on it that it kind of transferred power in his absence to his wife and that she could like point the pointing out when she was making business deals at home being like, "Hey I have authority to do all of this," which is pretty cool for the time period and a kind of a neat way of being like "see the giant thing behind me? It means I'm important. Shut up and listen!" So, I like that.

**Rebecka:** So, what engages you in class?

**Student 1**: That's a good question. I like certainly the images are very engaging. I know I took the 1380 in the summertime and I missed an entire lecture because there was some really neat sculpture work we were looking at and I just kind of got lost in my head I can't sculpt for nothing. But if I could, thinking about what I would do. And I remember the day the class met being like, uh-oh!. I don't remember listening, I just, that was in my head the whole time so I got really really inspired, really switched on which was fun. What was the question again?

**Rebecka:** What engages you in class?
Student 1²: What engages me? I like the...I do like our professors here and then just the material alot of times, especially when you can see it in any form of being able to come up to it and experience, smell it sometimes at the museum. I like all of that. It's very engaging. Also, (Instructor 2), two classes ago, she has these...she was doing this little thing, she's walking around with her foot. She was kind of leaning, she had heels on at the time. She's kind of like crushing them and then like wiggling them around. I read an article once about theater actresses and how you judge them by the knees down. And it made me think of, it was an interesting piece on anyone can act with their face and their hands. But it's the extreme of the stuff that isn't as conscious when you're caught when you're manipulating that on the stage, how good of an actress you are. And so it made me think of her because she was she was kind of idly moving her foot around and everything. And I was like oh! I'm reading about that.

Rebecka: It's really interesting. How does your personal identity influence how you engage in class? However you identify as a person.

Student 1²: Yeah.

Rebecka: How does that affect how you engage?

Student 1²: It is interesting because she asked questions the last couple of classes that I could answer and I didn't feel confident enough in myself to raise my hand or participate. But, yeah. So, I guess that would be kind of... I'm looking at myself in some situation and, you know, holding back or whatever. So, there's a second level of thought that's happening. That's just an example. I have my, I guess, as I said, I didn't have clearly navigable goals so, I guess it is more of a passive just wanting it to over me. So, I'm not sure how much myself I'm conscious of working towards. Sorry.

Rebecka: You know that's a great, great response. How do you think your instructor's perception
of your personal identity influences how you engage in class? So how does how your instructor thinks of you influence how you engage?

**Student 1**: Oh, I adore a good boy head pats! I definitely learned that from the entire American schooling system, that the positive feedback, you know there's the A's or the yay attaboys kind of stuff. I do warm to that. It's probably a horrific artistic talent trait to have. So yeah, I do respond to that sort of, that sort of thing as well as you know just being able to feel like I'm achieving in the class. Certainly, at certainly in the beginning, I stress a ton over you know how I'm going to do the class. And then once I start, you know, figuring out that I'm going to route out to wherever I'm going to route out to, it becomes a lot less of a struggle...or what is the word for that? Ah, well it'll come to me. But I.

**Rebecka**: It'll come to you at 3 AM! And you'll have to email me.

**Student 1**: Absolutely. I think it's a pretty normal word...existential. That's an art term in some ways. Which, we might even cover in the class. (inaudible) except it's modern. But, question again? Sorry. I'm ADD, apparently.

**Rebecka**: No, you're fine. How do you think your instructor's perception of your personal identity influences how you engage?

**Student 1**: I think it does influence. I regret that it does, would be my...

**Rebecka**: Why?

**Student 1**: I think it's a firm view of yourself and integrity I think carry you a long way in life. And if you're always worried about how you're perceived by others are responding to your perceived by others, I think you're just at the whims of other everyone else. You're kind of just tossed on the current of life. And certainly, my idea of what an artist would be, and not that I'm never going to be one, but I would like to. It requires far more independent fortitude. And so,
can't be, in my opinion, as a sophomore, so beholden to that externality.

**Rebecka:** So, what do you think are some of the challenges and benefits of taking an art history survey course?

**Student 1:** (long pause) The benefit I guess would be, again to go back to the soup concept. It's you know I think it does make you well-rounded because it's such an exploration of an important side of humanity. Everybody creates and it's something that's kind of innate to our personality and so to be more in touch with that is to be more human perhaps. And, challenges...to the class...I mean outside of just general life seeming to be a challenge for a lot of people, myself included, it's reading and learning. I guess stuff has to stick in your brain. And there are emphasis, emphases that (Instructor 2) has put in that weren't necessarily what I was doing reading things that I was picking up on and now I'm like ok, I need to go out and you know go back and focus on this. But, I mean life. A lot of the stuff in the classes that I take...I remember telling my parents I'm taking Japanese and it's killing me. And I told my parents it's like you are not going to be proud of the grade I get in this class. But you're going to be proud of how much Japanese I've learned in this class and that's kind of where I am with a lot of things. You know I'm not sure measurably what the outcome is going to be a shining star. But what I am heightened as a person for putting myself into this. I do, like you know, not being able to do something and then reading it and being like I can do this a little bit. I guess, you know, as you learn you’re are enhanced.

**Rebecka:** Absolutely.

**Student 1:** A lot of generics in there.

**Rebecka:** It's alright. Every response here is completely valid. Like I said in introducing this study. A study like this has not been done.
**Student 1²**: Oh good!

**Rebecka**: So, student perceptions of these courses have not been asked yet. So, this is important stuff. So, two more questions. Define your expectations of yourself as a student in this art history class.

**Student 1²**: In this art history class?

**Rebecka**: Mhmm.

**Student 1²**: I hope that there are gaps in my knowledge which are brought forward and kind of filled in. And there are, I guess, I know when I took the first of a class the professor had her favorites in things which are not my favorite things but it was neat to see stuff that she was keen on that I myself would have you know marginalized in my learning which really helped fill in the gaps in my knowledge of things like that. And so, I'm hoping always for more of that. And then certainly always a deeper understanding of what I...not to mention that we look at the international style, International Gothic style. And she even showed that the angel with that just amazing scarf blowing in the wind and I was like "God that's...I want to make that scarf in the worst way and rock that every day for the rest of my life!" And in the book, they're always like oh you know the International style is kind of a pretentious style for rich people and I was like, "I love it!" I'm sorry; I should move to L.A., I guess.

**Rebecka**: That's a great response to that. Yeah, that's a great response.

**Student 1²**: Thank you! A head pat!

**Rebecka**: And last one - define your expectations for the instructor in this art history class. What do you expect of your instructor?

**Student 1²**: She seems accessible and I do like the fact that you can approach her and talk to her about things. And, she seems to have a tremendous amount of integrity when she was talking
about herself on the first or second day, which I really responded to. My expectations would just be knowledgeable and fair. And I do like the fact that reads the questions and it does seem that she's, she's....It's not just a rote activity for her. It's something she's engaged in as well - kind of a process on two sides.

Rebecka: And you're talking about the personal questions she answered?

Student 1²: That? Yeah. That was the descriptive example at the beginning and then we have the QCC's, whatever the questions that we, question, comments, and concerns that we put forward with each of the segments. But, I don't have a ton of expectations that I guess voice around other people. And they say that you make an expectation for another, you're really just building up a future resentment. (laughs)

Rebecka: All right, well that was it. That's the last question for this interview.

Student 1²: And I really, I hope that helps.
Rebecka: All right, interview two. So, how have you met or not met your expectations for yourself so far, this semester?

Student 1²: I have done in this class, I've done a pretty good job overall. I did at one point kind of feel like I was getting swept under in my classes. And I kind of combat the stress of that by going, "Well, the chips fall where they may." Can't do everything. But, attendance has been good, learning's been good, grades have been good, so.

Rebecka: All right. Yeah, in our first interview your expectations for yourself in this class is to do as well as you could. So, sounds like you're meeting those?

Student 1²: (laughs) Great!

Rebecka: He says with a hearty laugh.

Student 1²: Yeah!

Rebecka: All right so how has your instructor met are not met your expectations in this class so far?

Student 1²: She has basically followed along mostly with my expectations. I went to her for some help on my paper and she actually gave me fantastic help. She gave me a lead. It was the Museum of Fine Art Library which isn't the hardest thing to pull out. (laughs) But it was, I had been there once before, but they were phenomenal. And really wanted to help me out which was great because I was like I don't want to go talk to the other local art museum because I'm afraid of them. At the Museum of Fine Art, they seemed nicer. (laughs)

Rebecka: Well, that's a different dissertation, right?
Student 1\(^2\): Yeah!

Rebecka: Who's nicer? So, she's been, she's met your expectations so far?

Student 1\(^2\): She has. She answers questions and she engages.

Rebecka: Great. All right. So, how do you think your race, gender, and social class influence how you perceive your instructor?

Student 1\(^2\): Ooh! That's a white, male question?

Rebecka: Mhmm.

Student 1\(^2\): (struggling with his ideas) You don't want to say it, but...

Rebecka: Remember, you are anonymous in this study.

Student 1\(^2\): OK. (thinking) Things go my way more than they should?

Rebecka: OK.

Student 1\(^2\): Is that my answer? (laughs)

Rebecka: That'll work.

Student 1\(^2\): It's kind of why it landed on three times. I didn't want to...

Rebecka: How so in this class do you think?

Student 1\(^2\): In this class? I don't know, I'm just comfortable. Although she, after the midterm she said you know, "I know people are complaining that this class is easier for art majors." And she's like, "That's not true." And I was like, "Yes, it is!" I love this stuff! So, of course it's easier for me!

Rebecka: Right.

Student 1\(^2\): I can't rub it on my face hard enough!

Rebecka: So, how do those things, your race, gender, and social class influence how you perceive her?
Student 1<sup>2</sup>: Hmm. I'm trying to think if she was a different gender or race if that would change anything. No, I've had a lot of professors, female and, and all races. So, as long as they're warm and engaging as human beings that's that probably matters the most to me.

Rebecka: OK. How do you think your race, gender, and social class influence how you engage in this class? You mentioned it was, you felt pretty comfortable.

Student 1<sup>2</sup>: Yeah, definitely.

Rebecka: So, how does that, does that influence you to engage more, engage about the same as you usually do?

Student 1<sup>2</sup>: I'm older than a lot of the other students so, I try not to be- when I was younger I was like, "Me! I to want to talk all the time!" kind of person. And as I got older I was like "Wow, fuck that guy!" (laughs) So, a lot of times if I have a thought I'll go, "Well keep that to yourself because the other people want to learn too." It's not, it's not a one on one. But yeah, especially in something art where I'm all keyed up most of the time I do want to speak more than I allow myself.

Rebecka: OK. And that-

Student 1<sup>2</sup>: That's an age thing.

Rebecka: Yeah, so that's more on age.

Student 1<sup>2</sup>: But other than that, super comfortable, would share my mind.

Rebecka: OK. How do you think your instructor's race, gender, and social class influence how you engage?

Student 1<sup>2</sup>: If they were super condescendingly wealthy that probably would shut me down, because I'd feel that I didn't belong. But, no I feel kinship with Instructor 2 and another male professor here.
Rebecka: OK. How do you think your instructor's race, gender, and social class influence how she perceives you or the class as a whole? Since you've had one on one interaction with her how do you think her race, gender, and social class influence how she perceived you?

Student 1\textsuperscript{2}: It would be hard for me to detect. Yeah, I don't receive negative feedback and interaction from her or anyone. And I'm not that much of a dick so I wouldn't expect it but, I guess it just kind of conforms to my expectations.

Rebecka: OK. How do you think you are instructor's race, gender, and social class influences how she teaches and what she teaches?

Student 1\textsuperscript{2}: I definitely think her personality is strongly shaped by her background and her life events in a positive way. (thinking) I don't think that changes anything. It's college; we're all pretty open-minded people.

Rebecka: Do you think her, you mentioned her background, do you think that influences what she teaches in terms of the content of the course?

Student 1\textsuperscript{2}: No, I think it's more her approach to the class. Lot of self-confidence and it's a big auditorium where you can't hold everyone's attention, especially with iPhones. and I don't think she lets that bother her.

Rebecka: OK. That makes sense.

Student 1\textsuperscript{2}: The way it sometimes bothers me!

Rebecka: As a student?

Student 1\textsuperscript{2}: As a student, yeah.

Rebecka: All right, so now we're going to move on to power. And I'm going to-

Student 1\textsuperscript{2}: Love it. Can't get enough of it.

Rebecka: Right! I'm going to describe and then give examples of four different types of power.
I'll go one at the time and after each one I'll ask you to give me examples of how your instructor manifests or expresses those type of power.

**Student 1**: Cool.

**Rebecka**: So, the first is coercive power. And this is a power based on student's expectations that he or she will be punished if he or she does not conform to the teacher's influence attempt. So, for example taking phones away for being disruptive or docking points-

**Student 1**: Yeah, it's never like that. But it's a lot more like, "Look these are the instructions. Please, for the love of God review them. For the love of God check your spelling." And things like that. It's a very soft coercive power. But it is flexed in the sense of, you know, you're expected to conform to a certain extent. (laughs)

**Rebecka**: What happens if they don't? For instance. with phones, or coming in late, or anything like that.

**Student 1**: No, none of that. I think, I almost feel that you know her, and the other male professor have just given up on that battle; it's un-winnable. And so, they just, you know, just kind of move past it without even acknowledging it. It's more the grading. I guess, on the paper. And then when people complained like, "It was unfair!" And it was like it really wasn't.

**Rebecka**: OK. All right it's a reward power. And, it's kind of how it sounds. This is power based on your perception of the instructor's ability to provide reward for complying with her influence attempt. So, for instance, bonus points-

**Student 1**: Yeah, there's a lot of that in the other male professor's class for sure. And then we had one today in Instructor 2's class where there, it's a lot of you know "Oh, you're here!" and class attendance is terrible today. "Let's have a little bonus happy quiz to poke you guys up." So, I mean that's certainly nice. I know in my summer class they would have like an 8:01 quiz and if
you were in your seat at the ding of the bell you would get a bonus point or two. I know because I missed a few of those.

Rebecka: Do you find that her influence attempts, expressions of reward power increase engagement? Do they have the desired effect you think she's going for?

Student 1: I think it definitely rewarded people who are punctual but, I wonder if it's, if it's a little bit, and this is my opinion, you know they're kind of "Ha-ha, you weren't doing what you're supposed to do. And now you have to suffer the reward for it." It's all petty it seems or can be, in tone, pettily to the student who is something like "Why don't I get that too!" Because you don't get everything you want when you're not following the rules, which are kind of arbitrary, at the same time.

Rebecka: So, in that sense could it also be maybe perceived as a form coercive power?

Student 1: It could be, you know trying to correct behavior. But, I think it's more for the professor’s personal glib enjoyment in the moment.

Rebecka: Ok. Maybe 50/50?

Student 1: (laughs) Other male professor had a person who he'd given them, or they missed an assignment he'd give them a makeup assignment and they'd come and said they didn't do it. And he was like "OK. You need in like two days to come talk to me about that. And the person was like, then other male professor was like, "No. Not now. I'm way too emotionally upset right now to deal with this validly. Please come back in like two days and talk to me in my office." And I was like wow! That is so mature! That is the "I'm going to back hand you."

Rebecka: Yeah.

Student 1: "And I'm aware of that so please let's disengage!"

Rebecka: All right. The next one is challenge power. And this is the power that represents the
ability of the teacher to present and facilitate challenges appropriate to the subject and to the student. But they go beyond the inherent challenge of the discipline itself. So, for instance, art making activities that make you think about the process. Or maybe when your instructor talks about a time period of art in such a way that you think about it differently than you had gone into, or differently that the way the book presents it. Right so, a power that sort of pushes the student's brain in a different way. How does she express that?

**Student 1**: I have no concrete examples I can draw from that exact moment but I'm sure there are. I kind of think that in my situation when something like that comes forward I drift off into lala land and daydream about that for a while. And then don't remember what we were talking about, which is fairly common. But that is a neat kind of power...is my conclusion statement to that waffle. (laughs)

**Rebecka**: I know when I've sat in and done observation she's, she's had some sort of in class activities and that is, in the scholarship, one example of a challenge power. So, in your experience of doing those activities have they forced you to think about something in a little bit of a different way or have they not been, in your opinion, examples of this type of challenge power.

**Student 1**: Yeah, I'm going to say that I'm stubborn and hard headed and bulldoze into it with what I had. And, that's not a fault of her teaching strategy. But, I can't I can pull an example out then.

**Rebecka**: OK. Fair enough. All right, the last type of power is interest power. And this is another one that sounds exactly what it is-

**Student 1**: Maybe the Rococo...anyway...trying to think...

**Rebecka**: No, go ahead!
Student 1\textsuperscript{2}: I, uh...(thinking) She was... It's her favorite art style or one of them. So, she was going on and on about it and when I was reading it in the textbook and I was just, my notes consisted of everything I hate about art. And so, we're kind of polar opposites on that. And then she was forcing me to re-examine and try to see the value in it.

Rebecka: So, that was a challenge?

Student 1\textsuperscript{2}: That was a challenge. That was a situation in which that happened.

Rebecka: And that's an example.

Student 1\textsuperscript{2}: It's a time period where dudes sat around watching women do their hair and makeup for hours a day. Not fun for the dude. It's the same thing like when I would drag my ex to like a ballgame and she was like, "If you love me you'll never do this again." (laughs)

Rebecka: All right. All right, so interest power and again this is the power expressed by the instructor that- It's aligned with student engagement, but it's more about what does the instructor do that holds your interest so that you can engage. What are some examples of that interest power?

Student 1\textsuperscript{2}: She plays movies, which have a deeper look at a piece of art or just putting the images up on the screen a lot of times is enough to get me going. She tells anecdotes about artists, the funny asides that kind of stick with you for a long time help a lot. Then you kind of forget what Manet ever did but you know that he slept with like a lot of people who weren't his wife!

Rebecka: That's a valid example. It kept your interest-

Student 1\textsuperscript{2}: (laughs) You're like "OK! Now, I'm listening." (laughs)

Rebecka: All right. So, how do you express power in your art history survey class?

Student 1\textsuperscript{2}: Oh, in the class?
Rebecka: Mhmm.

Student 1²: Contributing at times. Whispering my little asides to the poor student next to me.

(laughs)

Rebecka: That is a form of power.

Student 1²: It's a form of power!

Rebecka: Yeah. How are you encouraged by the instructor to express power?

Student 1²: (thinking) Take the subject matter to heart, I guess. (unintelligible). I don't know.

(laughs)

Rebecka: OK. Does she discourage you from expressing power?

Student 1²: No.

Rebecka: OK. Fair enough. All right. So, last question based on your experiences is this semester. Based on your putting yourself in her shoes for a bit with some of these questions and thinking about an art history survey class in general. Say you were designing this class for the spring. Describe the ideal art history survey class in terms of class, size content-

Student 1²: Yeah, like 30 people max. That would be a lot better for engaging. And you get to know the other people more. To hear more voices, that would be fun. Though I do like the screen; it's huge in this room compared to others. You get to really blow up some images, which is nice. And that's about it.

Rebecka: So, the content would stay the same, textbook the same?

Student 1²: Yeah, I like the textbook! Am I alone in that?

Rebecka: You are alone in that thus far!

Student 1²: I'm alone in that! OK! Ah! Good glossy pictures! (laughs.

Rebecka: The images haven't been the issue. It's been the text, or the wording.
Student 1²: Yeah. Well, you can just not read a bunch of it, I guess.

Rebecka: That seems to be the case.

Student 1²: (laughs) I don't know I like the textbook. It always talks about like the philosophy of the citizen at that time period. I'm always like, "I am exactly those things!" And then the next like hundred years later I'm like, "I'm exactly those things!" And then I'm like, "OK. I'm none of these things apparently. I'm delusional!" (laughing) But, no, I like the textbook. I like the fact now that we've slowed down a little bit because it's current section is like 80 pages and if that was a week that would be ridiculous.

Rebecka: Is this for Modernism?

Student 1²: Yeah. I thought Impressionism would be the biggest chapter and then I was like no, no. But no, the textbook's fun. Is there, is there a better one out there than Gardner's? I don't know. Some classes they'll like that have just printed up lectures slides essentially. That's what you'll do the whole time. That wouldn't be the worst. But I mean when you get those gorgeous, glossy photos- and I didn't buy the dumb thing; I'm just stealing it from the library.

Rebecka: Which is what it's there for.

Student 1²: Exactly! It's 200 bucks or something.

Rebecka: All right so, smaller class size for sure with a focus on smaller class size for conversation and engagement.

Student 1²: Yeah!

Rebecka: All right. Anything else you'd like to add to that question or to other questions?

Student 1²: No, that's, that's the chunk of my thoughts.

Rebecka: All right, well I appreciate that chunk of your thoughts.

Student Participant 2² – Interview 1
Rebecka: Student two, interview one. So, are you a freshman sophomore or junior or senior?

Student 2: I'm a transfer this is my fourth year but junior credit hours wise.

Rebecka: OK. Which art history survey course or you taking?

Student 2: Art history two, Renaissance to Modern.

Rebecka: Why are you taking this particular art history course?

Student 2: I'm interested in it and it fulfills the cultural credit for the core curriculum credit.

Rebecka: Describe your previous experiences with art.

Student 2: I took four years of it in high school, and I was taught little by my uncle but other than that, nothing.

Rebecka: How do you think content from this art history course fits into your current or future career goals?

Student 2: I'm studying English so the cultural study aspect fits well within it.

Rebecka: What do you expect to learn from this course?

Student 2: I guess to be able to connect the few art that I do recognize I could connect it with cultural movements or historical movements that I'm also aware of but don't know how to connect it.

Rebecka: And what do you expect to do in this case.

Student 2: We've been told we are to do a formal analysis. The first one is a short paper just about the principles of design and elements of art. So, no research part. But the second one is more with historical context. It looked like it, heavier on research by alot.
Rebecka: OK. How do you define student engagement?

Student 2²: Probably more one on one with the professor or not even just that just where conversation be can be had throughout the classroom mostly due to smaller class size. I guess.

Rebecka: How do you think that will play out in this class, with two hundred and twenty students?

Student 2²: I understood that that would be the case just because it is one of the classes that fulfills the core curriculum credit. And then also it's probably one of the 100 courses or 1000 courses that a freshman can take if they're art history majors, right. So, I understood that that was the case. But it definitely makes it a lot harder to get further in depth on the material.

Rebecka: So, what engages you in class?

Student 2²: I think as long as you read the text beforehand, what the professor is saying during class will just enhance that. And that's I guess that's what you count on during the lecture.

Rebecka: How does your personal identity influence how you engage your class? However you identify, how does that influence how you engage?

Student 2²: (long pause) I have a lot of social anxiety so it can keep me quiet during class but. (long pause) I guess that's all I have.

Rebecka: How do you think your instructor's perception of your personal identity influences how you engage in class?

Student 2²: Yeah, I could see like having conversations with professors during class would like I said earlier like more like an, not open forum but just an open and open dialogue during class like some smaller classes probably would be when analyzing art would really make it more comfortable to share because otherwise it's it feels like you're interrupting, I guess.

Rebecka: OK. That's a good point. What do you think are some of the challenges and benefits of
Student Participant 2² – Interview 2

taking any art history survey course?

Student 2²: I personally find it beneficial. I know because I don't find while I want to be secure in my adult life financially I don't find financial like accumulation of wealth as on the top of my priorities. But, I know for most people going to college that's up there so I don't see a lot of people going towards these classes because of that. Because, like no matter the intellectual benefit it's hard to make art economical.

Rebecka: OK, so two more. Define your expectations of yourself as a student in this art history class.

Student 2²: (long pause) I just hope to get a lot out of it and get away with the highest grade in the class possible. Just grade-wise that's it. But yeah. I do, I really did want to learn a lot about art history. That's what I hope to get.

Rebecka: And define your expectations for the instructor of this art history class.

Student 2²: The first class she seemed to really be interested in like telling us a lot about her. So, I kind of expect to see her framing a lot of the art she shows us based on like how she sees some of it through her life and her perspective. For example, like my brother really likes Banksy and she mentioned him the first class but then she said she really liked him so I, I know nothing about him and would eventually like to hear what his, what he is about.

Rebecka: That was it.

Student 2²: Cool.

Rebecka: Perfect.
Rebecka: All right, student two, interview two. So, how have you met or not met your expectations for this course so far?

Student 2²: Um, I think I’ve met a lot of them. I think so far, I haven’t heard too much about like Modern art as of yet and it may just be mostly that we haven’t got to it although we, like we have been getting to it in the course, just recently. And I was hoping to have, like, my understanding of it cleared up, but I think what I had was just my suspicions confirmed.

Rebecka: Which are what?

Student 2²: Like for the last paper we went to the art museum and- well, for the first paper we went to the Museum of Fine Arts and I really enjoyed that. I was told that Modern art is just supposed to evoke an emotion in you and at the art museum I like the Surrealist exhibit but the Modern art just, if anything, it only ever like made me angry, just to (laughs) -

Rebecka: I guess that’s an emotion though, yeah?

Student 2²: Yeah.

Rebecka: So, how have you met your expectations for the course so far? When we talked last, your expectations of yourself were really to just do well.

Student 2²: Oh, OK. Yeah, I’m doing well in the class. And it is more work than I thought it would be. From some other people in the class that are taking more than one art history course right now, they say that this course is harder than their other one. But, it’s harder than I thought it would be but I’m doing the work so I’m still coming out with the right grade I wanted.

Rebecka: OK. So, how has the instructor met your expectations for her? When we last talked
you didn’t have many expectations for her. I know you said you wanted to talk about Banksy and Modern art, which you, kind of just touched on, but how has she met your expectations or not?

**Student 1**: She’s, like during lectures she covers pretty well about the historical context, covering the periods. That is really what I wanted to learn because I feel like that’s what you need in order to get invested in the art itself and the artist. She said at the beginning of the semester that she likes Banksy, Bansky, but we haven’t covered that yet. It’s still probably more contemporary than we’ve got to this far in the semester. Um, but yeah.

**Rebecka**: OK. All right. So, how do you think your race, gender, and social class influence how you perceive your instructor?

**Student 2**: I think I’m the same race, gender and, well, not gender, but class as her so there’s not a lot to like to perceive differently or have to like cross some kind of boundary to like understand. And like I did, in one of the QQCs, like talk about how the history in this class is kind of specifically Western. And she did respond to that saying, “Yeah, it’s just about, like this class specifically. There are other classes that could cover that. Thank you for noticing that though.” So, I think as an art history instructor you probably are aware of that issue that often times history will be geared more towards a Eurocentric view.

**Rebecka**: Yeah. So, how do you think your race, gender, and social class influence how you engage in this class?

**Student 2**: Last class, actually she like interrupted the lecture to talk about like trigger words and stuff. And she said if like she’s going to use them so it’s not to like ignore anything happening historically, that happened in those periods, especially since those words like, when she’s using them are like titles of the pieces. And because of my race, gender, and class I’m not going to be sensitive to them. She said if you are then you can come to her after class and talk to
her. I guess because of where I’m at I’m not going to have those issues that some other people might have with those words.

**Rebecka:** Can you give any examples of the words?

**Student 2**

She only used Negro in that class.

**Rebecka:** OK. Were there other students who, you could tell, were visibly upset?

**Student 2**: No, I didn’t see that.

**Rebecka:** OK.

**Student 2**: I didn’t stay after class though.

**Rebecka:** So, in general, your race, gender, and social class they do influence how you engage, but only with certain topics?

**Student 2**: Right, yeah, I mean they influence that I would engage differently. Yeah.

**Rebecka:** How does your instructor's race, gender, and social class influence how you engage in class?

**Student 2**: Um…

**Rebecka:** Do you think you engage differently because, as you said, you perceive her to be of the same social class?

**Student 2**: I don’t know. I- like you’re always told that there’s something subconscious or something that you yourself can’t recognize of how you treat people differently based on gender and race. So, yeah, I never consciously treat anybody different but like you can’t recognize, I guess. So, I couldn’t point something out if I do.

**Rebecka:** OK. That makes sense. How does your instructor's race, gender, and social class influence how she perceives you, do you think, or the in general?

**Student 2**: I would like to say I haven’t noticed any bias anywhere. So, I haven’t.
Rebecka: OK. No bias either in a positive way or negative way?

Student 2\(^2\): Right.

