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PRE-SERVICE ART TEACHERS AND THE USE OF FEMINIST CURRICULUM AND PEDAGOGY IN THE ART CLASSROOM

by

SAHIRAH FATIN WADE BUSSEY

Under the Direction of Melody Milbrandt

ABSTRACT

The purpose of this study was to determine answers to several research questions: 1.) What do pre-service teachers know about feminist pedagogy or teaching in ways that are culturally responsive? 2.) In what ways are pre-service teachers prepared to use feminist pedagogy? 3.) How is a lesson constructed utilizing a feminist curriculum? All participating pre-service Art Education students completed a Survey of Art History, a questionnaire of their background in Art History, a questionnaire on their ideas of feminist pedagogy, and completed a group brainstorming of lesson plans. Data was analyzed from student responses. Results support the need for teaching more feminist content and pedagogy. Recommendations are made for further research.

INDEX WORDS: Feminism, Pre-service art teachers, Women artists, Art education, Feminist pedagogy

PRE-SERVICE TEACHERS AND THEIR IDEAS OF THE ROLE OF FEMINISM IN ART EDUCATION

by

SAHIRAH FATIN WADE BUSSEY

Thesis submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2007

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Sahirah Fatin Wade Bussey
2007

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AND PEDAGOGY IN THE ART CLASSROOM

by

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CHAPTER 1

Introduction

My research problem began in AE 8020, facilitated by Dr. Melody Milbrandt. Through a comparative analysis of my education achieved at Spelman College (a historically, all woman, Black College) and here at Georgia State University I noted several dissimilarities. At Spelman College my gender and culture was central to most (more than 75%) class readings, discussions, and research topics; one professor deemed her class as an education of black feminism. In taking mostly art education and art history courses at Georgia State, my comparison to such a breadth of classes at Spelman is narrow; however the art history courses solely reflected on the art and lives of Caucasian men and women, neglecting any other race or culture. In taking a Contemporary Art History course at Georgia State, issues of feminism were discussed; however, these issues primarily centered on the concerns of white women, neglecting the coexistence of race and gender.

My art education courses, however, had a component of race, culture, identity, etc. as topics of discussion, reading, lesson planning, etc. Nonetheless, the art history classes ‘voluntary’ exclusion allowed me to wonder if most other classes at Georgia State were guilty of omitting cross- cultural, racial and gender issues. Are students forced into taking courses specifically labeled as an independent race or culture to educate themselves on a specific history or existence? I put this question to the test and took an African American Art History course and found that the answer was no. The course was taught by a PhD candidate whom research covered Africa, not African Americans. Thus, important issues regarding African Americans were vaguely discussed; the course followed suit of typical Art History courses (rote and recall of images).

The information attained from these art history courses mirrored that of my elementary and high school education where I did not realize that I had missed out on so much of myself (history, culture, etc) until I reached my College years. It is sad that I did not even think or question the abnormality of this teaching practice throughout 18 years of schooling.

In response, I began to think about feminism, what it means to me, and how the incorporation of feminism could have impacted these art history courses. It is important to make clear my definition of feminism, as there are several definitions of this ideology. To me, feminism involves the equal treatment of men and women from all cultural backgrounds in society. More specifically, I am interested in the equal treatment and inquiry of the histories of women and representations of various minority groups.

It is my belief that through the incorporation of feminism, societal issues are discussed and made the center of classroom content. I believe that a feminism model of teaching and learning can allow students to see their own potential through critical inquiry, discussion, and the incorporation of women and minorities into curricula. While the Georgia State University art teacher preparation program encourages discussion and lesson formation centered on issues of social justice, it is difficult to create such lessons without sufficient content knowledge in art. Based on my experience in my major art courses I wondered if other pre-service teachers had adequate content background to assist them in addressing issues of gender, equality, and injustice in their own classrooms.

Feminism, a brief history

Feminism began in the late 19th century during the Suffrage movement; during which Caucasian women demanded for voting rights offered to white males and black male slaves. Elizabeth Stanton was a leader of the emerging Feminist Movement who ushered women in to

support a battle for justice. Sojourner Truth was also a feminist leader who spoke about the inequality of black women to men and also white women. Despite having gained recognition for existing as more than a social reproductive object, but as an intellectual human being with equal capabilities of those of a man, the fight for equality continues today. As a result of the battles of feminist leaders and proponents, women have gained opportunities in the corporate America, politics, education, and history. Though several advancements have been made, it is important to note that equality is still a long fought battle among feminists.

Research Questions

Based on the Review of Literature, I believe there is a need for more teachers to implement a feminist pedagogy in art classrooms. My research will answer: What do pre service teachers know about feminist pedagogy or teaching in ways that are culturally responsive? In what ways are pre service teachers prepared to use feminist pedagogy? How is a lesson constructed utilizing feminist pedagogy?

CHAPTER II: Review of Literature

Introduction

My thesis problem is focused on the need for a feminist curriculum and pedagogy in art education classrooms. I found that there is a need for more teachers to include discussions on racial and gender issues to support a collaborative effort for social change and equality. The literature that I will present will illustrate that it is a teacher's responsibility to help students identify and reflect upon their beliefs about gender, race, sexual orientation, and class. Feminist teaching is one way to open up possibilities to help students reposition their beliefs and think more democratically about social issues.

A feminist curriculum will allow teachers an opportunity to incorporate art, cultures, and stories of not only females, but also nonwhites, and gays into the classroom. In urging teachers to incorporate greater diversity in the art classrooms, it is important to note that this is merely the first of many steps in implementing change. For social change to occur it is important that teachers engage students in substantial dialogue through the asking of open-ended, critical questions. The art classroom is an important setting for this change to begin. Unlike other disciplines where students must spend countless hours reading prior to offering a response and discussion, the visual arts offer a more immediate opportunity for response and discussion. Discussion and understanding can begin with the conception of an artwork and continue through the critique process. Art is a great platform for encouraging the discussion of issues of social justice.

The review of literature is broken into several larger questions and themes: Feminism; Where do we begin? The Feminist Classroom; Problems with Utilizing a Feminist Ideology; Is there a need for this type of ideology?

Feminism

Though there are different definitions of what it means to be a feminist, it should be made clear what is meant to have or benefit from a feminist education. Feminist education—the feminist classroom—is and should be a place where there is a sense of shared struggle, where there is a visible acknowledgment of the union of theory and practice where we work together as teachers and students to overcome the estrangement and alienation that have become so much the norm in the contemporary society. (Schacht, 2000).

To educate should be a practice of freedom for students; he/she should discover that anyone can learn. The learning process should be one that involves the process of shared learning and teaching; thus it is essential if educators are to provide the necessary conditions where learning can most deeply and intimately begin.

> The classroom, with all its limitations, remains a location of possibility. In that field of possibility we have the opportunity to labor for freedom, to demand of ourselves and our comrades, an openness of mind and heart that allows us to face reality even as we collectively imagine ways to move beyond boundaries, to transgress. This is education as the practice of freedom (hooks, 1994, p. 207).

Henceforth, teachers must be actively involved and committed to a process of self development for students; education should empower students with the will and desire to promote personal and social change.

Where do we begin?

Sandell & Speirs (1999) present research findings that say it is ineffective to add women into an existing framework/curriculum for equal inclusion when that framework was built on exclusionary practices that kept certain males in and women out. Ament (1998) found that art teachers who have added marginalized artists to their list of ‘important’ artists has done little to improve the status and understanding of marginalized artistic traditions. Parsons (1999) argues

that there can and should be no feminist art history, only feminist interventions into the histories of art. Pollock points out that there can be no such thing as a single history of art. Her argument, like that of Sandell's & Speirs (1999) urges us to question why women have been excluded from textbooks and histories in the first place. It is evident that deeper inquiry needs to be made into art produced by women and multicultural artists; however, several questions arrive along with this notion. Is it too late to develop a feminist curriculum, sense there is a dominant history focusing on Western male art? Who sets the criteria for whom can be deemed an artist or not? In a world dominated by histories of a patriarchal society, how do we begin to develop a feminist art curriculum?

Researchers Garber & Gaudelius (1992) have found that feminist teaching begins with the awareness of attitudes and assumptions about art, gender, and society that teachers and students carry with them into the classroom. Furthermore, it is important to discuss how ideas about women and art have been socially constructed, by whom, and for what purpose. These strategies build awareness of the exclusion of others, stereotypes, and any other negative social behaviors practiced against women and under-represented groups. Garber (1992) argues that incorporating women's issues means incorporating 'real life' issues and themes into the curriculum, 'issues that will affect the lives of our students as children and as adults and how they will function as people in the real world. These ideas already exist in the artwork itself; it is important to discuss them as opposed to 'sugarcoat,' lie about, or ignore them.

To include women into the existing curriculum means more than simply adding one or two 'here or there'. In all actuality it means redefining the image of a woman into a being of knowledge, potential, and power. Including women refers to the complex process of redefining knowledge by making women's experiences a primary subject for knowledge, conceptualizing

women as active agents in the creation of knowledge, including women's perspectives on knowledge, looking at gender as fundamental to the articulation of knowledge in Western thought, and seeing women's and men's experiences in relation to the sex/gender system (Andersen, 1987).

Girls are being forced to fit into an institutional structure that historically and theoretically has provided no space for them. Henceforth, feminist's teachers must embrace a change in language that makes academic content of relation to all students (i.e. humankind vs. mankind) (Sandell & Speirs, 1999). Albers (1999) made connections between music, literature, school texts, and popular culture and gendered meaning construction. The fact that these sources are typically presented in the perspective of White European males creates stereotypes between the sexes at a young age.

Because of the early development of stereotypes, it is important that feminist teaching begin at the K-12 level. For this time span, it is a more effective for social change and a fuller more representative and accurate concept of art to occur (Sandell & Speirs, 1999). Efland (1990) suggests that art education has done little to set itself apart from curricula and classes that confront and talk freely about socioeconomic issues. Albers (1988) argues that without some dialogic exchange in which students are asked to question their vision of their social and physical life worlds, students will continue to reproduce these 'truths'. They will continue to understand their role as passive receivers of knowledge, that knowledge is static, and that meaning-making is nonpolitical.

The Feminist Classroom

Feminist education—the feminist classroom—is and should be a place where there is a sense of shared struggle, where there is a visible acknowledgment of the union of theory and

practice, where we work together as teachers and students to overcome the estrangement and alienation that have become so much the norm in contemporary society. Most importantly, feminist pedagogy should engage students in a learning process that makes the world “more real than less real” (Schacht, 2000). In saying this, it is meant that teaching should relate to students’ real lives, culture, environment, etc. and confront, rather than ignore, existing societal ills. The feminist classroom is pictured as a liberating place where everyone is responsible for the enrichment of the learning process for the eventual goal of social change (Parsons 2002).

Because gender affects the dynamics of the classroom in terms of the relationships among the students as well as between teacher and students, feminist pedagogy includes thoughtfulness about classroom dynamics; the way in which that dynamic operates and how the teacher organizes her or his classroom are very important. How a classroom is arranged physically might--or might not--matter but who is or is not in the classroom, who is spoken or listened to, who is spoken about, do matter (CoHee, 1998). Furthermore, this type of teaching should begin in the early stages of education (i.e Kindergarten). Sensitive attention should be paid to the type of stories and artwork presented to students and of the developmental differences in young girls and boys.

The personal experiences of students and the instructor should be integrated into the course materials to create an environment where numerous, sometimes contradictory voices are heard. The classroom should be an active- participatory environment where issues can be discussed in a mature manner. Notions of ‘professor as privileged voice’ should be challenged and all class members should be expected to become involved in the teaching and learning process; therefore knowledge is constructed by ‘teachers’ and ‘learners.’ It is important that teachers become more aware of the limitations of his/her own experiences and value those of

their students (Florence, 1998). For example teachers could encourage students to develop lesson plans that they would like to teach to the class presenting a female artist to the class or focusing on a specific social issue. In doing this, students become responsible for what they learn and what others learn.

Authority is not just reflected in the student teacher relationship but also among student peers. Challenges can arise when there is a diverse group reflecting various students of differing sex, class, race, etc. In these instances, students can easily become victims or infiltrators of sexism, classism, and/or racism. In order to create a learning environment within the classroom it is important to diffuse hierarchy and create a sense of community. Hooks (2003) maintains that the classroom should be "a place that is life-sustaining and mind-expanding, a place of liberating mutuality where teacher and student together work in a partnership" (p.27). According to Gaudelius (1998) part of the fulfillment of a feminist pedagogy recognizes a student centered learning environment. Feminist pedagogy is often collaborative rather than hierarchical in terms of grading and classroom operations. Teachers may give up some of their power in determining course content, methods, and grading so that students can also contribute. Nonetheless, the teacher is still clearly delegating authority.

The feminist classroom is one where there the teacher and students should be able to draw connections and feelings of community that often arise out of courses taught using an inclusive feminist pedagogy (hooks 1989; Schacht 2000). Thus, it can be projected that the likelihood of personal insults and student alienation should diminish because students will feel connected by an embracive classroom environment; in other words, there should be room for the acceptance of difference.

In developing a feminist-based classroom, it is important that women artists are placed at the forefront with male artists; furthermore, it is important that various cultures are included (Sandell & Speirs, 1999). Lesson plans and curricula need to be developed to address this lack of inclusion in the educational system and classrooms. It is important that teachers provide students with various approaches for recognizing and confronting negative social behaviors in the world around them. Furthermore, it is important that students are provided with various opportunities to correct unacknowledged oppressive behavior *(CoHee, 1998).* Inclusion of the artwork of females and various cultures will expose students to work and cultures outside of the norm, allowing students to realize that the term artist reflects more than just the typical 'Dead White Guys'. Importantly, this exposure is important for the self esteem of students who are not generally reflected in the standard curriculum and classroom. Learning about the 'other' is a very important factor in confronting the injustices and ills of present day society because it allows students to diffuse the category of the 'other.' It also encourages adaptation a world without categories.

In creating lessons, teachers can also make it a goal to develop art based on the student's own experiences and preoccupations-- no matter how trivial or worthless they had been conditioned to believe they were. Using a feminist pedagogical approach not only involves inclusively centering the social categories of gender, class, race, and sexual orientation in all classroom discussions, but also recognizing all class participants' experiences and perspectives to be equally necessary in the creation of classroom knowledge (Schacht, 2000).

Being that feminist teaching involves the creation of a classroom in which there is a sense of community, ownership of ideas, and the respect for difference, combating initial shyness that may be acceptable in traditional classrooms may be a problem. Teachers should encourage and

support student participation in this setting from Day One. Structure of the feminist classroom is centered on collaborative groups and developing systems of mutual support for all individuals.

Problems with Utilizing a Feminist Ideology

Many teachers have found that putting feminist theory to practice in the contemporary classroom comes with challenges and dilemmas:

> creat[ing] a gap between what feminist teachers believe is the best educational approach and what they actually manage to practice in their everyday experiences. This gap between reality and theory creates political and social challenges for participants of feminist teaching; the result is usually detrimental to the teachers' success in traditional schools, a social context where innovative teaching often is neither valued nor rewarded (Crabtree & Saap, 2000, p.132).

Anytime teachers implement an ideology outside of the norm (one that can conjure controversial history, connotations, and an un-universal definition) there is bound to be some sort of problem. Crabtree and Saap (2000) describe

> three significant barriers to feminist pedagogy: the conservative opposition both inside and outside the academy; the fear of teaching outside institutional norms felt among faculty; and the reservations among feminists that feminist pedagogy can empower marginalized (female and nonwhite) faculty and students from exploited populations (p. 133).

Shelly Stevens (2006) argues that incorporating feminist ideology into classrooms may cause administrators and colleagues to "associate revolutionary, lesbian, or anti- male thinking and living, when in essence the main goal of this pedagogy is to place notions of gender, culture, race, and class on a pedestal to be discussed and examined." (Personal communication; March 25, 2006). Furthermore, she has found that many teachers and administrators perceive those utilizing feminist pedagogy as lazy, attributing small-group discussions as a failed attempt on the part of a teacher to compose lesson plans. In looking at artwork developed by the traditional male artists (a.k.a. 'Dead White Guys) through a feminist lens, we may discover that what was

once socially acceptable is in fact unacceptable in the livelihoods of women (Sandell & Speirs 1999). Utilizing feminist teaching, a teacher must do her homework and ask herself: How is this relevant to students and what issues are relative to women? It is important to consider various disciplines and interdisciplinary sources to provide a framework of issues relative to women (Sandell & Speirs 1999).

Another problem that could arise is from students whom are not accustomed to participating in class discussions about social issues brought forth through art; social criticisms are typically kept among private, friendly groups. It is the teachers' job and responsibility to encourage and empower students to participate respectfully in larger group discussions that prepare students to become critically literate students who can and are a part of the democratic process (Barber 1992).

Lastly, arguments against feminist teaching are often from women who say feminism does not fit into an educational setting that has historically been dominated by white males. Feminists argue that nontraditional teaching methods can silence the teacher and empower students, which can sometimes lead to disrespect towards both the teacher and other students. Educators and students have been socialized into a culture that has neglected or trivialized women's intellect and authority (Shor, 1996). Care must be taken to assist women educators in the development of their voice as well as that of their students.

Women have long fought hard to let their voices be heard and rightfully gain a place in society. Some feminists fear that taking on non- traditional teaching methods, where the teacher is not only the proctor but also a participant in the learning process, might result in her loosing control and power in the classroom (Shor, 1996). As a reaction to collaborative teaching and learning, students may react in a display of disrespect for authority and education. Furthermore,

students that are not use to playing a role in their own learning process may become uninterested in classroom participation and react with disrespect towards the educator.

Is there a need for this type of ideology?

Fleming (2000) reports that girls overall math proficiency has improved since 1992; girls continue to achieve high reading scores; high school female athlete participation has increased form 7.5% in 1971 to 39% in 1996; more women than men are undergraduates at 2 and 4 year institutions and more women attain associates, bachelors, and masters degrees. Furthermore, there has been a significant rise in the percentage of women in doctoral programs in art history. Prior to the 1960's only 20- 30% of candidates were women; however in 1971, 77.8% were women (White, 1976); in this day, women out number men in PhD programs of both Art History and Art Education.

Despite this gain as revealed by these statistics, research also reveals that equity issues still remain. Gains for white women are much greater than for Latinas and African American women. Textbooks still do not reflect the diversity of the students in our classrooms and continue to perpetuate the hidden curriculum, which tells students that males, particularly White males, hold the political power and have made almost all the important decisions and discoveries. Bias persists in the classroom climate and is reflected in lower expectations, gender stereotypes, and male-focused student-teacher interaction patterns that inhibit educational successes for girls. Furthermore, both boys and girls find that males are more valued than females in schools (Fleming, 2000; Moore & Trahan, 1997). Factors such as race, ethnicity, culture, language, socioeconomic class, and disability are not often carefully considered in the development of education for girls. Gender stereotypes continue to limit girl's interest and participation in career options in engineering. Research done by the American Association of University Women shows

that over 90% of women cluster in 5 traditional careers. Boys are stereotyped into their gender roles earlier and more harshly than girls. On heavily weighted tests (ACT and SAT) boys still outperform girls on math and verbal sections of the ACT. Girls are still only half as likely as boys to participate in physical education, important because it contributes to positive self-esteem and good health. Sexual harassment is pervasive (reported by 80% of girls) and one in five girls reports physical or sexual abuse (Sadker, 2000 & Garber 2003).

Researchers continue to identify hidden gender biases in educators. Garrahy (2001) found that teachers who claimed to work from a gender-blind position believed that they did not take students gender into account when teaching, actually held different expectations for girls and boys. Sadker (1994) notes the subtlety of gender bias amongst teachers. “Teacher education and staff development programs do little to prepare teachers to ‘see’ the subtle, unintentional, but damaging gender bias that characterizes classrooms” (p. 81). Garber (2003) found that a middle school teacher, claiming not to create gender lines in her classroom unknowingly accepted different behavior from boys than girls; segregated students by sex, weighed curricular content decisions on boy’s interests; and chose boys for leadership positions. Sadker (1994) “calls our attention to the gender biases we may unconsciously carry as art teachers and the differences in the ways teachers teach boys and girls” (p82). She shows evidence that boys are taught a variety of learning strategies and skills and are given directions whereas teachers typically overlook girls.

Conclusion

Research reveals that feminist teachers are needed in today’s classroom and society for that matter. To educate students should be a practice of freedom; one that will empower them with real world knowledge and motivation for social change. Despite gains in educational

achievement by women, there are still achievement gaps existing between races/cultures of women. The traditional thinking of education needs to change. Feminist teaching challenges traditional teaching methods. It insists that the knowledge constructed in traditional classrooms settings is incomplete. Furthermore, it includes voices that are seldom heard outside of the White patriarchal system. Feminist teaching provokes social change. The revision of the set curriculum is necessary for continued growth and equality. Feminist teachers are needed to reconstruct the process through which teaching and learning occur.

CHAPTER III: METHODOLOGY

Research Questions

What do pre-service teachers know about feminist pedagogy or teaching in ways that are culturally responsive? In what ways are pre-service teachers prepared to use feminist pedagogy? How is a lesson constructed utilizing feminist pedagogy?

Setting

This study was conducted in an Art Education classroom at Georgia State University during AE 4900 regular class time.

Participants

The students who participated in this study were all enrolled in the pre-service Art Education Program at Georgia State. The sample is one class of eleven students aged 21 to approximately 40 years old. There were ten females and one male student(s) in the class. One student was African American, one multiracial (specifics not disclosed), and the rest were Caucasian. Two students plan to teach in the Fall of 2007, five next Spring, and four in the Fall of 2008. As a part of the course the participants had discussions on critical pedagogy focusing on empowerment, collaboration, pluralism, conversational art criticism and community building. These ideas were discussed and provided as new ways of thinking about teaching strategies.

Timeline

This study was conducted during Summer Semester of 2007 for the first 3 hours of one class session. For the first 35 minutes students participated in a brief questionnaire and a Power Point *Survey of Art History Background of Pre-Service Teachers* was administered. About 25 minutes were used to discuss and re-identify slides from the Power Point. During the next 30 minutes a discussion was held on feminism pedagogy. The researcher planned to record this

discussion, however the video recorder was not working properly so the results could not utilized in this study. After the discussion a questionnaire was administered, asking students a series of extended questions about feminism pedagogy in the classroom. The last 30 minutes students were given written information about artists featured in the Power Point and also some lesson ideas that could be used in an art classroom. Finally the pre-service teachers worked in groups to brainstorm ways to discuss socioeconomic issues in a K-12 art lesson.

Limitations

A limitation of the study is that because the participants were one small class at one university, therefore the results can not be generalized to the entire population but may only offer insights into the art history background preparation of pre-service art teachers in this institution and perhaps in other similar groups.

Procedures

I was introduced by Dr. Melody Milbrandt as a graduate student who would be conducting a survey of their background and knowledge of art history. I introduced myself and I told them that they will not be graded on their answers but to take the survey as seriously as possible and to make an educated response where necessary. I passed out the questionnaires and answer sheets to each student and they were instructed to begin when they received their paper. After completing the questionnaire, students were instructed to put their pencil down and wait for the next section of the survey. Students first responded to the questionnaire: Name five most important/influential artists or art works. For what reasons are they important? Name five artists or artworks from nonwestern women and/or minorities in the United States. Why are these important? In what ways do you think gender plays a role in the success of an artist? What type of background in art history do you have from high school to now? (Specific courses) What

artists/artworks were mostly covered in those courses? Have there been any art history courses in higher education that have been influential in your learning? In what ways? What do you wish you had learned in these courses? Do you feel that you missed out on anything? If so, in what ways? Describe your educational experience in terms of teachers, classroom content, and lesson plans presented? In what ways were you able to connect to the classroom content? Additional Comments?

The next part of the survey was slide identification in which there were 25 slides. For each slide students were asked to identify the following: the name of the artist and title, the gender of the artist, and the time period in which the work was produced (span of 100 years). Finally students were to identify the culture that the artist was from. Students had 1 minute to view each slide and respond appropriately They were also allowed to ask questions for clarification. After the survey, students were instructed to put his/her pencil down and turn their paper over. I asked if anyone needed to review a particular slide and then collected each paper after the slide presentation. We then went on to discuss and review the slides (which were grouped into the following categories: Well Known Male Artists; Well- known Female Artists; Feminist- Themed Works; Additional Women Artists).

I began an open dialogue about feminism and asked the following questions: What is feminism? Which women artists would you be most comfortable teaching? How do you plan on teaching about social issues? After the discussion, I gave each student a separate questionnaire about feminist pedagogy. They were asked to respond to the following questions: What is your understanding of feminist pedagogy? Do you think that feminist pedagogy could be a useful in the art education classroom? In what ways? In what ways are you as a pre- service teacher prepared to handle the task of educating students on issues of gender, equality, and injustice in

the classroom?\ Do you plan to discuss stereotypes? If so, which ones and what would be your approach? Do you believe that it is the teacher's responsibility to identify and allow students to reflect upon their beliefs about gender, race, sexual orientation, and class? Which artists and works could be helpful in discussing issues of social justice? (Please identify the social issue you would discuss along with the name of the artist). Students were instructed to pass their papers to the front of the classroom when they were finished.

I then handed students biographical information on the artists presented during the slide survey; including lesson plan ideas that students could incorporate into an art curriculum that utilizes feminist pedagogy. After sharing my lessons, students worked in groups and brainstormed some lesson plan ideas that could be utilized to incorporate socioeconomic issues. After brainstorming in groups, students shared their ideas; opinions were shared and discussed. I then handed out a student consent form for the study and collected each one, thanking each student for allowing me to interrupt their class time. This concluded the session.

CHAPTER IV: ANALYSIS AND DISCUSSION OF FINDINGS

Results

My research study will answer the following questions: What do pre-service teachers know about feminist pedagogy or teaching in ways that are culturally responsive? In what ways are pre-service teachers prepared to use feminist pedagogy? How is a lesson constructed utilizing feminist pedagogy? Based on these questions two questionnaires and one Power Point survey were composed. I supplied this group with some lesson plan ideas that could be utilized in a feminist classroom. Students were asked to work in groups to develop lesson plan ideas that could address socioeconomic issues. The results will be used to determine gaps in the Art History knowledge of pre-service Art Educators.

Student Survey of Art History (See Appendix A) was the first questionnaire given to students in which they were asked for information on their art history background in an open-ended format, data from this section was examined for each participant's personal feelings and experiences in art. Twenty-five artists in the *Art History Survey* (See Appendix B) were divided into four categories. The *Feminism Questionnaire* (See Appendix C) was the second questionnaire used to examine respondent's feelings and knowledge about feminist pedagogy and incorporating aspects of this teaching practice into an art curriculum/ classroom. Students were provided with biographical information on each artist and lesson plan ideas. Students were then asked to brainstorm lesson plans that could be utilized in a feminist classroom.

Student Survey of Art History

Name 5 most important/influential artists or art works. For what reasons are they important?

This question was examined to see which artists were mentioned the most. Out of eleven students seven of them (64%) named Pablo Picasso; five of them (45%) named Leonardo

DaVinci. While most of the students named male artists as ‘most influential/important artists’ it is important to note that two students named the Guerilla Girls (these artists were briefly mentioned at the beginning of the current course). Female artists that appeared only once are Faith Ringgold, Annie Leibowitz, Kathe Kollowitz, and Mary Cassatt.

When listing reasons for the importance of the artist, students credit Pablo Picasso for his participation and leadership during the Cubist movement. One student says that he gave us a “new way to look at the world and represent it.” Leonardo DaVinci was said by students to have been “a leader of his time,” and that he made popular “the use of arts and science together” and “that [he] highly developed perspective.”

Name 5 artists or artworks from nonwestern women and/or minorities in the United States. Why are these most important?

This question was also examined to see which artists were most frequently listed. Five out of eleven students (54%) equally named Georgia O’Keeffe and Frida Kahlo. Interestingly, the same students in this study named these two women however only one student made note of their importance. She attributed that Frida Kahlo’s importance to her “self- expression and exploration of what it means and her personal experiences.” She said that Georgia O’Keeffe is important because of her “depiction of femininity in art through a woman’s eye.” The responses to this question were sometimes vague. One student said that “I am not very knowledgeable about American art.” Other students did not respond at all.

In what ways do you think gender plays a role in the success of an artist?

This question was analyzed in terms of whether or not gender makes a difference in terms of the success or path of an artist. Nine out of eleven students responded yes that gender does play a role in the success of an artist. They reasoned that males “dominate in the museums and galleries.” One student replied that “I think that the patriarchal tendencies established in the art

world centuries ago still exist today; paired with the gallery system and a male- dominated critic, researcher, curator environment leaves women at a disadvantage." Other students supported female/male stereotypes: "It's pretty much known that men are more likely to succeed in the art world;" "Men tend to be more forceful and you need that sort of tenacity to succeed as an artist."

One student did not clearly say "yes" or "no", however gave instances of male to female ratios. "In school, you see more women in classes, at GSU I think the numbers of male/female teachers are about the same. Outside of school-in public or large museums the work is mostly by men. Smaller galleries show more women's work." On the other hand one student supported the claim that gender does not matter personally: "When looking at artworks in magazines or in galleries the first thing my eye hits is the artwork not the name of the artist or gender. I am sure it matters to some degree for the artist but not to me."

What type of background in art history do you have from high school to now? (Specific courses) What artists/artworks were mostly covered in those courses?

This question was analyzed to see what types of Art History courses have been taken by each participant and what artists have been covered in each class. None of the respondents noted any specific Art History courses offered or taken in high school however, one student recalls, "At first I learned mainstream artists (i.e. DaVinci, Picasso, van Gogh, Matisse, Monet, etc) that when their names are said they were automatically associated with art." One student did not name any specific Art History courses but does not recall this subject being covered until her college years. Another student listed courses but did not name specific course content, while a third listed material covered but did not list any particular classes taken.