Rebecka: OK. And, how do you think you are instructor’s race, gender, and social class influences how she teaches and what she teaches?

Student 2\(^2\): Like I said before, the class is mostly Eurocentric. But, I feel like that’s more the class than her because she expressed the same sentiment. I feel like she’s pretty good about even like going into periods that aren’t as aware of the social issues as we are, have become today. She goes and finds, brings up like the women artists even back in the like Romantic or Renaissance eras. And I think that’s it.

Rebecka: OK, and so you think that’s in part due to her gender, perhaps?

Student 2\(^2\): Probably. It might just be part of the class curriculum too. It’s hard to tell from this viewpoint.

Rebecka: Yeah, and that being the viewpoint of 220 students?

Student 2\(^2\): Right!

Rebecka: All right. So, now we’re going to move on to the issue of power, and I’m going to describe four different types of power that scholars have noted are in or a part of classes from across disciplines. So, I’ll define it then I’ll give you an example then you tell me how that power is manifested in your class or what are some of the examples of that power you’ve seen coming from the instructor. So, the first one is coercive power. And this is a power that’s based on the student’s perception that teacher will punish the students for not complying with his or her influence attempt. So, for instance, put your phones away or I’ll take them. Or, if you keep showing up late I’ll knock off five points from your grade, things like that. So, what are some examples of her use of coercive power?
**Student 2**: I think recently she started saying that there would be in-class activities in class to sort of de-incentivize not showing up to class, although we haven’t actually had one yet. I think just because we have so much time taken up by the lecture. I’m not sure. So, that hasn’t actually like had anybody that doesn’t show up to class suffer. And then also after the first midterm, a lot of people who were unhappy with like how they were doing on that and, so she gave everyone a survey so that they could give her feedback and afterwards she changed the QQC homework to a weekly quiz and I don’t think that was meant to be coercive. I think that was meant to be a response to the midterm people, the midterm survey responses saying that they don’t feel like they were prepared for the format of the test. And so, I think she was giving the quiz as a way of giving questions that would be the same as the format of the test. I don’t think that was coercive but that’s all I can think of.

**Rebecka**: Yeah. But it sort of came across, perhaps as coercive to some?

**Student 2**: Yeah, because the QQC was like if you complete it then it’s an automatic 100 and then with the quiz you can mess up on a question and get a 95 or two and get a 90.

**Rebecka**: So, it could hurt your grade, in that sense?

**Student 2**: Yeah.

**Rebecka**: Yeah. How do you think her expression of coercive power, in that sense, affected or influenced engagement? Or how you viewed her teaching or her use of power?

**Student 2**: I would, I was more of a fan of the QQC just because of the stated reasons but once again, I don’t think she did it to hurt people’s grades or punish. I think it was because she was wanting to prepare people for the format of the test or the final. How did I- what was the-

**Rebecka**: How did that influence how you engage with the quiz, I suppose?

**Student 2**: Um…
Rebecka: Which I suppose you’ve answered. You view it more as perhaps coercive power than the bit of help it was probably meant to be.

Student 2: Yeah, because I would do the Q- some people missed a lot of the QQCs. I had done it every week, and so I was getting those 100s. And so yeah, I felt like it was hurting my grade.

Rebecka: Gotcha. OK. So, the next power is reward power and it’s sort of the opposite, right? So, it’s based on the student’s perception that the teacher has the power or ability to provide reward for you complying with her influence attempts. So, offering bonus points or dropping a low quiz grade. So what examples of reward power have you seen from the instructor?

Student 2: What first came to mind and really that’s all I can think of is the bonus points. She’s offering five bonus points three different times throughout the semester for just like going to a writing workshop for the essays or going to a local art show, exhibition and writing a 500-word thing on that. Yeah, I think that’s what she’s offering.

Rebecka: Have you taken her up on any of those offers?

Student 2: I have. I’ve done a writing workshop thing on both of the essays and last week I just went to the local art show that she helped put on about the perception of like people’s identity being changed by social media.

Rebecka: Do you think a lot of your classmates are engaging with those bonus points?

Student 2: I’m not sure. I think a lot of people are going to try towards the end of this semester. But I think a lot of those opportunities will already be done.

Rebecka: Yeah.

Student 2: Because I am on a group made for the class, so I am getting a lot of the class’ perception through that. For example, like with that midterm survey I heard a lot of people talk about that. But, yeah, I’ve heard a couple, people, like the same people talk about what they’re
doing for those bonus points each time, but other than that, it doesn’t seem like a lot.

**Rebecka:** OK. All right, the third type of power is challenge power. And this is a power based on the instructor’s ability to challenge students in a way that goes outside the sort of inherent difficulty of the discipline. So, for instance, if she has you create a work of art. Or if she talks about a subject, say Renaissance art, that is part of the discipline that she is required to cover but she talks about it in a way that challenges you to think about it in a different way. So, either of those examples would be challenge power. What examples can you think of?

**Student 2:** In the last essay we did have to do a work of art. I think it’s for half the credit of the essay. So, that’s a lot of points for the essay itself to do a work of art like either inspired or in the same style of the artist we were writing about. And, like while it’s more geared towards art than art history she did make it to where you could use any of your creative skills towards it. Also, the bonus points from before, getting you out and actually seeing a show, seeing how like art history is going on now in the contemporary world. And then some of the essays on the midterm were, like one of them on the midterm was about history instead of- it was about how history related to art history, something about the Protestant Reformation like it was about what was in the chapter. And then the bonus question though it was more tangentially related. So, it was more like, what extra knowledge have you accumulated.

**Rebecka:** OK. That’s a great example. All right, the last form of power is interest power. And this, as it sounds, is the power based on the instructor’s ability to keep your interest, as a student, so that you can engage more fully, so that you can learn more fully. So how does she express interest power to hold your interest?

**Student 2:** Um…

**Rebecka:** If that’s applicable.
**Student 2:** I guess it’s helpful that for the lectures she will post the slides afterwards and during class the slides don’t have like words, the words for you to copy down while she’s talking. So, you will be listening to her. And then the ones she posts later will have the words up there. So, you can, the notes you can be taking during the lecture will be more…I feel like you’re more engaged, like you’re more motivated to actually listen to what she’s saying because you know that if you miss anything small, tidbit, you can go back and look at a vocab word or something. (thinking) I don’t know about interest, but other than that I feel like just motivating us to read by knowing that you need to read just to get, to learn what you need for the test. But, I think that’s more of just being motivated.

**Rebecka:** OK. Alright, almost done. So, in this particular class how do you express power?

**Student 2:** (thinking) I’ve sent messages. Like in the QQC’s I asked that question that she actually responded to about Eurocentrism. I asked one about William Blake and Romanticism, so. And then like in the survey for the midterm I disagreed with everyone else and I guess I felt fine just writing to the professor about like that “I know everybody’s (laughs) probably giving you the same response, but here’s my thing.” So, probably that, just feeling free to say how I feel in the class.

**Rebecka:** OK. How do you think your instructor encourages you to express power? And clearly you feel like you can?

**Student 2:** Right. Yeah, through the QQC’s, through the midterm survey that she sent out the survey the same day. And she’ll like whenever people raise their hands in the class, she will call on them. Like I don’t think she worries about time constraints or anything or the class being interrupted so she will, she’s not gonna silence anyone or anything.
Rebecka: Alright, so our last question: what, let me rephrase, describe the ideal art history class. And think about it from your perspective as a student this semester. Think about it as maybe you’re designing a course for the spring and you’re the administrator designing it. Or even consider what you know based on your perceptions of your instructor. What would the ideal art history course look like in terms of things like content, class size, any of those things?

Student 2²: Does it need to be specifically for like this introductory course?

Rebecka: Yeah, an art history survey course. You can choose, you know the time period your course is looking at is Renaissance to Modern, right. Well, there’s the first half of the survey that looks at Paleolithic to Renaissance. If you want to change the content, change the content.

Student 2²: I’d say ideally the most important thing would be to like reduce the class size. I feel that’s – in most the classes I’m actually engaged in that’s the reason why, just because a conversation can actually be had. But that would be super idealistic just because these survey courses are like required for the creative arts credit for people that aren’t taking, like their major’s not art history. So, I know these classes are just huge. (thinking) Other than that…(thinking)…yeah, I don’t know.

Rebecka: Just reducing the class size?

Student 2²: Yeah, that’s all I can…

Rebecka: Do you think, and this is not a question I have prepared but, just based on your answer, do you think that being in a class with 219 other students, how does that influence how you view how the university perceives you?

Student 2²: (thinking) See, now that I have classes that are, that have smaller class sizes I don’t have that problem, but I used to actually go to Texas A&M for engineering and even my- it was like the freshman and sophomore years, so it was still like two years and even the classes in my
major were huge classes. And they, in those same years they were intentionally weeding us out, so my perception was definitely, yeah, no value whatsoever. But I don’t feel like- if- at this moment I have classes that are small, and they definitely aren’t trying to get rid of me so (laughs) now I don’t feel that way. But if I was a freshman taking this course, and all my classes were 200, then I could see thinking that.

Rebecka: Yeah.

Student 2²: Especially if this class I knew to be way harder than maybe another art history class then I might think like what are they trying to do? (laughs)

Rebecka: Yeah. OK. Yeah, that makes sense. Alright, well that’s it. That’s all I have for you. Do you have anything else you want to add about any of this?

Student 2²: No, I don’t think so.

Rebecka: OK. We are all done.
Rebecka: Student 3, interview one. Are you a freshman, sophomore, junior, or senior?

Student 3: Junior. I'm a transfer student. And I did three years at my last college. And I finished my junior year, so I guess you'd say junior.

Rebecka: OK. Which art history survey course are you taking? What's the subject matter that you've talked about so far?

Student 3: Oh. We've been talking about Medieval art, 14th century European art. That's what we've been talking about the last couple of classes.

Rebecka: So, the Renaissance to Modern art?

Student 3: Yes.

Rebecka: Why are you taking this particular art history course?

Student 3: I needed to take an art history course to graduate. And my last school they didn't offer this stuff. It was a military school.

Rebecka: OK.

Student 3: Yeah, so we did things a little differently.

Rebecka: OK. Describe your previous experiences with art.

Student 3: Not a whole lot. I have taken a couple of art classes in the past. You know kind of just never really took it very seriously. That's about it.

Rebecka: OK. How do you think content from this art history course fits into your current or future career goals?

Student 3: I think it can be useful. I think that anyone can take some kind of learning points
from any class and apply it to whatever it is they're going to do. So as far as actually you know
the artistic stuff, I really don't think any of that would be useful. But, I think that I can still learn
something from this class that can be useful in the future.

**Rebecka:** What do you expect to learn from this course?

**Student 3:** No idea. If I learn one thing, if I can walk away with one thing then the teacher's
done her job.

**Rebecka:** What do you expect to do in this course?

**Student 3:** Whatever the syllabus says. Write a couple of papers. I guess that's it.

**Rebecka:** How do you define student engagement?

**Student 3:** How the student engages with the teacher?

**Rebecka:** However you define student engagement.

**Student 3:** When you say the word student engagement that means to me, that makes me think
that the student is either engaging an instructor or vice versa. So, I guess to sum it in one word,
just be respectful.

**Rebecka:** OK. What engages you in class?

**Student 3:** (long pause) Humor, finding humor in things.

**Rebecka:** How does your personal identity influence how you engage in class?

**Student 3:** I like to tell a lot of jokes and make people laugh, so. You know when the teacher is
more relaxed then I'm more apt to pay attention.

**Rebecka:** OK. How do you think your instructor's perception of your personal identity
influences how you engage?

**Student 3:** I don't think my instructor knows who I am, to be quite honest. I've spoken to her
like in person, but I don't think she...
Rebecka: Why do you think that is?

Student 3: Because she has how many students that she teaches every day? You know. Unless you have something that you know is a standout issue or, you know. I wouldn't imagine she would pay attention to all of us. But, it's possible.

Rebecka: OK. What do you think are some of the challenges and benefits of taking an art history survey course?

Student 3: Challenges? Doing something new, something out of my comfort zone, something that I've never really paid any attention to. What was the other one?

Rebecka: Benefits?

Student 3: A benefit? You can always learn something.

Rebecka: Short and to the point.

Student 3: Yeah, concise.

Rebecka: Define your expectations of yourself as a student in this course.

Student 3: Same thing as before. If I can walk away with one thing, then the job is done.

Rebecka: OK. And last question, define your expectations of your instructor in this course.

Student 3: If she can teach me one thing then she's done her job. That's a rule, I don't know if you never heard that before, but that's a real thing!

Rebecka: Where did that come from?

Student 3: Where did I hear it from?

Rebecka: Yeah.

Student 3: Being in the military. Old teachers, old coaches, stuff like that. Just being around.

Rebecka: OK. So, your military identity might have some influence on how you engage in any class? Do you think?
**Student 3**

Yeah.

**Student 3**: That's why I said my situation is little bit different than most.

**Rebecka**: That makes sense. All right. That's the end. Thank you so much.

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*Student Participant 3 – Interview 2*
Rebecka: All right, interview two.

Student 32: Yes.

Rebecka: How have you met or not met your expectations for this course so far?

Student 32: I thought this course would be a little easier than I anticipated. But it's ended up being a little more, I don't know about difficult, but more time consuming. So, I mean I haven't spent as much time on it as I should probably. Just having other obligations, but it's been a learning experience.

Rebecka: How has your instructor met or not met your expectations. I know when we talked first, your only expectations for this instructor was that she teach you one thing.

Student 32: Yeah. Yeah, that's my expectation for everything, you know. It's a good general rule. She's met my expectations because she unlike a lot of teachers, you know, I don't know if a lot of students know this, but like she provides a lot of information that she doesn't have to. Like with the paper, she doesn't have to provide the Chicago Style citations and all that. I already know how to do that stuff. But you know, she doesn't have to provide that stuff for people. You know, like the slides, you know, or extra notes that she sends out, like on the internet. She doesn't have to do. But she does it. So, I recognize stuff like that and I like it. So, I think she's doing good.

Rebecka: So, she's met your expectations?

Student 32: Yeah.

Rebecka: OK. So, how do you think your race, gender, and social class influence how you perceive your art history instructor?
**Student 3²:** The instructor or the class?

**Rebecka:** The instructor.

**Student 3²:** I think, you know, color and creed, you know, I think it's always going to matter, unfortunately. You know I wish it didn't, but for me personally I try not to let that affect things. I try to, you know, like let the person prove who they are themselves. You know, I'll let you show me how you are, you know, and then that'll determine how I feel about you. So, I really try to not let it be a factor.

**Rebecka:** OK. So, you think your race, gender, and social class is a factor, but you try to overlook it?

**Student 3²:** Yes. Yes, it could always be a factor, but I try to not think that way, try to not have that mindset.

**Rebecka:** Why?

**Student 3²:** Because then you'd be running around worried about the wrong thing all the time. You know, now you're worries about "Oh, you know, how do I look? or, you know, how do people think of me. You know, that, I don't really think people should care about that too much.

**Rebecka:** OK. How do you think your race, gender, and social class influence how you engage in the class?

**Student 3²:** That affects how you engage in every class. But specifically, in this one, like when you have a topic, like today, you know, we're talking about, I don't know if you were in there, but we were talking about some, some art, you know, that came in early twentieth century that had some, you know, just words that people don't usually use in common conversation, you know, regarding race.

**Rebecka:** Like Primitivism...?
Student 3: No, just saying words like "negro."

Rebecka: Oh, OK.

Student 3: And stuff of that nature, you know. This is how they talked at the time. So, the way that affects how we interact and interact in class, you know, I can't raise my hand and say the same thing that you might be able to say. It'll be perceived differently. So that's how it affects me.

Rebecka: So, you do find that you engage less with things that affect your race, gender, or social class, or align with those things?

Student 3: Maybe not engage less but more carefully. You have to, you know, because these days everyone is looking for a reason to be offended. (laughs)

Rebecka: So, do you feel like it's, not because the instructor doesn't create an environment where you think you can engage, but it's sort of the whole culture?

Student 3: Yes, it's the entire culture. It's not the instructor specifically.

Rebecka: OK. How do you think your instructor's race, gender, and social class influence how you engage in the class?

Student 3: It plays a role. You know, I think with the first couple of weeks, you know, because then you're trying to feel each other out. But she did, she gave a great disclaimer today, you know, about some of the things that she has to say or, you know, things that will be said. So, I appreciate stuff like that. So, the rest of the matter, you know, her, whatever the things you just said, I know they're all physical descriptions, that doesn't really matter to me.

Rebecka: OK. Is it because it doesn't matter or because you recognize it and you consciously say, "I'm not going to let that influence"?

Student 3: The latter. Yeah.
Rebecka: OK. How do you think your instructor's race, gender, and social class influences how she perceives you?

Student 3²: Oh. Now that is an excellent question!

Rebecka: Thank you! (laughs)

Student 3²: How do I think that affects it? OK. Well, here we go.

Rebecka: Hit me!

Student 3²: So, we, I don't want to say - I hate using words like "we" and "they" and "you" and "us." I don't - I mean, I really try to stay away from that, you know. But it matters in the effect of like the way I present myself, you know. I know how I'm dressed today I just didn't care. I was tired and lazy; I worked all weekend. But, you know, your presentation has to be different. The way you speak has to be different. The way you stand and walk has to be different, you know, because if I go around using slang in front of a teacher, she might perceive me differently than if you go around using the exact same slang. She might think you're just being funny or being cool. But I may be perceived, you know, as a hoodlum or whatever.

Rebecka: So, this is based on your gender, or your race, or both?

Student 3²: Both.

Rebecka: OK.

Student 3²: Both. Being, you know, being a minority and being a male is different than being a female.

Rebecka: OK. How do you think your instructor's race, gender, and social class influences how she teaches or what she teaches? For example, today's lecture.

Student 3²: Well do they have the choice of what they teach? Or does everyone teach the same?

Rebecka: We do have a choice in...We have to cover the big stuff.
Student 3²: OK.

Rebecka: But in terms of little nooks and crannies-

Student 3²: But you're allowed to supplement in whatever you want?

Rebecka: Yeah.

Student 3²: OK.

Rebecka: And we can go beyond the textbook.

Student 3²: Um, so what was the question? How do I think their- What they teach or how they teach?

Rebecka: Both.

Student 3²: I think, I think all that stuff affects their mindset. So, when you have, you know, this person that's from a certain background, you know, or is, you know, used to live in a certain way, regarding social class, then I think they'll...what they, what they say and how they understand it in their mind might not be quite with everyone else. You know, so I think, I think the teacher's background is definitely important. Because, you know, if you have someone that's just a normal person like us, been normal their whole life, you know, then you can relate more. And they can understand more. You know. But, I think it's a better connection but if you have someone that is, you know, that's been different in any way it might not get the point across as well.

Rebecka: All right. That makes sense. So, let's move on to power. So, I'm going to talk about four types of power and give you an example of each, and then you tell me what examples of that power you've seen in this art history class. So, the first one is coercive power. And this is power based on student's expectations that they will be punished if they don't comply with the instructor's influence attempt. So, put your phones away or I'll take them. Or if you're late I'll knock off five points, things like that. So, what examples of coercive power are used in your art
history class?

**Student 3**: I think she uses a decent amount. She's not super strict. I personally know what it's like to be around a strict environment.

**Rebecka**: Military, right?

**Student 3**: Yeah, so to me I don't think she's strict, but I think that she does put her foot down on the correct things such as papers, like midterms. Like, you know, like people that, you know, when she said she wasn't really trying to curve the midterm that much, I mean, which not even half the class was in there just now. So, if I'm honest, I mean, if I'm her and people aren't showing up to the class where I'm literally telling you what's going to be on the test, you don't show up? I think she's really good at putting her foot down at the right, I think she's really good at putting her foot down at the right time. She uses it, she uses coercive power, she uses it in the right amount.

**Rebecka**: OK, do you have a specific example?

**Student 3**: Yeah, the midterm and the papers.

**Rebecka**: In terms of grading?

**Student 3**: In terms of how she goes about it.

**Rebecka**: OK.

**Student 3**: Right? That's what the question's about, right?

**Rebecka**: Yeah.

**Student 3**: OK. Yeah, in terms of how she goes about it. Like, you know, the whole like if you're late thing, like she started a rule if you're six minutes late to the next test you're not taking the test.

**Rebecka**: Gotcha. OK, all right. So, reward power. And this is based on student's perceptions of
the degree to which the teacher is in the position to give a reward. So, for example, bonus points or I'll knock off your lowest quiz score, things like. What are some examples of that?

**Student 3**: Well, she's offered three extra credit opportunities since like the second or third week of school. So, I think that's really cool.

**Rebecka**: Do you notice, or have you engaged with that opportunity?

**Student 3**: I haven't yet but I will. I didn't need to at first, to be honest, but now I do after that midterm. (laughs) But, I will do them!

**Rebecka**: OK (laughs) fair enough. All right, challenge power. And this represents the ability of the teacher to engage the students in a, in a way that goes beyond the sort of inherent challenge of the discipline itself. So, for instance, in class activities, when you actually make something, or do something beyond what's presented in the textbook, or presenting stuff in the textbook but in a way, that makes you think about something just a little bit differently. So, going beyond just the basics.

**Student 3**: OK.

**Rebecka**: How does she do that?

**Student 3**: Well, for the concept of going beyond the basics, I think she does a good job with her lectures. I mean, in her slides because I think to anyone that's not an art historian just reading that textbook, it's another language. So, you know, as far as going beyond what the basic information provided is, I think she does a good job and try to explain things in layman's terms. Essentially you know, to people that don't really understand this kind of, kind of train of thought as far as the art stuff goes.

**Rebecka**: Does it challenge you a little bit further into the subject?

**Student 3**: Absolutely.
**Rebecka:** OK. Interest power. And that represents the ability of teacher to hold your interest. So, how does she do that? This goes beyond just like what does she do that engages you. What does she do that holds your interest?

**Student 3**: Me personally or like do I think-

**Rebecka:** Yeah, you personally and if you have comments on what you see from your classmates for sure include that.

**Student 3**: Um, she's actually kind of funny. Like I don't know if a lot of people catch it but like she'll, maybe because like I've seen a lot of teachers, so like when she'll say or do things, you know, like I'll catch it, you know. Or I'll recognize, you know, when a teacher really doesn't want to teach that day or a teacher really doesn't care about the subject, or just wants to go home, you know like I can recognize that. So, I mean as far as keeping me interested? If I'm not interested in the material I'm just not going to be interested. That's not teacher dependent at all.

**Rebecka:** That makes sense. OK. Alright. Almost done.

**Student 3**: All right.

**Rebecka:** So, how do you express power in the class?

**Student 3**: I have no power in the class. I'm a student.

**Rebecka:** So, you think you have no power?

**Student 3**: Power? OK when you say power, do you mean like span of control, like things that I can control?

**Rebecka:** Things that you can control- yeah, so that includes, you can control your amount of contribution. You can include the content of your contributions as a form of power...

**Student 3**: OK. I mean, I really, as a student, I really view it as the point of, maybe not no power, maybe that was a poor choice of words. But, I don't feel like I'm in a authoritative
position as a student. You know like, I received the assignment and yeah, I had the leeway, you
know, to kind of pick and choose a little bit. But, you know, I still feel like I'm doing something
for somebody else. So, I don't...

Rebecka: Even though ultimately you doing it for you?

Student 3\textsuperscript{2}: I guess.

Rebecka: The diploma is yours.

Student 3\textsuperscript{2}: Yeah, I- yes, in that sense yeah. I guess that's a good way to look at it because all
semester I've been thinking I'm just, I just do this because I have to because I need the course.

Rebecka: But you're making yourself do it.

Student 3\textsuperscript{2}: Yeah.

Rebecka: Yeah. All right, so how do you think the instructor encourages student expressions of
power?

Student 3\textsuperscript{2}: I'd say the wide range of creative ideas that she, that she allows us to use. Like for
instance, for the project like you could do just about anything, you know. And I chose to bake a
cake just because I'm personally artistically challenged, you know.

Rebecka: She mentioned in her interview on Monday that someone was baking a cake.

Student 3\textsuperscript{2}: Yeah, I baked a cake. That must be you.

Rebecka: Did you bring it to class?

Student 3\textsuperscript{2}: No.

Rebecka: But you had to like turn in a picture?

Student 3\textsuperscript{2}: Yeah, I turned in pictures of it and I brought it with me actually, but I wasn't going
to carry a cake around. So, since no one else brought cake I'm not going to go get it. (laughs)

Rebecka: OK. So, you're encouraged through just general choice of topic, general choice of
interest in what you do for projects?

**Student 3**: Yeah. Because I recognize that she's like, let me backtrack. It'd be a lot easier for us if she said, "Alright, for this assignment I want you to do this, this, and that," right? That requires no thinking. But when she does it in the way that she does it, it's like, she's making it more intriguing by allowing the student to pick something that they like, which in turn will bring more interest to the course. That's what I think maybe the train of thought is.

**Rebecka**: Yeah, that could be an example of interest and challenge power too.

**Student 3**: Yeah.

**Rebecka**: Yeah. Very cool. All right. This is the very last question and then you're done! And, I appreciate your help so much with this.

**Student 3**: Yeah.

**Rebecka**: So, describe your ideal art history class. So, if you were designing this class for spring semester for a whole new group of students, what would you design? You can think about class size, location, content, instructor, student body...What's the ideal?

**Student 3**: This is as if I'm the teacher or if like I'm the department head?

**Rebecka**: Just...department head, what would be ideal?

**Student 3**: OK. So, I'm not actually teaching that class?

**Rebecka**: If you want to, sure.

**Student 3**: That's a good question. Well, I think being that it's a 100-level class, it's difficult at a school of this size to have smaller classrooms. That's the first thing. That's one thing that I'm a big proponent of is smaller classrooms because it's easier to teach, easier to learn, more teacher interaction. People are less scared to raise their hand and answer, ask questions. I would have a
smaller class size - maybe, I guess, maybe a hundred if you could. I don't mean, I don't know all the logistics. I would, you know, shrink the class size some so it's a stronger connection with the teacher. I'd do that. The length is good. The content is good, I guess. I don't know much about art to say it's not.

Rebecka: Would you add anything?

Student 3\(^2\): No.

Rebecka: No? Switch anything out?

Student 3\(^2\): No. See, I don't feel comfortable saying switch stuff out because I don't know what I'd be switching out.

Rebecka: But you know what you know.

Student 3\(^2\): I know. OK, I think, I probably wouldn't focus as much on the later stuff. I mean on the earlier stuff, like the 15th century European stuff. Like, I wouldn't focus on that as much because like the way we're doing it now, now we're kind of slowing down as far as the time block goes.

Rebecka: Yeah.

Student 3\(^2\): Like you know like we were in the 20th century last week and we're in 20th century this week. You know we've done that the past few weeks whereas before one week we're in one century, the next week's another one and another one. You know, so if we're going to do it that way keep it consistent.

Rebecka: And maybe with the hurricane also-

Student 3\(^2\): That too, yeah.

Rebecka: So, you wouldn't have a hurricane in the middle of the semester?

Student 3\(^2\): I'd try not to if I can prevent it.
Rebecka: OK. What else?

Student 3\textsuperscript{2}: How would I change it?

Rebecka: You wouldn't necessarily have to change it if it's working.

Student 3\textsuperscript{2}: Yeah, I think the class is working. My personal status is due to user error. You know, if you know what that means?

Rebecka: No, I don't.

Student 3\textsuperscript{2}: I'm messing it up myself.

Rebecka: Oh! Gotcha.

Student 3\textsuperscript{2}: I'm not putting in as much time as I should. But, I think the class overall is pretty good. Maybe- I'm trying to provide something helpful.

Rebecka: This is all helpful. Again, nobody has ever asked students what they want in these classes, so...

Student 3\textsuperscript{2}: Oh! Give that lady an office! (laughs) I didn't realize till like a month ago that she doesn't have an office. like I wanted to go see her for something and she doesn't have an office. So, first off that's what I would do. First chance, give her an office.

Rebecka: That's interesting you bring that up because I did bring up the question to both instructors, "Do you think students are aware of your status as adjunct versus full time faculty?"

And that's something that a lot of instructors, not just the ones here, don't think students are aware of. And so, they don't think that it affects how students engage or interact.