Nine out of eleven students noted that their courses covered artworks influenced by European classical works and the canon of white male artists. Five out of this group have taken

at least two classes covering Western Art History; and three students have taken at least three courses (five being the highest number of classes taken by two students of this group). Five out of the eleven students have taken at least one course that covered Non-Western art that included artwork and artists outside of the Western canon. Out of this group, only one student took more than one course that covered Non-Western Art History.

Has there been an art history course in higher education that has been most influential in your learning? In what ways?

This question was analyzed to see what type of art and artists covered have been most influential in their learning process and experience. Ten students out of the eleven total participants noted a course that was influential in their learning. Interestingly, one student noted that a course focusing on Western artists was influential and inspired her to learn more about the topic: "Greek Art and Architecture, great works, skill, very much inspired me to learn more about it." Five students noted a course focusing on artists outside of the Western canon of topics and artists as inspiring because of the non-focus on Western art. "The Non-Western Art History because most of my education had been of Western influence and to learn that the term 'art' is something equaled with Western influence and that there weren't terms for it in other countries was fascinating. He gave me a greater appreciation for art as a whole."

On the other hand, one student explained that no particular course has been influential in her learning because "most of the classes I took were 70 + people and a bit boring. The one that wasn't was about Michelangelo and while very informative the professor wasn't particularly amiable." Two students out of the total group did not specify what art or artists were covered; whereas one student commented that studio art classes have been inspiring because of the ability to produce art in those courses.

What do you wish you had learned in those courses? Do you feel that you missed out on anything? If so, in what ways?

Eight out of the eleven (72%) participants say that they wished they had learned more whereas one student says, “I feel like I had good education in these art history courses.” Another student credits her experience to her lack of effort “I wish I had applied myself more. At the time I was too interested in my own art production.” Independently, a student responds that “I sometimes wish I could redo some of my assignments to solve some of the design problems through learning.”

Of the total group of participants, eight students (72%) say that they wanted to learn more about Nonwestern, women, and contemporary working artists. Outside of these eight students two students wanted more in-depth learning in the courses taken; a third student said that she wanted more time.

Describe your educational experience in terms of teachers, classroom content, and lesson plans presented? In what ways were you able to connect to the classroom content?

Ten out of the eleven students answered this question. One student said that she connects more with visual assignments than written. Three students said that they connected with teachers and enjoyed when teachers offered personal details and discussion. “For the most part I’ve had some very successful, amazing teachers because they’ve put their heart into what they do. I love all the intricate, personal details they’ve given instead of quoting verbatim what they’ve been taught. I love the open dialogue and freedom allowed to roam around and share ideas.” On the other hand, seven out of the ten responding students described their collegiate art history experiences as typical and boring. “Not in my art history classes, the basic ones required, they were terribly boring and the teacher would just drag on and on during slide presentations. There was never any discussion held or anything.” Interestingly, one student describes her experience

by saying: “I grew up on Army bases overseas mainly and also in the U.S. I never really questioned what I was taught until my junior and senior year in high school; even then I just accepted what I was taught to pass tests!”

Additional Comments?

This section was offered to allow students to provide any other information that they chose to share. Three out of the eleven students responded. One student said, “I’ve had some grad students [as instructors] who have been tight wads and not open to freedom of expression past modern art.” Another student said, “I wish that[we as] art education majors were required to have more art history than we do.” Finally, someone said that they are, “pleased that I’m familiar with several women artists; very disappointed that I’m not familiar with non-Western, African American artists.”

Survey of Art History Background of Pre-Service Teachers

A survey was given to students to access their knowledge of art history. The twenty-five artists featured they were put into four major categories: Well- Known Male Artists, Well-Known Female Artists, Feminist-Themed Works, and Additional Women Artists. This section was analyzed in terms of an accurate response of the survey-taker in terms of familiarity with artists and images presented. Students were asked to identify the name of the artist and or the title of the work seen, gender of the artist, time period in which work was produced, and the culture the artist is from.

Well-Known Male Artists

The six artists and works presented under this category were Pablo Picasso (*Les Demoiselles d'Avignon*), Leonardo da Vinci (*Mona Lisa*), Jackson Pollock (N*umber One*), and Vincent van Gogh (*Starry Night*). Claude Monet (*Water lilies*), and Salvador Dali (*The Persistence of Memory*). These artists were selected based on their popularity as artists of their times and their occurrence in most Art History courses taken during my college years.

Pablo Picasso- All eleven participants knew the name of the artist and/or title of work and his gender. Eight out of eleven students knew the time period and all of the students associated him with Europe.

Leonardo da Vinci- All eleven students correctly identified the name and/or title and culture of the artist. Seven participants reported the inaccurate time period in which the work was produced. Out of the eleven, one student did not answer for his gender; however all other participants answered correctly for this category.

Jackson Pollock- Out of the eleven students, ten students correctly identified the name and/or title and culture of the artist. Eight out of the eleven students correctly identified the century in which the work was produced.

Vincent van Gogh- All eleven students correctly identified the name and/or title and the gender of the artist. Four out of the eleven students responded correctly to the appropriate year in which the work was produced; furthermore, nine out of the eleven students connected the artist to Europe and/or Western art.

Claude Monet- Ten out of the eleven students accurately reported the name and/or title of the work; all students correctly identified his gender. Six out of eleven students knew the time period in which the work was produced and ten out of eleven students associated Monet with Europe.

Salvador Dali- Nine out of eleven students knew the artists name and/ or title of the painting. All the participants knew his gender; nine students knew the time period in which the work was produced, and six out of eleven students associated him with Europe.

Well-Known Female Artists

The seven artists and works presented under this category were Frida Kahlo (*Self- Portrait with Monkey*), Faith Ringgold (*Tar Beach*), Mary Cassatt (*The Child's Bath or The Bath*), Judy Chicago (*Dinner Party*), Elizabeth Catlett (*The Sharecropper*), Georgia O'Keeffe (*Blue Morning Glories*), and Dorothea Lange (*Migrant Mother*). These artists were selected based on their occurrence in the discussion of women artists during Art History courses taken in my college years.

Frida Kahlo

Ten out of eleven (91%) participants correctly answered the name of the artist and/or title of the painting and the gender. Eight students knew the time period in which the work was produced; ten students associated the artist with Mexico.

Faith Ringgold

Three out of eleven (27%) students correctly listed the name of the artist and/or title of the work. All of the students responded that the artist was an African American female whereas seven responded accurately to the time period in which the work was produced.

Mary Cassatt

Eight out of eleven (73%) students correctly answered with the name of the artist, nine correctly identified the gender of the artist, and seven knew the time period in which the work was created. Four students knew the cultural background of the artist.

Judy Chicago

Three out of eleven (27%) students knew the name of the artist. Six out of the eleven students knew the gender of the artist; seven students correctly dated the work and identified the artist's nationality.

Elizabeth Catlett

Two out of eleven (18%) students knew the name of the artist and/or title of the work. Four students knew the gender of the artist, whereas five students correctly responded to the time period of the work. Six students knew the artist's nationality.

Georgia O'Keeffe

Seven out of eleven (64%) students knew the name of the artist. Eight students knew the gender and five responded correctly for the time period of the work and the nationality of the artist.

Dorothea Lange

Five out of eleven (45%) students knew to the name of the artist and/or title of the work. Seven students knew the gender; however all participants knew to the nationality of the artist and time period of the work.

Feminist-Themed Works

The six artists that were selected are: Renee Cox (*Not Yo Mama's Last Super*), Miriam Schapiro (*Pleasure Dome*), Carrie Mae Weems (*Ain't Jokin Series*), Mimi Smith (*Bikini*), Anne Geddes (*Title unknown*), and Graciela Iturbide (*Motherhood*). These artists were selected based on their contemporary popularity and feminist themes incorporated into their works (content, idea, etc.)

Renee Cox

Five out of eleven students knew at least part to of the title, where as no students listed the name of the artist. Seven knew the gender. Eight students knew the time period of the work and seven accurately listed the cultural identity of the artist.

Miriam Schapiro

None of the eleven students knew the name of the artist, title, time period of the work, or the nationality of the artist. Three students correctly listed the gender.

Carrie Mae Weems

None of the participants knew the name of the artist or title of the work. Nine students knew the gender of the artist where as eight knew the time period of the work. Nine students responded correctly to the nationality of the artist.

Mimi Smith

None of the students knew the correct name of the artist. Eight students knew the gender of the artist and the time period of the work. Five students correctly listed the artist as American.

Anne Geddes

None of the students correctly identified the name of the artist or title. Four students out of eleven accurately labeled the gender and culture the artist is from. Seven students correctly identified the artist as American.

Graciela Iturbide

None of the students correctly identified the name or title. Four out of the eleven students accurately listed the gender of the artist and five students identified the time period of the work. Three students correctly identified the culture of the artist.

Additional Women Artists

The six artists that were chosen for this category are Artemisia Gentileschi (*Judith Beheading Holofernes*), Kara Walker (*Excavated from the Heart of a Black Negress*) Lennore Chinn (*Affirmations*), Augusta Savage (*The Harp*), Lynda Benglis (*Leaded Moss Knot*), and Lee Krasner (*Cool White*). These artists were selected based on ideas presented through their work and their lack of inclusion in Art History texts and classes taken in my college years. Though artists under this category are famous for controversial works addressing gender and race issues, particular artworks were selected based on their lack of an overt feminist message or theme. These works aren't typically associated with women artists.

Artemisia Gentileschi

Out of eleven students one student knew the name of the artist and two students knew some part of the title. Four students knew the gender of the artist and two students correctly labeled the time period of the work. All of the participants connected the artist to Europe.

Kara Walker

Four students out of eleven knew the name of the artist. Nine students accurately listed the gender of the artist and culture the artist is from. Seven students knew the time period of the work.

Lennore Chinn

None of the students knew the name or the nationality of the artist (it should be said that two students associated the artist as American). Eight students classified the artist as male whereas one student knew the time period of the artwork.

Augusta Savage

None of the students knew the name of the artist or the time period in which the work was produced. Two students knew the gender of the artist and three knew the nationality of the artist.

Lynda Benglis

Out of eleven students none of the students knew the name of the artist or title of the work. Two students named the artist as a female and four knew time period from which the artist was produced. Three students identified the artist as an American.

Lee Krasner

Out of eleven students not one of the students knew the name of the artist or title of the painting. All of the knew correctly identified the time period. Three students identified the artist as an American.

Feminism Questionnaire

What is your understanding of feminist pedagogy?

Out of the eleven participants in this study all of the students had a basic understanding of feminism. Of course, some students had a greater understanding than others. One student said: "Teaching that women have made contributions to the world too." Showing a deeper understanding for this practice one student replied that: "Encouraging critical thinking about and questioning of feminist issues as well as race, culture, class issues."

Do you think that feminist curriculum and pedagogy could be a useful in the art education classroom? In what ways?

All of the eleven participants said that feminist pedagogy could be useful in the art education classroom in order to expose students to women artists. Students expressed the following thoughts: "Yes! From exposing students to injustices, lack of representation and misrepresentation of women in the art world--as well as other minorities; and exploring how gender, class, race, etc. affect expression." "Absolutely, I believe it could be used to bring to light those who have been excluded from the art world's lime light (so to speak) due to gender, race, ethnicity, etc. Teaching from a multi-cultural point of view helps as well as open dialogue." Interestingly, a pre-service art teacher recognized that feminist pedagogy would "be important for girls and their self-esteem. Questions could be asked why don't we know female artists as well or at all as male artists? How can women come to the forefront and help women in general support women in the arts?"

In what ways are you as a pre-service teacher prepared to handle the task of educating students on issues of gender, equality, and injustice in the classroom?

Out of the eleven participants, one student did not respond to this question. Three of the ten students reported that they did not feel prepared to deal with issues of social justice. One student said that she felt ill-prepared to handle student responses when certain socio-economic issues are raised, and two other students reported that they have not been exposed to these issues and are in need of more training. The remaining seven respondents (70% of the responses) said that they are prepared in some way to handle these issues through lesson planning, discussion, and questioning. One student spoke of her goals as an art teacher as, "Being open and honest, teaching about Western and Non-Western art… allowing dialogue and inquiry over controversial

issues. Trying my best to represent people from all works of life, past, and present without prejudice."

Do you plan to discuss stereotypes? If so, which ones and what would be your approach?

Every student has plans to implement the discussion of stereotypes into their curriculum, however one student says this discussion will be at the mercy of the open-mindedness of the school and community: "I think [I will discuss] most [stereotypes], but it will have to depend on the community that I am teaching at. It will definitely be an open approach- more of a discussion allowing the kids to reflect, interrogate, question, and so forth, their views and knowledge." Two participants out of the eleven respondents identified a clear approach to discussing stereotypes. Four participants said that they would encourage discussion and inform students of existing stereotypes, but did not go into detail about what they would ask or how they would discuss the issue. For example, two students discuss showing the work of women that break down stereotypes about work produced by women.

Do you believe that it is the teacher's responsibility to identify and allow students to reflect upon their beliefs of gender, race, sexual orientation, and class?

All eleven students agree that it is the teacher's responsibility to address socioeconomic concerns. However two students believe that it is not the teacher's sole responsibility; one student says that this is also the responsibility of the parent. Furthermore, two students say that their ability to address these issues depends on the parents and the school.

> I don't think it is solely our responsibility, but [in part it is]. They should be given time to reflect those important issues because they will have to deal with it when they are not in the classroom setting. My class will almost be a sanctuary to allow them to have and express their thoughts and reformulate any way they can to be better people.

Which artists and works could be helpful in discussing issues of social justice? (Please identify the social issue you would discuss along with the name of the artist). Which artists would you include in a feminist curriculum?

Students named specific artists that they could use to address certain socio-economic issues and concerns. Artists named were Gordon Parks, Faith Ringgold, Lenore Chinn, Lee Krasner, Dorothea Lange, Barbara Kruger, Kathe Kollowitz, Miriam Schapiro, Carrie Mae Weems, and Anne Geddes. Specifically, one student said, "Dorothea Lange- immigration and poverty, Lee Krasner [could be discussed in terms of] [in]equality as an artist, Lenore Chinn (if the class is high school or 8th grade)- sexual orientation and equality, Faith Ringgold- gender and race. Lee Krasner- gender (why Pollock was more famous than she was)." Of the eleven participants, three students did not name any specific artists. It was evident that students named specific artists that were utilized and discussed in this study. Only three artists represented in the survey were not mentioned as possible role- models by the pre-service art students.

CHAPTER V: DISCUSSION, IMPLICATIONS & CONCLUSIONS

The Art History Questionnaire & Survey

The purpose in giving students a questionnaire and survey of art history was to ascertain the level of art history content students are familiar with that lies outside of the Western canon of artists (i.e. Michelangelo, Picasso, etc). My interest was to see if students recognized artwork by contemporary minority women artists. Results show that students are more familiar with traditional Western artists than with artists outside of the Western canon. In fact most students were more knowledgeable of Caucasian male and female artists than with artists of any other racial group or ethnicity. It was interesting to find that when asked to identify five most important/influential artists only four women and one collaborative group were named (Faith Ringgold, Kathe Kollowitz, Mary Cassatt, Guerilla Girls, and Annie Liebowitz) out of fifty-two responses.