Student 3\textsuperscript{2}: It does! It's huge. Because if she, let's say she had tenure, right, she'd be teaching it way differently.

Rebecka: You think so?

Student 3\textsuperscript{2}: I think she'd be a lot more relaxed. I think that she'd be more organized. I'm not
saying that she's unorganized but there's a good amount of days where she comes in there and the screen isn't working, you know, with the sound or something like, to where if she wasn't carrying all her stuff around all the time maybe she would have time to check beforehand if she could get here early, or I don't know, do whatever teachers do. (laughs)

Rebecka: That's a good point. All right. Anything else? Final thoughts?

Student 3\(^2\): No.

Rebecka: Very cool.

Student 3\(^2\): Yeah.

Rebecka: Thank you again so much.
Rebecka: Student four, interview one. Are you a freshman, sophomore, junior, or senior?

Student 4²: I'm a sophomore.

Rebecka: Which art history survey course are you taking?

Student 4²: I'm taking Renaissance to Modern, so 1381.

Rebecka: And why are you taking this particular art history?

Student 4²: This was the one that was available. But, also, I'm just taking it from my fine art credit. But, I wanted to take an actual art class, not theater or dance because I was more interested in art than one of the other fine arts.

Rebecka: Describe your previous experiences with art.

Student 4²: Other than art classes, I took in elementary school and middle school, I don't have a lot like of formal education with regard to art. But my parents and always been very proactive about teaching me about the arts and showing me books and like taking me to museums. And, I'm from Dallas so the Dallas Museum of Art there is free now which is really exciting so I used to go there a lot with my friends to just enjoy art and enjoy sculpture. That was something we did a lot as a kid. I did a lot as a kid with my mom and with her friends because they're really into art as well. So, I've always been kind of around art, not necessarily learning about it, but enjoying it.

Rebecka: How do you think content from this art history course fits into your current career or future goals?

Student 4²: Well, I'm an English major so it does help a lot to have a history of art because there's a lot of reference to art and sculpture and especially the Renaissance in a lot of the
literature that I'm going to be studying that I have studied, so it helps to have a bit of context. But it also works kind of the other way having an English major perspective from art knowing a little bit of literary history and knowing a bit of the actual history behind the art. So, it does fit in nicely with kind of the more liberal arts and education which is my thing. And also, just general like life skills, like wanting to be a patron of the arts when I know I'm older and have the money to like support the arts. And wanting to spread arts and art influence throughout the world. Maybe not the world, that's a little grandiose but you know to the people around me to the community. I find that the arts are very important and I think that should be emphasized and that's something I want to work on in the future and in my career, hopefully.

Rebecka: OK. So, what do you expect to learn from this course?

Student 4: I'm hoping just to get the plain-Jane name like art history. I just want to know more about the history because I know a lot of the imagery that I can kind of know like oh that's Michelangelo; that's whoever it is. I don't know like history and like the political background of a lot of it because that's a lot of what Renaissance modern art has to do with like the politics of it. Art has always been so intertwined with politics that I want to get more of that, just the bulk of the information and being able to identify things, like why things progress the way they did in art history.

Rebecka: So, what do you expect to do in this course?

Student 4: I mean because it's such a large class I don't know so much about the active sense of it but maybe on a more personal level with like some of my classmates maybe take more trips to art classes and like to go to our classes or openings. Like our professor said she would provide us with like a list of museum openings and like exhibit openings. So, I'm hoping to go to like to find that as a resource throughout this class. But other than just like having my class assignments, I
don't know if there's much I can do inside the course other than like my formal analysis papers that I have due and engaging with the professor or my classmates to make the most of it I can.

Rebecka: So how do you define student engagement?

Student 4: I think it depends on the course. But specifically, for this course she gives us opportunities to talk in class and right now not very many people talk. Like if they do it's the same two or three people every class. But just being willing to take a risk and maybe even be wrong about something if you weren't really sure about what the reading said or ask a really good question that gets everybody to think about something. Or just like doing your readings and then engaging with the reading not just being like OK well I read the history of something. Like asking yourself like well how would this political thing that we learned about in the textbook effect the way this person drew this painted this, or sculpted this? So just being present in class in, I guess, a more philosophical sense but like taking the time to think about things instead of just going through the motions of class. Like acting as if even if you're like a chemistry major like acting as if you're an art historian in this class trying to find out about art.

Rebecka: So, what engages you in this class?

Student 4: A lot of, a lot of the political stuff going through like the Medici family and like all this stuff that like very slightly changed paintings. Like the way the position of a hand or the presence of one single thing could show someone's political leanings through their art. Like in the reading we just finished, there was a Durer painting where he did a self-portrait that was kind of in the style of how people would have painted Jesus in the medieval era but because he positioned his hand one way rather than another it wasn't blasphemous and so it was appropriate to be shown publicly. It's just really interesting to me that like, so much can be shown in so little in a political sense through art. And I think that kind of goes into to the modern era because
there's so much art being used to make statements about the political status right now and the political status of people who can buy art, who can request that are made like the Medici family. So, like the politics really interest me quite a lot.

**Rebecka:** OK. How does your personal identity influence how you engage in class?

**Student 4:** (thinking aloud) Personal identity?

**Rebecka:** So, that's how ever you identify, however you're interpreting that concept.

**Student 4:** I definitely would identify myself more as a learner and a listener in this context rather than someone who's going to, I mean I don't know that much about our history so, how I approach this class is more like I don't know anything; I'm kind of like a baby to art history. So, like I don't try to put myself into it. I try to put it into me so I don't, I don't want to import my identity, or my politics, or my assumptions about culture or society into the art. I want to just kind of absorb myself in the time and in the, the politics of the time and in the people of the time. So, I kind of separate myself from the class and make it so that it's the class only, and not like my own. Like I don't want to introduce like feminist politics into it because that's not necessarily what was happening at the time. Especially because it's so largely like men and male artists I kind of separate the two, if I can.

**Rebecka:** How do you think your instructor's perception of your personal identity influences how you engage?

**Student 4:** Because she is so much older - she's not like old, but she's like so much older than us and has so much more experience than us, I think she kind of, I don't know, we haven't really talked about it. But I feel like there's a little bit like, the millennial experience with art versus like a baby boomer, or generation Y, or generation X experience with art. Kind of like we value the arts less, maybe she's trying to get us involved with it and like pull us into it because we're not
given as formal of an arts education as generations in the past have. I think maybe like sometimes we don't ever talk in class. Like she'll ask a question and then no one will say anything. And she'll be like "OK!" So, I think maybe she'll see like us as people who just want to be there to like get it done for a credit. I think maybe that could be maybe discouraging for her, so maybe seeing us, ourselves seeing us as millennials. Maybe she's like, "Oh, geez! They're never going to say anything in class." I don't know. Because we're like such a big group, there's so many different identities. I know there are people in the class who are clearly art majors because they know a lot and they talk a lot about art. I think it's kind of distinct like she maybe sees like certain individuals throughout the class in different ways because they talk so much or because they submit a really good question or something along those lines.

Rebecka: Really solid answer.

Student 4: Thank you!

Rebecka: What do you think are some of the challenges and benefits of taking an art history survey course?

Student 4: Benefits definitely just a broader sense of knowledge. It's always good to know more things. Knowledge is invaluable especially now. There's so many things you can have for a job and so many different ways you can use knowledge in any job. So, like I was saying like for me English like it's, art history is a huge part of that. So, that's very helpful. But some of the challenges of taking this course are just having to learn how to write in a new way because it's very different the writing a critique of a novel or of a poem versus writing a formal analysis of something you see. So, you can use words to describe other words and like quote something. But, you can't really quote a painting or quote a sculpture. You have to describe it words and learn this new vocabulary in this new, like lexicon of how to talk about art in a more professional
way rather than like Oh it's nice; it's pretty; it's blue. There's a lot more terminology that goes into it, which is kind of difficult to grasp if you've never done something like that before. So, I wish there was like a little primer like how to talk about art that we learn like before you get to college like maybe. I wish there were more emphasis on it when we were younger, so we can learn how to talk in a way that's beneficial to ourselves about art.

Rebecka: That's a good idea. So, define your expectations of yourself as a student in this art history class.

Student 4: Well, I hope I do well. That would be nice. I expect myself to take that reading and use it for something further, like not just like use it this course. I expect myself to speak up in class a couple of times. I haven't really yet because I don't know anything really yet, but I expect myself to speak up and to like correct other people in a gentle way when they're incorrect. Or, not be afraid to have an opinion about a work of art. And about what I think it means to me and then maybe what it actually means. I expect myself, I expect a lot of myself academically. And that doesn't stop at this course at all like people like oh like art history's easy, or art history should be an easy A. I mean I don't necessarily believe that but I hope that I do well and I expect myself to do well. And if I don't then that will be pretty disappointing. But, I'll do well.

Rebecka: What are your expectations of your instructor for this class?

Student 4: I expect her to be engaging. She already has been pretty engaging. But, I expect her to maintain it and keep us interested. Sometimes people say art history can be boring because it's just like old stuff and old paintings and we've seen it all before. But I think because we're such a large group and there are so many different opinions, so many different ideas about what art can mean, I think it'll be interesting to see how she engages with us on a more personal level rather than as a group. So, I hope that she finds time to get with us on a smaller group level or talk to us
one to one. I mean I know there aren't any like oral exams or anything like that but something where we get more personalized time for personalized opinions even if we had like a group trip to a museum with a smaller group of people. But I hope she remains engaging because a lot of people will get bored and they'll fall asleep in class. But if there's something to like stir up our frenzy about art.

**Rebecka:** Frenzy about art? I like that!

**Student 4²:** Yeah! (laughs)

**Rebecka:** I'm going to change the title of my dissertation.

**Student 4²:** To frenzy about art? (laughing)

**Rebecka:** How has she been engaging so far?

**Student 4²:** Because she - OK, when we first came in the class my friend and I were like, "How old do you think she is?" And I was like she has to be like 25, like she does, she looks so young. And then she told us she was like in her 40s and I was like, "That cannot be true!" Like, there's no way! But she can relate to us in a lot of ways. She listens to a lot of like hip hop and rap and like modern music. And so, she kind of talks about that she'll start every class like just playing music before everybody settles in and she'll try to engage us with like funny pictures of art or like funny jokes about art. And then in class when she tries, when she asks questions, tries to get people to answer them or just like "anybody, like any opinion like no opinion is a wrong opinion because this is art." Just trying to get people to talk and like engage at all. But she's been doing a good job of like trying. I think it's our turn to like reciprocate. But just the fact that she's like funny and like makes a lot of pop culture references. It works really well to have like a connection between like the 1500's and like now. So, that's it.

**Rebecka:** That's all I have for you.
Student 4\textsuperscript{2}: Oh!

Rebecka: We're done for this, for this round.

Student 4\textsuperscript{2}: Awesome!
Rebecka: Alright, interview two. So, how have you met or not met your expectations for this course so far?

Student 4: I definitely planned to stay on time like on pace with the readings from the textbook. That definitely did not happen. I think that's just a product of my other classes taking precedent because this is such, this is like just a core requirement, not something towards my major, that it kind of fell to the back burner. I've stayed interested in the class and tried to keep up with like the lectures but the textbook portion, just because it interests me less and it's less of a priority for me, I've fallen behind on. So, that's a little bit of a negative. But, I probably haven't engaged as much in the class as I would like to. I am, my friend also takes this class so, maybe on that level, like just talking to her about the class, I've engaged, but not necessarily with the professor or with other classmates that I don't know or haven't really talked to. So, I think I could have done better so far this semester just being more engaged in class rather than outside of class.

Rebecka: You're in the Tuesday/Thursday class, right?

Student 4: No, I'm in the Monday/Wednesdays, yeah. The one that's right before this time.

Rebecka: All right. So, how has your instructor met or not met your expectations so far?

Student 4: I think she's done a great job of being supportive of people's inquiries and their like interests, like today in class we had a woman who brought in this enormous canvas.

Rebecka: I saw her walking in.

Student 4: Yeah, yeah! It was this huge canvas that she did as part of our last paper where we had to emulate or copy an artist's style and create our own work and it was like awesome. And it
was clear they had been talking about it for a while and that she had been working on it for a while. So, I think she's done a great job like supporting people's interests and like encouraging people to dig deeper into the subject. But, I feel like I've noticed in class that there's like less of an enthusiasm compared to the beginning of the semester. It may just be from being tired and from like having all these papers to grade, but it's made the class a little less enjoyable just because like I feel like the same people ask questions or answer questions everyday. And I wish there was a way for her to engage us individually more. I know it is a big class but less and less people have come as the semester's progressed. I wish there was a way to like bring us back together as a class.

Rebecka: So, when you said maybe it's because she's- the word "tired" came up. Are you talking about the instructor or the students in general or both?

Student 4²: I think both. I think obviously it's like after midterms and like coming towards finals, everybody has papers, and like she obviously has work to do, like grading our papers and working with her TA's and trying to get as much into the course as she can because of the hurricane and because we missed so much, but definitely just kind of like less of the bright eyed bushy tailed beginning of the semester feeling. But, I can't fault her for being human and be tired because I feel the same. But other than that, I think she's done a good job of like keeping us where we should be. Like trying to catch up to keep the textbook and the lectures together, and make up for lost time from the beginning of the semester.

Rebecka: OK. All right. So, getting into some identity here.

Student 4²: Ooh!

Rebecka: How do you think your race, gender, and social class influence how you perceive your art history instructor?
Student 4: As a woman I'm pleased that I have female art history instructor because she brings that perspective. It actually kind of came up today because we're about to start talking about the Harlem Renaissance. So, like issues of race are going to come into play. And I'm biracial so, I have like kind of a unique perspective because like my dad is Black and my mom is White. So, I have kind of a little bit of both worlds. And, I guess, as far as I know she's White. When she talked about like whether or not her talking about issues of race would make people in the class uncomfortable. And like if we want to talk to her about that after class or like through email, like she'd be more than happy to talk to us about that. So, I was really pleased that she's taking into account our experiences and our identity in order to make the class as useful and as comfortable as possible because, I mean, these are very turbulent times socially and politically. So, the fact that she's taking time out to make that space and make that, make it comfortable and like safe to talk about these kind of things is really nice. And I think there's people in the class who like have different perspectives. There's a lot of Black students in the class who like have a lot of interest and like knowledge about the subject so it's been, she's been very open to hearing like their parts of the history, and like what they know about it, and how they experience it. Like I said, I'm not that engaged in class, but I think she does a great job of allowing those voices to be heard.

Rebecca: In some of these next few questions we're going to touch on things you've just talked about, so think about maybe elaborating or giving a different, or new example of those.

Student 4: Yeah!

Rebecca: You're just so ahead of my questions!

Student 4: (laughs)

Rebecca: How do you think your race, gender, and social class influence how you engage in the class?
**Student 4**: There are a lot of girls in her class and it might just be the girls show up more often than the guys, or I notice that there are more girls, but I think it makes it easier to be engaged because there are so many girls. That seems like strange to like- I don't know. I feel like less weird about having an idea. Or I think other people feel less weird about having like a, maybe something that isn't necessarily right or isn't what people would expect to hear because there's so many girls and she's a female professor. So, it's like you feel less like she's in an authoritarian person and more like she's going to be nurturing toward whatever you have to say, or like gently guide you toward what she would like to hear in terms of like responses about certain art periods. And, I guess art can also a lot of times in nowadays art is seen like a female profession generally or like the arts in general seems very feminine. So, I think that ties into it a lot because a lot of the guys in our class seem to be there for like just like their art credit. So, I think it's like, I don't know like for a male perspective like how that changes it. But from a female perspective it makes it a lot easier to be engaged and to make mistakes in the class because so many other people in there are female and she is a female professor. So, I think that's good.

**Rebecka**: What about your race and social class? How does that affect how you engage or influence?

**Student 4**: I don't know if my social class does so much because you can't really tell. It doesn't really come up that often. But we do talk about like, at least in previous units, like the aristocracy, and like the hases and have nats, and like how we experience art, and how art for a long time has been very very elitist. But this class, because obviously we're in the (low income neighborhood), so it's like a really, it's a very impoverished area but we're bringing art to like people who normally wouldn't have that kind of elite experience. So, like places like the Museum of Fine Arts and The Other museum are free for us. So, we're given a chance that
maybe in previous decades we wouldn't have had at all. So, I think nowadays art is so much more. There's so much more of an equal experience with art. Like you can go and see these things that were meant for people very very wealthy as a person who has no wealth at all. And for my race, like I said before like, it's, she does a great job of allowing for engagement among all races, which I think is great.

Rebecka: OK. How do you think your instructor's race, gender, and social class influence how you engage in the class? You touched on gender.

Student 4: Yeah. Her race definitely, she is obviously very aware of like how it gives her privilege and like how she can make it a better space for people. There's one African-American guy who sits kind of in front of me in the class. And he seems to know a lot about African influence in Modern art. And so sometimes she'll like turn to him and be like, "Oh, like did you have something to say about this? Is this something you know about?" And like we were talking about Picasso briefly and he was talking about how Picasso was influenced by African masks. And she was like, "Oh like if you want to talk more about that or like maybe like explain that to the class that would be great." So, she like really gives a chance for people to talk about things like that. We just talked about Aaron Douglas today and his work for the Texas Centennial, like the murals. And she talked about how we have to think about how much we're given today versus what they were given in the past. Like the buildings that were meant for like African-American artists at the Texas Centennial are like totally destroyed. Like there are things in African American neighborhoods that like people wanted to destroy now because they're like old and like useless. But, they're like points of great like art and history. And she focuses a lot on like preserving that history and preserving like African-American history through art because it's something that's been so prolific as the years have gone by, like Post-Reconstruction and post-
Civil War like allowing African-American art voices to be heard and seen. So, I think she does a good job of like elevating that and making that a point, especially for students here.

Rebecka: Yeah. How does that influence how you engage?

Student 4²: Um, it makes me really happy to be in the class. I mean even if I'm not talking about it or like engaging in class, like it makes me happy to hear her talk about it. Here's somebody in a world that can be very elitist talking about it.

Rebecka: Engage emotionally or...

Student 4²: Yeah, definitely like makes me happy to have a professor like that.

Rebecka: How do you think your instructor's race, gender, and social class influence how she perceives you?

Student 4²: Hmm!

Rebecka: Or you can speak, you know, individually and collectively as to how she perceives the whole class too.

Student 4²: I'm not sure. I think she tries to see us as like equals in so much as, not on an educational level, like on a social, like human level, that we all have something; we all bring something to the table from each of those categories. Like an affluent white male would have, could have just as much to say as a poor Black woman. Like we all have an experience of art and these experiences of art are very different. So, I think she does a good job of like trying to get everybody to speak up and everybody to show that these different viewpoints can really change how we see things and how we experience like not just like Modern art, but like the art of like really wealthy people from a long time ago. That like makes it really interesting because you think like, "Oh, it's just like some king commissioned this art so long ago." But like the way we see it through like power politics is really interesting. I think she, I think she's a very conscious,
she's very conscious of those differences and very willing and able to put her own identity aside to like let us talk about how we see things, especially in our papers and in our readings. And like I see her engaging with students like before and after class and they'll talk about like some opening they went to or like something interesting that they did, and she'll be like, "Oh, yeah, I was really interested in that." Like this cultural thing, she gives us a lot of opportunities to like experience art on a cultural level, especially within this city, because there are so many galleries, and like smaller artists. of different races and genders and social classes. For example, about a week and a half ago I went with my other friend who is in this class and we went to Local Community Arts and this cycle of art is focusing on what they can do as artists to kind of dial back gentrification of the Third Ward. And we talked to her about it. We're using it as extra credit for the class because it was the opening of the exhibit, or I guess of the sequence. And, she was really interested in it. And she was like, "I love Project Row Houses. They do a lot of great work for the community." So, it's really clear that she's engaged in the community not just as a professor but as an activist, and as a person who is interested in like preserving culturally the Third Ward, which I thought was awesome.

Rebecca: OK. I know you kind of touched on this, but how do you think your instructor's race, gender, and social class influences how she teaches, or even what she teaches?

Student 4²: Ooh! I think definitely going into the Harlem Renaissance we're going to see this more, but obviously she has to like follow like a certain curriculum of like what's in the textbook and like what's required of an art history course. But I think she definitely does a good job of showing us things that are pertinent to us now. Showing, Stuart Davis' like almost like early, early like Pop Art stuff, and like understanding like what we're going to see going into the Harlem Renaissance and going into our daily lives like how we experience African American art
and like showing that like - oh, she was talking about something today, um... She was talking about like an African-American artist that's, that was influenced by work from the Harlem Renaissance but like, that like does work now. Oh, I forgot the name. But she, no wait, no, it wasn't her. That was my friend. Anyway! But I feel like she does a good job of like connecting the past to the present and trying to like get us engaged, especially with- She had, there's a website she was telling us about that like announces like gallery openings and like people's like work being shown. She does a good job of like showing that and like making sure that we're up to date and like involved. So, I like that.

Rebecca: OK. All right. So, now we're going to move on to power. And, I'm going to describe four types of power, one at a time, give you an example of them and you tell me what examples of that power are expressed by your instructor in the class.

Student 4: OK.

Rebecca: So, the first one is coercive power and that's power based on student's expectations that you will be punished if you don't conform to the instructor's influence attempt. So, for example, if you're late I'll knock off five points from your grade, or if you don't put your phone away I'll take it away, things like that. So, what types of coercive power are used in your class by the instructor?

Student 4: She's pretty laid back. I mean, I've been on my phone a couple times in class and people definitely come in late a lot. But, I guess the one I can think of the best is at the midterm a bunch of people came in late. They were coming in like 20 or 30 minutes late, super late. Like just walking in like it was nothing and like all of us are taking this test. And the week after the midterm, after we filled out our survey, she decided that you have six minutes after the start of the test to come in. And then after that point it's like no more chances, because like, that's late
enough you could try to cheat. Or you're disrupting other people's test. So, I guess there's that but that was like more like our fault. But I wish it was more like a product of people being like the people coming in really late were really distracting and it wasn't fair that they got extra time at the end to work on their test. So, that's really the only one I can think of because other than that it's a pretty, pretty laid back.

Rebecca: OK. And next one is reward power. That's power based on students’ perception of the degree to which the teacher is in a position to define a reward. So, bonus points or I'll drop your lowest quiz grade, some sort of reward. How was that expressed in your class?

Student 4: We have opportunities for extra credit. So, you can get extra credit by going to a museum opening or a gallery opening, or I think it's just an opening. Going to an opening and writing a small paper about it, just describing your experience, describing what happened. Going to the Writing Fellows workshops. And then the other one is...I don't remember what the other one is. It's just another like basically doing something to like help improve your involvement in the art world. So, you can get up to 15 extra points. So, you could go to like gallery openings, or three writing workshops, or three of whatever the other thing is that I forgot. But I know a lot of who make use of that. I've made use of that. So, like if you didn't do so well on paper or on your midterm you can like just replace it, or like it'll add to your lowest grade, I suppose. So, that's really helpful. I think a lot of people really appreciate that. And then...Oh! For the project, the artistic component of our paper, she said this, I guess this is less of reward and more for like an emotional reward, but you can, she's letting people bring in their artistic component to like show to the class, like the girl who brought in the huge canvas today. So, like if you're really really proud of your artistic component you can like come in and show it off to everybody. And like she'll give you time at the beginning or end of class to show it.
**Rebecka:** OK. The next one is challenge power, and this represents the ability of the teacher to present and/or facilitate challenges that go beyond the sort of inherent challenge of the discipline. So, this can include art making activities that she might do. Or, talking about a subject in a way that makes you think about it just a little bit differently, you know, it goes beyond the textbook or it goes beyond just normal art history topic kind of stuff. Something that just makes your brain hurt but in a good way.

**Student 4:** I mean, I guess the best example I have was the artistic component of our last paper. Having to like, a lot of us aren't art majors we're not people who are good at art, having to like think of how to emulate an artist or convey their meaning in our own work and making it like meaningful and not just something you just like throw together and like submit. I think that's the best example. And other than that, I think it's mostly like straight through. At least trying to get the content down. Like just knowing the history of art. Yeah.

**Rebecka:** OK. All right. Interest power. And this is the ability of the teacher to hold-

**Student 4:** (coughs)

**Rebecka:** You alright?

**Student 4:** Yeah, sorry!

**Rebecka:** No! That's okay. The ability of the teacher to hold students' attention while instructing or demonstrating to stimulate student engagement and learning. So, what does she do that holds your attention so that you can learn, or you can engage?

**Student 4:** (coughs) Sorry. I got sick this weekend. (coughs) Definitely using pictures in her lectures. Like forcing us to like make comments about the pictures. She'll be like, "Oh, what do you guys notice about this or what do you guys-" (coughs). Oh, God! Or expect to have the reading done before we come to class. And we're usually going over what was in the reading. So,
like asking people for the history behind a work. Or asking people if there were a certain detail of the work. And like just making sure that people like stay engaged in class by combining the reading and the lecture. For example, there's one guy who always does the reading and he always knows what he's talking about. And so, he is always the first one to raise his hand and he always like makes it kind of seem like he doesn't really know but he always knows 100 percent. And she's like, "Yes, that was correct." And we're all like, everybody kind of groans. But like just like keeping people engaged by knowing or by trying to make sure that they are at least paying attention and not just showing up to show up.

Rebecka: Yeah.

Student 4²: And also, Oh! At the beginning of class, she, when like people are coming in to class she like plays music to kind of like wake us up because it is an earlier class. So, like making sure that people are like at least interested. She plays like a different kind of music every day. She'll also play videos sometimes from, I think it's Khan Academy. They have like these two people who like talk about the art works. So, using like videos, and like music, and images because we're definitely a very visual generation, and like a very sensory generation when it comes to learning. So, like engaging all of those senses because there's definitely different types of learners. Like you can read, and you can listen, but like it's much more interesting to have it all together. So, you have like an experience rather than just like somebody talking at you.

Rebecka: Side question, related but not really, the gentleman - I sat in on your class last Monday and I did notice one student and he answers every question.

Student 4²: Yes!

Rebecka: So, as a student, who wants to engage, who enjoys the topic, who is interested, does having a classmate like that, who is on top of every question really before anybody else, does
that discourage you from engaging or does that, what does that do?

**Student 4**: I think it's just a little irritating more than anything. Less irritating and more just like a little annoying. Because he doesn't only know every answer, he also asks a lot of questions and makes a lot of comments. So, sometimes it's just like, "Why bother talking if he's going to like say it anyways?" Or if I say he's going to have a comment on it, it's probably like a lot more detailed than whatever I say. Sometimes it's a little bit like, "Oh, God just like stop for five seconds! For just like one class don't say anything!" So, yeah. Sometimes it's a little discouraging towards like trying to engage. And I know friends who have class with him. And he's apparently like that in all of his classes. So, he's just like really prepared all the time. But, yeah, it can be a little discouraging and make me kind of want to just leave just because I get like annoyed. I also get annoyed easy, I think. It's also early in the morning, so like the last thing I want to hear is people talking all morning, yeah. Yeah.

**Rebecka**: All right. How do you think you express power in the class?

**Student 4**: I mean whether or not I pay attention, like I can choose to pay attention or choose to not pay attention. I can choose to sit on my phone and I can choose to not take notes or take notes. But ultimately those decisions are mine to make and they affect really only me. Other than that, it's like, I mean I have power of my fellow students to like distract them or not distract them from class.

**Rebecka**: Would you ever say anything to the student who talks all the time?

**Student 4**: No. He's not like a mean person. He's just kind of irritating. Probably not unless he was completely 100 percent wrong about something and then I'd be like, "Actually..." But I really, I've power over myself in the class, power over my education through the choices that I make. I wouldn't say that I have a lot of power over my professor other than like maybe if she
got a small fact wrong, I'd probably her. Or like something along those lines. But, really, it's mostly like power over myself and like governing myself more than the class.

**Rebecka:** OK. How are you encouraged to express power in the class?

**Student 4²:** I mean we're encouraged to have kind of an open discourse in the class and like talk about how we experience art and like what we know about art at least. I guess because I don't talk that much in class it's like I experienced less of the encouragement to keep talking. But sometimes she'll like, when people make comments she'll be like, "Good, yes like more, like tell me more. Like what else do you know?" So, like people who do are engaged a lot, are encouraged to continue engaging and continue like exerting their influence over other classmates because like ultimately if a classmate says something and the professor like says "yes that's good" or like encourages what they're saying then like other people are going to believe what that person says. So, it's- or find that person to be credible. So, by the professor encouraging people she's like giving them power over their classmates.

**Rebecka:** OK. And the very last question. Define your ideal art history class. So, if you are designing this course for the spring, whether you're thinking of yourself as the instructor, as a student, as an administrator or maybe all those things combined, what would this class be if it were ideal? Thinking in terms of class size, student body-

**Student 4²:** Less than fifty people. Not purely textbook based. Organized trips to museums or places of note. And more creative work. Because I feel like those are the best ways, at least for me, to learn about history and learn about art history and have more of a conversation about it rather than just having be like a survey course, which is what it is. So, it's like a little bit unfair to say that. But, having a more intimate and personalized experience of art history rather than a large group of people looking at slides and looking at text books. That's also what I prefer in
terms of like any class really just a smaller and more personalized experience of learning.

Rebecka: What about content?

Student 4²: I like the content as it is. I think it does a good job of covering at least, I don't know that much about art, but covering what I feel is appropriate. But maybe if this semester were longer. If we hadn't had so much taken off, being able spend more time on certain things, more time on certain artists.

Rebecka: Such as?

Student 4²: Just like the people- not just the big guys, like the smaller people who also made just as much of a difference. Like just because we don't remember the people who weren't Warhol or weren't like Manet or weren't like Van Gogh, like just because they're not huge people- Like I would like to spend more time on those little people, who like did like one or two things or did like a bunch of work but you just never hear about it because it's not like in MoMA or something like that. So, like maybe a little bit more Like the little nooks and crannies of history that we don't always get to hear about.

Rebecka: OK. Anything else?

Student 4²: That's about it.

Rebecka: Any other final thoughts on any of this?

Student 4²: It's less fun than I thought it was going to be. Like at the beginning of the semester I was like yeah "I love art history! It's going to be so fun!" And now I'm just like, "I'm so tired of reading!" I really like the history and I love art, but I'm just- the textbook. I think that just the fact that it's a text book it makes it a lot less fun.

Rebecka: So, if it didn't have a textbook?

Student 4²: Yeah, I think if it was like small readings from like different things you know, it'd
be more fun. But it's just like one textbook that has like all this stuff in it so it's a little less fun and a little less interesting.

Rebecka: It's interesting you say that. There's been debate for nearly 100 years about the art history textbook.

Student 4²: Jesus!

Rebecka: What good does it serve? Is it really effective? So, you're on to something there. All right. Well, that is it. Let me make sure I stop this. You're done with interviews. I so very much appreciate you helping me with my dissertation.
Rebecka: Student participant 5, interview one. So, are you a freshman, sophomore, junior, or senior?

Student 5\(^2\): I think I'm considered a junior.

Rebecka: Which art history survey course are you taking?

Student 5\(^2\): For the creative writing, art history of Renaissance to Modern.

Rebecka: And why are you taking this particular art history course?

Student 5\(^2\): I mean I think it was a combination of availability, but I did look at a lot of creative writing courses. That come from all different parts of the college. And I chose art history specifically just because I knew it interested me the most.

Rebecka: So, describe your previous experiences with art.

Student 5\(^2\): (laughs) I was an appreciator. I am a performance artist so making pieces isn't as...I admire it in the way that I cannot express my art. So, it's interesting to me and I think any time I come across a piece that I can't understand why it's here or what is someone seeing that I'm not seeing and I want it explained more. It's why I usually take so many really good art friends, my art history, actually my ex-girlfriend's an art history major so I usually take her with me and have her explain it to me because I figure there's something I'm missing and I thought this would be a really good course for that to try to be able to fill that stuff in myself without requiring somebody to guide me.

Rebecka: So, describe how content from this course you think fits your current or future career goals.
**Student 5²:** Well, being a, being a psych major I guess you know being able to look at anything you know, objectively and try to be able to break down its constructs and what it's trying to say or not say or convey. I think that's really helpful. If I, If I want to get into, you know, psychology which I do. So, I think if anything it could just help me further deconstruct for a more objective approach.

**Rebecka:** So, what do you expect to learn from this course?

**Student 5²:** I'm really interested in learning how to write about art. I love writing but I've never written about art. So, I'm really excited to combine those two. I was really excited when this was like an art class and a writing class and it was all kinds of nerding out. So, I think that and being able to like I said go to the museum by myself or you know better understand why I like some of the pieces that I'm just drawn to and maybe I just can't explain it and I just know that I'm going off of complete emotion at that point. Or maybe sometimes just you know, just enjoying the scenery of it. You know it doesn't necessarily always have to mean something or convey anything. Sometimes it's just you know aesthetically pleasing. Or liking that it's not aesthetically pleasing. I'm usually drawn more towards the avant garde and more scattered and all over the place. And you can't really explain why and there is no why. I like that.

**Rebecka:** So, what do you expect to do in the course?

**Student 5²:** I anticipate writing a lot of papers. (laughs) I've already been thinking a lot about the art piece that she wants us to create. In mimic of what whatever inspires us. Something at The Other Museum. So, I've already had something in mind since the day she said that. So, I'm actually really excited to see how I come up with something because of course being a performance artist, I've been thinking a lot about that. I'm really excited about that, being motivated to produce art even if it is for a grade. If it might help, you know, inspire me because I
feel like I have been kind of stuck. You know, you kind of lose creative capacity for a little bit for whatever reason. So, it's nice to just be re-inspired.

**Rebecka:** So, can you talk a little bit more about that assignment. I've not heard about that one.

**Student 5:** Uh, from my... I remember it from literally the first day of class, so forgive me. My memory is shoddy. But I believe it's something like you know, the first piece that we're supposed to do is just a critical analysis. So, the second one is supposed to be a critical analysis on top of like something else. But then while we do that on that piece we then need to create something of our own design. That is....that it, that seems to tie into that somehow, that original piece that you chose. So, I've actually chosen a Cy Twombley piece. (laughs) I really, again back to (inaudible) all over the place. But I actually haven't decided if I want to choose something of his where, you know, that actually has more like scenery. Like he has that one room that's just all forest, which is, I feel like I can get lost in there and I absolutely love it. All the way to you know that like first big huge masterpiece. It's all along the wall; that's just erratic and everywhere. It's just about him getting his emotion out. I'm really excited to get into that and see what it does in melding the two, you know, the two arts together.

**Rebecka:** So, you do have to create something?

**Student 5:** Yes!

**Rebecka:** Other than a work of writing?

**Student 5:** Right. She, I think, she said anything, you know. As far as, you know, it could be a painting if you want to do that. Or anything, I she's down for performance pieces and videos and things like that. So, of course, I'm trying to lean more towards that (laughs).

**Rebecka:** How do you define student engagement?

**Student 5:** Oh, that's an interesting question!
**Rebecka:** Thank you.

**Student 5:** I like that. I think that all ends up being dependent upon the student, I'm sure. I guess if you were to generalize, I would just go with the engagement part of just how much people are really attached to what they're learning and if they're passionate about at all or at least have any I think any interest at all whatsoever other than I just need to satiate a credit is really helpful which is something that you know is up to the student, again. I think student engagement, I think it helps more when the professors force people to interact and engage, especially in places like this where we're all probably, we feel a little intimidated and shy. Most of us don't know these you know, fancy art terms. Don't want to, we don't want to look like fools. No human, no logical human wants to look like a fool. And especially I think in a college setting where would be something fresh out of high school a lot of those insecurities are still there at a young age. I think that's kind of the benefit of coming back older, is getting to see that difference. And I think, I think it helps in other classes that I've seen where they force them, where the teachers like force that, like I'm not saying anything else until you guys engage. You know, I need you present because I think anything that sparks conversation, like allow conversation, I think that's true student engagement.

**Rebecka:** So, what engages you?

**Student 5:** (laughs) That's very broad! Do I need to narrow it down or anything? A lot of things engage me.

**Rebecka:** In class.

**Student 5:** In this class - I really like when she goes into detail about design concepts and what is really pulling the piece together. Explaining to me why this piece is engaging. Why is it good. Why does it look good to me. Why does it appeal, you know. Or if it doesn't, why did somebody
else find that it was so noteworthy that I'm sitting here learning about it. I think even for somebody like me who enjoys it, it can still be, you can nod off in that class because I'm sure it is difficult to get really excited and animated about you know Renaissance art. But I mean, I feel I'm an excitable person so I feel like I probably could get excited about anything if you know, you know when people just kind of change up their persona a little bit. We're gonna do this, amazing! Do you understand! Do you understand all the gold in this! Like that is fucking amazing! You know, something that gets you more excited about it instead of you know, "so here we have in this piece and then like in this period." I get it; I love; it's super informative. But anything to maybe like bring up the energy level for somebody like me. I'm sure there are a lot of introverts that are like "no!" Where everything you're saying is terrible (laughing). But being a mother of an introvert I know that sometimes it's good to push. And sometimes not. You just gotta let them do their thing. That's fine too. But, I mean in a class of what 300 students I'm sure you are bound to get more people who are extroverted than introverted. Or at least at least ambivert, and more amiable to be pushed. Most people don't usually lie on one extreme or the other anyhow.

Rebecka: One would hope.

Student 5²: (laughing) Most. Now I tend to be really engaged in super introverted people. So, I do know a lot of people who are exceedingly introverted and there's two ways about it.

Rebecka: All right. So, speaking of that how does your personal identity influence how you engage in this class?

Student 5²: (Sighs)

Rebecka: And whatever that term "personal identity" means to you, how does that influence how you engage?
Student 5\textsuperscript{2}: Uhm, hmm.

Rebecka: You spoke about being extroverted, but what other facets...

Student 5\textsuperscript{2}: I mean, I think it's, I think it's just, I feel like my biggest thing is my curiosities. I am, I'm always, I think that's just my personality type that is a big part of my identity is feeling curious about the world around me and wanting to know the why when I don't understand it at first, which you usually, you don't. So, I think it can be done with art, with anything pretty much except for math. That's probably one of things I love about math. There is no why. Like this does this and see. Done. Great. Formula, plug, chug. (laughs) So, but it's what makes it less engaging.

So, I think as long as somebody, for me, somebody who loves academia just having at least some curiosity about the subject I'm studying is going to make a world of difference for me.

Rebecka: OK. So how do you think your instructor's perception of your identity influences how you engage?

Student 5\textsuperscript{2}: This is my first semester at a big university. And so, I'm just transferring over from Lone Star College System. So, I don't have enough of my bearings here to know for certain because one is my, one is an online class. So, you can never really know when they're like "Those are great responses!" if that's just something they need to say to everyone. (laughs) I'd know better in person if that's just something they say. But in my past experience at Lone Star, I've always had really positive experiences being extroverted and older that I don't, I'm not insecure in the same places. Of course, we all are, just not in the same places. And I have no problem speaking my mind in class and things like that. And, I think I think, I've noticed that professors appreciate that because they're people too. (laughs) They're trying to get things moving. So, I think, I think they kind of appreciate that any student that does that not just me. But I think when you're a student who does do that you stand out more. You know people try to
say like nobody does favoritism, but you know we're humans. Let's be honest. If you're annoying your professor is only human. They will get annoyed. So, I try to be mindful of that. I try to be really respectful. But I've always had really positive experiences. I think they know that about me. They know that I try to engage. So, I have seen some favoritism over the past couple of years and I've also appreciated the professors who don't do favoritism at all based on personality, the ones who do it solely based on your academic standing and how well you're doing in the class, which I also do well there. So, either way it's good for me. I prefer that though - the professor who is going to...

**Rebecka:** The academics?

**Student 52:** Yes. No personality involved whatsoever. That would be great. But, I think as long as you're a student who does, well turns in your assignments, ask questions, gets engaged, shows that you want to learn the material even if it is boring, I think you'll do well with the professor.

**Rebecka:** Yeah. So, define your expectations of yourself as a student in this course.

**Student 52:** (Laughs) Perfectionist? (laughs)

**Rebecka:** Not ambitious at all!

**Student 52:** No, I am realistic in my older years now. I would, I would like a good A to keep my GPA, of course. I definitely want to get to where I am not just memorizing something that it actually sticks with me. That would be the best. I'm sure that gets hard when you take all these courses over seven, eight years, you know. But there are a few things that have stuck with me over the years. So, it's always nice when I get into a new class I really care about. I'm like "ok, well I hope some of these things, you know stay in there." That would be nice.

**Rebecka:** So, what are your expectations of your instructor in this class?

**Student 52:** (thinking aloud) Expectations are a hard thing. I think they're dangerous. I think at
the bare minimum I would expect them to be present, informative...

**Rebecka:** By present you mean mentally and physically?

**Student 5**: Yes. Yes. I understand that things also get in the way of life sometimes. But I have had professors who are you know consistently late or not going to be there and they don't send out anything. They just post something on the door. So, mostly just an annoyance of time. I don't like my time wasted any more than you like yours wasted, which is why I feel so bad! (referring to her being late for our interview). So, I think those are the, I think that's all you should really expect that they're going, they're going to inform you. They are going to answer your questions. And they're going to show up.

**Rebecka:** OK. So, last question. What are some of the challenges and benefits of taking an art history survey course?

**Student 5**: Hmmm. I mean it is far more challenging than I thought it was going to be!

(laughing)

**Rebecka:** Really, how so?

**Student 5**: I would say so. I think it's such an onslaught of a lot of information for the piece by piece especially. And then when you're trying to go with what is happening in the areas and the times so that you can get an understanding of the background. I appreciate all of that, hence the art "history," but it is a lot of information. I would say it's gotten a little intimidating when she started discussing tests. And saying that we needed to identify pieces based on certain elements and kind of be able to know the time period they came from and all of that. I'm a little scared.

(laughs) I also, I'm human; I tend to be scared of the unknown. So, we'll see where I stand after the first test. Reading the book is a lot. I'm a sleepy reader. So, even though I totally care about what it's telling me. So that gets difficult to put information into your brain when you're tired. I
might even recommend maybe they should teach just class not early in the morning so your brain is more awake. (laughs) Positives? I mean, I like, again it's making, forcing me to constantly think more about art, pushing it in my face. You know, making you go to like making you go to the museum and not realizing once I got there that there were so many parts of that museum I had never seen. And I thought, why have I not done this?

Rebecka: At the Other Museum or the Fine Arts Museum?

Student 5²: Fine Arts. I still haven't made all of The Other Museum but I have made a lot of side ones and probably half of the main building. So, I think that's really nice as someone who does love art, even if maybe I don't always know why (laughs). I like, I like finding out the why. So that's been a positive.

Rebecka: OK. And, that is it. We're done.

Student 5²: Awesome.
Rebecka: Alright, interview two. So how have you met or not met your expectations for yourself so far in the art history class?

Student 5\(^2\): Well, let's see. Back to that problem with expectations. I have met my expectations as far as working hard to receive a good grade. I've definitely, I definitely feel like I could have done better on the midterm had I put more effort into studying. So, I don't feel that the curriculum or the teaching or even like the study materials provided were lacking at all. I think it was completely on my part, honestly. If I'm being completely honest. So, I think that was actually disappointing for me but that is not a failed expectation on the professor. That was on my end. I didn't expect to feel inspired. So, that was nice and say a pleasant, a pleasant beacon of lights in such a dismal academic world (laughs). That we force to push ourselves into especially those who are going for Master's and Ph.D.'s and the such. (laughs) And you begin to wonder why you do this to yourself and then you remember why, and it's is like for classes like this that inspire you and remind you why you love to learn about things that are outside of your comfort zone. And I, I really enjoyed that.

Rebecka: So, was that because of the content, because of the instructor, because of your own sort of self-motivation?

Student 5\(^2\): I mean, I guess it's because it's probably going to end up being a culmination of all those things, right. It can never be one. Yes, I've already had a love and appreciation for art. Yes, I had never taken a formal art class before so, I was really excited about just doing that in general. So, that was probably helpful on the student end, take classes that you're actually
interested in. But, I think it's also, you know, she is very thorough. And I appreciate that of trying to paint a picture of why it's important and why it's a motive and what, what it's in response to it and what it and what it ends up being inspiring for, which I thought was really, really beautiful. I think, I think, I mean, the content you know what you're going to get with content, right, with you know Renaissance to Modernism. And I don't have much of background in studying art history, so I don't really know so much as far as you know what how you explain, how they're putting the books together. And, I mean, I'm sure as always there are probably plenty of people who have fallen through the cracks that I would love to learn about. But it's just so vast, such a large topic that I think it's impossible to fully cover. And I feel like this is kind of an intro class if anything. You know? So, I think the content is probably, it's probably where it needs to be. If I, if I had, if I had to guess. Which is all I can do at this point is give an educated guess! (laughs)

Rebecka: All right. So, in our first interview you said that you had no expectations of your instructor for the semester because of your definition of expectations.

Student 52: OK.

Rebecka: Right? And expectations are dangerous. So, how has she met or not met those zero expectations?

Student 52: Well, because I believe that my expectations were I expect her to show up.

Rebecka: That is true. Yes.

Student 52: I expect her to do her job. I expect her to be just as present there as I am. All of those expectations have most assuredly been met. I don't think she's ever missed a class. She's never late. You know, she hasn't had any malfunctions and student technical difficulties, which is totally understandable. So, I feel like she's always prepared. Those are the things I appreciate. And I feel like I need in order to respect a professor and in order to want to give them back all of
that in return, right. So, those expectations have definitely been met. I'd say she's, I say she's met my desires as far as wanting a professor who cares about the subjects that they're, you know, informing on. And you can tell. You know, it shows in like their bravado and all of that. I mean I, of course, I can tell where she holds back, and I wish she would just go. Like I wish she would just, you know, get animated. I wish she wasn't stuck behind that podium like she doesn't want to be, like she wants like some kind of little head piece or something. Because I can see where yeah, somebody like where you can move around, and you can get people like moving the energy. Body language is everything. I mean not everything, but it accounts for a lot, right. So, I can see where she holds back, and I just wish she didn't have to. Like I wish she wasn't bound by whatever it is. I think that would be like the only extra like cherry on top for me. She's definitely inspired me and pushed me (laughs). And I always love that in a professor. Not everybody does, but I do. I like having to earn it. And I think she's really good at that, you know, being fair.

**Rebecka:** Alright. So, how do you think your race, gender, and social class influence how you perceive your art history instructor?

**Student 5**: (laughs)

**Rebecka:** So, here's the meat!

**Student 5**: No, it's so good! So good! I think that, I think that that influences everybody' personal biases and the way that we view the world, how we are willing to interpret the world, and be open or closed to it, right, childhood and our parents' mind. I definitely, you know, White middle class 30 year old woman, at least I was raised middle class. (laughing) I'm definitely not anymore! So, I think that also helps. Going back to the basics and learning that you have to work hard for what you want to in life. But I also come from parents who both went to college so, that was also really expected of me. And because of that it was something I really desired. So, getting
into classes like this, I feel like that has a huge, that plays a huge part in what pushes me to want
to educate myself and to do better in life to see that my parents did that and they did succeed.
They worked really hard and they did that. And now that's what I'm having to do. So, you know,
applying that into art, especially (laughs).

**Rebecka:** How do those things affect how you perceive her?

**Student 5²:** The professor in general? Well, I mean obviously, I'm going to find her a bit more
identifiable seeing as she's a female who's white. We're also not that far apart in age. The older I
get the more I tend to have in common with my professors! So, there's a little bit of camaraderie
there. I have no problem breaking down the barrier like a lot of other students do. I like to go up
and immediately talk to them. I like to engage them in class. I think a lot of that is due to my age
probably, if I had to guess. I don't know that I would've been this way in my late teens, early
twenties. It definitely, it helps me see her as a person, which I think is also helpful when you're
able to like break down that wall that, you know, professors and students kind of have and then,
you know, you don't get to see them as like this person. It's almost the same thing as parental
units, right. You don't see them as people until you become an adult. You're like "Oh my God!
You were just a person who had a child!" Like I had no idea. I thought you were this super
human this whole time. And I feel professors kind of have the same thing. There's this power
dynamic. There's power exchange immediately there, and they hold it. So, I think for me being a
mother and stuff like that I don't, I don't buy into it as much. I feel like I need to be made to work
for it a little bit more. And I think she does that in a really good way, not taking any bullshit.
She's direct and to the point, which I always respect, and you could tell she works really hard.
So, it's probably helped me to be like a little easier on her, probably. Biases will do that, (laughs)
especially if you find somebody that you can somewhat mirror and admire at the same time.
Rebecka: Yeah. OK. So, how do you think those things, your race, gender, and social class influence how you engage in her class?

Student 5: Well, like I said, I definitely, I think because I know that I see the more, I see her more as a person, I think it might also be my psychology background and being like an extreme empath. I tend to pick up on social cues a lot. So, I just- being able to pick up on those things, you can tell when a professor's just like "Oh my God! Anybody! Just anybody just talk right now! I don't even care what you're talking about, just show me you're engaging in this, that you hear me!" So, I think that helps me out to be like, "All right." I don't, I'm not as I'm not terrified anymore to speak out in class because like no, I'm, I feel like I'm having a conversation with you versus like, "I'm going to present this answer to everybody and hope that it is the right one." I think that's a really hard thing to break down. And I'm sure probably, again, my age plays a part in that I think in a positive way, honestly. I really like going back to school now. I think like a lot of older people who go back to school say, "You appreciate it more. You work harder for it." You've been out in the real world, and so you know how badly you need this. And then also you know you go out in the real world in you, your, your value is not nearly as appreciated. You get back into school, and especially as a woman, you're like, "Oh my God! I forgot how fucking smart I am because I'm surrounded by all these idiot men who are just like all you're 24 have a degree. Like, I'm gonna let you be in charge of this entire property," and they have no idea what they're doing. And no matter how long I've been there doing it, it doesn't matter. I don't have piece of paper. So, I think, you know, I think getting out in the world and learning some things definitely helps (laughs) you to not really give a shit when you talk back, talk out in class. I'm here to learn; I'm paying for this. I don't understand. I don't feel like I should be ashamed of that. I feel like, "OK, you're the professor. Like help, help clarify this for me." I don't think I would
have been that way when I was younger.

Rebecka: How do you think your instructor's race, gender, and social class influence how you engage in her class?

Student 52: (thinking) I think it's, I think a double-edged sword being an attractive woman. On one hand attractive people tend to make you want to engage more, just in general, the social constructs that we have. So that's a positive for her. But, the negative that is she's seen as an attractive woman. Where is, where her is her brain? Where is what she saying? She has to work harder for that. So, I think, I think that that is a really big positive for her especially, you know, she's like right at that age where you'd like, I mean at least for somebody like me, you can somewhat identify with but still have, she still has this authority figure air to her. Like just old enough to be wiser, right, and that you should learn from this person. So, I think that, I think all those end up really working probably, I think they work well in her favor at least for somebody like me who is probably close to the same demographic and background. So, there's relatability. But, I think it's also probably harder for her being, being an attractive woman who is also shorter in stature. And you know like there's certain physical qualities that I think women like that have to overcome more than men do. So therefore, like they do end up having more of have a commanding presence to them that I respect more. I just do. Again, it might be my own bias.

Rebecka: How do you think her race, gender, and social class influences how she perceives you or the class in general?

Student 52: (thinking) I don't really feel like it's very fair. I don't know that I can accurately even speculate to that. All I know of the woman is what I have perceived of her. So, to say what her, what her race and gender background does for her, what it does for her is how she perceives students? (thinking) I haven't seen anything that makes me feel like she has any biases towards
one particular race, gender, age, or background than the other. Nothing is- in fact she's always been really fair to everyone who's ever spoken and she's always kind of had the same demeanor towards everyone. So, I don't see where she plays any favoritism. So, I really don't, I don't get any kind of perception that it does have any influence for her.

**Rebecka:** OK. How do you think her race, gender, and social class influences how she teaches or what she teaches?

**Student 5:** How or what she teaches?

**Rebecka:** Mhmm. So, that could be content or delivery mode.

**Student 5**: (thinking) I think it's interesting because when she started the first day of class she asked us, you know, to ask her three questions. And of course, one of my questions was "What made you want to do this for a living? (laughs) Where's your passion and drive in all of this come in that this is where you've decided to go in your life?" I find that question genuinely interesting for most people I come across, especially ones that I find intelligent, right. But, again it would just have to be speculating. I'm sure...I don't know, I mean she could be, she could be a person who didn't grow up with any art at all in her home. And that's why she ended up falling in love with it when she finally was introduced to it. Or she could be a person who was like of the, you know, upper class and like her family took her to all the things and they were super bougie and she was like, "I'm going to do this with my life because I have so much money and I can do whatever I want." Who knows! You know, but I'm speculating. But I don't get any...I have no idea unless I ask a person. So, I don't feel that-

**Rebecka:** So, her teaching doesn't reflect any of that?

**Student 5**: I don't feel like it, I don't think so, but I think again we could probably go back to your original question of how does my background influence my judgment upon this. So, I'm
doing my best to try to be as objective as possible, which is like one of the most difficult things I will be working on forever in my career. I think if I had to guess as far as being a woman and being able to identify with her in that realm then, you can tell that she has had to develop a certain amount of stoicism and having to be a bit stern and direct as to not be misunderstood and to not be pushed around and not be taken for granted. All of those things I think were something that any woman, probably any woman of color too, just any woman (laughs) understands. That it is a very difficult balance to try to find where you will be respected and heard and at the same time you are not seen as a bitch or as a pushover.

Rebecka: Yeah.

Student 5: You know, there's supposed to be some sweet spot for women that men just- they just have to deal with their own stuff all on their own. But so, and we have to deal with this one that doesn't exist! It just it doesn't exist. I think you can see that in women who obviously are educated as I assume a professor has to be and who are older have had to make it in this world. I think that always plays a large part. I think it's why I end up enjoying most female professors that I have even, even the really terrifying ones that aren't very- well, actually I like them the most. I love them! They make you work for it. They take no shit like because they've had to work hard. Why should they give anybody else a break in life? They've been tougher than any man because you know men tend to have this you know "Oh well I might feel a little bit more sorry for you." You know dainty woman, maybe like these, like social constructs come into play. But like women? No. Nope. Like, "I had to work hard. You will do so as well, madam or you just won't make it." And you're like "Oh gosh! I want to make it! I want to be you when I grow up! (laughs)

Rebecka: Yeah, for sure. Alright, OK, so now we're going to move on to power.
Student 5²: OK, oh yeah!

Rebecka: And I'm going to describe, rather, define four types of power and then give you examples of each.

Student 5²: OK.

Rebecka: We'll do this one at a time. And so, after each type of power, I'll ask you to give me examples of how that power's manifested in your class.

Student 5²: OK.

Rebecka: Or how your instructor expresses that from of power.

Student 5²: OK.

Rebecka: Alright. So, the first is of coercive power and this is power that's based on the student's perception that the instructor has the ability to and will implement punishment for not complying with her influence attempt. So, for example, you're late, I'm going to dock your grade. Or if you don't put your phones away, I'll take them from you, things like that. So, what are some examples of coercive power used by your instructor?

Student 5²: I think definitely, you know, trying to make sure that people show up and as such is finally, you know, only in-class assignments that if you don't show up for them then you won't get the credit for them. And that's how she knows that you're not coming to class, which is helpful for accountability I think with the student mostly. I don't even think the assignment, necessarily matter- like they're fun. But they don't necessarily matter. I think it's mostly just a coercion to get you to come to class, which is great because you need to be there.

Rebecka: Do you think it works?

Student 5²: It works for me. But then again, I always go to class (laughs).

Rebecka: Have you noticed a steady attendance rate or uptick?
Student 5: I've noticed a drop-in attendance. But I noticed that also after the midterm and even I did not fare that well on the midterm. It was still passing. But it was not that well. So, I can see where other people maybe did not get good grades on their papers and things like that decided to cut out because I think the last day to drop was right after that. So, I can definitely see where people were probably like "Oh my gosh! This class was a lot harder than I thought it would be. This isn't just some easy let me write about art thing and make an easy grade." So, I think it's, I think it's helped in like keeping the people who really care about it, and we're good at it, there and keeping them held accountable. So, obviously like by the end, by this point in the semester the only people who were here are the people who really give a shit about a good grade or at least passing. So, you know, I think maybe doing those coercion tactics at this point probably aren't as necessary. But then again who knows. I don't know. I sat next to some kid I that I hadn't seen in two weeks. I thought he'd dropped and he showed back up, so. He was, "There was an assignment that was due today, you think she's gonna do it?" So, it does still, I see it work for other people who even just stop coming to class altogether.