Another interesting revelation was that the results show that pre- service art teachers are, for the most part, dissatisfied with their Art History courses in terms of the artists presented, class structure (lecture with very little discussion), and the knowledge they attained. On the other hand they were pleased with the classes that focused on Non- Western artists and women. Only one student reported being highly pleased with a course focusing on Greek Art and Architecture. Pre-service art teachers show a desire for more Art History courses that focus on Non-Western and women artists.

The survey of 25 artists, (which included only six male artists) shows that pre- service art teachers are much more knowledgeable about Western, male artists than those of other races, ethnicities, culture or gender, even the popular female artists. Furthermore, results from this survey indicate that stereotypes about art produced by women and that produced by men still do

exist. In looking at the *Pleasure Dome* by Miriam Schapiro and *Affirmations* by Lennore Chinn, students were unaware of the artists and their works. Nine participants (two out of the total eleven participants did not respond to this question) assumed that the fiber work by Schapiro was by an artist of Asian descent, four concluded that the work by Chinn was by an artist of African descent, and two thought Chinn's work looked as if it was done by a Native American. With the globalization of many cultures it becomes increasingly important to understand how cultural stereotypes may mislead or negatively impact our interpretation of images.

Feminist Pedagogy Questionnaire

My intent in giving students a questionnaire on feminism was to analyze how familiar pre-service art educators were about feminism and its practice in the classroom. Pre-service art educators prove to be familiar with the overall concept and ideas behind feminism and its relationship to art education in terms of the content of curriculum. They did not recognize other teaching strategies such as collaboration, conversational inquiry or student empowerment as aspects of feminist instructional strategies. However, participants deem feminism as a useful pedagogy in the art education classroom. One participant described this practice as important in raising self-esteem in young girls.

Through a series of open dialogues, questioning, and lesson planning, pre-service teachers are eager to incorporate ideas such as male/female equality, racism, and misrepresentation of women and artists outside of the Western canon in the arts. However participants expressed concerns in being able to handle student's responses and lack of knowledge of socio-economic issues and art history. Furthermore, students are concerned about the support of the school, community, and parents when and if controversial issues are raised.

As a result of the survey students appeared more aware of their lack on knowledge in this area. As reflected through their answers, participants are knowledgeable regarding social justice issues however, by their own admission, most are unsure how to raise these issues in a classroom. As reflected in this study, another trait of this group of pre-service art educators is that while they are knowledgeable about artists of the Western canon they are not so knowledgeable about artists outside this genre. However, this group of participants is interested in expanding their knowledge of art and artists that have not been the primary focus of their art history classes.

The results of a class discussion centered on critical pedagogy were reported to me by Dr. Milbrandt (personal communication on July 10, 2007). She explained that aspects of feminist and critical theory pedagogy involve placing an emphasis on collaborative projects, conversational art criticism, and building trust to create a sense of community. It is important that students understand that feminist pedagogy involves more than just the content of what is taught, but how this information is relayed to our students makes an important difference. A feminist curriculum involves incorporating both men and women, however feminist pedagogy involves both student and teacher making an active effort to structure lessons that are adaptive to the respectful exchange of dialogue from teacher and student equally. In this environment discussion and partnership are necessary.

Lesson Plan Ideas

During this part of the study, students worked together to develop lesson ideas that could be utilized to discuss real world issues and themes. Students were given 15 minutes to work in groups of 3-5 . There were three final groups.

Group 1

Designed for K-5

Topic: Gender

Artist: Joseph Cornell, Assemblage artist

Students work to identify stereotypes that apply to boys and girls separately (i.e. cooking is for girls, etc). Teacher asks students what they do that is a stereotypical boy activity and what they do that is a stereotypical girl activity. Students create an assemblage box: whatever is a stereotype that is opposite their sex goes outside of the box and whatever is a stereotype that is of their sex goes inside the box.

Group 2

Designed for K-12

Topic: Stereotypes

Artist: Miriam Schapiro

Students create a femmage by finding objects that represent them in magazines and miscellaneous sources.

Group 3

Idea 1

Designed for K-12

Topic: Stereotypes

Artist: N/A

Art History Activity: Show a series of paintings and artworks with stereotypical male attributes and stereotypical female features (technique, color, subject, etc.) Ask students whether they think

a male or a female did the painting and for what reasons? Students create a painting in ‘female colors’ and then create a painting in ‘male colors.’

Idea 2

Designed for K-5

Topic: Stereotypes

Culture: Balinese Dancers

Expose students to the Balinese culture and their dance tradition. In some cases the males are the dancers and they wear skirts. This presentation would involve a series of questioning to students involving assumptions and questions about stereotypes and gender roles.

Implications

As a result of the findings of this study, it is evident that pre-service art teachers are not knowledgeable about artists outside of the Western canon. Being bored and tired of the traditional (rote and recall, lecture) format of Art History classes, it is necessary that pre-service art teachers do independent research and self-exploration in order to become more knowledgeable about the art and artists of different cultures, races, and ethnicities. It is also important that pre-service art teachers realize their role and participation in the schooling process and demand an education that is more reflective of the world.

It is important for pre-service art teachers to acknowledge the omission of artists and question why women and many cultural groups have been left out of art history and the art class curriculum. It is important that students are engaged in learning about a variety of artists because not only does this reflect the real world, but it also aids in student self-discovery and self-esteem.

Art teachers and educators in general have been ill-prepared to handle student inquiry into concerns and issues of social justice. Though Art Education programs have exposed students

to controversial topics, is the mere exposure enough? It is evident that students need more practice in how to sensitively raise social justice concerns to students. It is important that art teacher preparation programs provide students with strategies for creating a variety of lesson plans that not only focus on art production, but also incorporate discussions about a variety of culturally diverse artists from throughout history.

Ninety-one percent of the participants in this study acknowledge that in the art history courses they have taken that they have missed out on information pertaining to those courses, women artists and artists outside of the Western culture. It is hoped that as a result of the participation in this study that the pre-service art teachers involved in this study will participate in more self-exploration and more Art History courses that reflect what they have missed. In this group only two will be bringing their college career to a close after completion of student teaching in the following semester, so the rest will be taking additional coursework which is hoped to further prepare them to utilize critical theory and feminist curriculum and pedagogy.

Conclusions

Analyzing data from the outcome of my research study allowed me to answer the following questions: What do pre-service teachers know about feminist pedagogy or teaching in ways that are culturally responsive? In what ways are pre service teachers prepared to use feminist pedagogy? How is a lesson constructed utilizing feminist pedagogy?

What do pre service teachers know about feminist pedagogy or teaching in ways that are culturally responsive?

Based on the results of this study, pre-service Art Education teachers have substantial knowledge regarding feminist pedagogy however most are not prepared to teach in this manner. Many of the pre-service teachers were not very knowledgeable about female artists, especially

beyond a few well known Western women. There was a lack of knowledge about women artists of diverse cultural backgrounds from any time period. This lack of successful women and multi-cultural role models for girls in the art classroom perpetuates stereotypical biases about women in the arts.

Twenty-seven percent of pre-service art teachers were concerned with how to raise these issues of gender and cultural bias and stereotypes 'safely' in the art classroom environment. One pre-service teacher expressed concern regarding her ability to handle student comments and reactions. Two more pre-service art teachers were concerned with the support of their school, parents, and community for raising such controversial topics.

Although they had some concerns about how to approach potentially controversial topics, pre-service art teachers expressed the desire to raise these issues.

The literature on feminist teaching says that through social justice teaching practices educators incorporate art, cultures, and stories of not only females, but also nonwhites, and gays into the classroom. Garber & Gaudelius (1992) have found that feminist teaching begins with the awareness of attitudes and assumptions about art, gender, and society that teachers and students carry with them into the classroom. It is important that pre-service art teachers realize existing stereotypical views about art and society prior to entering the classroom so that they do not perpetuate these problems.

Several participants in this study mentioned that they will have to do further research into historical and contemporary artists and their work in order to learn pertinent information that they missed. In utilizing a feminist pedagogy, it is first necessary that art teachers have a substantial background in the art history of women artists. Pre-service art teachers in this study do not appear to be fully prepared to teach an in-depth feminist art curriculum. Pre-service art

teachers have been led to believe that great artworks and great artists have been white males by being exposed to only a slim genre of artists, and interestingly, some are satisfied with this exposure. It is necessary to change our definition of an artist into one that fits men and women of every race, culture, religion, etc. This concern reflects a concern of the art education program and School of Art and Design. By the fall of 2008 all art students will be required to take a contemporary art history course that should assist in addressing this need.

In what ways are pre-service teachers prepared to use feminist pedagogy?

As a result of this study, it is evident that some students have been prepared in terms of exposure to controversial topics, however, most report not being prepared enough to raise these issues in a classroom. Teacher preparation should involve students in raising issues of social justice, as well as aspects of male and female art history, regardless of race, class, and/or culture. While students have been exposed to controversial topics as a part of the Art Education curriculum, students have not been adequately exposed to artists whose work and identity relate to these social concerns.

Participants in this study understood how a feminist curriculum could be useful in the art education classroom. The fact that one student recognized the importance of this curriculum as an important factor in raising the self-esteem in young girls tells us that this pedagogy needs to be adapted during the formative stages of the learner's education. Research shows that girls are being forced to fit into an institutional structure that historically and theoretically has provided no space for them. Henceforth, feminist teachers must embrace a change in language that makes academic content relatable to all students (i.e. humankind vs. mankind) (Sandell & Speirs, 1999). It is important that teachers understand and take on the role of helping students identify and reflect upon their beliefs about gender, race, sexual orientation, and class. Feminist teaching

creates opportunities that help students reposition their beliefs and think more democratically about social issues.

Students who say that they will support a feminist curriculum when they enter the classroom report that they will ask a series of questions and create dialogue centered on controversial topics; however the concern is, what questions will they ask? What artists will they incorporate? How will they handle student responses?

How is a lesson constructed utilizing feminist curriculum and pedagogy?

Part of my research involved sharing and brainstorming lesson plan ideas that could incorporate socio-economic topics and concerns into an art curriculum. The fact that two groups brainstormed lesson ideas that involved collage implies that pre- service art teachers may be limited in their lessons to utilize in the classroom that reflect feminist pedagogy.

It is important that when such important social justice issues are raised and brought to the center of a lesson that teachers are not perpetuating the stereotypes but will dissolve the belief. Two of the lesson ideas created address this concern in that they both ask students “is this like a male or like a female?” This type of lesson generation will only enlarge stereotypes. Pre-service teachers seem to be lacking lesson planning strategies that will encourage both student creativity and real world topics.

One of the most successful lesson ideas includes an examination of cultures outside of the known American culture. Furthermore it includes the questioning and re-examination of stereotypes. The literature shows that in developing a feminist-based classroom, it is important that women artists are placed at the forefront with male artists. Furthermore, it is important that various cultures are included (Sandell & Speirs, 1999). This type of thinking and lesson

planning is needed in the art classroom. Though art production is important, dialogue and inquiry are just as important for students to construct new understandings.

Recommendations

As a result of this study several recommendations can be made.

1. Pre- service art teachers need to explore more artists outside of the Western canon during the creation of lesson plans for students.
2. It is important that pre-service art teachers are provided with strategies to engage students in discussion of real world topics of social justice in the art classroom.
3. More research is needed in the field of art education regarding how to more effectively prepare pre-service art educators in the construction of feminist art curriculum and the implementation of feminist pedagogy.
4. Art Education programs need to require Art History courses that engage pre-service teachers in a study of art outside of the Western canon.
5. Further research is needed regarding the effectiveness of feminist pedagogy and the impact of feminist instructional strategies on the performance of female and male students from diverse cultural groups.
6. Pre-service teachers need to better understand instructional strategies of feminist pedagogy with the goal of empowering students and building communities of trust and support.

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Appendix A

Student Survey of Art History

Name 5 most important/influential artists or art works. For what reasons are they important?

S1: Da Vinci- Italian Renaissance artist that highly developed perspective.
Andy Warhol- Mariyln triptych, etc. idealized American Pop culture in his pieces.
Albrecht Duhrer- his woodblock prints were absolutely amazing and so intricate and have given me a deeper respect for the process and all those that follow.
Michelangelo- Sistine Chapel, etc. A feat not surpassed until then, displaying multi-faceted skills since they weren't his specialty.
Guerilla Girls- for standing up for female's rights with their billboards and other minorities in a patriarchal dominated art scene.

S2: Caravaggio- use of lights and shadows. Impressionists- using color as light. Cubists- showing multiple planes on 2-D surface. DaVinci- use of arts and science together. Warhol- synthesizing art with popular culture.

S3: Raphael, Da Vinci, Picasso, Rembrandt, Monet. These artists are remembered historically for paving the way for the study of art in a critical manner. Their work represents what we consider classical art.

S4: Chuck Close, Annie Leibowitz, Caravaggio. My own artwork reflects bits of theirs- they were/are influential on me.

S5: Van Gogh- texture and color. Caravaggio- chiaroscuro. Picasso- Cubism- new way to look at the world and represent it. Kathe Kollowitz- German Expressionist/ political views/ social views depicted in art. Monet & Seurat- Impressionist/pointillism.

S6: Duchamp- Fountain- redefines meaning of art in a challenging way. Monet- new painting style, very effective. Kurt Schwitters- Merzbau- all encompassing work of art different from any other piece in history. Picasso- political, new collage forms, new printmaking techniques, etc. Warhol- widening the spectrum of art to pop culture.

S7: Gustav Klimt- influential to me, personally.
Da Vinci- leader of his time.
Jackson Pollock- started a new style in art.
Andy Warhol- was the leader in the Pop Art movement.
Manet- spoke against accepted social practices.

S8: Michelangelo, Picasso, Rembrandt, Cassat,- because she was a woman, most of these artists changed the way we look at art or had a strong influence on the art world in some way.

S9: 1. Faith Ringgold- bringing community and stories- tradition.
2. Jackson Pollock- helping make abstract expressionism credibility.

3. Picasso- important in Cubist movement.
4. Jean Dubuffant- bringing outsider art to forefront.

S10: Guerilla Girls- women's rights advocates; outspoken in the mainstream art world.
George Orr- ceramicist; 'avante guard' decades before it existed; ahead of his time.
Jackson Pollock- asked viewer to redefine art/production.
Viktor Schrekengost- industrial design, ceramicist; little known designer/inventor who contributed many well- known pieces/designs.
Adelaide Paul- advocate for animal rights

S11: Paul Klee- imagination.
De Kooning- persistence.
Picasso- prolific.
Rousseau- color.
Da Vinci- invention.

Name 5 artists or artworks from nonwestern women and/or minorities in the United States. Why are these most important?

S1: Guerilla Girls- read up top (for standing up for female's rights with their billboards and other minorities in a patriarchal dominated art scene).
Barbara Kruger- her monumental installations with text and contrasting imagery really shock you and make you think.
Dorothea Lange- her beautiful photos from the depression expressed class and inequality and also the hardships in America at that time.
Cindy Sherman- her giant film stills really empower women and all that they can be.