Rebecka: All right. So, the next power is reward power and it's very much as it sounds. So, power based on student's perception of the ability and implementation by the instructor to reward for compliance. So, this could take the form of bonus points or dropping a low quiz grade. How does she express reward power?

Student 5: I mean she gives a lot of availability for bonus points, a lot. She keeps saying 15 points. I'm like does she mean tacked onto the end of your grade? I'm not sure. I'm thinking so at this point the she keeps saying it, which I think is beyond anything I've ever heard of. I think that's very generous. That's a very, very generous reward and it's actually a- it's where you can see that she's like "You can you can do well in this class if you just do it right. It's extra credit.
I'm not going to make you turn it in. I'm not going to dock you for it. But if you do I will reward you by like giving you a way better grade than maybe you've had because of said midterm or whatever." I think it works.

**Rebecka:** OK. Any other examples?

**Student 5²:** I feel like that's really good because I don't know if she drops anything in the end. I can't remember. You do so many syllabais at the beginning of the year that you just...

**Rebecka:** They all blend together?

**Student 5²:** They all blend together. You have to go back and read all of your notes. I don't know that she drops anything. I think she just adds 15. I think she might drop one? I can't remember. (laughs)

**Rebecka:** OK. Fair enough. All right, challenge power. This is the power expressed by the instructor that challenges the student in a way that is appropriate to the discipline or the subject, but it also sort of goes beyond. So, goes beyond what's challenging or already difficult in the discipline itself. So, this can be an example of, for this class, like an art making project that makes you think about something in a different way or maybe the way she talks about a particular topic that challenges the way you think about it that helps you engage further.

**Student 5²:** I think I definitely have seen a vast difference. I think she's about like a lot of us are where you get really excited about Modernism. It's kind of like you're almost forced to talk about Renaissance and, you know, Romanticism and blah blah. But it's not until you get to start, you know, sort of deconstructing and questioning and questioning authority. I love hearing her talk about all of that because I identify with it. I agree with it 100 percent. That's how I feel a lot about art. But I like how she, you know, she starts to go into this time and and puts up pictures of things and really asks people just like, "What do you even think about this? You know, what
do you even feel about it?" And I feel like she's with this, with this time she has gotten better about that of like, "No, I'm not moving on until somebody gives me an answer. Like, I've given you this awesome- just say something about it." You know! (laughs) She's not like that but it's just kind of how I imagined I would be if I were her. (laughs) I also like the art piece that she assigned, of course. There's something I was excited, I was excited about it the moment, the moment that she gave the assignment, I think the first day in class just because I like the idea of getting to finally do something and feel like I'm not wasting my time or that I'm supposed to be spending my time doing something else more productive like being a mother or being a good student or working, you know. So, I never put time aside to be like, "I'm going to paint or I'm going to dance or whatever." So, I was really excited about that. So, I'd say it was a challenge accepted mostly just because I was, I was excited to have an excuse. Right? Get a good grade. Right? But no, I just, I just wanted an excuse to like do something like this. So, I'm really grateful for that. And that she spoke about it a few times to inform people that like it doesn't have to be you know, you don't, if you find a painting you don't need to like make a painting to replicate it. I think that was really good where she challenged people to be just like I don't care, just whatever inspires you, just do it. And I was like, "Yes! I want to do it."

Rebecka: All right. The last type of power is interest power. And this is the ability of the instructor to hold your interest so that you can engage or that you can deepen your learning. SO, it's not quite engagement but it's what does she do that holds your interest so that you can engage?

Student 5^2: I mean, I think being a visual person and it's art class, it definitely helps where we get to see the art pieces we're discussing and the videos that she pulls up, people getting to, you know, just talk about things and I think that really helps me to stay engaged and interested in the
material. I don't- I would never be able to stay if somebody were just talking about these things and I never get to actually see them or like conceptualize them, right. I think her just doing that is good enough for me. I don't know. I know I', also like low maintenance and I'm pretty easy.

(laughs)

Rebecka: You don't need fireworks?

Student 5²: No...

Rebecka: And a troupe of dancers?

Student 5²: Not so much. I mean, it would be fun. Sure. Like I said, my only thing is I want, I want more animation out of her. But I think that's probably me projecting onto her, like that's how I feel, like that's how maybe I would be if I were talking about these things because I just get so damn excitable. Maybe she's just not an excitable person. (laughs) She's just more even, laid back, which I totally respect too.

Rebecka: OK. So, how do you express power in this class?

Student 5²: (thinking aloud) How do I express power in this class? I mean, I feel like my power lies in what I can control, right. I can control what I put into this class. How much of an effort I make in my grade. Reading or showing up even if I show up late often, by like five minutes, when I park far away. But I always, I always feel it inside. I'm like "I'm so sorry I'm late!" (laughs) You know all these, all these- that's all I can control. That's my power. And I like keeping that in check. I've had to work a really long time to accept that that's all that I have power of. So, I'm good with that.

Rebecka: Why do you feel like that's all you have power of in class?

Student 5²: Because that's all- oh, well, because that's how my general outlook on life is. All I
can control is myself. So, therefore that's all I really have power over. Anything else is just simulated power or power exchange that you engage in with somebody like consensually, like student to professor. In that aspect I engage in the fact that like I am giving them the power. To me that is my power - to show up and say I'm going to pay you money to learn from you. So, there's, there is that power exchange. But in the end like I'm giving- my power's giving over the power to her to learn and engage.

**Rebecka:** Is it giving or is it just, borrowing?

**Student 5²:** I mean, I feel like- So, you get into different situations. It's always, it's always a matter of who's in power and who's, who has the less amount of power, right - dominance and submission. So, I think when you do that like everything else in life it is always just temporary. I don't expect to give her that power outside of class. (laughs) But, I might have that air about her that I'm used to hearing these things from her, and I'm used to learning from her that if I did see her outside of class there is a good chance I might-

**Rebecka:** Did you talk to her on Saturday?

**Student 5²:** Yes, of course I did. Yeah. I mean, I guess you do still feel, I did still feel like I'm like I'm a person who came and now you're a person. We're just like people here! But at the same time, I, you know, I was still having a hard time figuring out how to approach her. You know, she was in the middle of talking to somebody and I was sitting there, I was literally having a conversation my friend and like "OK, so how should I approach her? Do you think I should just wait right here? Because I feel like waiting here's a little awkward. But like maybe if I just walk over, but I don't know because I want to leave, but I don't want to interrupt her." And, then right in that moment she comes over to me. (laughs) Yes, obviously I still feel like she has, you know, I don't I, I want to impress her, right. She does have certain authoritarian qualities still to her
Rebecka: Just inherent to her position as instructor?

Student 5²: Right. Right. But you know I'm coming to her exhibit that I'm getting for extra credit from her right. (laughs) There's a lot, she's got a lot of power there. I don't know. After class. it's a totally different thing. I've had beers with professors and, you know. But like you still kind of somewhat feel like a mentor/mentee kind of kinship to them. So, I don't know maybe you're right. Maybe it's. Maybe it isn't borrowed. Maybe it's given until, you know, you take it away or you want to take it away.

Rebecka: How are you encouraged to express power in her class?

Student 5²: I mean sharing my views, sharing my opinions on things. I feel like, like she's like, "Student 5! What are you thinking?" Oh, but I'm not supposed to say my name.

Rebecka: I'll take it out. I'll take it out, Student 5!

Student 5²: (laughing) Sorry! So, she doesn't call people directly out. But, she leaves it open for people very often that for people like me who are like, you know, "Oh my God! Somebody please fill the silence gap! Like it's, if you're not going to do it, I'm going to do it!" Like I don't want to do it first. But if no one else is going to then I will. So, she plays with my mental capacities there on that one a little bit. But it's like how can you know which people that works for and who it doesn't, right. Other people are like, "Whatever I don't care. it's silent. Don't talk to me." But extroverts tend to have a harder time with that. Like, "Oh, my God, it's silent! Fill in the gaps! It feels awkward." You can tell she like wants some kind of forward momentum and nobody is giving it. And I feel like I want to give her that, right. Like, she gives me this thing. So, like I want and give her that back in return.

Rebecka: Reciprocity.
Student 5²: Right. Yeah, definitely. You know, I've always, I've always wondered that. I remember as a kid even, I was always the kid to talk up a lot and speak, speak up a lot in class and ask a lot of questions and talk to my professors kind of like, you know, I was an adult as well. I got bullied a lot for it (laughs). I got made fun of a lot for it. You know, I was shunned as like the goody good kid, which I didn't really understand. I just thought, you know, I was, I wasn't, I didn't understand shame and embarrassment the same way other children did. So, I didn't understand why we couldn't just ask these things when we want to ask. And you know, that's what we're here for. Like, that's what they're supposed to be doing is teaching us. If like I don't understand it how are they going to know if I don't understand if I don't say something? So, to me it just always felt very logical. But I can definitely see where, you know, social constructs can get in the way. I don't know if I answered that question.

Rebecka: You did.

Student 5²: (laughs)

Rebecka: Thank you, yeah. So, in doing these student interviews, something that keeps coming up in the first question about expectations is that in the first interview most students have expected themselves to be engaged in class, to do the readings, to show up. You know, all the bright-eyed, first semester in college expectations.

Student 5²: (laughs)

Rebecka: Yet, as I'm sure you expect, most have, have admitted they have not met those expectations of themselves. So, knowing that they needed to, yet acknowledging that they didn't. Why do you think that is?

Student 5²: Personal drive. Life. Life, personal drive. I think people find it really easy to say, you know, especially if it's a course that's not imperative to their major, right. Like, "Whatever!
This is just- I just need to get through it. I just need to pass." So, I think wherever anybody's at in their personal hope for their goals or long-term goals and achievement. Probably age has a lot to do with that as well. I had to listen to some boy next to me tell me how he, you know, barely put anything together because he's just so tired from work and school. And I was like, "Have two kids bruh, and do it alone! Like don't even have a wife that's going to help you out with it. OK. And then you come talk to me about that." And I still manage to, I don't know about this last paper, but I know the paper before that I got an A, you know. And I put myself into it a lot. I maybe have found a knack for figuring out what I need to do in the reading in order to not have to read all of it. But it's still pretty much like skim through all of it, right. But, I think the biggest part is coming to class. So, I do all of that on and on top of everything else and I do all of that because, because I just really friggin want to, right. So, I think at the end of the day it just all comes back to like personal drive. I don't know that- the professors can do as much as they want for sure. But at the end of the day, like if somebody doesn't want something bad enough, like every parent knows that, they, you can't beat a dead horse. If they're not gonna to do it, they're not gonna to do it. They'll figure out eventually.

Rebecka: All right. You ready for the last question?

Student 52: Sink or swim kind of person. Yeah.

Rebecka: This is it.

Student 52: Let's do it, this is a good one! It's been good, good questions! I dig it!

Rebecka: I'm glad. I appreciate your time.

Student 52: Yeah!

Rebecka: So, considering everything we've talked about, even in the first interview, and your experiences this semester as a student in this class, put yourself in the shoes of the instructor,
your own shoes and the shoes of an administrator, all at once. So, you've got six feet.

**Student 5²:** Got it.

**Rebecka:** You are- (counting) art history, not math.

**Student 5²:** You got it? (laughs)

**Rebecka:** You are designing this course for the spring semester.

**Student 5²:** Shit!

**Rebecka:** Describe the ideal art history survey course. This can be in terms of class size, content, location. What would be ideal based on everything you know now?

**Student 5²:** I would definitely say a smaller class, but I think some of that comes from my love of community college. I find it much more challenging when the classes are smaller. You're a bit, you're forced to speak more, therefore you're forced to critically think more. So, that I think you're forced being to learn more. And that's kind of an unfair disadvantage that universities have, right. That you just have to pump all these kids through. So, it may not be an option but if there were a way to do that I think that alone in and of itself would be amazing. I think more people would feel more comfortable speaking and feeling like you're just kind of engaged in this group dialogue, like just discussing, just discussing it and not feeling like you're having to give this correct answer for something that you have no formal training on and know nothing about other than like what you're looking at it and how it maybe makes you feel. I think that would be a big help. I mean, shit, in a dream world all my classes would get to be outside. That's just, that's anything. I think an art class, I think it would be nice to be in some kind of space whether it be like architectural or some kind of like visual feeling to it or I don't know even just like emotive somehow maybe with paintings or decorations or whatever. Something that makes you feel like, "OK. Like this is a different kind of learning space, right." Kind of like we did when we were
kids. You know like "This is the art room. Look at all it all this stuff. Like Ooh! I get to play with all this stuff!" You know, so I think, I think it's nice to have it back into childhood stuff. You know, I'm a kinetic learner so I love anything that we get to do hands on. I think it helps the memory tremendously. So, maybe being, you know, in a dream world, since we're here.

Rebecka: In the dream world.

Student 52: We would get to break students into classes or groups of ones who learned in similar learning styles. I think that would be a great way of being like, "Cool! You know like, we have this project that we need to go over or I have this concept I need to explain to you. Like, OK. I have my, you know, my visual people over here, so I know I need to like draw this out for you or something of that nature. And then I have, you know, my, I don't know what they call them, like my, my informative ones. Like I literally need to just say to tell you and you're good." That's like my oldest kid. I don't know how they do that. Anyway, it's just doing that somehow. I think that would be a great way of taking burden off of the professor and adding some agency to the students, right. Like you need to figure out your learning style so that way you know which way to go. That's going to benefit you the most. You know, and then and then that professor can cater to those needs knowing already, and not having to guess or use, you know, all these multiple different concepts, you know, maybe wasting time doing that. When you're like, "Great! I can bring all of this down into like all my visual learners. Or and then all my kinetic learners who like need to like do it with their hands to feel it." I think that'd be cool. (laughs).

Rebecka: Good ideal.

Student 52: (laughing) Right! Should I go more practical? (laughs)

Rebecka: It's your ideal class.

Student 52: (laughing) Oh man! I do feel a little bummed that nobody else brought their stuff in.
Rebecka: Nobody brought theirs in?

Student 5: Nobody, no, no one and I was, I kind of thought like I have no problem kind of sacrificing myself first just to see if it will inspire other people to do the same. I'm older so like there's kind of a sense of like maternalness to me. They're like, "OK, oh, that's nice. She makes it seem safe." But I mostly just want to see what other people do, right. It's actually really selfish of me. I just want, I want to see art. I want to see other ideas. I want to be inspired. I want to be creative. I want to be challenged. So, I was like a little disappointed in that. So, I think, I think maybe, you know, like either you make people do it or I guess it's fine to just have people just do it if they want. And, I loved showing it. I've never done anything like that before in my entire life. It was so many feelings. I think she should make every kid - kid - person (laughs) who goes for a course like this, I think it would be great to experience something like that and to really experience what it is like to make something, to feel so vulnerable about it, and have to show it to other people, and then be able to truly appreciate that when you go to a museum again, and when you see art on the side of a building you can be at least appreciative of the fact that like somebody had the balls enough to do it, you know. You know, maybe we don't get it. Maybe it's not that aesthetically pleasing to you. Whatever, that's fine. But like it's like that person's story. And I think that is a really- I think that that gets into like the meat of what we're doing with art and learning about art and art history. I think it would be great to make everybody like experience that. Maybe they wouldn't, "Oh, I had to bring my poster board into school today."

And they probably wouldn't give two shits if they don't care! But, I think it would get through to a lot of people, actually. I think it would be a really fun psychological experiment.

Rebecka: That's your dissertation.

Student 5: (laughing) Right! I'm working on it. Oh, my God! I've gotten way in over my head!
Rebecka: So, anything else you would like to add about that question, about any of the topics we discussed in this interview or the first one?

Student 5²: I don't believe so. It's one of those things I'll probably think about it while I'm driving and think, "Ah! I have this profound thing to tell her now!"

Rebecka: Definitely text it to me! For sure.

Student 5²: (laughing) OK. OK. OK. So, if it doesn't happen over recording, then is still counts?

Rebecka: It still counts.

Student 5²: OK, cool. No, I definitely- I don't think I do. I feel like we talked a lot about the expectation and desire quite a bit, which I think was the only thing that I got really turned upside down last time we chatted, which I love! Right?

Rebecka: That's my expression of challenge power.

Student 5²: Exactly! I do, of course, when you started, challenge powers- that's where- I'm probably going to think more on the power exchange of the students and the professor probably a bit more as far as my power. I realized how much I wasn't as sure on that one. I had to think it through a bit. So, that leads me to believe there's more stuff there that I need to keep thinking through, which it's really exciting. (laughs) They were awesome questions!

Rebecka: Thank you!

Student 5²: Yes, thank you! I'm so glad to have been a part of it.

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Student Participant 6¹ – Interview 1
Rebecka: Student participant 6, interview one. So, are you a freshman sophomore junior or senior?

Student 6: I'm a freshman.

Rebecka: Which art history survey course you taking?

Student 6: I'm taking art history, prehistoric to...

Rebecka: Renaissance?

Student 6: Renaissance. Sorry!

Rebecka: And why are you taking this particular art history?

Student 6: It was required. And I kind of want to take it in order. Because next semester I'm taking Renaissance to, I guess, Modern. Yes. So...

Rebecka: Great. So, describe your previous experiences with art.

Student 6: Just art, not art history or anything?

Rebecka: Just art.

Student 6: Art. I like art because I am a digital media major so I kind of, not necessarily like art history and like the sculptures and stuff like that I do have appreciation for art. (long pause) I wish I would have taken an art history class before, or any other art class. I did take a general art class in high school. So that was kind of my first art, art and yeah.

Rebecka: Ok. So how do you think content from this art history course fits within your current or future career goals?

Student 6: I guess how kind of how do the different eras and different places like get influence
from the other ones and they kind of incorporate that. I feel like digital media or like graphic
design really does, like that's basically what it is - taking little parts from things that you like and
really including it into your own art. So that, how that, how they do that and how they make it
their own kind of, could influence me.

Rebecka: Ok, great. What do you expect to learn from this course?

Student 61: I expect more of like history. I like learning more about the history of it more than
the sort of art because I like how the art is really influenced by the history, by what they believe,
what they - just their era in general and how that influences their art.

Rebecka: So, what do you expect to do in this class?

Student 61: I expect to, do meaning learn or do like physically?

Rebecka: Physically.

Student 61: Write papers go to the art museum, kind of appreciate art more. Learn how to
interpret art better and more, because I'm bad with my words. So, learn how to you know like
really express what I'm seeing, and stuff like that, so.

Rebecka: OK. Great. How do you define student engagement?

Student 61: Basically, when you have an answer to something whether you are 100 percent sure
you're right, just voicing out there. Because somebody else might think it. So, just voicing what
you think is the answer. Or voicing what you think is right. So, I mean because it's kind of boring
when the teacher just stands and just waits for you to answer. And so, like I don't do it, sadly,
because I'm just... I might do it in the future. But I appreciate how alot of kids, alot of students
are, really voice what they think or voice the reading what they remember, past knowledge and
stuff like that.

Rebecka: Ok. So, what engages you in class?
**Student 6**: Oh, just like, mainly the teacher. Because she seems to know, because there's alot, some teachers, some professors who don't seem to know what they're talking about. So, I like how she knows and she's, she asks questions and she's just like, she seems animated. I kind of put that one on my...She's animated so she's not just like talking, she's walking around. She's kind of making you follow her with your eyes, so that engages me.

**Rebecka**: Ok. Great. How does your personal identity influence how you engage in class? And, however you take personal identity to mean.

**Student 6**: I'm kind of shy in a group of people so I don't voice out. So, that's probably why. If it was a smaller group I might. But like personal identity, I personally I think I'm shy, reserved sometimes in a big group of people that I probably won't get close with. So, can you repeat the question. How does...

**Rebecka**: Yeah. How does your personal identity influence how you engage in class?

**Student 6**: It makes me not engage. But it makes me appreciate people who are do engage.

**Rebecka**: Interesting. OK. So how do you think your instructor's perception of your personal identity influences how you engage?

**Student 6**: She might think I'm not...I'm one of the people who don't, who are going to raise their hand, they're not gonna talk. But I hope she does see that I'm writing down everything that's being said. You know even though I'm not speaking it and I'm definitely writing it down and trying to absorb it. So, I hope she sees more personal identity, I guess. She knows I won't, ha, she probably knows that I won't raise my hand and say something. She hopes I might, because she, I'm sure she likes a bunch of students’ different opinions instead of the same students. But, I'm sorry. (laughs)

**Rebecka**: I understand! So, what do you think are some of the challenges and benefits in taking
an art history survey course?

**Student 6**: Art history survey course?

**Rebecka**: Mhmm.

**Student 6**: Like this in particular?

**Rebecka**: Yes, so the one you're taking or the second half that you will take.

**Student 6**: Ok. Definitely learning how they influence each other. Because, I mean some people say, "oh you copied somebody's style". I mean people have done it for years. So, I think you just need to know how to take it and make it your own. And, can you repeat the question? (laughs).

**Rebecka**: Yeah, so what are some of the challenges and benefits of taking.

**Student 6**: Challenges - alot of reading. (laughs) Benefits is that you do gain knowledge of, you know, not only history but art. You learn art techniques, art just in general. So, but it's alot of reading. I don't appreciate the reading.

**Rebecka**: I like the way you put that. "I don't appreciate the reading." So, define your expectations of yourself as a student in this art history class.

**Student 6**: I expect myself to do all the reading, which I usually do most of the reading. I expect myself to be engaged and write down everything. And I take, I take nice, I feel like I take nice notes. They're colorful and everything. So, I appreci...I feel like I'm pretty - that's a good thing. (pause) I always veer off from the question; I'm sorry.

**Rebecka**: No, you're fine! Do you - define your expectations of yourself as a student.

**Student 6**: I expect myself to you know like even though I'm not speaking out but do kind of know past knowledge from the reading because she says you should know this from the reading, well sometimes, sometimes I'm like I don't remember that. But sometimes I would hope that most of the time I'm like yeah like I remember that. So, I hope that I stay on track and like, well
sometimes I read before, like half before and half after. Because, she explains it so well. So, reading it afterwards like it doesn't take that long just like skim through because like you already know everything. And what she, what she teaches is mostly what she wants you to know. So, I mean it might seem like the reading is kind of like, extra, which is why I'm really interested. Like I was really interested in Egyptians so I read that even outside from the lecture. So, I feel like the more interested I'm in, the more I expect myself to read and pay attention, as opposed to when I'm not really interested, I'll just... That makes sense?

Rebecka: Yeah, OK. Last question. What are your expectations for your instructor?

Student 6\textsuperscript{1}: It's for her to be patient with students like me who don't speak out. I expected her to...I mean I guess be understanding of students who can't always read it or can't always go to class and take notes. But she is she, the students who couldn't come because Harvey I appreciate that she was understanding of that. And I expect...I don't really expect alot from professors because I feel like they've gone through so much. I expect her to stay engaged and not just you know like, even though it's the same couple of students who are being engaged not just give up and be like "you know what? Whatever. Read it yourself." I expect her to always be as...like the little commentary on the side she has and stuff like that, I expect her to always have that, I guess, personality that's just kind of like easy to follow. Does that make sense? So, I just, I kind of expect her to stay where she...

Rebecka: Stay where she is.

Student 6\textsuperscript{1}: She's doing, she's doing good! (laughs)

Rebecka: Alright. Well, good. Well, that's it. That's the last question.
Rebecka: All right, interview two. All right. So how have you met or not met your expectations for this course so far?

Student 6: I haven't went to the last couple of classes. I'm not going to lie. I mean, like I could tell myself, just because they don't count attendance doesn't mean I shouldn't come, but I get tired. It's really bad. But I've, it's not like I've missed like the whole semester. That's what I tell myself. I've been to alot of classes, more than some people and I've done my work. So, it's not like I'm not doing my work. My grade is OK. I know it's not because of my attendance. It's more because I am a sucky test taker. That's a big part of your grade.

Rebecka: So, you just had a midterm?

Student 6: Yes. Not too long ago, a couple of weeks ago, two, three weeks ago. I'm really bad at time right now. But yeah. And my quizzes are great. My test is eh, and then my essay was OK.

Rebecka: So, your kind of meeting them but not really?

Student 6: Yeah, I really need to step it up, honestly, because it's the last little bit and I don't want to get an F in the class, or I don't want to get a D in the class.

Rebecka: Right.

Student 6: C's get degrees! (laughs)

Rebecka: All right so how has your instructor met or not met your expectations for the course so far?

Student 6: She's always been great. I mean, I don't have much complaints about her. Because she has so many kids I don't expect to be super in-touch with what everybody's doing. So, but
she talks about people who are struggling with Harvey, which I feel like it's really, like shows that she's understanding. She's beyond my expectations. Some instructors would be like, "OK, Harvey whatever. You're set behind? You're set behind." But she has really stepped up. I didn't expect a lot of professors to really do, especially lectures because they have to be more strict in a way because there's so many people. But she's good, I guess.

Rebecka: Yeah, I think in your first interview, your expectations for her were to stay exactly the same.

Student 6: Yes. Yeah, she's done good (laughs)!

Rebecka: Alright. So, how do you think your race, gender, and social class influence how you perceive your instructor?

Student 6: Whoa, that's intense. I feel like in a way I kind of, not understand her, but like, I'm Jewish. So, I think she's Jewish too. She's mentioned being Jewish and so I'm kind of like "huh." Like it kind of gave me, I'm not going to say it would have gave me a negative aspect if she wasn't. But it definitely didn't. It definitely, like I guess, not, it's a positive aspect, I think.

Rebecka: You feel like you connect with her in a different way?

Student 6: Yeah, a little bit yeah. And so like, when she says about holy days I'm kind of like, "yeah, I know what you're talking about," in that way. Race-wise, I don't know. I think she's white, so I'm pretty sure she's white (laughs) and I'm mixed. So, I guess we connect on that level: white/white, half black, so. Yeah, like class, I don't know. I feel like she's traveled before and I'm kind of jealous of that because I never got to travel as a kid. But, I want to travel, so I think I'm kind of jealous of her in that aspect because I want to travel like that.

Rebecka: What about your gender?

Student 6: Oh, oh, she's a female, duh! (laughing) I connect with her on that level, yeah, for
sure. She's a really, I think she's really strong minded and I like that about her. She's really like, when somebody says something in the class she's kind of like, "Yeah, but I'm more right."

(laughing) And I like that! I like that. I like strong women.

Rebecka: All right. So how do you think your race, gender, and social class influence how you engage in class?

Student 6: I don't know if it has anything to do with my race. I don't know. Maybe those things do influence, and I just don't notice it. But, I'm just a person who doesn't speak out in lectures, especially if I don't know a lot of people. That might, maybe have to do with my gender. Because in a way I feel like girls are, I don't mean to sound sexist. I don't want to sound sexist but like we're... like I don't want to seem like a know it all. You know what I'm saying? Like the girl who always speaks out in class. I know because there's this one girl in my class who's kind of like eh. But then I kind of like how she's speaking up she's not afraid to be wrong. Because like, guys are never afraid to be wrong and always feel like they're never wrong. So, I feel like in a way that influences me. I not always used to be in the back because I know when to step up. But, I feel like in those situations and packed situations with people are more experienced than I am it's, I guess class too because I'm...did you say age? Because I know age -

Rebecka: No, but you can discuss age for sure.

Student 6: Age does have an influence because these people up who are there like 30 years old and have traveled to like places. And so obviously know more than I do. So. I'm kind of just like...and they talk so intelligently! I don't talk very intelligently, yet. I feel like I sound, I'm getting there but I say like "like" and stuff like that. And so, I feel like things like that are what influence me to like kind of retreat. Like, because I see people who are my age are talking like super like, know what they're talking about and I'm kind of like "I don't sound like that." So, I'm
just, I think it's just like I'm afraid to seem like a know it all and to seem like a know it all who's not even intelligent.

**Rebecka:** Gotcha. All right. How do you think your instructor's race, gender, and social class influence how you engage? You kind of touched on that with her being Jewish as well. But, are there other...and well, she's female...

**Student 6**: Yeah, she's very strong minded and her husband also works in a related field. So, I feel like them together is like a power couple. (laughs) Yeah, like they seem really intelligent, I'm sure. I'm sure they like talk about this all the time. And that's so cute! But that's a separate issue! I feel like when you're with somebody who has the same passion as you get more passionate about it. I feel like that makes her even more passionate. And so like sometimes when she brings up her husband I'm like, "Oh, that's cute!" if that makes sense.

**Rebecka:** Yeah, it does. All right. So, how do you think your instructor's race, gender, and social class influence how she perceives you?

**Student 6**: I don't even know if she perceives me in a certain way. I really don't think so, because I don't think I'm that noticeable, and I haven't spoken out. So, it's kind of like I'm just blending in. Maybe she, maybe my last name I guess, might pop out to her if she ever sees my last name, like if she ever reads the roster. But like I guess that would be the only thing she really knows about me. And my hair would probably be something that she'd be like "Oh!" And that, well, my hair is down, but it's pretty big, so that's the only thing I can really. She might have, I guess, not a, not be more favorable, but she might, like girls favor girls sometimes. And so maybe, but I don't think that she...we're not even at that level of closeness for me to actually know.

**Rebecka:** Yeah. Do you see her, I guess, perceiving anybody in the class or any certain group of
class in a certain way, any certain group of people in the class a certain way based on those things?

**Student 6**: Maybe the way they come at her in a way and like when they come at her in the class speaking as if like they're correcting her. She's kind of like, she knows when to like, how to, like say like, "No, maybe I'm more right." And she never really has any animosity towards them. But it's like you can tell like the people who keep talking she's kind of used to it, I guess.

**Rebecka**: Do you find that it's more females or males that are doing more of this sort of challenging her?

**Student 6**: Males. (laughs) That's usually who it is, older males actually. Yeah.

**Rebecka**: Are there are several of those in the class?

**Student 6**: Yeah, there actually is. (laughs)

**Rebecka**: That's interesting. I'm glad you brought that up. All right. So how do you think your instructor's race, gender, and social class influences how she teaches?

**Student 6**: I don't know how she grew up. Well, obviously she traveled but, maybe she traveled in her older years. But, hmm (thinking) how she teaches... I guess, um. (thinking)

**Rebecka**: Or even what she teaches.

**Student 6**: Maybe being a woman professor is already hard in itself. So, she has to have that thick skin, I guess, to be able to know how to say things but not come off bitchy or say things and not come off racist, or say things and not come off prejudiced and things like that. Because especially talking about different cultures I think my family has alliances with different cultures and people get really sensitive about certain things. But you also need to learn how to - So, I feel like being Jewish kind of like helped her in that way because she's not like completely like, I mean being a woman also helped her in that way, I guess. I guess because it's usually easily to
like understand people when they're coming a certain way, when they're not a white male. Does that make sense?

Rebecka: Yeah.

Student 6¹: I don't know if that makes sense.

Rebecka: No, you're fine!

Student 6¹: Yeah, so I think she has a way of, because she's a woman and because she's a Jewish woman, she has a certain way of being able to say things, but like definitely not be offensive in any sort of way. But and then when she says it you're like "Hm. Like she's not coming off as racist. She's not coming off as...like, this is a fact. This is how history was.

Rebecka: Yeah.

Student 6¹: And so, I think her being who she is kind of influences. I guess that would be how I perceive it.

Rebecka: Yeah.

Student 6¹: But I think it's also how she lectures its. Because if she was just a white male she might say things that might be different. Right?

Rebecka: Yeah, that makes sense. All right. Now we're going to move on to power. We're going to talk about four different types of power.

Student 6¹: Ok! (laughs)

Rebecka: And I'm going to give you the definition and then an example of the type of power. And then I'm interested in your thoughts on examples of those types of power in your art history class primarily from the instructor.

Student 6¹: OK.
Rebecka: So, the first one is coercive power and that's power based on student's expectations that you'll be punished if you don't follow the teacher's influence attempt. So, for instance, if you don't put your phones away, I'll take them. Or if you keep showing up late I'll knock of five points. So what kinds of coercive power are in your art history class?

Student 6: Oh, I have a good example of this!

Rebecka: Do it!

Student 6: If you have a laptop, you have to be in the first six rows.

Rebecka: Really?

Student 6: Yeah! And this one guy, he was all the way in the back and he had is laptop and she like kind of (laughing) stopped the lecture. And she was like, no I don't know, because I think he was talking or something or, I don't know if he said something. And then she was like, "Like I said, if you're going to have your laptop be in the first six," and she was like really passive aggressive about it. But then she was also like pointed towards him. And then I think she asked one guy to leave once because he was on his phone; he was talking. That's only been really rare because like usually people will be on their phone and she doesn't really say anything. But I think because he was all the way in the back and he was on his phone, it was kind of like super disrespectful because like that just means you're just definitely not here for the lecture. You're just here. You're not paying attention, and that's kind of, it's just funny. That was a good example, I feel like.

Rebecka: Yeah, that is a good example. How does her use of that kind of power influence how you engage do you think, or others in the class?

Student 6: That makes people want to sit, makes people sit in the front if they want their laptop. Because you see people in the first six rows and they're still not even, they're just playing on their
laptop. So, like, it makes people seem like they're paying attention because they're in the first six rows, but they're really not.

Rebecka: So, it doesn't have the full desired impact that she's hoping for?

Student 6¹: Yeah, but I think it's a certain level of respect for her, like just to show that you're not just here just to be here even though those people are. Like, no instructor wants to know that; wants to feel like people are just coming because like they have to even though that is the case for most times.

Rebecka: OK. So, reward power - so this is based on student's perceptions of the degree to which the instructor is in a position to provide a reward for compliance with them. So, bonus points, even taking away like a low test score or quiz grade, or other types of rewards. So how is that, do you have examples of that in this class?

Student 6¹: She said that you get extra credit for participating in class, but I don't know how she would record who's talking. She said there's a list and then we'd write it down at the end of the semester, like towards the end of the semester. I don't know how she would verify those people who are speaking up because she doesn't really know them unless she looks them up, which is very weird. So, that would be the only way you can get extra credit, I think in the class. And I don't think she drops anything because there's so little things to drop. We have only taken like two quizzes and then we've taken one test and one paper. So, I don't know if she has something that she drops. I hope for something she drops! But that's only...um, so, yeah, I think that would try to give kids an incentive to participate because nobody likes a boring lecture.

Rebecka: Right.

Student 6¹: So, I guess that's a reward. Everybody wants extra credit.

Rebecka: Yeah. Does it work?
**Student 6**: No, because I don't (laughs) talk; I don't! I mean I don't know because I don't know the other people who, who I don't know if they're usually like that or if they...

**Rebecka**: That's a good point.

**Student 6**: Or if they're just doing it to get extra credit. So, I don't really know.

**Rebecka**: Does she remind the class that "Hey, I'm giving bonus points if you participate"?

**Student 6**: No, it's on the syllabus. That's the only, that's how I know. So maybe, so, you'd be surprised how many people don't read the syllabus. So, like maybe people have that instinctual like "OK, if I don't speak up nobody is going to speak up, and it's going to be a boring lecture, and she's going to be talking to nobody." So, the people who have that song personalities, who have the knowledge, participate. And I don't know whether they're taking the incentives or they're just like that.

**Rebecka**: They just like to talk?

**Student 6**: Yeah, they just like to hear their voice. (laughs)

**Rebecka**: Alright, so challenge power. This represents the ability of the teacher to present or facilitate challenges for the students in a way that goes beyond just what's sort of part of art history, the challenge of art history. So, this could be like in class activities where you actually make something, or the way she presents a topic that goes beyond just what the book says and makes you really think about something extra. How does she use challenge power?

**Student 6**: She definitely doesn't do activities. That's one thing she doesn't do. Like, it's just very straightforward lecture then go home. But, um...

**Rebecka**: Would you like to do activities?

**Student 6**: Um...

**Rebecka**: Do you think it would help?
**Student 6**: I don't know how we would do it in such a setting. But that would, I mean, unless she does it on the computer. Oh, m-clickers! If she did clickers that would be terrible! (laughs) That's like the only activities that lectures have and it's hell for all students. I haven't had clickers but my friends, they hate clickers.

**Rebecka**: I tried it with a lecture class.

**Student 6**: Really?

**Rebecka**: You're right. It didn't work.

**Student 6**: (laughs) Especially when you take it for a test. I mean for a grade, it throws people off. Um, as far as taking things beyond the textbook, I don't really read the textbook. (laughs) I know in the last conversation I said I wanted to read it! (laughs)

**Rebecka**: It's on tape.

**Student 6**: (laughs) I've been exposed! (laughs) But, I can tell she takes things because like I read the book before and a lot of things like in the textbook is just extra information. And so, I like how she pinpoints what she wants you to know. And like just the important things, the main topics, because like it tells you the main topics in the book. But then it doesn't like, it elaborates too much to where it gets overwhelming. I like how she pinpoints things. And I also like how everything she says is on the PowerPoint. It's not like word for word but if I were to look back at the PowerPoint and I would see, like a bullet point, I'd be like, "oh I remember what she said about that." So, I guess that's in a way beyond...She takes what the textbook says and then works it in her own way. I can tell she kind of makes her own PowerPoints, or I don't know where she gets her PowerPoints, but it's obviously not from like - You know some websites have, some textbooks have like a web site that has a PowerPoint in it. I know because my poli-sci teacher does that. So that's where I got that from. But she definitely doesn't do that. So, she has her own
Rebecka: Yeah, that's an example. All right. So, interest power, and that represents the ability of the teacher to hold students' attention while lecturing or demonstrating something. And that leads to further engagement and further learning. So, what is an example of her interest power? What keeps you guys interested?

Student 6¹: I guess her tone of voice when she speaks.

Rebecka: OK.

Student 6¹: That's not super interesting but it's like it's not like monotone, like some people picture college lectures to be. She walks around. Which I think is a big thing because like your eyes follow her. And like when she walks up like your eyes kind of follow her in a way or look at the screen and just hear what she's saying. I think if she just stood there it would be boring for her and us. Like sometimes she walks around and stands back in her place and like you're so interested in a way. And then I guess her hand movements too. She's very (gestures). So that keeps my attention in a way. Yeah, those things are really like, as opposed to just standing there and talking (with) a monotone voice, reads every word off the thing. If she kind of like has an idea in her head that's not really, I guess, conventional to the thing she still says it. Does that make sense?

Rebecka: Yeah.

Student 6¹: Yeah, those things like are what like interests me.

Rebecka: OK. All right. So, how do you express power in class?

Student 6¹: I express little to none, honestly. Maybe I sit in the front row. That's a little bit of power, I guess. I don't even have my laptop, but I sit up there. I don't like I like sitting in the front with my laptop because I feel like people behind me can see what I'm doing, and I don't
like. Because I can see what people are doing and I definitely look so, I know people are looking at what I'm doing. And it's not like I'm a big secretive person, but I don't like something like that. So, I guess power the way I sit. I sit on the edge, so I don't sit in the middle I guess. Is that power?

Rebecka: Yeah!

Student 6\textsuperscript{1}: I don't know. I sit on the edge; I sit in the front.

Rebecka: Why do you do that, sit on the edge?

Student 6\textsuperscript{1}: I don't have to cross people, easier access.

Rebecka: So, you have more control of your space?

Student 6\textsuperscript{1}: Yeah! People are less inclined to sit right next to you.

Rebecka: Yeah.

Student 6\textsuperscript{1}: Because like when you're in the middle if somebody is like a seat away from you, two seats away from you and that's the only accessible seat like they have to sit right next to one of you. And I just don't like that situation. So, I guess, when you're on the side you only have an option for somebody to be on this side of you as opposed to both sides and you have like eh, I don't know. So, I don't like that, I guess. And I'm sitting in the front, so I can, like, so I know I won't be super distracted because I have this thing where like I don't like to be disrespectful and like always be on my phone, but I will go on my phone a couple of times to answer a text, but I don't like, as a respect to the professor, I don't like to be that one person who is always on my phone constantly. So, like whether she notices or not, just like I don't like falling asleep in class, which is kind of rude, which is why sometimes I sleep in, so I just don't fall asleep. (laughs) See, I'm so considerate!

Rebecka: So, you're doing her a favor? (laughs)
Student 6¹: (laughs) Yeah! Come on now!

Rebecka: So considerate!

Student 6¹: (laughs) So, I don't like doing those things so like I guess sitting in the front would kind of like, makes me think, "Oh, she has her eyes on me more often." So, I gotta kind of not be on my phone; kind of like be somebody who's taking the notes and like she can see like, I feel like if she sees me being engaged it makes her like, "OK, that's one person who's engaged," as opposed to seeing someone on their phone just like not even paying attention.

Rebecka: So how do you think, how are you encouraged to express power in class from the instructor?

Student 6¹: She gives us the opportunity to speak up if we want to. And like if I wanted to talk she would definitely let me. Did that answer the question? If I wanted to talk she would let me. She would definitely not, I guess, what's it called, like...not degrade me, but like, make sure I, she would give me the opportunity to if I wanted it. And I think that if I were to have that want to be in that position to have that power I could. I just don't; I just choose not to. And it's nice to have that choice.

Rebecka: And that's a source of power too?

Student 6¹: Yeah. Oh, yeah!

Rebecka: All right, last question, and then we're done.

Student 6¹: What?

Rebecka: Yeah!

Student 6¹: So quickly!

Rebecka: I'm so thankful that you've helped me with this.

Student 6¹: Really? (laughs)
Rebecka: Yes, definitely! All right, last question. Define the ideal art history class.

Student 6¹: Eh...

Rebecka: Art history survey class. So same topic, but would be the ideal class?

Student 6¹: If I had friends in it, maybe? I don't have any complaints about the instructor, honestly. Maybe if the instructor was more funny? She's not unfunny. But like, just a little bit more playful, because she can be serious at times. I really have no complaints because I haven't had many art history classes. Maybe more field trips? Field trips are great; I love field trips!

Rebecka: What about class size?

Student 6¹: Um...see that, that's kind of like a trick question, because I don't mind the class size. I mean it's hard to like walk in because you feel like everybody's staring at you. It's hard to walk out like alone, like if you have to leave early. it's hard to walk out because you feel like everybody's staring at you. It's hard to talk because I don't know anybody, really. And so, if I were to ever talk it's probably be the first time anybody even looked at me. So that's probably why I don't talk. Because it's like, OK like, I don't even know half the, I haven't even looked back and like analyzed people's faces so if anybody were to talk that'd be my first look at them. So, like I don't want people to judge me in that way. So, I think class size, I could, I wouldn't mind if it was smaller but then it would be easier to see them. So that's how it's like a 50/50.

Rebecka: Yeah. What about format of content? Like with this survey class, you're in the first half, right? So, cave art all the way to Renaissance. Does that work?

Student 6¹: Yeah, I don't have a preference, but I do have, I wish there was more things to grade on. Because my grade is only at, it is, because it's so, I'm such a bad test taker. I'm a really bad test taker. My essay wasn't too bad it was just a little late. It had an 85, and then I got 15 points off.
Rebecka: Fifteen?

Student 6: Mhmm. And it was upsetting because I could have gotten a really good grade, but I was late and ah! And half of it was already written, but multiple issues (trails off) I forgot the question! But like, I wish there was more things, more grades. Because then it would give me more, I guess, leeway in like what is being graded.

Rebecka: Yeah.

Student 6: Like there's one more essay and I to do have really good or else I don't know what's going to happen. Because, I think we have one more test and then if I don't ace that then... so.

Rebecka: OK.

Student 6: Yeah, so everything is like there's a win and then there's a lose, so. Because my photography class is really small. So, like it's more personal time. I know it's not the same class, but like it's more personal time. But it's also easier to have mistakes. Harder - No. Not the grading, I'm not talking about the grading, I'm talking about when you're wrong.

Rebecka: Yeah. There's more pressure to be right?

Student 6: Yeah.

Rebecka: Because everybody knows each other?

Student 6: Yeah. But there's also pressure to be right here because like nobody knows each other. So, I don't know. I'm just the type to like not want to be wrong even though I like, I have this thing where I'm always wrong (laughs) about little things. So that's probably what also influences me not to do it. I just always seem to be wrong.

Rebecka: Surely, you're right about some things?

Student 6: Some things, but like never something I speak up about, which is probably the issue! (laughs) So yeah, that's basically it.
Rebecka: Makes sense. Well, ok that's it! Thank you so much. Again, I really appreciate it.

Student 6: I am glad I could help.
Rebecka: Alright, student participant 7, interview one. So, are you a freshman sophomore junior or senior?

Student 71: By credit or by classification?

Rebecka: Classification.

Student 71: I'm a freshman.

Rebecka: OK. Which are history survey course are you taking?

Student 71: I'm taking prehistoric art, architecture.

Rebecka: Why are you taking this particular art history?

Student 71: It was one of the only ones that were open that didn't require the second level of English. So, because I'm taking that right now.

Rebecka: OK, great. Describe your previous experiences with art.

Student 71: When I was in middle school I took a year of ceramics. I like to draw too but it's more for leisure than anything, so.

Rebecka: Ok. How do you think content from this art history course fits with your current future career goals?

Student 71: I don't really think it does because I'm going into pre-med and it's more science based. But, I think it relates more to my, I like, I really like history. I'm really good at history so that like piques my interest when I'm in class because it's more of a history class than an art class to me.

Rebecka: Right. So, what do you expect to learn from this course?
**Student 7**: I think it's more of the historical aspect of the art. So, that was the mostly the fun part for me. So, it's really easy.

**Rebecka**: Right. So, what do you expect to do in this course?

**Student 7**: I guess I expect to just learn more about how they made it and like the symbolic meaning about it. Because I, because I travel alot and I like to learn about what I go to. So, I think it's just more of an informational learning kind of thing for me.

**Rebecka**: How do you expect you'll learn about those things? Like what do you think you actually have to do?

**Student 7**: For me when I learn things it's usually by what I'm taught and what happens in class. I don't like to do readings because it just doesn't stick with me when I read it. So, when someone like tells me a story about it or tries to relate it to like experiences and how things work is how I learn it.

**Rebecka**: How do you define student engagement?

**Student 7**: I think student engagement is student participation. I don't think it's more of like a teacher or a professor's job. It's more a part of what the student is willing to do. If you sit in class and you don't say anything that's, part, like that's on you. So...

**Rebecka**: OK, so what engages you in class? Or in this class?

**Student 7**: In this class? I like...What engages me is when she asks like questions about what we think about it, like our interpretations about it because I also like English. I don't know why I'm a bio major (laughs). But, like it's, I'm really good at interpreting literature and history and art. So, when she asks us about what our thoughts about it on that I like to make connections.

**Rebecka**: So, you participate?
Student 7: Mhmm.

Rebecka: Alright. So, how does your personal identity influence how you engage in class? And however you take personal identity to mean.

Student 7: I am motivated and extroverted so it is easier for me than most people to participate and talk. And, I need engagement in order for me to accept the data. So, the more I talk the more it sticks with me, so.

Rebecka: That makes sense. How do you think your instructor's perception of your personal identity influences how you engage in class?

Student 7: My personal identity...She doesn't really know me. She doesn't really know most of the class. But, I think I'm a common face, that she knows likes to participate. So, she, I think she recognizes me. But with having such a big class it's difficult to be engaged like that.

Rebecka: Yeah. So, do you think she has a certain perception of you based on your participation?

Student 7: I think she thinks I care more! (laughs)

Rebecka: Alright. So, define your expectations of yourself as a student in this class.

Student 7: In this class? I have, my expectation is that it won't be too hard and that I will excel with ease in this class because it's just really easy for me so.

Rebecka: OK. So, what are some of the challenges and benefits of taking an art history course like this one?

Student 7: Like this one? Well, I usually, I know with the surveys it's more like science based - the one's that I've like, I've looked into it. And this one it's more focused on the art. And I know like because I was in orchestra and I was in theater; I was part of those things and they don't
really you like I like how they focus more on the, I guess the arts. And, what was the question?
(laughs)

Rebecka: What are some of the challenges and benefits?

Student 71: The challenges?

Rebecka: Yeah.

Student 71: The challenges is like, I guess I don't know how to go about it because it's more of based on my perception. It's not like it's based on factors that you can control. It's actively what you think. The benefits? I guess it, I like I've never done anything like this. So it's a step into future participation in other things, so.

Rebecka: OK. Great. And then last question, define your expectations for the instructor of your art history class.

Student 71: Instructor?

Rebecka: What do you expect of her?

Student 71: I think she's going to keep doing what she's doing. I think it works. I like how, how she like, I like the way she teaches through the power points and it's more of a like this survey. It's more of what you think of the art then she explains it if you like if it relates to it. So it's not like she...What I expect is that she wants more students to like engage themselves and think about it first before like she tells them what it is. And I think she's going to expect us to do the readings but I don't really like doing the readings (laughs). So that's that's what I think.

Rebecka: So, does that fit into your expectations for her?

Student 71: My expectations for her? I think it just, she's going to teach the way she teaches and it's going to work for me. So.

Rebecka: That's interesting. You say it's going to work for you. Do you think it's not going to
work for other students?

**Student 7**: I know. I think so because others don't really care about that class as much because it's a requirement, and it's art and, they're taking it just to take it. So, I think that's why.

**Rebecka**: Ok, great.
Rebecka: Interview two. How have you met or not met your expectations of yourself so for this semester in this class?

Student 71: In this class?

Rebecka: Yes.

Student 71: Well, I feel like I have met my expectations grade-wise, because I'm doing well. I could improve on the writing essay that she gives because I feel like if I push a little harder on this one, the upcoming one, I can get an A instead of an 85. But, like I feel like I need to push myself attendance-wise because there are days where I just- I feel like for this class there's not really a huge need for attendance because she posts everything online. But it builds like a good habit if I just attend and it makes it much more easier on me on the test instead of having to study so much more, if I'd just go!

Rebecka: Yeah. OK, so how has the instructor met or not met your expectations?

Student 71: I feel like she has met our expectations. She is very relaxed. It's more of, the students that want to engage themselves she will interact. But there is this, like if you're someone in the class that she tries to get to talk and if you don't want to say anything she just leaves you alone. I don't know; I like her a lot. I feel like she's understanding.

Rebecka: OK. All right. So, how does your race, gender, and social class influence how you perceive your instructor?

Student 71: I don't feel like it does at all because I am Asian, but I grew up Westernized, and I don't feel like race is a particular factor in an art class.
Rebecka: What about your gender or social class?

Student 71: Gender? I feel like gender-wise you know how females have a more, I guess like, not all the time but they have a more detailed and I guess artistic- They're more like articulated. So, I feel like as a female who's very, I don't know, pays attention to details, I'm able to like interpret more and see more things than just, you know, something that's plain. I feel like my boyfriend wouldn't understand like small things, and they're like you tell them about details and everything. They're like "Oh, I see it now." You know.

Rebecka: Yeah. So, how does that affect how you perceive your instructor? Are there details about her that you pick up on?

Student 71: I feel like I can like understand what she talks about more in terms of details because I understand where she's coming from in terms of the art. And I feel like my instructor she says it, she's plain when she explains it, which makes it clear. But she like explains it, she explains the details clearly.

Rebecka: So, how does your race, gender, and social class influence how you engage? I think you kind of just touched on this with gender, being able to pick up on details, but, and you said race doesn't affect that. What about social class? How does that affect or influence how you engage in class?

Student 71: Well, I guess class-wise and in my engagement- because there are like people that don't come because, I don't know, because they can't come here. But being middle class or upper middle class, I have, I live here. I can easily come; I can easily attend, engage. So, it makes it easier for me. And I guess class-wise growing up I would, I would go, I was fortunate enough to go on trips to Europe and actually see some of the things she's talked about. So, I guess I get more exposure and more benefits.
Rebecka: Yeah. That's a great point. How does your instructor's race, gender, and social class influence how she perceives you or the class even?

Student 7: I don't really know her. (laughs) I don't really know her but it's mostly with all of my instructors. I feel like she likes me more because I talk more. (laughs)

Rebecka: The comments she just made, right? She's frustrated when the class doesn't participate.

Student 7: Yeah, so, I don't know. I don't feel like, I don't know her, but I don't feel like it has a particular effect. It's more of a student teacher interaction.

Rebecka: OK. How does your instructor's race, gender, and social class influence how she teaches or what she teaches in this class?

Student 7: (laughs) I don't know how to answer that question because to me she's just a Caucasian female teaching art, and I don't feel like there's any particular stigma that affects it or like changes anything.

Rebecka: Have you noticed any, I don't know, does she add topics to the conversation that aren't in the textbook that are more about say like women artists, or more about lower, upper, or middle-class artists, or artists of a particular race or culture?

Student 7: Well, most of the people we talk about is European. So, we don't really talk about like, you know, Asian art. We don't talk about, because the class is focused on that topic so, I don't feel like she would add anything. And most of the artists of that time is male. So, there's nothing female she can really add. So, I feel like she's going the course of the class, yeah, the course of the course!

Rebecka: The course of the course! All right. All right so now we're going to move on to power. And so, I'm going to describe four different types of power and I'll give you an example of each.
And after I give you the example tell me what example of that type of power your instructor uses in your class. OK? So, the first type is coercive power and coercive power is based on the student's perceptions that the teacher has the ability to and will punish them for not complying with her influence attempt. So, for example, if you don't put your phones away I'll take them. If you keep showing up late for class, I'll dock your grade. What sort of examples of coercive power does she use?

**Student 7**: She doesn't really do it as much. Well, from the course of the time I've been attending there was only like once or twice where she has called out someone that was on their phone. And she has this rule where you have to sit in the first six rows to have your device. I usually sit on the seventh now. And it's just because I like being further away and in the middle with my laptop. So, she's more relaxed about that now. But as long as you're in the upper half. You can't be all the way in the back. If you're obviously in the back, she doesn't like that because...

**Rebecka**: What are you doing?

**Student 7**: Yeah. So, I don't know. I feel like that's the only thing. She doesn't take attendance. She doesn't, she knows that her class size has gotten smaller but that's not, affect her because I feel like she thinks that it's on you if you don't want to engage.

**Rebecka**: OK. So, the next type of power is reward power. And it's as it sounds. It's the student's perception of the instructor's ability to offer a reward for complying with her influence attempts. So, for example, offering bonus points on the exam or extra credit elsewhere or dropping a low quiz grade, something that's a reward. What examples are there of those?

**Student 7**: There's not a lot. I mean because her quizzes and tests are online so, you can basically take your time whenever you want to take it. I guess that's a factor. If you're, if you
have a busy schedule you can section off that time and it's more flexible. But I feel like the only thing reward-wise is that if you're engaged, she does this thing where she writes, you write your name down and if she can recognize you and then you're the one that's actively participating she's going to give you bonus points. But I'm not really sure like how much or I don't know. I just like talking! (laughs)

**Rebecka:** Do you find that a lot of students, in your opinion, do you think less students would participate if she weren't offering that? Or do you think it doesn't really have an effect. Just based on your experience and other classes-

**Student 7**: I feel like it does have an effect. Because before she announced it people, when I would, because there's usually like a handful that do talk. But when she started saying that, there are more people from different areas of the room that were trying to. But, in the beginning it was just, I don't feel like people really...

**Rebecka:** So, she had to do something to make them talk?

**Student 7**: Yeah.

**Rebecka:** All Right. So, challenge power. And this is power based on the instructor's ability to challenge the students beyond what's already challenging about the discipline or about the subject. So, for instance, she could, the way she talks about Renaissance art could make you think about art in a different way. Or she could offer in class activities where you have to create something, and that challenges you to think differently about art. So, what examples of challenge power does she use?

**Student 7**: Well, her class, the way it works is that she wants you to interpret it first. So, she's like, she challenges her class to interpret the art before she explains it. So, she, she, what she
does is like usually one person says something, and then she adds on to that. And then she waits for everyone to add more content. And if no one knows then she'll go and like explain what it was.

**Rebecka:** OK. So, do any of her outside assignments like the papers or, I'm sure you have to go to a museum at least once, do any of those, do you consider that to be a challenge power? Something outside of what you expected to do. Something outside of what the textbook talks about in any way? It challenges you to think differently?