S2: Georgia O'Keeffe, Jacob Lawrence- use of color and story- telling. Romare Bearden- influential in using collage. Frida Kahlo; Diego Rivera.

S3: Louis Delsarte, Jacob Lawrence, Romare Bearden, Kara Walker, and Amalia Amaki. As mentioned with the above artists each of these artists has paved a way in history, but with an African American context.

S4: Jacob Lawrence, Kara Walker, Frida Kahlo, Annie Leibowitz, Georgia O'Keeffe. I suck at remembering names.

S5: Kathe Kollowitz- German Expressionist/ political views/ social views depicted in art.
Georgia O'Keeffe- depiction of femininity in art through a woman's eye.
Betty Saar- cultural/social and political views of woman hood and depiction of African American women in art.
Frida Kahlo- self- expression and exploration of what it means and her personal experiences.
Jean-Michel Basquiat - street art made into pop art and elevated status of type of art.

S6: Frida-

Georgia O'Keeffe-
Loving Care- perfomancewith hair dye, woman – dangers of beauty products.
Tiger folk art- pieces by an African American man, about oppression and power. Annie Leibowitz- photographer- successful, lesbian, startling photographs.

S7: Frida Kahlo, Kristo, Jean Claude, Georgia O'Keeffe.

S8: I am not very knowledgeable about American art.

S9: 1. Basquiat
2. Klimt

S10: Adelaide Paul- animal rights advocate.
Guerilla Girls- women's rights advocates.
Beth Cavener Stichter- uses the animal form to express/ display real emotion.

S11: Kiki Smith, Kehendi Wiley, Aboriginal paintings, Jan Brown, Anne Sloan.

In what ways do you think gender plays a role in the success of an artist?

S1: Unfortunately throughout much of western art history, men have been the ones to have most success because women were ill educated and not allowed to enter the art world.

S2: In school, you see more women in classes, at GSU I think the number of male/ female teachers are about the same. Outside of school- in public or large museums the work is mostly by men. Smaller galleries show more women's work.

S3: Typically male artists are recognized or given more attention than female artists of any color.

S4: Men tend to be more forceful and you need that sort of tenacity to succeed as an artist.

S5: It's pretty much known that men are more likely to succeed in the art world.

S6: I think a person's personal journey through life is changed by their gender, but only a little physically, and drastically by culture. A person's life is reflected in their journey as an artist.

S7: I think typically people think of males as being the "high" artists. Of course, today women have a much better opportunity than they used to, but the social stigma is still the male as the high artist.

S8: Different genders, in theory, experience things and feel things differently, if one were to generalize or stereotype.

S9: I think men have an advantage as they dominate in the museums and galleries. As directors, women are still mostly considered 'second fiddle' and have to go to greater effort and length to succeed.

S10: I think that the patriarchal tendencies established in the art world centuries ago still exist today; paired with the gallery system and a male- dominated critic, researcher, curator environment leaves women at a disadvantage.

S11: When looking at artworks in magazines or in galleries the first thing my eye hits is the artwork not the name of the artist or gender. I am sure it matters to some degree for the artist but not to me.

What type of background in art history do you have from high school to now? (Specific courses) What artists/artworks were mostly covered in those courses?

S1: Art history 1750 to 1800, Italian Renaissance A.H., Nonwestern Art History. Artworks from prehistoric times up to modern art but mostly of European influence. Nonwestern covered everything from African, Chicora headdresses to Polynesian tattooing to moche vessels of Mesoamerica, art from Asia and on.

S2: High School- 3 art classes, no specific art history.
Undergrad- History of Graphic Design; History of Art- Renaissance to Modern.
Grad- Survey III- Non- Western art; Postmodern Theory and Criticism.

S3: Although my art classes were from a private Catholic high school of all girls, I do recall much emphasis played upon art history (unfortunately). It was long ago. My earliest recollections are through college courses.

S4: I've taken classes on general art history, art in Europe, during the Renaissance, 18th and 19th centuries, a class on African American art, and one on Michelangelo.

S5: High School: Drawing and Painting I, Sculpture I and II, Computer Art I, Intro to Art.
College: Drawing and Painting I and II, 2D and 3D, Sculpture I, II, and III, Art History 1700, 1750, 1850, Art History 4300, Italian Renaissance, Photo Intro, Printmaking Intro, Water- based media, Ceramics, Hand building, and Wheel throwing I. Mainly all Western (white) men.

S6: European art, humanities, Art History- prehistoric, Renaissance, Medieval, Modern painting and sculpture of the 20th century. Mostly European art was covered, and mostly male, however, in painting and sculpture of the 20th century, many females and minorities.

S7: Western art history- Western, old art- classics.
20th century Art History-
Native American Art History- Native Americans.
Modern Art History- artists of this era.

S8: Italian Renaissance, Greek art and architecture, Survey courses: origins to Renaissance and Renaissance to 20th century, Middle Ages Art and Architecture.

S9: I don't recall having much exposure in high school- it was not until art school and now- the art history has mostly covered European art and ancient culture – maybe just a little contemporary art.

S10: No art history offered/ taken in high school.
AH 1700, AH 1750, AH 1800, CER 4900 (Contemporary Ceramic History).

S11: At first I learned mainstream artists (i.e. Da Vinici, Picasso, van Gogh, Matisse, Monet, etc) that when their names are said they were automatically associated with art. Now from a couple of years ago, I started to familiarize myself with underground artists, folk artists, and street artists.

Has there been an art history course in higher education that has been most influential in your learning? In what ways?

S1: The Non- Western Art History because most of my education had been of Western influence and to learn that the term 'art' is something equaled with Western influence and that there weren't terms for it in other countries was fascinating. He gave me a greater appreciation for art as a hole.

S2: I really enjoyed Postmodern and Criticism. I had never really studied the ideas behind postmodern and contemporary art. It was awesome to see works by artists that are still alive and producing. I enjoyed learning the concept, ideas, and social events that influenced these artists. It really brought up the question "What is Art?"

S3: All of my studio classes because of engagement in art!

S4: Not particularly, most of the classes I took were 70 + people and a bit boring. The one that wasn't was about Michelangelo and while very informative the professor wasn't particularly amiable.

S5: Art History 1850- It's about a mix of pacific and African artworks and cultures. Not very in depth, but gives you an idea of what is out there besides the Western art. Art History 4300 showed me how focused we are on Western art and how that will influence my teaching- subconsciously and consciously.

S6: Yes, painting and sculpture of the 20th century.

S7: 20th century art history was very influential for me. The artists who paved the way for artists today and the different movements was very interesting to me.

S8: Greek Art and Architecture, great works, skill, very much inspired me to learn more about it.

S9: The survey courses covering ancient art- closest to multicultural.

S10: CER 4900 exposed the art vs. craft debate and asked why- for the most part- ceramics has not been considered a 'fine' art or 'high' art.

S11: Yes, a look at Modern art from 1950's to present taken in California. The teacher did not use a book but articles that he printed out. He focused on a handful of artists that were behind the scenes of mainstream.

What do you wish you had learned in those courses? Do you feel that you missed out on anything? If so, in what ways?

S1: More about Non-Western art because that Western art is just regurgitated over and over. Maybe more about the artists and their personal lives so as to draw from what their inspirations were. Maybe a course on American Art History purely because there is so much I haven't learned yet and would love o know… about America as a whole with all her influences. Contemporary working artists.

S2: The Non- Western class should have been broken down into smaller segments, more classes. It was too much information for one semester and I feel like we rushed through cultures to get through them all. I think it should be split into two survey courses- there are two on Western art!

S3: I sometimes wish I could redo some of my assignments to solve some of the design problems through learning.

S4: I wish I had applied myself more. At the time I was too interested in my own art production.

S5: More women artists! Yes, there is away to much to cover in so little time and women and minority artists are placed on the side as side dishes when I want them as the main course.

S6: I wish I had learned more about women artists, yes I missed out.

S7: I feel like I had good education in these art history courses.

S8: I wish we could have studied more in depth, but had time restraints, I don't think I missed out on anything at all except more info and artworks pertaining to those courses.

S9: I wish there had been more time- the courses fly by so many areas- too much coverage- I would like a contemporary class basically more time and focus.

S10: More about non- Western art and women artists.

S11: Yes I do. I think most art history teachers want to cram everything from a certain period into two hours a week for 11 weeks. That is less than 22 hours when you consider tests. It is impossible to get in depth and actually learn.

Describe your educational experience in terms of teachers, classroom content, and lesson plans presented? In what ways were you able to connect to the classroom content?

S1: For the most part I've had some very successful, amazing teachers because they've put their heart into what they do. I love all the intricate, personal details they've given instead of quoting verbatim what they've been taught. I love the open dialogue and freedom allowed to roam around and share ideas.

S2: All of the art history classes I have taken have been lecture classes. The instructor shows a slide, talks about it, move on, students must identify the slide on a test. In the postmodern class there was more discussion and debate because the artwork was more controversial.

S3: I connect with assignments that are visual.

S4: In high school, I was very self- motivated to learn about art history. I bought books and taught myself a lot about people I found interesting. My high school art teacher set up an opportunity for me to work at the GA museum of Art as an intern because of my interest. Otherwise, I don't remember too much art history in the class. I know it was there though. In college, I took the required numbers of classes though I thought they were boring, sitting in the dark, looking at slides, listening to someone speak.

S5: I can't really describe it as anything but typical. I grew up on Army bases over seas mainly and also in the U.S. I never really questioned what I was taught until my junior and senior year in high school, even then I just accepted what I was taught to pass tests!

S6: Not in my art history classes, the basic ones required, they were terribly boring and the teacher would just drag on and on during slide presentations. There was never any discussion held or anything.

S7: We had open class discussions, papers, and reflections in these classes. I do wish that we would have had less lecture time and more discussion time.

S8: Many of my teachers, especially High School, tended to favor those of us that were more dedicated and hard working than those who weren't, especially in the Language Arts. The lesson sin art for history tended to be very slide oriented and book reading, rather uninteresting to most teens. I actually had a male art teacher, which was rare, and he was fantastic at relating the info to us more.

S9: Depending on the teacher and class- most teachers here at here at GA State have been great. When teachers talk about there own experiences and insights it's very helpful.

S10: *no response*

S11: Most art history classes the student has no say. The teacher lectures without any discussion. Pointless. Regurgitate material that has been said, Yeah! I think not.

Additional Comments?

S1: I've had some grad students who have been tight wads and not open to freedom of expression past modern art.

S7: I wish that art education majors were required to have more art history than we do.

S10: Pleased that I'm familiar with several women artists; very disappointed that I'm not familiar with non- Western, African American artists.

Appendix B

Survey of Art History Background of Pre- Service Teachers

For each image in this presentation, please indicate artist name, gender, date or time period (span of 100 years or per century), and culture that each work was produced. **Please make an educated guess for each image regardless of your certainty. Remember that you are not graded for your responses, it's merely a survey, but please answer with all seriousness.**

Artist Name/Title of Work	Gender of Artist	Time Period	Culture Artist is from
1. Lenore Chinn	**1. Female**	**1. 21st century**	**1. Asian American**
S1. N/A	S1. Male	S1. 20th Century	S1. African American
S2. N/A	S2. Male	S2. N/A	S2. European
S3. N/A	S3. Male	S3. 20th	S3. U.S
S4. N/A	S4. Male	S4. 20th	S4. American
S5. Ceremony	S5. Male	S5. 18th	S5. European
S6. N/A	S6. Male	S6. 20th	S6. Native American
S7. N/A	S7. Male	S7. N/A	S7. Native American
S8. N/A	S8. N/A	S8. N/A	S8. N/A
S9. N/A	S9. Female	S9. 19th	S9. Ghana
S10. N/A	S10.Female	S10. Contemporary	S10. Africa
S11. N/A	S11. Male	S11. 20th	S11. Central Africa
2. Miriam Schapiro	**2. Female**	**2. 21st**	**2. Canadian American**
S1. N/A	S1. Female?	S1. N/A	S1. Asian
S2. Fan	S2. Female	S2. N/A	S2. Japanese
S3. N/A	S3. Male	S3. 17th	S3. Japanese
S4. Fan	S4. Male	S4. 18th	S4. Chinese
S5. N/A	S5. Male	S5. 15th	S5. Tibet
S6. N/A	S6. Female	S6. 20th	S6. N/A
S7. N/A	S7. Male	S7. 1500's	S7. Asian
S8. N/A	S8. N/A	S8. N/A	S8. N/A
S9. N/A	S9. Male	S9. 18th	S9. Chinese
S10. N/A	S10. N/A	S10. N/A	S10. Japan
S11. N/A	S11. Male	S11. 16th	S11. China
3. Artemisia Gentileschi	**3. Female**	**3. 17th**	**3. Italian**
S1. Judith Slaying/ Holofernes	S1. Male	S1. Renaissance/ Baroque	S1. European
S2. N/A	S2. Male	S2. 1600's	S2. European
S3. N/A	S3. Male		S3. European

S4. N/A	S4. Female	S3. 16th	S4. European-
S5. Caravaggio	S5. Male	S4. 17th- 18th	Italian
S6. Judith Slaying	S6. Male	S5. 14th- 15th	S5. Renaissance
S7. Anastasia Gentileschi	S7. Female	S6. 16th	S6. Europe
S8. N/A	S8. N/A	S7. N/A	S7. Western
S9. N/A	S9. Female	S8. Italian Renaissar	S8. Italian
S10. N/A	S10. Female	S9. 18th	S9. European
S11. N/A	S11.Male	S10. 1400- 1500	S10. Europe
		S11. 15th	S11. Italian
4. Mimi Smith	**4. Female**	**4. 20th**	**4. American**
S1. N/A	S1. N/A	S1. N/A	S1. N/A
S2. N/A	S2. Female	S2. late 1900's	S2. White
S3. N/A	S3. Male	S3. 20th	S3. American
S4. N/A	S4. Female	S4. 20th	S4. American
S5. Lingerie	S5. Female	S5. 20th	S5. Europe
S6. Cellophane Bikini	S6. Female	S6. 20th- 21st	S6. Europe
S7. N/A	S7. Female	S7. 21st	S7. N/A
S8. N/A	S8. N/A	S8. N/A	S8. N/A
S9. N/A	S9. Female	S9. 20th	S9. American
S10. N/A	S10. Female	S10. Contemporary	S10. U.S.
S11. N/A	S11. Female	S11. 20th	S11. Swedish
5. Pablo Picasso	**5. Male**	**5. 20th**	**5. Europe**
S1. Pablo Picasso	S1. Male	S1. 20th cent	S1. Spanish
S2. Picasso	S2. Male	S2. early 1900's	S2. Europe-
S3. Picasso	S3. Male	S3. 18th	Spain
S4. Picasso	S4. Male	S4. 20th	S3. European
S5. Picasso	S5. Male	S5. 20th	S4. Spanish
S6. Picasso- Desmoiselles	S6. Male	S6. 20th	S5. France
S7. Picasso	S7. Male	S7. 1890's	S6. France
S8. Picasso- D'Avignon	S8. Male	S8. 20th	S7. Spanish
S9. Picasso	S9. Male	S9. 20th	S8. Spanish
S10. Picasso- Les Demoiselles	S10. Male	S10. Contemporary	S9. Spanish-
S11. Picasso- Les Demoiselles I	S11. Male	S11. 19th- 20th	European
			S10. N/A
			S11. Spanish
6. Frida Kahlo	**6. Female**	**6. 20th**	**6. Mexican**
S1. Frida Kahlo	S1. Female	S1. 20th	S1. Mexican/
S2. Frida Kahlo/ Self Portrait	S2. Female	S2. early 1900's	European
S3. Mary?	S3. Male	S3. 18th	S2. Mexican
S4. Kahlo	S4. Female	S4. 20th	S3. Hispanic
S5. Frida Kahlo	S5. Female	S5. 20th	S4. Mexican
S6. Frida- Self Portrait	S6. Female	S6. 20th	S5. Mexican/
S7. Frida Kahlo- Self Portrait	S7. Female	S7. 1800's	Hispanic
S8. Frida Kahlo- Self Portrait	S8. Female	S8. 20th	S6. Mexico
S9. Frida Kahlo	S9. Female	S9. 20th	S7. Spanish