**Student 7**: I don't really correlate the essay with her. It's because like her TA's are the ones that grades it. I feel like she assigned it in order to challenge us to incorporate everything that we've learned. But the way it's- I thought I did well, but I'm in the group, and people are telling me how they got really low grades on it. And I feel like it's challenging. It's her assignment. But it's someone else's grading. So, I don't know if I can correlate that with her. I guess you can but it's more of the TA. (laughs)

**Rebecka:** No, that's a really interesting topic that no one else has really addressed. I'm glad you did. The idea that your- and I think you mentioned in the first interview you would like more conversation or more discussion with the instructor in class. But you have these TA's that are doing all the evaluation of the work. So, how do you how do you feel about TA's evaluating your work when it's the instructor you want that connection with?

**Student 7**: I don't really know who my TA is. I only know them by their initials. And I feel like if I did actively reach out maybe it'll like help me more. Because, you know, you build an interaction with your grader and they'll know who you are and then there's a bias, I guess, they'll give you an advantage or something because they're more personable to you. But, I don't know. I understand where she's coming from with it. I understand the use of TA's; it's because you can't
grade like everything. But like coming from a high school I'm used to having like my teacher even my English class- my English class I just go to my teacher. So, I feel like this is the only class I have where when there's a writing assignment it doesn't get graded by my teacher. I don't know. I feel like I would prefer my teacher to read my essay.

Rebecka: Right.

Student 71: But only like only for that. If it was like math class, I don't really care.

Rebecka: Because it's either right or wrong.

Student 71: Yeah.

Rebecka: Yes. Good point. So, the last type of power is interest power. And that is the student's perception of the instructor's ability to hold your interest so that you can engage or so that you can increase your learning. So how does she express interest power?

Student 71: Interest power I feel like she encourages you if you like, if you even attempt to engage yourself. So even if you're not right she'll try to take something from what you said and like incorporate it to what she wants to say.

Rebecka: Steer you in the right direction?

Student 71: Yeah.

Rebecka: Yeah. Any other examples?

Student 71: Uh...what was the question? (laughs)

Rebecka: How does she, what does she do that holds your interest that helps you engage?

Student 71: I really like her. I guess it's just because this is an art class, but I like the photos. The photos are like, I don't know, very different from what you usually would see like today. So, I like her presentations and I like how, I like how there's not a lot of words on it. And it's more of her talking. So, I guess like if you didn't come to class and you just like looked at the PowerPoint
you're not going to get much out of it unless you interpret it which you could have done in class.

Rebecka: Right. Yes. What about how she walks around class up and down the aisles?

Student 7: Um...

Rebecka: I've gotten some mixed responses on this. And some have interpreted it as maybe a coercive power. And then some said well that keeps me interested.

Student 7: I feel like it's not really- it's neither. It's more of a...it's...I feel like people in the back....I guess it's like- what's the other, the three powers you said?

Rebecka: So, there's coercive, reward, challenge, and interest. And some have viewed her walking around as coercive, like it's kind of threatening and makes them engage. And then others have said well it keeps me interested.

Student 7: Um...I feel like it's just, she, by walking around, she gives you a chance to be closer to her. And I guess, if someone's face to face with you you're more inclined to say anything. If she asked, "What do you think about this?" if you're like right in front of me I'll-

Rebecka: Right.

Student 7: I'll feel inclined to talk to you. I don't see that as challenging. I feel like it's more of just like more accessible. Because people sit in the back so if she's just in the front she's going to engage with the front. I feel like when she walks around she's giving you access to her. So, it's more an invitation.

Rebecka: So, how do you express power in this class?

Student 7: Power?

Rebecka: Mhmm.

Student 7: I don't feel like I'm powerful at all. (laughs)

Rebecka: OK, and that's a valid response.
**Student 7**: I feel like... What do you mean by power?

**Rebecka**: So, OK, without being too leading, students do have power in the classroom. They, um, you can choose to be there. You can express your power by attendance. You can express your power by participation. You can express your power by talking to the instructor after class and trying to learn more, right. So, there's different types of power that you as a student can express - the choice of seat that you choose every day. That's an expression of power. You're saying, "I'm choosing this for this reason, this reason and this reason." So, there are multiple forms. How do you express power?

**Student 7**: Hmmm.

**Rebecka**: And even disruptive students, that is certainly an expression of power. Saying, "You know what, I'm going to interrupt the instructor and take over class.

**Student 7**: Oh, I know that there was this one kid in the class that sits sometimes in my row. But, when he- Oh! I'm just talking about him! (laughs) He's just like, he's just talking to a person. He doesn't even know who sitting next to, but he has these little comments that he'll just like say about the art or something. And then. He'd get told when he interacts with the teacher that's not really what's going on. And I'm like (laughs), "See, if you weren't like that."

**Rebecka**: Right.

**Student 7**: But, for me I feel like engagement is power, but it's not really power over someone else. It's power over myself, because I'm giving myself the power to learn. I guess it's more power over myself because I really struggled to get to class today. I came 30 minutes late. And I was like "Alright, there's not a lot of class left, but I got here!" (laughs)

**Rebecka**: That is an expression of power, for sure.

**Student 7**: (laughs) Yes!
Rebecka: So, attendance and engagement.

Rebecka: Yeah. All right so how are you encouraged by the instructor to express power?

Student 71: I just, it's not really her encouraging, I guess it is but, the fact that there's not a lot of people that do engage and when they do come I feel like it's between me and three other people. I feel like, I feel bad; I feel guilty. I feel like, you know those people that put so much effort into something and no one just, just no one cares?

Rebecka: Yeah.

Student 71: I feel like that makes me feel bad. So, I kind of force myself-

Rebecka: So, you feel like you’re picking up the slack for everybody else?

Student 71: Yeah. So...

Rebecka: That's very sweet!

Student 71: (laughs) I feel really bad because she was also complaining that like there's not a lot of people. I guess it's because it's college because that's how it is in every class.

Rebecka: Yeah.

Student 71: But with her I feel like, she's encouraging because she's so passionate about what she does. So, I feel like, I don't know. If no one does it that she's just- It's so sad! (laughs)

Rebecka: All right. So, this is the last question.

Student 71: Uh huh.

Rebecka: And you're done.

Student 71: Mhmm.

Rebecka: So, thinking about your experiences this semester in this class, thinking about what you just said, right? Putting yourself in sort of her position and putting in all this work and nobody responding, but also thinking maybe as an administrator for the university who's
planning the same course for the spring semester. How would you design your ideal art history survey class? What would it be in terms of class size, location, and content, textbook?

**Student 7**: I feel like it's an art history class but, it's more of an interpretation of history. So, I feel like I would make it smaller. I get it's like a course, one of the core classes. I feel like I would make it smaller so that people are more inclined to engage. Because this class is a lot about engagement. Like the people that do well are the people that do talk. Because I know people that don't come to class and they found the test really challenging. And when I took the test it took me like 15 minutes, 15-20, and it was basically everything we talked about. So, I feel like if you lower the class size to maybe thirty, twenty, forty, I don't know. I feel like people are more inclined to attend, more inclined to engage, and even if you don't engage you'll actively be there instead of being in a big auditorium. In terms of that teacher, I feel like she's doing great. I feel like everything, the way she's teaching it's just the size. But that's, that's with every class. Like a smaller class is a better class, so.

**Rebecka**: Yeah. What about content?

**Student 7**: Content? I feel like no one reads the book. So, I don't feel like a book is necessary in this class. There are topics that she would say that come from the book or will give you a better understanding. Sometimes she'll talk about like, she'll talk about something and then she will expect you to know that it comes from the book. So, she tries to bring content out. But I feel like. The book should just be an extra if you want to read it. Because her test and content is based on her teaching, so.

**Rebecka**: And that works?

**Student 7**: Yeah.

**Rebecka**: Anything else want to add to that or to the conversation in general?
Student 71: I really like her! (laughs) She's a really sweet teacher. I read, I read her- because it was between this class and another class. And it was on Rate My Professor and people gave her really good reviews. I feel like they called her sweet and like passionate, and I feel like she lives up to that expectation. I enjoyed this class. I feel like more people should too.

Rebecka: Yeah. That's good to hear. Thank you so much for helping me.
Student 8^2: Freshman with Junior credits.

Rebecka: Which art history survey course are you taking?

Student 8^2: Renaissance to Modern.

Rebecka: Why are you taking that particular art history course?

Student 8^2: Because I already took the first one and I like art history. It was fun in high school. So, I was like oh I'll do that one again. And I like more modern stuff anyway. So, oooh!

Rebecka: Alright. Describe your previous experiences with art.

Student 8^2: Art history specifically or just in general with art?

Rebecka: However you define that.

Student 8^2: I took theater in high school for four years. I took choir for three and I took a painting class in high school and two art history classes in high school. So, I've kind of done like all the arts and then I'm double majoring. My second major is music performance. So, I play piano and sing. So, yeah, I've done pretty much all of it. It's all been pretty fun. Sometimes art is a little stressful. But then also it like de-stresses you. So, I can't think of a word for that. We definitely learned it in English. Yeah, I don't know. I like it. I do that a lot.

Rebecka: Great. So, how do you think content from this art history course fits into your current future career goals?

Student 8^2: Well, I'm going to be an accountant so probably not much at all from day to day. But
I still like it. To the side, I kind of want to be a teacher whenever like I'm older. So, I thought about either doing art or English, so I guess art history could help if I ended up doing art later when I'm like 50. (laughs)

Rebecka: Ok. What do you expect to learn from this course?

Student 8²: Ooh, more of the writing for art, because I'm good at writing for English. But when you write for art history and stuff it's not way different but it's pretty different. So, I want to get better at that.

Rebecka: Ok, so what do you expect to do in this course.

Student 8²: Like, hmmm, what do you mean? I mean I know we're writing a couple essays for that class. That's it? Okay, yeah. We're writing essays. And, I don't know exactly what our tests consists of because I kind of forgot, because I'm pretty spacey sometimes. But, I know we're just like supposed to be studying it and we have to go to two different art museums to write our papers. And then we just do readings in the book alot. Well not a lot. We do a couple. And then we do these things that are called Q-Q-C's, where like you read and you bring questions quotes and comments. Super fun. I like saying it because it's like K-K-K. It sounds, it feels nice in your mouth.

Rebecka: Alliteration.

Student 8²: Yeah alliteration, right! I just like a K. Like you "kuh." Can you do it?

Rebecka: My name is Rebecka Black.

Student 8²: You wanna go "kuh"? Yeah, it's great. I love it. OK.

Rebecka: OK. So how do you define student engagement?

Student 8²: Being in class and paying attention. Like, from the teacher or from the student?

Rebecka: How do you define student engagement?
Student 8²: I think it's both. Your teacher has to be engaging like to where you want to pay attention but then you also have to put in the effort to pay attention and hear what they're saying. And like not fall asleep in class and be on your phone a lot. Because, that's not engaged. I mean you can't really be engaged if your teacher is just super monotone and isn't passionate about what they're doing. So, it requires work on both parts.

Rebecka: What engages you in this class?

Student 8²: She really loves teaching it. She's so passionate about it. So, it's like even if you come into the class like not being passionate about the class like it just seeps out of her and makes you want to learn it because she's like so into it and she loves it. It's great. She's super sweet. I love her. She's great. I don't know. I like that she's so into it and it's an easy topic to get into really. I don't know, you can interpret all the art however you want.

Rebecka: How does your personal identity influence how you engage in class? And by personal identity that's however you want to do define. How does that influence how you engage in class?

Student 8²: Hmm. I don't like bad grades. If I get below a 95 I get upset. So, I like force myself to pay attention even if it's not something I want to learn. But, then I also kind of like try and find a way to relate what I'm doing in class to everything else, which is super annoying for my dad. He's like "why do you do this? I don't care what you're learning in art history or general business like it has no effect on our conversations." I'm like, "No dad, I have to say the stuff so I memorize it." So, I don't know. I kind of just like try and weave it all together so it's easier to remember everything.

Rebecka: How do you think your instructor's perception of your personal identity influences how you engage in class?
Student 8²: I don't know. There's a lot of us, so I don't know if she really notices like individual personal identities because there's so many people in there. I think she tries to be like - she did that activity where we call had to write our names on the cards so she could learn names. But, like there's a bunch of people in there. I don't know. I think unless I was like to go with her outside of class and like meet with her a bunch she wouldn't really know much about my personal identity to see how I learned in class I guess.

Rebecka: So how does that influence how you engage?

Student 8²: It doesn't really. I do it the same whether or not like my teacher knows how I'm acting in class because it doesn't really matter what they know as long as you get your stuff done like they can see it from your work.

Rebecka: Okay, great. What are some of the challenges and benefits of taking an art history survey course?

Student 8²: There's not really challenges. I guess...like learning the different styles of like...Honestly, the writing is the only thing that I'm like that's kind of challenging. But then you also... Like for me sometimes I feel like I'm going to offend somebody like if I don't agree with their opinion on something. So, you have to be cautious of like what other people are feeling towards the subject, I guess. Can you say like the last part of the question? I completely forgot.

Rebecka: No problem. What do you think are some of the challenges and benefits of taking an art history survey course?

Student 8²: Ooh, the benefits are cool, because everybody takes it for different reasons. The ones that aren't art history majors because art history majors like they all have to take it and they're already passionate about it. But then when you get people like "oh I need a creative core" and they take the class. Everybody is so different. So, like you get to meet with other people that
you wouldn't normally even though it is required and they may not particularly be passionate about art history. It's still cool. And then all the people that are art history majors, like they're super cool because they're all crazy weird and like love artsy stuff so, everybody...I don't know. Art classes and their people are way more fun than regular because of the type of people that are in them. I say type of people, literally everybody's in them. But like because it's such a mixture, I guess.

Rebecka: Ok. Define your expectations of yourself as a student in this art history class.

Student 8²: I don't know, kind of the same like expectations I have for any class - to learn the most that I can and to use what I learn as much as I can so that I'm not just paying $10000 to sit in a bunch of classrooms and not like retain any information that I'm getting.

Rebecka: Ok, so define your, this is the last one. Define your expectations for the instructor of your art history class.

Student 8²: (laughs) For her to continue being exactly the way she is because she's awesome! Just to continue...

Rebecka: So, how is she awesome?

Student 8²: She's so passionate, I told you. She's just, she loves it! And she doesn't do like that busy work idea. Like are our homework stuff isn't just like "oh I got to give them homework for grades" like it's stuff that goes into the class and helps us learn it. It's good. She's good. Sorry.

Rebecka: So, you expect her to stay the exact same?

Student 8²: Yes, stay perfect! Oh my gosh!

Rebecka: Alright. Well, that is it.

Student 8²: Wait! She's not going to hear that is she? That's weird! (laughs)

Rebecka: No, she will, all of you will receive, if you want them, transcripts of the interviews.
But your name is not on them.

**Student 8**: OK, OK, cool!
Rebecka: Student participant 9, interview one. So, are you a freshman, sophomore, junior, or senior?

Student 9: Junior.

Rebecka: And which art history survey course are you taking?

Student 9: Introduction to Art History of pre-history to gothic.

Rebecka: And why are you taking this particular art history course?

Student 9: Because I've already taken the other one. Introduction to art history Renaissance to modern.

Rebecka: So, you didn’t have to take this one? You're just interested?

Student 9: Yeah. The last one, art history two I guess, got me more interested in the study in general. So, I wanted more.

Rebecka: Describe your previous experiences with art.

Student 9: My experiences with art before art history? Casual observation and year or two ago a friend of mine took up painting and kind of explained to me that it's more about what the viewer sees them what the artist meant to portray. And it opened me up a lot more to the concept of art.

Rebecka: All right. How do you think content from this art history course fits in your current or future career goals?

Student 9: Well I'm a history major and I'm hoping to study pre-Colombian North America. So, I think it's I think it's going to be necessary to my future career goals in academia.
Rebecka: And what do you expect to learn from this course?

Student 91: (long pause to think) I think without a doubt there's going to be an appreciation for art and where it came from. So far it seems like it is going to be a lot of how to interpret it and write it academically. So, I suppose I will learn some of that whether I want to or not.

Rebecka: So, what do you expect to do in this class?

Student 91: To observe art, to analyze it, and to write about what my thoughts are on it. Pretty simply. Mostly writing, yeah.

Rebecka: So mostly writing? How do you define student engagement?

Student 91: Just as a teaching tool to get... I think part of that what really got me interested in art history was the other art class or art history class. There was 12 students. And so, the whole class was conversation. And there was almost no lecture. Just read the chapter coming in the next day and we talk about what we saw, what we looked at, and it didn't feel like lecture at all. It felt like a conversation. I think that's student engagement. It's the opportunity to ask questions, to share what you think. It doesn't matter if it's right or wrong. But just to engage.

Rebecka: So, what engages you in this class?

Student 91: Generally, I have a question or something or something won't make sense so I'll ask. It's a lot more intimidating with 220 students.

Rebecka: How so?

Student 91: Sometimes she's just way on the other side of the room and she's moved on with the lecture before she sees your hand up, wanting to participate and it's just not important anymore. Sometimes you just feel stupid asking the question. Yeah. I tend to get over it pretty easy. But, for the most part you still have that "Is this dumb? Did I miss something she already said?" But I guess that's any class.
Rebecka: How does your personal identity influence how you engage in class? And however you define personal identity. How does who you are influence your engagement?

Student 9: It encourages it. I sit in the front row. I make a point even if I'm intimidated to ask the question. One thing I keep having an issue with is accidents or practice in art. And I know the examples are textbook and they come up as you know this is the example of a turning point or this is the example of the canon. And so that's those are important but then it always strikes me as you know every artist or someone aspiring artists that I knew they had a doodle book or you know accidents or you know things where they didn't you know they tried something but didn't like it and threw it away and we never really discuss that in art history. Is...I suppose if it was an accident or he tried something new it becomes a new turning point rather than just that you know this is a mistake this is not part of the canon but. The part of who I am is that I keep asking. I keep trying to find new places and how it can fit. And despite being intimidated by the large class or not wanting to embarrass myself I still try.

Rebecka: How do you think your instructor’s perception of your personal identity influences how you engage?

Student 9: How I think she thinks about me? I hope she thinks I'm smart. I hope she thinks I have something to contribute to the conversation. And that's the whole point of academia I think and my career goal; is it's a conversation. I'm not going to go find the Holy Grail or the Ark of the Covenant. It's not Indiana Jones in any way. And so, it's more like a conversation. You know this is what I see, this is what I think. What do you think? Do you think I'm in the right direction or do you see something totally different? So, I hope that she sees me stubbornly injecting myself as and as a good thing towards me being at least attempting to be clever or intelligent.

Rebecka: How do you - what do you think are some of the challenges and benefits of taking an
art history survey course?

**Student 9**: Well the challenge is that it's 40000 years of art blasted into 16 weeks. And so like I said a minute ago you get to see the cannon and turning points and you don't really get to see fine examples of where you see that they tried to violate the canon but it didn't really work out or you know you don't get to dig in too deep Why the culture turned that way or something you're just you know hold on for the ride is the challenge. But the benefit is also this is the same thing as you get to see so much and kind of the flow and direction of human art throughout all of our history.

**Rebecka**: You think that applies to the second half of our history as well? Or just to this first half?

**Student 9**: Yeah. I think it does to both. From prehistoric to modern all the way through.

**Rebecka**: So, define your expectations of yourself as a student in this art history class.

**Student 9**: Well, I want an A, obviously. (laughs) But I was just so inspired in art history two to really pursue art history more hopefully at this point just as seriously as I do my history major. For me the pre-Columbian North Americans didn't really have an alphabet. So, other than first person accounts from the Spanish or European settlers, if the North Americans are going to tell me anything with their own voice it's going to be through their art. So, I say my expectation is my entire future career depends on me learning something about art and being able to speak to these people that died 500 years ago.

**Rebecka**: No pressure.

**Student 9**: Yeah, no pressure at all! (laughs)

**Rebecka**: All right so final question. Define your expectations of the instructor for this art history course.
Student 9¹: I want her to be fun and engaging. Yeah, I guess that's really what it is. I'd like to have a conversation with her. I don't mind if there's 219 other students with me. The knowledge is in the book and I can read that for myself. I don't need a lecture to walk me through it. So, when it's time in the class I'm with the professor who spent presumably 10 years or more at least studying this stuff, I'd like to be able to have a conversation and kind of redirect and guide my observations and thoughts.

Rebecka: So that would be the fun part of the conversation? The interaction?

Student 9¹: Yeah, I mean one of my one of my most satisfying hobbies in life is it's just a good conversation. If I can talk to someone and share ideas and feelings and listen to theirs and we can evolve our thoughts and feelings together that's where most satisfying feelings in the world. So, no pressure on her.

Rebecka: Right.

Student 9¹: That's what I'd like to see out of I guess all my professors is. I can read a book but let's have a conversation.

Rebecka: Alright, that's it.

Student 9¹: Cool!
Rebecka: Alright, interview two. So, how have you met or not met your expectations for the course so far? When we talked first about your expectations it was really just do well and to get a better understanding of historical context for your academic career.

Student 9¹: I think I’m getting pretty close to it. Just me being me and this being the kind of class where I can be passionate. You know, it’s not, it’s not so strict as math would be. You have a strict understanding, or you don’t. In this case, I feel like I should have been more diligent with the readings or just spend more time in the museum. But otherwise I feel pretty satisfied that I’m kind of meeting my goals to understand more cultures and certainly their cultural lens.

Rebecka: OK. So, how has the instructor met or not met your expectations so far?

Student 9¹: (thinking) She is passionate, as I expected. But it didn’t manifest in a way that I expected.

Rebecka: How so? Or how not so, I guess?

Student 9¹: She is teaching us the way to describe art, especially when you’re writing it. And it’s so counter intuitive to the way that we, that I want to. She strips it down to like, the line, the square, the color (laughs). And, I want to say “Well, that’s obviously a bird beak.” And you can’t do that. It’s “the curved line.” And, so it’s her passion to maintain academic writing and to impart that, I guess, to us even against my stubborn will. So, she’s certainly met my expectations for passion. Just surprising that it wasn’t “Oh, I love this one! It’s so beautiful!”

Rebecka: It was more technical?

Student 9¹: Yeah, much more technical passion.
Rebecka: OK. That’s sort of an oxymoron, right? Technical passion?

Student 9: (laughs) You would think! (laughs)

Rebecka: But, I got you.

Student 9: But I can also tell that she loves the art.

Rebecka: Yeah.

Student 9: She’s really into it.

Rebecka: Alright, so how do you think your race, gender, and social class influence how you perceive your instructor?

Student 9: Wow!

Rebecka: (laughs)

Student 9: Wow!

Rebecka: You’ve been warned.

Student 9: You did warn me! (laughs) Um…

Rebecka: And, again, you are anonymous in this study. So, feel free to be as honest as you feel is necessary. So, your race, gender, and social class, how they influence your perceptions of the instructor.

Student 9: I think going in, all things art are very much feminine. And it’s different, I kind of expected to be the male outsider going into it or, you know, a female dominated class. I don’t so much think that anymore. I think it’s still true. Just like, you, know there’s like 51% females as opposed to massively dominant. (thinking) I, I can’t see, currently, any indication that race would make a difference. If I’m thinking about it, it does seem like white people make more comments during the lecture, but I don’t know if that has anything to do with anything else. Maybe it does. I don’t know. What was it, my race and my gender? What was the other one?
Rebecka: Social class.

Student 91: Social class.

Rebecka: How it influences how you perceive the instructor.

Student 91: (thinking) You know I never thought about it, but I suppose it does. My parents rose through social classes through my life, so I witnessed it. I mean I was- they drug a trailer behind their truck from construction site to construction site when I was born. So, I was born in a trailer. And then my dad’s about to retire upper middle class. And so, I’ve transitioned through my formative years through the social classes. And so, it kind of encouraged me to believe that I can do anything that I want. I’m as smart as anybody else. And so, I find myself questioning some of the accepted standards in art history. The teacher will say “This is this because of that.” You know, “This piece is this. We believe it has to do with religion.” And I find myself thinking “Well, why isn’t what I want believe about this art equally accurate? So, I don’t challenge her in class, and I think that might also have to do with my social class, just the politeness, I suppose. God, I hope not. But I guess the, my upbringing and thinking that I can be just as right as anybody else might have to do with some of my learning because I do get hung up in some places where I’ll kind of reject the lecture because I think not everything can be about religion. That’s ridiculous. Specifically, that is what hangs me up a lot.

Rebecka: OK. So how do you think your race, gender, and social class influence how you engage in the class? And you started to touch on this.

Student 91: Yeah, a little bit. I mean, I’m not afraid to try and fail, not really. I’m not really afraid of social- if I get a question wrong I’m not afraid people are going to laugh. Even if they do I’m not bothered by it. It might also have to do with the fact that I’m 35. (laughs) You know? I know what real pain looks like. And kids laughing at me is not that. But, yeah it probably has to
do with the fact that, that it was seldom that real failure occurred, either witnessed or to myself, growing up in my social class and my family upbringing. So, I’d say it has a pretty good part of me. I’m pretty active in the lectures. I ask questions and (laughs) there’s like four or five of us out of you know like 90 kids, 90 students that really participate. So, I guess it had a pretty good part.

Rebecka: What about race or gender in terms of how it influences your engagement?

Student 91: (thinking) I suppose it does but I’m not consciously aware of it. You know it’s, I feel strong; I feel empowered; I feel, I hate to say entitled, that’s a really dangerous word right now, but the- as a student paying my tuition, I’m entitled to share and be part of the lecture. That’s more my thought of the entitlement versus my race and my gender. But I suppose the other part to it is, do I feel strong because I’m a man? I don’t know. Maybe. Can I say maybe? Is that a fair answer?

Rebecka: You can say maybe, for sure!

Student 91: (laughs) Yeah, maybe. It might. Certainly, there are vocal and more vocal women in the class than myself. I’d even say smarter, so I don’t know.

Rebecka: That’s fair. Alright. So, how do you think your instructor’s race, gender, and social class influence how you engage in the class?

Student 91: (laughs) I got a chuckle. Apparently, she’s Jewish. And a Jewish High Holiday came up and she canceled class. And it was a normal calendar day but it’s on the Jewish holiday. And so, she, she made kind of a big deal. I mean it wasn’t like “I’m Jewish everybody!” But it was more like “A Jewish High Holiday is coming up so we’re not going to have class.” And she made a point of expressing, other than we’re cancelling class that day, but for why. And I thought that was kind of cool to incorporate that. And she does kind of make a point of like “I’m
not Christian but Christian art is a huge part of art history.” So, when she talks about it she’s like, “I’m not trying to teach religion here. I’m just trying to give you context for the art. I’m not even Christian, so here’s the stuff.” So, I get a chuckle out of it, but I don’t think it makes too big a difference. That was the question, right? Does it make a difference? How does it impact?

Rebecka: Yeah, how are you influenced by her race, gender, and social class?

Student 9¹: You know maybe if, since she’s not like a deeply passionate Catholic, then she can be pretty objective when describing some of the things the Catholic Church did. I mean they weren’t all great. Some of them were bad. And some were bad against art, in fact. And so, she can kind of be objective about it. Also, some of the Muslim art we just talked about, some of that too. So…

Rebecka: Does that help you engage in a different way? Or encourage you to engage?

Student 9¹: (thinking) Again, I don’t know if it’s her religion. I don’t know what her motivations are. But that she is able to express and keep it as secular as she does, I mean there’s obviously religious people in here. I mean you can see the Muslims in the room. And she keeps it to a point where like it won’t become a religious debate. It was “This is what was going on at the time. This is what scholars believe. Things might be different. You might believe different. But, you know, here’s how it frames into the history and the art.” And, I think that’s important. I think it does help.

Rebecka: OK. How do you think your instructor’s race, gender, and social class influence how she perceives you or the class as a whole? So, her race, gender, and social class.

Student 9¹: She’s small, like small of stature. And my wife tells me I’m a very intimidating guy unless you get to know me.

Rebecka: I can see that.
Student 9: Yeah! (laughs) I guess I look like a big biker or something. But she seems to engage in me. She, sometimes if the class won’t answer a question she’ll look to me to see if I can. Which I kind of feel good about. Makes me kind of puff my chest out a little bit. So, I guess the expectation was that it would be that this tiny Jewish woman would be scared of this gigantic shaved head white guy. You know, there might be some preconceived notions in that strictly visual relationship! But she doesn’t seem to be intimidated at all. She engages, and she talks and, so I don’t know if her race and gender and my race and gender play a part at all.

Rebecka: OK. That’s a great point. How do you think your instructor’s race, gender, and social class influences how she teaches? And again, you started to touch on this with the discussion of Catholic and Muslim topics, so besides her religion, how do you think…Let’s say her gender or social class influences how she teaches or what she teaches?

Student 9: (thinking) I don’t know if this is the case, but the way you phrased that question is making me think this. I’ve already taken art history Renaissance to Modern. And in that class, I learned about the male gaze and female forma and things like that. And I don’t know if she would shy away from it. She kind of seems like she might. I think she’s way too professional to like skip, it entirely, but I don’t know if she would highlight it either. I mean the male gaze is a pretty important part of art history. I don’t know.

Rebecka: Why do you think she would shy away from it?

Student 9: Well, I mean there’s plenty of lewd scenes in art history, in ancient stuff and then the Greek body, especially Classicalism, Classicism? The Greek art!

Rebecka: Gotcha.

Student 9: The sculptures and the form of the human body. And it’s kind of, she does keep it pretty sterile. I think, I’ve always thought that the male genital in Greek art does play a part in
the ideal form. And she does talk about the ideal form a lot, strictly staying away from that zone.

You know, she talks about the shoulders and musculature or the carving or the body posture.

And those are important. I don’t know if it’s her though. I think it might be the school or just smart curriculum to stay away from it for undergraduate students.

Rebecka: Yeah, the snickering.

Student 9\(^1\): (laughs) Yeah, exactly. Exactly.

Rebecka: OK. Alright, so now we’re going to move on to power.

Student 9\(^1\): Ooh power!

Rebecka: Power! So, I’m going to describe and give examples, one at a time, of four different types of power. And after each one, I’ll ask you to give me examples of that kind of power expressed by your instructor.

Student 9\(^1\): OK.

Rebecka: Alright, so the first one is coercive power. And this is a power that’s based on student’s expectations that he or she will be punished if you don’t conform to the instructor’s influence attempt. So, for example, if you don’t put your phones away I’ll take them. Or, if you keep showing up late I’ll dock your grade. So, what are some examples of coercive power that your instructor uses?

Student 9\(^1\): I don’t know if she’s ever done a “If you don’t I will,” you know an “If then” kind of power. She does expect digital notetaking to be in the first six rows, so if you have a laptop or a tablet or something, first six rows. No cell phones to be out period. If you do need to take a call put it on vibrate and if it vibrates in your pocket and you need to take a call, step out to do it. And she’s had to stop the lecture and ask people to put it away or to step out or to come forward. But she’s never, never given an “if then” statement that I can recall, so. Her tone has increased a
few times for repeat offenders just like not the volume, but you can tell it’s the strained patience. 
You know the, “I’ve asked you to do this. Please put it away” kind of thing. And everyone 
conforms. It’s, I mean I guess you have those habitual needs the cell phone students but other 
than that I’ve…I don’t know. It seems like the strength of her personality or character is plenty to 
regulate the class and keep it on task.

Rebecka: OK. So, that’s a nice way to put it. I like that. Alright, the next power is reward power. 
And it’s kind of how it sounds. So, this is the power based on student’s expectations that the 
instructor has the ability to provide a reward based on your compliance with the influence 
attempt. So, this could come in multiple forms like bonus points on tests or extra credit outside 
of a test or a quiz. So, what sorts of reward power does she express?

Student 9¹: (thinking) She, God again, it’s the strength of her personality, I think, it’s like a 
mother. You know, when you do the readings and you participate in the lecture and you say 
something that’s out of the reading and not the lecture, you see that she’s happy and excited 
about it. I know I do and I’m excited that I can bring that to the discussion and make her so 
happy for the lecture. And the lecture just feels lighter and happier when you see students do the 
reading in addition to the lecture. But I don’t- I know something happened recently, I guess one 
of the grad students is in trouble. The last portion of the alphabet for students’ names, apparently 
their papers didn’t get uploaded to Blackboard well or they didn’t get readable grades, and so she 
apologized to the class via email and said she will “fix this in a very short manner.” So, yeah it 
seemed a little threatening to the grad student or to the grader of the papers. So, I guess there was 
that part of the power there. But that’s not really a reward for us. I mean it’s not like she asks a 
question, you get it right and she throws you candy. I mean this isn’t high school but…

Rebecka: If only.
Student 9: Yeah, if only! God, I could use some bubble gum! (laughs) But yeah, I think it’s just the- she’s clearly happy when you do the readings. And it makes you feel good to participate in the lecture that way.

Rebecka: So, there’s some sort of reward there?

Student 9: Yeah, it’s “making Mom happy” kind of thing. (laughs)

Rebecka: Gotcha. Alright, the next form is challenge power. And this represents the ability of the teacher to present and facilitate challenges appropriate to students but beyond the sort of inherent difficulty or inherent challenge already part of the discipline. So, this could come in the form of she presents a certain topic say from the book in a certain way that makes you think about it a little bit differently. Or, maybe she’s offered some sort of assignment where you have to create something, right? You have to mimic the artistic process that challenges your thinking beyond just what’s in the textbook.

Student 9: (thinking) I’m sorry. What’s the question? (laughs)

Rebecka: What forms of challenge power does she express?

Student 9: Challenge power.

Rebecka: So, what challenges you in a way that goes beyond just sort of what’s expected from an art history class?

Student 9: Well, I think the hardest thing she does, and I think the lecture reflects that other students are having the same trouble that I do, is how simple your descriptions of art have to be. You know, that is the beak of a bird because it curves out of a- the curved lines first and the textural change from the feathers to the smooth beak. You have got to be so basic and simple. And it’s a challenge. You can’t just say “That’s a bird and that’s the beak on the bird.” You have to be very very specific as to what it is that leads to our culture believing that and seeing that.
Because it’s not a bird.

Rebecka: Right. Would you say it’s a positive challenge or negative challenge?

Student 9: (thinking) If it actually applies to real art history academic writing then it’s a very positive challenge. I don’t want to get into other art history classes and not be able to properly write. And so, if she’s putting me through this aggravation, I do hope to become a better writer for it.

Rebecka: Yeah.

Student 9: Apparently my grader is the Writing Fellow, I guess in the art history department or school or something, and I supposed he’d be savage for anybody and he was, he was clearly nitpicking on my paper because I followed some of the painful direction she gave me, and it worked out pretty well. I got an 89, but most of the stuff was just my failure to include something that was there. But it was never wrong, so.

Rebecka: Right.

Student 9: So, following her instruction worked out pretty well even with probably the most savage grader in the class.

Rebecka: Alright. Alright, so the last power is interest power. And this represents the ability of the teacher to hold students’ interest so that you can engage and so that you can sort of deepen your learning. So, it’s not exactly student engagement. It’s how does she hold your interest so that you can engage?

Student 9: (thinking) Well, she asks the class a lot. I mean it’s- it doesn’t feel like she’s just up there droning on. She- it feels like a conversation. And it must be frustrating for her because so often the class didn’t do the reading. (laughs) And people are all, “I don’t know what that is.” So, nobody talks back to her like they should like a conversation would be. Certainly, having the
images up on the board, the Power Point slides are, you know it helps to see the art, so she can talk about it and she laser points to this part here, or that and “This is where the change happened, and you can see these are kind of the same thing but they’re not because of this.” Which I guess I’d expect that of any art history class, but she keeps the lecture conversational, is hugely engaging for me.

Rebecka: Alright, so, how do you express power in this class?

Student 9¹: (thinking) Uh, I raise my hand? (laughs) I mean in the point of conversation it isn’t just an open forum just because there’s so many of us, we do need to raise our hands to maintain some kind of order. But, yeah, I raise my hand and I answer when I can. Occasionally, I’ve asked if there’s a difference or why the scholars believe this or that. And she always seems pretty open to answering it. Sometimes it’s “Well, you’re stupid. If you would have read the book you’d know this.” And I’ll take that with a little bit of humility. Sometimes it’s “It could be, but the general acceptance has become this.”

Rebecka: Yeah.

Student 9¹: “If you want to write a paper that’s be great.” And I think no, I sure don’t! Not at the moment. So, I guess that’s how I do it. I do actually ask questions that question the accepted norm or the canon.

Rebecka: OK. How does she encourage you to express power?

Student 9¹: She takes all questions. None of it’s dumb. She doesn’t actually chide you for asking a stupid question or slam dunk you when it’s like “Well, if you’d read the book.” She doesn’t actually do that. She takes all questions and she answers them and even if you’re wildly wrong she’ll be like “Well, no. It’s a little bit more this” even though you could have said blue is yellow and you know it’s obviously wrong she’s still polite about it. So, no one feels like she’s going to
assault you for being wrong or saying something less intelligent.

**Rebecka:** Yeah. So, in doing these interviews with other student participants it’s overwhelmingly stated pretty much I’d say by all at this point that there’s a recognition that it can be frustrating for instructors to have to sort of pull teeth to get answers or for students to not read and to come to class unprepared. Why do you think, even though there is this acceptance and acknowledgement of students that they know they should be doing this, but they’re not, and they understand what sort of burden it puts on the class as well as the instructor, they still do it? Is it the content of the art history course? Or is it just a general undergraduate-

**Student 9**: It’s the requirements. It is a passionate course. It’s not math. It’s not my chemistry class where I have to use fucking math and science understanding! And you know I have these deeply technical papers, and projects, and lab time and those classes absolutely dominate your study time. And in this case, I can come to the lecture, take good notes, pay attention, participate for the most part, you know, write the two papers, take the two tests, and get a good grade in the class. And so, it feels almost like a throw away, like it just gets put on a lower priority because the requirements of the class are not as strict as…what is it? Hard science? Is that the term? Yeah, harder science classes would be, or your major field. I know this class started with like 120 students because it’s like a requirement, if you don’t want to do ceramics or painting, you still have to have a fine arts for a lot of classes. So, it’s a survey class? Is that the right phrase? Yeah, it’s a survey class, so it just kind of gets that low on the totem pole. You know like, “I’m an engineering major; I don’t need art history, really. So, a C is acceptable to a lot of people. And I think that’s why it ends up like that.

**Rebecka:** OK. I appreciate that perspective.

**Student 9**: I think the art history- well, not art history majors, but the five or six of us that
participate the most often, I think we’re probably going to have the highest grades in the class.

But I also think we are involved in art history more than required for our degree.

Rebecka: OK. And that’s just for personal reasons, personal affinities?

Student 9: Well, for me I’m trying to make art history a minor. I was hoping to have it as a second major but I’m not going to have the time at this point. And I think two more, I know for sure are art students. And so, I think it’s just more personal for us to put that extra effort in versus just coming to the survey class and getting a C and moving on for your degree.

Rebecka: Yeah. So, OK, last question for today.

Student 9: OK.

Rebecka: Put yourself in the position of a School of Art administrator or an art history instructor, who in the spring is going to be teaching this course.

Student 9: OK.

Rebecka: Design the ideal art history survey course. Thinking about it in terms of content, class size, textbook, all of those things. What would the ideal survey class be? Thinking of your perspective, hers, all of it.

Student 9: Man! Ok, so I told you I took the other art history class, Renaissance to Modern. I’m a community college transfer, so I took it in community college. It was required (laughing) and I didn’t want to take ceramics or painting and I had to get a fine art, and I didn’t want to be a tree in the school play, so…

Rebecka: (laughs)

Student 9: So, my fine art was art history. And she was a wonderfully passionate teacher and hippie – 100% hippie! You could tell; she probably burned her bra in the ‘60s – a wonderful lady! And there was 12 students in the class. And it was conversation. We barely stayed in our
desks. We sat in chairs; we sat on our desks. We joked; we giggled at the penises in the art! And it was just such a joy to study art history like that, especially being a history major. My associate’s degree is in history. So, to...this teacher, Instructor 1, whatever her name is...I forgot now. I guess the ideal class for me would be, I mean, almost a Dead Poets Society kind of thing. It is, there is passion in it and in a historical context you can see the values of people before you. And cultural lens was so huge for me to make that transition from “alright just another history class” or “just another art class” to “these are human beings; they’re just like us.” And this teacher, she talks about the human brain has been the same size since modern man. So, even when we were looking at cave paintings and petroglyphs we were, you know, these are us! These are not animals that happened to draw on the wall. They thought like us; they felt like us. And so, that’s why I have such a big issue with religion. Like, the old joke, you know, Catholic priests aren’t supposed to drink, are they? Yeah, right, but there’s the joke that Catholic priests drink too much. You know, or Muslims don’t eat pork, or you know and of course they do! They’re people! So, the idea that absolutely every piece of art ever was intended, and it’s religiously based for like the first 6,000 years of human history, I find a bit absurd. And so, to be able to have so small a group, you know, 20 or less, and really engage in that conversation, and the teacher’s almost there to just frame it and keep you moving along so you get to the end of the timeframe, or the end of the time period by the end of the semester. It ignited a passion in me to want to include art history in my study. So, I think for a survey class if that’s what you’re going to do that would be- I don’t know if it’s practical. But, God it was great! I wouldn’t be in this class today if not for that class. And I’m trying to get Pre-Columbian art for the spring, which is going to be awesome. I just- the other male professor came to talk to our class the other day.

Cool guy, cool guy! Love his passion! He’s clearly passionate. So, I guess, pretty much what
she’s doing. When you have to have a class of 120 students, make it as conversational as possible. Let the passion and the curiosity come out. Ask the questions. Let them be stupid. Let ‘em giggle at penises! It’s ok. You know we’re all adults here at this point.

Rebecka: I think I might make that sentence like a chapter title in my dissertation.

Student 9: Let ‘em giggle at penises?

Rebecka: Let ‘em giggle at the penises.

Student 9: (laughing) Oh that is so great! You totally should!

Rebecka: I’m going to try and work that in.

Student 9: That’s good! (laughs)

Rebecka: Alright, so the ideal would be much smaller class size, so it could be conversational?

Student 9: Well, conversational is the goal. Size, I’ll leave that to the experts on class size to decide what that should be. But the conversation is the point.

Rebecka: OK. No, that makes sense. So, what else would you like to add to the last question, to questions I didn’t ask that maybe you want to talk about?

Student 9: Oh, just in general?

Rebecka: Yeah, just in general. As a future, but also current, art historian who will be teaching these survey classes…

Student 9: God, I probably will, won’t I?

Rebecka: Yeah, you will!

Student 9: God!

Rebecka: Where are you taking the discipline, Student 9?

Student 9: They’re not just gonna let me write, are they? I have to lecture too?

Rebecka: You do have to teach.
**Student 9**: Damn.

**Rebecka**: But you’re gonna love it. You’re gonna love it.

**Student 9**: I do. I love talking to people. And I think I’ll be very conversational with it. I don’t know if schools have dress codes for professors, but I’ll probably have flip flops on as often as I can, and I’ll be sitting down in front of them because- I did that in the Army. Whenever I had to teach classes it was as conversational as I could get. I’d go to my training and I’d just drone through the lectures. And then when I had to deliver the class, it was more like “Alright, sit down, get away from behind your desk. We’re all- let’s talk!” You know, “Tell me what you think you know and we’re gonna work from there.” I would love to teach like that when the time comes. Yeah, God- *Dead Poets Society*! What was the female one with Julia Roberts?

**Rebecka**: I remember the Michelle Pfeiffer one…

**Student 9**: No, it must have been-

**Rebecka**: Oh yeah! *Mona Lisa Smile*.

**Student 9**: *Mona Lisa Smile*! Same thing really. Kind of *Dead Poets Society*. But the idea that- Oh, that one was even about art!

**Rebecka**: Yeah.

**Student 9**: (laughs) Um…

**Rebecka**: My favorite is *Sister Act 2*.

**Student 9**: Nice! That’s a good one too! (laughs) But the idea, especially with art, is look for yourself. Look it up, read, go to the museum. It’s damn free for students most times! So, again, if you’re not an engineering student or some science or something like that, if you want the passion, and God, I hope everyone does. It’s rarely about what the artist wanted to show you. Well, sometimes it is. It’s more about what you see.
Rebecka: Mhmm.

Student 9¹: That was another turning point for me, was abstract modern art. The artist told me “Don’t worry about what I thought when I painted it. What do you feel when you look at it?”

Rebecka: Yeah.

Student 9¹: I struggled with her back and forth for months and I finally- something hit me, and I was particularly emotional at one point looking at her painting and it (snaps) just fell into place. And I want students to want to look into it. So, when we come together for the class, I can give it a little more context, like “This is what was happening at the time; this might have been what he was thinking. But, it’s still about what you see.” So, go see stuff!

Rebecka: Yeah.

Student 9¹: Please go see stuff!

Rebecka: Yeah. Absolutely.

Student 9¹: That’s all.

Rebecka: I look forward to those classes.

Student 9¹: Yeah!

Rebecka: Well, excellent.
Instructor 1

Based on your experience as an instructor, what are your perceptions of undergraduate ARTH survey students? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.

Undergraduate ARTH Survey Students

- (some) engaged
- (some) bored
- (some) curious
- (some) tuned out
- diverse

Give by 1st interview

Sem. 5
Based on your experience as an instructor, what are your perceptions of undergraduate ARTH survey students?
Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle.
Add more circles if necessary.

UNDERGRADUATE ARTH SURVEY STUDENTS

- overwhelmed (m/work)
- intrigued
- engaged
- stressed
- curious
- distracted
- grade-oriented
Based on your experience as an instructor, what are your perceptions of undergraduate ARTH survey students?
Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle.
Add more circles if necessary.
Based on your experience as an instructor, what are your perceptions of undergraduate ARTH survey students?
Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle.
Add more circles if necessary.
Based on your experience as an instructor, what are your perceptions of undergraduate ARTH survey students? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.
Based on your experience as an instructor, what are your perceptions of undergraduate ARTH survey students?
Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle.
Add more circles if necessary.
APPENDIX I

STUDENT CONCEPT MAPS

Student 1

Based on your experience as a student, what are your perceptions of undergraduate Art History instructors?
Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.

ART HISTORY INSTRUCTORS

Making uneven selectively detached

Accessible opinionated cosmopolitan

Independent counter-culture

Like spread forever enhancement too much - too thin, but
Based on your experience as a student, what are your perceptions of undergraduate Art History Instructors? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.
Based on your experience as an instructor, what are your perceptions of undergraduate Art History Instructors? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.
Art History Instructor

electric

supporting of local art

free speech in classroom

historical context

worldly
Based on your experience as a student, what are your perceptions of undergraduate Art History Instructors? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.
Based on your experience as a student, what are your perceptions of undergraduate Art History Instructors?
Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle.
Add more circles if necessary.
Based on your experience as a student, what are your perceptions of undergraduate Art History instructors?

Please complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.
Based on your experience as a student, what are your perceptions of undergraduate Art History Instructors? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.
Student 5²
Based on your experience as a student, what are your perceptions of undergraduate Art History Instructors? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.
Based on your experience as a student, what are your perceptions of undergraduate Art History instructors? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.
Based on your experience as a student, what are your perceptions of undergraduate Art History Instructors? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.
Based on your experience as an instructor, what are your perceptions of undergraduate Art History Instructors?

Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle.

Add more circles if necessary.
Based on your experience as a student, what are your perceptions of undergraduate Art History Instructors?
Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle.
Add more circles if necessary.

ART HISTORY INSTRUCTORS

- Enthusiastic
- Inspiring
- Kind
- Inclusive
- Clever
- Creative
Based on your experience as a student, what are your perceptions of undergraduate Art History Instructors?
Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.

ART HISTORY INSTRUCTORS

- Hipper's
- Of person
- Obscure Knowledge
- My Grandma
- Overburden
- Eclipse
Based on your experience as a student, what are your perceptions of undergraduate Art History instructors? Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle. Add more circles if necessary.
The University of Arizona Consent to Participate in Research

Study Title: Understanding How Perceptions Of Identity And Power Influence Student Engagement And Teaching In Undergraduate Art History Survey Courses

Principal Investigator: Rebecka A. Black

This is a consent form for research participation. It contains important information about this study and what to expect if you decide to participate. Please consider the information carefully. Feel free to discuss the study with your friends and family and to ask questions before making your decision whether or not to participate.

Why is this study being done?
The purpose of this study is to explore the perceptions of students and instructors regarding self, each other, course content, teaching style, and expectations of one another to understand how identity and power influence pedagogy and student engagement. In this study, I will research these perceptions specifically from instructors and students in undergraduate art history survey courses.

What will happen if I take part in this study?
The research for this study will be conducted through face-to-face interviews, in-class observations, and visual concept maps to be created by the consenting participants.

How long will I be in the study?
The timeframe of data collection for this study is during Fall semester 2017 with data analysis to be conducted simultaneously.

How many people will take part in this study?
Participants for this study will be 4-6 instructors and 12-14 students in undergraduate art history survey courses teaching or enrolled at the University of Houston or the University of Houston-Downtown during Fall 2017 semester.

Can I stop being in the study?
Participation in this study is voluntary. Refusal to participate will involve no penalty or loss of benefits to which the subject is otherwise entitled and the subject may discontinue participation at any time without penalty or loss of benefits to which the subject is otherwise entitled.

What risks or benefits can I expect from being in the study?
There are no foreseeable direct risks or discomforts to subjects as a result of participation from the research. There are no expected direct benefits to subjects as a result of participation from the research.

**When may participation in the study be stopped?**
Consenting participants may choose to withdraw from participation at any time during the study, which is Fall 2017 (August-December, 2017) without consequence. To withdraw from the study, the participant should contact the principal investigator Rebecka A. Black, blackr@email.arizona.edu, 832-498-4851.

**What are the costs of taking part in this study?**
There are not financial costs to participants upon consent or during participation in this study.

**Will I be paid for taking part in this study?**
Participants will not be paid for their participation in this study. Student participants will not receive payment for full or partial tuition to participate in this study. Costs for being enrolled in the art history survey courses this study researchers are the sole responsibility of the student.

**Will educational records be accessed?**
Education records of consenting students are limited to only enrollment confirmation by the participating instructor of the art history survey courses on which this study focuses. The principal researcher of this study will not have access student grades in the specified course, nor with this study have access to student enrollment records, grades, or financial aid information, unrelated to the specified course.

Education records used by this research project are education records as defined and protected by Family Educational Rights and Privacy Act (FERPA). FERPA is a federal law that protects the privacy of student education records. Your consent gives the researcher permission to access the records identified above for research purposes.

**Will my data or specimens be stored for future research?**
Data collected from interviews, in-class observations, and visual concept maps by participants will be used for this study and possibly for future article publication. Reconsent will be obtained from subjects for specific uses in possible future publications. All information related to this study including collected data and participant information will be securely stored on the principal investigator's home computer.

**Will my study-related information be kept confidential?**
The principal investigator of this study will maintain the confidentiality of identifiable records for each consenting participant. The principal researcher and the advisor to the principal researcher are the only entity with access to confidential information from consenting participants. Pseudonyms will be used to maintain anonymity of participants. If you wish to choose your own pseudonym, please write it here: ____________________________.
Efforts will be made to keep your study-related information confidential. However, there may be circumstances where this information must be released. Also, your records may be reviewed by the following groups:

- The University of Arizona Institutional Review Board
- Office for Human Research Protections or other federal, state, or international regulatory agencies

Who can answer my questions about the study?
For questions, concerns, or complaints about the study you may contact:
Rebecka A Black, principal researcher, blackr@email.arizona.edu, 832-498-4851
Lisa Hochtritt, EdD., research advisor, lhochtritt@email.arizona.edu, 520-626-7639

For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact the Human Subjects Protection Program at 520-626-6721 or online at http://rgw.arizona.edu/compliance/human-subjects-protection-program.

If you are injured as a result of participating in this study or for questions about a study-related injury, you may contact: Lisa Hochtritt, EdD., research advisor, lhochtritt@email.arizona.edu, 520-626-7639. An Institutional Review Board responsible for human subjects research at The University of Arizona reviewed this research project and found it to be acceptable, according to applicable state and federal regulations and University policies designed to protect the rights and welfare of participants in research.

Signing the consent form
I have read (or someone has read to me) this form and I am aware that I am being asked to participate in a research study. I have had the opportunity to ask questions and have had them answered to my satisfaction. I voluntarily agree to participate in this study.
I am not giving up any legal rights by signing this form. I will be given a copy of this form.

Printed name of subject
Signature of subject
Date

Investigator/Research Staff
I have explained the research to the participant or the participant’s representative before requesting the signature(s) above. There are no blanks in this document. A copy of this form has been given to the participant or to the participant’s representative.

Rebecka Black
Signature of person obtaining consent
Date

Consent Version: T502a v 2016-07
## APPENDIX K

### APPROVED IRB

<table>
<thead>
<tr>
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<th>May 19, 2017</th>
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<td>Principal Investigator:</td>
<td>Rebecka Annette Black</td>
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<tr>
<td>Protocol Number:</td>
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<tr>
<td>Protocol Title:</td>
<td>Understanding How Perceptions Of Identity And Power Influence Student Engagement And Teaching In Undergraduate Art History Survey Courses</td>
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<td>Level of Review:</td>
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<td>Determination:</td>
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**Documents Reviewed Concurrently:**

- **Data Collection Tools:**  
  - RBlackDissertationInterviewObservation.docx
  - RBlackDissertationF200IRB.docx.doc

- **HSPP Forms/Correspondence:**  
  - RBlackDissertationIRB.pdf
  - RBlackDissF107.doc

- **Informed Consent/PHI Forms:**  
  - RBlackDissConsentForm.doc
  - RBlackDissConsentForm.pdf

- **Recruitment Material:**  
  - RBlackDissertationRecruitment.docx

This submission meets the criteria for exemption under 45 CFR 46.101(b). This project has been reviewed and approved by an IRB Chair or designee.

- The University of Arizona maintains a Federalwide Assurance with the Office for Human Research Protections (FWA #00004218).
- All research procedures should be conducted according to the approved protocol and the policies and guidance of the IRB.
- Exempt projects do not have a continuing review requirement.
- Amendments to exempt projects that change the nature of the project should be submitted to the Human Subjects Protection Program (HSPP) for a new determination. See the Guidance on Exempt Research information on changes that affect the determination of exemption. Please contact the HSPP to consult on whether the proposed changes need further review.
- You should report any unanticipated problems involving risks to the participants or others to the IRB.
- All documents referenced in this submission have been reviewed and approved. Documents are filed with the HSPP Office. If subjects will be consented, the approved consent(s) are attached to the approval notification from the HSPP Office.
May 15, 2017

University of Arizona Institutional Review Board
C/o Office of Human Subjects
1618 E Helen St
Tucson, AZ 85721

Please note that Rebecka Black, UA doctoral candidate, has permission of the University Department of Art History in the College of the Arts at the University to conduct research in our department for her dissertation study, “Understanding How Perceptions Of Identity And Power Influence Student Engagement And Teaching In Undergraduate Art History Survey Courses.”

Rebecka Black will contact art history instructors to recruit them by emailing them, beginning August 1, 2017, through their University email address. Rebecka Black will recruit art history survey students by visiting their art history survey class following receipt of instructor permission and with instructor presence during her recruitment visit. Instructor permission to recruit students for this study will be obtained through the recruitment process of art history instructors. Only once instructors have signed the consent form to participate in this study will Rebecka recruit student participants in their classrooms beginning August 28, 2017. Rebecka’s plan is to have all participant consent forms, instructors and students, signed by September 1, 2017. Rebecka’s on-site research activities will be completed by November 17, 2017.

Rebecka’s research methods for this study will be limited to face-to-face interviews, visual concept mapping activities, and in class observations of all of this study’s consenting participants at the University School of Art. The Art History Program in the College of the Arts has agreed to allow the investigator, Rebecka, to conduct her dissertation study as described in this letter. Rebecka also has agreed to provide to my office a copy of the University of Arizona IRB-approved, stamped consent document before she recruits participants on campus, and will also provide a copy of any aggregate results.

If there are any questions, please contact my office.

Respectfully,

Associate Professor, School of Art
College of the Arts
References


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