S10. Frida Kahlo	S10. Female	S10. Contemporary	S8. Spanish
S11. Frida Kahlo	S11. Female	S11. 20th	S9. Spanish
			S10. Hispanic
			S11. Mexican
7. Leonardo da Vinci	**7. Male**	**7. 15th- 16th**	**7. Italian**
S1. Leonardo da Vinci/ Mona L	S1. Male	S1. Renaissance	S1. Italian
S2. da Vinci/ Mona Lisa	S2. N/A	S2. 1500's	S2. Italian
S3. Mona Lisa	S3. Male	S3. 15th	S3. Male
S4. da Vinci	S4. Male	S4. 16th	S4. Italian
S5. da Vinci	S5. Male	S5. 14th – 15th	S5. Italian
S6. Mona Lisa	S6. Male	S6. Renaissance	S6. Italy
S7. da Vinci	S7. Male	S7. N/A	S7. Western
S8. da Vinci	S8. Male	S8. 17th	S8. Italian
S9. da Vinci – Mona Lisa	S9. Male	S9. 18th	S9. Italian
S10. da Vinci / Mona Lisa	S10. Male	S10.Renaissance	S10. Italian
S11. da Vinci – Mona Lisa	S11. Male	S11. 17th	S11. Italian
8. Jackson Pollock	**8. Male**	**8. 20th**	**8. American**
S1. Jackson Pollock/ Lucifer	S1. Male	S1. 20th	S1. American
S2. Jackson Pollock	S2. Male	S2. N/A	S2. N/A
S3. N/A	S3. Male	S3. 21st	S3. American
S4. Pollock	S4. Male	S4. 20th	S4. American
S5. J. Pollock	S5. Male	S5. 20th	S5. American
S6. Lucifer- Pollock	S6. Male	S6. 50's	S6. U.S.
S7. Jackson Pollock	S7. Male	S7. 21st	S7. American
S8. Jackson Pollock	S8. Male	S8. 20th	S8. American
S9. Jackson Pollock	S9. Male	S9. 20th	S9. American
S10. Jackson Pollock	S10. Male	S10. Contemporary	S10. American
S11. Pollock	S11. Male	S11. 20th	S11. American
9. Mary Cassat	**9. Female**	**9. 19th- 20th**	**9. American**
S1. N/A	S1. N/A	S1. N/A	S1. N/A
S2. Mary Cassat	S2. Female	S2. 1800's	S2. American
S3. N/A	S3. N/A	S3. 19th	S3. American
S4. Cassat	S4. Female	S4. 19th	S4. European
S5. Mother and Child	S5. Female	S5. 19th	S5. France
(Mary something)	S6. Female	S6. 20th	S6. Britain/
S6. Woman and Child- Cassatt	S7. Female	S7. N/A	France
S7. Mother and Child	S8. Female	S8. 20th	S7. N/A
S8. Mary Cassat	S9. Female	S9. 20th	S8. American?
S9. Mary Cassat	S10. Female	S10. N/A	S9. American
S10. N/A	S11. Female	S11. 19th- 20th	S10. French
S11. Mary Cassat			S11. French
10. Kara Walker	**10. Female**	**10. 20th- 21st**	**10. African**
S1. N/A	S1. N/A	S1. N/A	**American**
S2. Kara Walker	S2. Female	S2. late 1900's-	S1. African
S3. Kara Walker	S3. Female	2000's	American
S4. Walker	S4. Female	S3. 21st	S2. American-

S5. Dealing Mothers	S5. Female	S4. 20th	black
S6. N/A	S6. Female	S5. 20th	S3. African
S7. N/A	S7. Male	S6. 50's	American
S8. N/A	S8. Female	S7. N/A	S4. American
S9. Kara Walker	S9. Female	S8. 19th	S5. America
S10. N/A	S10. Female	S9. 20th	S6. African
S11. N/A	S11. Female	S10. Contemporary	European
		S11. 20th	S7. N/A
			S8. N/A
			S9. American
			S10. African
			American
			S11. American
11. Faith Ringgold	**11. Female**	**11. 20th- 21st**	**11. African**
S1. N/A	S1. Female	S1. N/A	**American**
S2. Faith Ringgold- Tar Beach	S2. Female	S2. 1900's	S1. African
S3. Faith Ringgold	S3. Female	S3. 20th	American
S4. Quilt	S4. Female	S4. 20th	S2. African
S5. N/A	S5. Female	S5. 20th	American
S6. NY Quilt	S6. Female	S6. 30's	S3. African
S7. N/A	S7. Female	S7. N/A	American
S8. N/A	S8. Female	S8. 19th- 20th	S4. American
S9. Faith Ringgold	S9. Female	S9. 20th	S5. American
S10. N/A	S10. Female	S10. Contemporary	S6. folk
S11. N/A	S11. Female	S11. 20th	African
			American
			S7. African
			S8. American
			S9. American
			S10. African
			American
			S11. American
12. Vincent van Gogh	**12. Male**	**12. 19th**	**12. Dutch**
S1. Vincent van Gogh/ Starry	S1. Male	S1. 20th	S1. Italian
Night	S2. Male	S2. 1800's	S2. European-
S2. Vincent van Gogh/ Starry	S3. Male	S3.20th	Dutch?
Night	S4. Male	S4. 19th	S3. European
S3. Starry Night	S5.Male	S5. 20th	S4. Dutch
S4. van Gogh	S6. Male	S6. 20th	S5. Europe
S5. van Gogh	S7. Male	S7. N/A	S6. Dutch
S6. Starry Starry Night	S8. Male	S8. 19th	S7. Western
S7. van Gogh Starry Night	S9. Male	S9. 19th	S8. Dutch
S8. V. van Gogh	S10. Male	S10. N/A	S9. N/A
S9. van Gogh- Starry Night	S11. Male	S11. 19th	S10. N/A
S10.van Gogh/ Starry Night			S11. Dutch
S11. van Gogh/ Starry Night			

13. Judy Chicago	**13. Female**	**13. 20th- 21st**	**13. American**
S1. Judy Chicago/ Dinner date?	S1. Female	S1. 20th	S1. American
S2. N/A	S2. Female	S2. 1900's	S2. American
S3. N/A	S3. Male	S3. 21st	S3. American
S4. Table	S4. N/A	S4. 20th	S4. N/A
S5. Judy Chicago	S5. Female	S5. 20th	S5. American
S6. N/A	S6. Male	S6. N/A	S6. American
S7. Judy Chicago	S7. Male	S7. N/A	S7. N/A
S8. N/A	S8. Female	S8. 20th	S8. American
S9. N/A	S9. N/A	S9. 21st	S9. N/A
S10. N/A	S10. N/A	S10. N/A	S10. N/A
S11. Kiki Smith	S11. Female	S11. 20th	S11. American
14. Claude Monet	**14. Male**	**14. 19th- 20th**	**14. Europe-French**
S1. Monet/ Water lilies	S1. Male	S1. ?	S1. French
S2. Monet/ Water lilies	S2. Male	S2. 1800's	S2. European-French
S3. Claude Monet	S3. Male	S3. 16th	S3. European
S4. Monet	S4. Male	S4. 19th	S4. French
S5. Monet or Manet	S5. Male	S5. 18th- 19th	S5. France
S6. Water lilies- Monet	S6. Male	S6. 20th	S6. U.S
S7. Monet	S7. Male	S7. 1800's	S7. Western
S8. Monet	S8. Male	S8. 18th- 19th	S8. French
S9. Monet	S9. Male	S9. 19th	S9. France
S10. Matisse	S10. Male	S10. N/A	S10. French
S11. Monet- Water lilies	S11. Male	S11.19th	S11. French
15. Dorothea Lange	**15. Female**	**15. 19th- 20th**	**15. American**
S1. Dorothea Lange/ Migrant W	S1. Female	S1. 20th	S1. American
S2. N/A	S2. Female	S2. 1900's	S2. American
S3. Gordon Parks	S3. Male	S3. 20th	S3. African American
S4. Depression Photo	S4. Female	S4. 20th	S4. American
S5. Despair/ Great Depression	S5. Female	S5. 20th	S5. American
S6. Dorothea Lange	S6. Female	S6. 1920's	S6. U.S.
S7. N/A	S7. Male	S7. 21st	S7. American
S8. Dorothea Lange	S8. Female	S8. 20th	S8. American
S9. N/A	S9. Male	S9. 20th	S9. American
S10. N/A	S10. Female	S10. Contemporary	S10. American
S11. N/A	S11. Male	S11. 20th	S11. American
16. Salvador Dali	**16. Male**	**16. 20th**	**16. Europe-Spain**
S1. Salvador Dali/ Time?	S1. Male	S1. 20th	S1. Spanish
S2. Salvador Dali	S2. Male	S2. 1900's	S2. European
S3. Delgado	S3. Male	S3. 19th	S3. Hispanic
S4. N/A	S4. Male	S4. 20th	S4. American
S5. Salvador Dali	S5. Male	S5. 20th	S5. Spain
S6. Dali	S6. Male	S6. 1930's	

S7. Salvador Dali	S7. Male	S7. N/A	S6. Italy
S8. Dali	S8. Male	S8. N/A	S7. N/A
S9. Dali	S9. Male	S9. 20th	S8. N/A
S10. Salvador Dali	S10. Male	S10. Contemporary	S9. Spanish
S11. Dali- Persistence of Time	S11. Male	S11. 20th	S10. N/A
			S11. American
17. Carrie Mae Weems	**17. Female**	**17. 20th- 21st**	**17. African American**
S1. N/A	S1. N/A	S1. N/A	S1. N/A
S2. N/A	S2. Female	S2. 1900's	S2. African American
S3. Lorna Simpson	S3. Female	S3. 21st	S3. African American
S4. N/A	S4. Female	S4. 20th	S4. American
S5. Reflection- Self Portrait?	S5. Female	S5. 20th	S5. American
S6. Reflection	S6. Female	S6. N/A	S6. African American
S7. N/A	S7. Female	S7. 21st	S7. African
S8. N/A	S8. Female	S8. 20th	S8. American
S9. N/A	S9. Female	S9. 20th	S9. N/A
S10. N/A	S10. Male	S10. Contemporary	S10. African American
S11. N/A	S11. Female	S11. 20th	S11. American
18. Elizabeth Catlett	**18. Female**	**18. 20th- 21st**	**18. African American**
S1. N/A	S1. N/A	S1. N/A	S1. N/A
S2. Elizabeth Catlett	S2. Female	S2. 1900's	S2. African American
S3. N/A	S3. Male	S3. 20th	S3. African American
S4. Wood Print	S4. Female	S4. 20th	S4. American
S5. Farmer	S5. Male	S5. 20th	S5. American
S6. Woodcut portrait	S6. Female	S6. N/A	S6. African American
S7. N/A	S7. Male	S7. N/A	S7. N/A
S8. N/A	S8. N/A	S8. N/A	S8. N/A
S9. N/A	S9. Female	S9. 20th	S9. N/A
S10. N/A	S10. N/A	S10. N/A	S10. N/A
S11. N/A	S11. Male	S11. 20th	S11. American
19. Georgia O'Keeffe	**19. Female**	**19. 19th- 20th**	**19. American**
S1. N/A	S1. N/A	S1. N/A	S1. N/A
S2. N/A	S2. Female	S2. 1900's	S2. N/A
S3. Georgia O'Keeffe	S3. Female	S3. 21st	S3. American
S4. O'Keeffe	S4. Female	S4. 20th	S4. American
S5. O'Keeffe?	S5. Female	S5. 20th	S5. American
S6. O'Keeffe	S6. Female	S6. 1930's	S6. U.S.

S7. Georgia O'Keeffe	S7. Female	S7. N/A	S7. N/A
S8. N/A	S8. N/A	S8. N/A	S8. N/A
S9. Georgia O'Keeffe	S9. Female	S9. 20th	S9. American
S10. N/A	S10. N/A	S10. N/A	S10. N/A
S11. Georgia O'Keeffe	S11. Female	S11. 20th	S11. American
20. Lynda Benglis	**20. Female**	**20. 20th**	**20. American**
S1. N/A	S1. N/A	S1. N/A	S1. N/A
S2. N/A	S2. Male	S2. 1900's	S2. White
S3. N/A	S3. Male	S3. 21st	S3. American
S4. Sculpture	S4. N/A	S4. 20th	S4. N/A
S5. Skull	S5. Female	S5. 20th	S5. American
S6. Metal Sculpture	S6. Male	S6. 1970's	S6. N/A
S7. N/A	S7. Male	S7. N/A	S7. N/A
S8. N/A	S8. N/A	S8. N/A	S8. N/A
S9. N/A	S9. N/A	S9. 20th	S9. N/A
S10. N/A	S10. N/A	S10. N/A	S10. N/A
S11. N/A	S11. Female	S11. 20th	S11. American
21. Lee Krasner	**21. Female**	**21. 20th**	**21. American**
S1. N/A	S1. N/A	S1. N/A	S1. N/A
S2. N/A	S2. Male	S2. 1900's	S2. N/A
S3. N/A	S3. Male	S3. 20th	S3. N/A
S4. B/W Abstract Painting	S4. N/A	S4. 20th	S4. N/A
S5. Wartime Cyclists	S5. Male	S5. 20th	S5. American
S6. Scrap work	S6. Male	S6. 1970's	S6. U.S.
S7. N/A	S7. Male	S7. N/A	S7. N/A
S8. N/A	S8. N/A	S8. N/A	S8. N/A
S9. N/A	S9. N/A	S9. N/A	S9. N/A
S10. N/A	S10. N/A	S10. N/A	S10. N/A
S11. Pollock/ de Kooning	S11. Male	S11. 20th	S11. American
22. Renee Cox	**22. Female**	**22. 20th- 21st**	**22. African American**
S1. N/A	S1. N/A	S1. N/A	S1. N/A
S2. Last Super	S2. Female	S2. 1900's	S2. African American
S3. Lorna Simpson	S3. Female	S3. 21st	S3. African American
S4. Last Super Photo	S4. Female	S4. 20th	S4. N/A
S5. Last Super	S5. Male	S5. 20th	S5. American
S6. The Last Super	S6. Female	S6. 1970's	S6. U.S.
S7. N/A	S7. Male	S7. 21st	S7. N/A
S8. N/A	S8. N/A	S8. N/A	S8. N/A
S9. N/A	S9. Female	S9. 20th	S9. American
S10. N/A	S10.Female	S10. Contemporary	S10. African American
S11. Last Super	S11.Female	S11. 20th	S11. American
23. Anne Geddes	**23. Female**	**23. 20th- 21st**	**23. Australian**

S1. N/A S2. N/A S3. N/A S4. Kissing Photo S5. Kiss S6. Kissing Children S7. N/A S8. N/A S9. N/A S10. N/A S11. N/A	S1. N/A S2. Male S3. Female S4. N/A S5. Female S6. Female S7. N/A S8. N/A S9. Male S10. N/A S11. Female	S1. 21st S2. N/A S3. 1900's S4. 20th S5. 20th S6. 1990's S7. 21st S8. N/A S9. 20th S10. Contemporary S11. 20th	S1. African American S2. N/A S3. African American S4. N/A S5. American S6. U.S. S7. N/A S8. N/A S9. American S10. African American S11. American
24. Graciela Iturbide S1. N/A S2. N/A S3. N/A S4. Laying Photo S5. Sleeping Child & Mother S6. Sleeping Mother and Child S7. N/A S8. N/A S9. N/A S10. N/A S11. Pillow Talk	**24. Female** S1. N/A S2. Female S3. Male S4. N/A S5. Female S6. Female S7. N/A S8. N/A S9. N/A S10. N/A S11. Female	**24. 20th** S1. 20th – 21st S2. 1900's S3. 21st S4. N/A S5. 20th S6. 1930's S7. 21st S8. N/A S9. N/A S10. N/A S11. 20th	**24. Mexican** S1. N/A S2. N/A S3. N/A S4. N/A S5. American S6. Latin American S7. N/A S8. N/A S9. N/A S10. N/A S11. Mexican
25. Augusta Savage S1. N/A S2. N/A S3. N/A S4. N/A S5. Betty Saar or Walker… hmmm S6. N/A S7. N/A S8. N/A S9. N/A S10. N/A S11. Harp	**25. Female** S1. N/A S2. Male S3. Female S4. N/A S5. female S6. Male S7. Male S8. N/A S9. N/A S10. N/A S11. N/A	**25. 19th- 20th** S1. N/A S2. N/A S3. 20th S4. N/A S5. 20th S6. N/A S7. N/A S8. N/A S9. N/A S10. N/A S11. N/A	**25. African American** S1. N/A S2. N/A S3. African American S4. N/A S5. American S6. African American S7. N/A S8. N/A S9. N/A S10. N/A S11. N/A

Appendix C

Questions about Feminist Pedagogy

1. What is your understanding of feminist pedagogy?

S1: Teaching about patriarchal society suppressing women, women artists and only other minorities. Race issues, sexuality, controversy should be discussed. There are so man women left out.

S2: Teaching female/male equality.

S3: Demonstrative/teaching Art Education of women artists through raising awareness. For example by using dialogue/inquiry.

S4: Teaching that women have made contributions to the world too.

S5: Philosophy of teaching that incorporates feminine beliefs and values and equality spanning gender, religion, ethnicity, etc.

S6: A method of teaching with feminist appeal.

S7: The idea that women should be equal to men- women's art should be valued as much as others.

S8: Teaching in a way that focuses primarily on the feminist slant.

S9: The study of women in art- asking questions.

S10: Encouraging critical thinking about and questioning of feminist issues as well as race, culture, class issues.

S11: Learning more about feminine artists is important.

2. Do you think that feminist pedagogy could be a useful in the art education classroom? In what ways?

S1: Absolutely, I believe it could be used to bring to light those who have been excluded from the art world's lime light so to speak due to gender, race, ethnicity, etc. Teaching from a multiculturalists point of view helps as well as open dialogue.

S2: Yes- to show that there are successful female artists that contributed to the art world. Also to explore how contemporary female artists react to being long excluded in a male dominated world.

S3: Feminist pedagogy would be useful in the classroom because it is a start to educating students about an important segment of history that has failed us by not recording/documenting women as artists in comparison to male artists.

S4: Yes, but I wouldn't teach it specifically. I would simply include female artists in my lessons.

S5: Of course! It will allow the students to have more than one view of the artwork.

S6: Yes, people need to be educated about all types of artists, male and female, using it would help teach both.

S7: Yes, I believe it is important. It is necessary to acknowledge women and their work, as well as men. We can learn things through both.

S8: Yes, but it shouldn't be the only type of teaching. Awareness and educating and exposing students to age appropriate materials.

S9: It would be important for girls and their self- esteem. Questions could be asked why don't we know female artists as well or at all as male artists? How can women come to the forefront and help women in general support women in the arts?

S10: Yes! From exposing students to injustices, lack of representation and misrepresentation of women in the art world- as well as other minorities; and exploring how gender, class, race, etc. affect expression.

S11: Yes, because women are artists too.

3. In what ways are you as a pre- service teacher prepared to handle the task of educating students on issues of gender, equality, and injustice in the classroom?

S1: Being open and honest, teaching about Western and Non- Western art… allowing dialogue and inquiry over controversial issues. Trying my best to represent people from all works of life, past, and present without prejudice.

S2: I would like to raise the issues, but am worried that I am unprepared and not knowledgeable enough to handle student responses.

S3: I am excited about the opportunity to expose children to artists that reflect all of the above issues. This exam/pop quiz has reminded me that I really need to focus on studying history. I remembered most of the males but could not recall all the other names/correct answers.

S4: I've been exposed to a fair amount of info related to the subject.

S5: I don't think I am yet, but I will have to do some personal research outside of my own time in classes.

S6: I think I will focus a good amount of lessons on art speaking for the oppressed and talk about feminist art. Also, I will always have a female artist to present along with every male.

S7: I think I need more training on these issues. Personally, I feel like I have some understanding, but I don't know if it is enough for a classroom.

S8: Question students, depending on age group- the questioning would differ. And try to inform them in a non- bias and objective factual way.

S9: NONE
S10: I feel like I have a good understanding of issues concerning race, gender, equality and inequality and am fairly adept at wording things appropriately; I would consider myself very open- minded.

S11: Forming lesson plans that address these issues.

4. Do you plan to discuss stereotypes? If so, which ones and what would be your approach?
S1: Yes… definitely the female stereotype… perhaps by teaching about Cindy Sherman or the Guerilla Girls. Show art by men that are "girly." About race… Anne Geddes perhaps.

S2: Probably race and gender. I do not yet know what my approach would be.

S3: I would encourage discussion about various situations by asking questions and informing them about what stereotypes are. Asking for or giving personal examples should help.

S4: Yes- straightforwardly.

S5: I think most, but it will have to depend on the community that I am teaching at. It will definitely be an open approach- more of a discussion allowing the kids to reflect, interrogate, question, and so forth, their views and knowledge.

S6: Yes, feminine, I would present female made works that break the stereotypes.

S7: Yes- I think the issues we talked about today are very important. Gender, race, etc.

S8: Maybe, a lot of stereotypes do come in to play for most people's lives and it is important for them to be addressed, though perhaps delicately and with intention.

S9: If I was to address stereotypes- maybe deal with the issues of women work not valued- women only want to nurture, women only paint pretty things- stereotypes about our cultures.

S10: Yes! As many as I can. I'd like to engage students.

S11: Yes, not all women artists paint flowers and fairies.

5. Do you believe that it is the teacher's responsibility to identify and allow students to reflect upon their beliefs of gender, race, sexual orientation, and class?

S1: Absolutely! Speak their interests and let them fly! There's no need to repress anything of nature.

S2: Yes, but teachers need to create a safe, tolerant environment for all students views. Students should be prepared to defend their points of view in a mature and rational way.

S3: I certainly believe that it is the teacher's responsibility to elicit students beliefs through art experiences.

S4: If it relates to the subject matter, yes. If not, no.

S5: I don't think it is solely our responsibility, but yes it is. They should be given time to reflect those important issues because they will have to deal with it when they are not in the classroom setting. My class will almost be a sanctuary to allow them to have and express their thoughts and reformulate any way they can to be better people.

S6: Yes, if they can't talk about such issues in an educated manner, how will they learn much about it at all?

S7: I definitely believe students should be allowed to voice their opinions and thoughts in a controlled manner. I think this is the way people learn and grow, and we should not oppress that.

S8: It depends on the students and the school system. But if I were to do so then it would be somewhat tentative, depending on the subject. Parents may disagree with such subject matter, even if it is important to address it.

S9: Only if students, parents, and school administration are ok with that- I really feel these are issues for parents.

S10: Yes.

S11: Sure.

6. Which artists and works could be helpful in discussing issues of social justice? (Please identify the social issue you would discuss along with the name of the artist). Which artists would you include in a feminist curriculum?

S1: Barbara Kruger- she has amazing installations that blind sight you with imagery and text to wake up and pay attention to the world. She's got such intense passion in her works to really reach people…

S2: Poverty- Migrant Mother- Dorothea Lange.

S3: Most of the slides presented would help in discussing issues of social injustice but in particular the works of artists like Miriam Schapiro, Carrie Mae Weems, Dorothea Lange, and Anne Geddes works would be appropriate for discussing these issues.

S4: A lot of the ones we just discussed.

S5: Kollowitz/Krasner- equality and war. Walker- slavery- social injustice, equality, stereotypes.

S6: Dorothea Lange- immigration and poverty, Lee Krasner- equality as an artist, Lenore Chinn (if the class is high school or 8th grade)- sexual orientation and equality.

Faith Ringgold- gender and race (what was she saying). Lee Krasner- gender (why Pollock was more famous than she was).

S8: Many and all, they shouldn't have to be works that deal with injustices directly to educate, but give info on context and history.

S9: I really don't know.

S10: Many works/artists for every issue.

S11: Gordon Parks addressing women and race questions at such a trivial time.

Appendix D

Artists Biographical Information

Well Known Male Artists

Pablo Picasso- 1881-1973
One of the most recognized figures in 20th century art, he is best known as the co-founder, along with Georges Braque, of cubism. Picasso's work is often categorized into "periods". While the names of many of his later periods are debated, the most commonly accepted periods in his work are the Blue Period (1901–1904), the Rose Period (1905–1907), the African-influenced Period (1908–1909), Analytic Cubism (1909–1912), and Synthetic Cubism (1912–1919).[1]

Leonardo da Vinci- 1452-1515
Leonardo has often been described as the archetype of the "Renaissance man", a man whose seemingly infinite curiosity was equaled only by his powers of invention. He is widely considered to be one of the greatest painters of all time and perhaps the most diversely talented person ever to have lived. Two of his works, the *Mona Lisa* and *The Last Supper* occupy unique positions as the most famous, the most illustrated and most imitated portrait and religious painting of all time.[2]

Jackson Pollock- 1912-1956
Jackson Pollock was an influential American painter and a major force in the abstract expressionist movement. Pollock was introduced to the use of liquid paint in 1936, at an experimental workshop operated in New York City by the Mexican muralist David Alfaro Siqueiros. Pollock's technique of pouring and dripping paint is thought to be one of the origins of the term action painting.[3]

Vincent van Gogh- 1853-1890
Vincent Willem van Gogh was a Dutch Post-Impressionist artist. His paintings and drawings include some of the world's best known, most popular and most expensive pieces. Most of his best-known works were produced in the final two years of his life, during which time he cut off part of his left ear following a breakdown in his friendship with Paul Gauguin. Van Gogh is a pioneer of what came to be known as Expressionism and had an enormous influence on 20th century art, especially on the Fauves and German Expressionists.[4]

Claude Monet- 1840-1926
Claude Monet also known as Oscar-Claude Monet or Claude Oscar Monet was a founder of French Impressionist painting, and the most consistent and prolific practitioner of the movement's philosophy of expressing one's perceptions before nature, especially as applied to

[1] Information compiled from search engine, wikipedia.org. on June 2, 2007
[2] ibid.
[3] ibid.
[4] ibid.

plein-air landscape painting. The term Impressionism is derived from the title of his painting *Impression, Sunrise*.[5]

Salvador Dali- 1904-1989

Salvador Domingo Felipe Jacinto Dalí i Domènech, Marquis of Pubol was a Spanish artist and one of the most important painters of the 20th century. Dalí was a skilled draftsman, best known for the striking, bizarre, and beautiful images in his surrealist work. His painterly skills are often attributed to the influence of Renaissance masters. His best known work, *The Persistence of Memory*, was completed in 1931. Widely considered to be highly imaginative, Dalí had an affinity for doing unusual things to draw attention to himself. This sometimes irked those who loved his art as much as it annoyed his critics, since his eccentric manner sometimes drew more public attention than his artwork.[6]

Well- known Female Artists

Frida Kahlo- 1907-1954

Frida Kahlo was a Mexican painter who depicted the indigenous culture of her country in a style combining Realism, Symbolism and Surrealism. She is widely known for her self-portraits often expressing her physical pain and suffering through symbolism. Drawing on personal experiences including her troubled marriage, her painful miscarriages, and her numerous operations; Kahlo's works are often characterized by their stark portrayals of pain. Of her 143 paintings, fifty-five are self-portraits, which frequently incorporate symbolic portrayals of her physical and psychological wounds. Kahlo was deeply influenced by indigenous Mexican culture, which is apparent in her paintings' bright colors and dramatic symbolism. Christian and Jewish themes are often depicted in her work as well; she combined elements of the classic religious Mexican tradition with surrealist renderings. While her paintings are not overtly Christian they certainly contain elements of the Mexican Christian style of religious paintings.[7]

Faith Ringgold- 1930-present

Faith Ringgold is an African American artist and author. She was greatly influenced by the fabric she worked with at home with her mother who was a seamstress and has used fabric in many of her artworks. She is especially well-known for her painted story quilts which blur the line between "high art" and "craft" by combining painting, quilted fabric, and storytelling. In addition, Ringgold has written and illustrated eleven children's books including *Tar Beach* and has exhibited in major museums all over the world.[8]

Mary Cassatt- 1844-1926

Mary Stevenson Cassatt was an American painter and printmaker. She lived much of her adult life in France, where she first befriended Edgar Degas and later exhibited among the

[5] ibid.
[6] ibid.
[7] ibid.
[8] ibid & http://www.faithringgold.com June 2, 2007

Impressionists. Cassatt often created images of the social and private lives of women, with particular emphasis on the intimate bonds between mothers and children.[9]

Judy Chicago- 1939-present

Judy Chicago is a feminist artist, author, and educator. Her earliest forays into art-making coincided with the rise of Minimalism, which she eventually abandoned in favor of art she believed to have greater content and relevancy. Major works include *The Dinner Party* and *The Holocaust Project*. Judy Chicago is most famous for her 1974-1979 work The Dinner Party. This work, in which hundreds of volunteers participated, will soon be permanently housed at the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum of Art. It is homage to women's history in the form of a large triangular table with symbolic ceramic plates representing 39 famous feminist guests-of-honor.[10]

Elizabeth Catlett- 1915-present

Elizabeth Catlett Mora is an African American sculptress and printmaker. Catlett is best known for the black, expressionistic sculptures and prints she produced during the 1960s and 1970s, which are seen as politically charged. In 1940 Catlett became the first student to receive an Master of Fine Arts degree in sculpture at the University of Iowa. Some of her best-known prints are *Sharecropper* (1968 or 1970) (sources differ), and *Malcolm X Speaks for Us* (1969). Well known sculptured pieces include *Dancing Figure* (1961), *The Black Woman Speaks* and *Target* (1970), and *The Singing Head*.[11]

Georgia O'Keeffe- 1887-1986

Georgia Totto O'Keeffe is typically associated with the American southwest and particularly New Mexico where she settled late in life. O'Keeffe has been a major figure in American art since the 1920s. She is chiefly known for paintings in which she synthesizes abstraction and representation in paintings of flowers, rocks, shells, animal bones and landscapes. Her paintings present crisply contoured forms that are replete with subtle tonal transitions of varying colors, and she often transformed her subject matter into powerful abstract images.[12]

Dorothea Lange- 1895-1965

Born in Hoboken, New Jersey, her birth name was Dorothea Margarette Nutzhorn. Dorothea Lange was an influential American documentary photographer and photojournalist, best known for her Depression-era work for the Farm Security Administration (FSA). Lange's photographs humanized the tragic consequences of the Great Depression and profoundly influenced the development of documentary photography. Lange's most well-known picture is titled "Migrant Mother."[13]

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[9] Information compiled from search engine, wikipedia.org. on June 2, 2007
[10] ibid
[11] ibid
[12] ibid
[13] ibid

Feminist- Themed Works

Renee Cox- 1960-present

One of the most controversial African American artists working today, Renee Cox has used her own body, both nude and clothe, to celebrate black womanhood and criticize a society she often views as racist and sexist. In her first one-woman show at a New York gallery in 1998, Cox made herself the center of attention. Dressed in the colorful garb of a black superhero named Raje, Cox appeared in a series of large, color photographs. her next photographic series would be less engaging for some people and create a firestorm of controversy. In the series *Flipping the Script*, Cox took a number of European religious masterpieces, including Michelangelo's *David* and *The Pieta*, and reinterpreted them with contemporary black figures. The photograph that created the most controversy when it was shown in a black photography exhibit at the Brooklyn Museum in New York City in 2001 was *Yo Mama's Last Supper*. It was a remake of Leonardo Da Vinci's *Last Suppe*r with a nude Cox sitting in for Jesus Christ, surrounded by all black disciples, except for Judas who was white. Many Roman Catholics were outraged at the photograph and New York Mayor Rudolph Guiliani called for the forming of a commission to set "decency standards" to keep such works from being shown in any New York museum that received public funds.[14]

Miriam Schapiro-1923-present

Born in Toronto, she studied painting at colleges in New York and Iowa. She originally painted in the Abstract Expressionist style. As her commitment to feminism grew during the 1960's, she developed her own personal style which she called femmage. Combining such commonplace elements as lace, fabric scraps, buttons, rickrack, sequins, and tea towels she transformed them into sophisticated compositions that often imply multiple layers of both space and meaning. Her recent works juxtapose intricately patterned abstract backgrounds with stylized human figures in motion-whether falling or dancing- made of brightly colored paper.[15]

Carrie Mae Weems- 1953-present

Weems produces art that addresses formal and political issues encircling African American culture and focuses on the ways in which images shape our perception of color, gender and class. She explores existing genres of photography, particularly documentary imagery, and manipulates these conventions with complexity and wit. Whether focusing on personal or cultural history, on Africa or on traces of the Diaspora, Weems' interest in the narratives implied in photographs presses further through the use of cluster and sequence. Using narrative as a counterpoint to imagery, she recounts stories and myths and invents texts. Provocatively, she moves marginalized voices smack into the middle of contemporary discourse.[16]

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[14] Information compiled from the following site: www.reneecox.org. June 2, 2007

[15] Information compiled from the following site: http://www.albany.edu/museum/wwwmuseum/crossing/artist25.htm. June 2, 2007

[16] Information compiled from the following site: http://www.nathanielturner.com/carriemaeweems.htm June 2, 2007

Mimi Smith- 1942-present

Mary Elizabeth "Mimi" Smith

The range of subjects addressed in Mimi Smith's work, from gendered dress codes to ecological disaster and the lurking menace of electronic intelligence, is like a checklist of current political concerns - except this artist's oeuvre goes back 30 years. Long before there were Beverly Semmes's literally staggering, Amazonian ball gowns, for example, Smith had quilted a 30-foot-long bridal-gown train from plastic carpet runners, tablecloths and doilies. She also fashioned a 4-footwide plastic bikini, a life-size Recycle Coat made of plastic bags and bottle caps, a jockstrap sewn with tootsie rolls and a bra made of sucking candy. Especially memorable among these early sculptures, which date from 1965 to '72, are a pink nylon peignoir trimmed with ecru lace and steel wool, and a hilarious maternity dress of gray marbleized vinyl, its sleek A-line design interrupted by a big, clear, plastic dome at the midriff. It's hard to imagine funnier or more concise ways to evoke the climate in which '60s feminism emerged - the crosswinds urging women to be sexy and available, bold and independent; to be earth mothers; to be mod.[17]

Anne Geddes- 1956-present

Anne Geddes is an Australian-born photographer, clothing designer and businesswoman who now lives and works in New Zealand. She is well-known for her stylized depictions of babies and motherhood. In most of her work, babies and/or young children are dressed as fictitious characters such as fairies and fairytale creatures, flowers, or animals like bunnies. Her work is extremely idealized; babies in her photographs are almost always sleeping or staring blankly into space, as if still in the womb. She has been very successful; her books have been published in at least fifty countries. According to Amazon.com she has sold more than 11 million books and 15 million calendars.[18]

Graciela Iturbide-1942-present

Graciela Iturbide is a Mexican photographer. Between 1970 and 1971, Iturbide collaborated with famous Mexican photographer Manuel Alvarez Bravo. Additionally, she had studied filmography at Mexico's "Centro Unversitario de Estudios Cinematograficos", a division of the UNAM University. While working with Alvarez Bravo, she also learned photography techniques used by the celebrated photographer. Along with Alvarez Bravo, Iturbide began to explore Mexico's indigenous areas--Indigenous influence would surface later on in her career as a photographer. In 1974, she received the Eugene Smith grant for humanitarian photography, and a scholarship at the Guggenheim College. Some of the inspiration for her next work came from her support of feminist causes. Her well known collection, *Señora de Las Iguanas*, ("Our Lady of the Iguanas") was shot in Juchitan, Oaxaca, a city where women dominated town life. Her work in Juchitan was not only about women, however: she also shot *Magnolia*, a photo of a man wearing a dress and looking at himself on a mirror. It was *Magnolia* that has led many photography experts to say that Iturbide also explored sexuality among Mexicans with her work.[19]

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[17]Information compiled from the following site: http://www.highbeam.com/doc/1G1-15918979.html. June 2, 2007

[18] Information compiled from search engine, wikipedia.org. on June 2, 2007

[19] Information compiled from the following site: http://www.edelmangallery.com/iturbide.htm. June 2, 2007

Additional Women Artists

Artemisia Gentileschi- 1593-1653

Artemisia Gentileschi was an Italian Early Baroque painter, today considered one of the most accomplished painters in the generation influenced by Caravaggio. In an era when women painters were not easily accepted by the artistic community, she was the first female painter to become a member of the Accademia di Arte del Disegno in Florence. She was also one of the first female artists to paint historical and religious paintings, at a time when such heroic themes were considered beyond a woman's reach. At the time, her father was working with Agostino Tassi to decorate the vaults of Casino della Rose inside the Pallavicini Rospigliosi Palace in Rome, so Orazio hired the Tuscan painter to tutor his daughter privately. During this tutelage, Tassi raped Artemisia. Even though Tassi initially promised to marry Artemisia in order to restore her reputation, he later reneged on his promise and Orazio reported Tassi to the authorities. In the ensuing 7-month trial, it was discovered that Tassi had planned to murder his wife, had enjoined in adultery with his sister-in-law and planned to steal some of Orazio's paintings. During the trial Artemisia was given a gynecological examination and was tortured using a device made of thongs wrapped around the fingers and tightened by degrees — a particularly cruel torture to a painter. Both procedures were used to corroborate the truth of her allegation, the torture device used due to the belief that if a person can tell the same story under torture as without it, the story must be true. At the end of the trial Tassi was imprisoned for one year. The trial has subsequently influenced the feminist view of Artemisia Gentileschi during the late 20th century. Feminist studies increased the interest towards Artemisia's artistic work and life. Such studies underlined her suffering of rape and subsequent mistreatment, and the expressive strength of her paintings of biblical heroines, in which the women are interpreted as willing to manifest their rebellion against their condition.[20]

Kara Walker- 1969-present

Kara Walker is a contemporary American artist who is best known for her exploration of race, gender, sexuality, and identity in her artworks. Walker's silhouette images work to bridge unfinished folklore in the Antebellum South, raising identity and gender issues for African American women in particular. However, because of her truthful approach to the topic, Walker's artwork is reminiscent of Andy Warhol's Pop Art during the 1960s (indeed, Walker says she adored Warhol growing up as a child). Her nightmarish yet fantastical images incorporate a cinematic feel. Walker uses images from historical textbooks to show how white people depicted African American slaves during Antebellum South. Some of her images are grotesque, for example, in *The Battle of Atlanta*, a white man, presumably a Southern soldier, is raping a black girl while her brother watches in shock, a white child is about to insert his sword into a nearly-lynched black woman's vagina, and a male black slave rains tears all over an adolescent white boy. In 2007, Walker was listed among Time Magazine's 100 Most Influential People in The World. Walker lives in New York and is on the faculty of the MFA program at Columbia University.[21]

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[20] Information compiled from search engine, wikipedia.org. on June 2, 2007
[21] ibid.

Lenore Chinn

Lenore Chinn uses acrylics to explore the super-realistic depiction of a wide spectrum of people of color, lesbians and same sex couples. Employing a coded iconography rooted in a lesbian/gay cultural perspective, these portraits fuse an Asian aesthetic of sparseness and clarity with visual narratives that counteract the "magic-truth rituals" of racial and gender construction. Lenore Chinn began painting when she was growing up in San Francisco's Richmond District and began focusing on portraiture as her primary expressive medium during the sixties. She held her first solo San Francisco exhibition at the famed Lucien Labaudt Art Gallery in 1980, and her first group show was at the San Francisco Art Commissions Gallery that same year. Several of Chinn's portraits were included in-group exhibitions of the late 80s AIDS era. In 1990 Chinn co-curated her first lesbian/gay arts exhibition at San Francisco's City Hall. In 1998 she co-curated *FACE: Queer Expression through Self-Portraiture* and in 1999, she co-curated *They Hold Up Half the Sky*, which included a Bernice Bing retrospective. Chinn uses acrylics to explore the super-realistic depiction of a wide spectrum of people of color, lesbians, and same sex couples.[22]

Augusta Savage-1892-1962

Augusta Savage was born on February 29, 1892 in Green Cove Springs, Florida. Augusta knew at an early age that she wanted to become a sculptor. Unfortunately, Savage's father, a Methodist minister, disapproved of his daughter's love for art because he believed her creations were pagan. As a result, Augusta experienced periods in her life when she was unable to practice her sculpting. In 1921, Augusta Savage moved to New York believing that the North would provide her with the artistic opportunity she desired; a belief shared by many blacks during the Migration era. When Augusta Savage reached Harlem, it did not take long for her to establish herself not only as an artist, but also as a teacher. Most of Savage's sculptures, in some way, reflect an aspect of African-American culture. For example, *The Harp* was a sculpture influenced by Negro spirituals and hymns, most notably James Weldon Johnson's "Lift Every Voice and Sing." Ms. Savage was unique from other artists in that most of her sculptures focused on black physiognomy. This is readily seen in a sculpture of her nephew entitled *Gamin*. It was this sculpture that won Augusta Savage the Julius Rosenwald Fellowship in 1929 and the opportunity to study in Paris for one year.

In 1932, Augusta established the Savage Studio of Arts and Crafts at 163 West 143rd Street. Savage used this studio as a way to provide adults with art education. In 1937, she became the first director of the Harlem Community Arts Center, an institution funded by the Works Progress Administration (WPA). The Arts Center was a place where African Americans could learn about their culture through the study of fine arts. One of the greatest highlights of Augusta Savage's life was her involvement with the the "306" Group--so named because of the location of Charles Alston's studio (306 West 141st Street). This group was comprised of a variety of WPA artists who worked out of the studio on 141st Street. Some of the other "306" members included Charles Alston, Romare Bearden, Jacob Lawrence, and Morgan and Marvin Smith. After 1945, Augusta Savage reduced the amount of sculpting she did and fell into seclusion. Though no longer in the spotlight, Savage continued to teach sculpting and other art to both children and adults throughout New York.[23]

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[22]Information compiled from the following site: http://www.womenarts.org/network/profile_57.html. June 2, 2007

[23] Information compiled from the following site: http://northbysouth.kenyon.edu/1998/art/pages/savage.htm. June 2, 2007

Lynda Benglis- 1941-

Lynda Benglis sculptor and video maker for more than three decades, Lynda Benglis produced a pioneering body of feminist video in the 1970s. Immediate and visceral, Benglis' video work confronts issues raised by feminist theory, including the representation of women, the role of the spectator, and female sexuality. Benglis also engages the emergent practice of video in an incisive discourse on the production of the moving image. In 1974, Lynda Benglis achieved fame and notoriety by placing a full-color ad in Art Forum that consisted of a photograph of herself nude except for a large strap-on dildo. It was her way of protesting the macho male monopoly of the art scene of the times.[24]

Lee Krasner- 1908-1984

Lee Krasner was an influential abstract expressionist painter in the second half of the 20th Century. In 1945, Krasner married artist Jackson Pollock, who was also influential in the Abstract Expressionism movement. Starting in 1937, she took classes with Hans Hofmann, who taught the principles of cubism, and his influence helped to direct Krasner's work toward neo-cubist abstraction. When commenting on her work, Hofmann stated, "This is so good you would not know it was painted by a woman." She would often cut apart her own drawings and paintings to create collages and sometimes revised or discarded whole series. As a result, her surviving body of work is relatively small. Her catalogue raisonne, published in 1995 by Abrams, lists only 599 known pieces. She was rigorously self-critical, and her critical eye is believed to have been important to Pollock's work. Krasner struggled with the public's reception to her identity as both a woman and the wife of Pollock. In dealing with audiences, Krasner often signed her works with the genderless initials "L.K." instead of her more recognizable full name. She is quoted in saying, "I was put together with the wives. They worked, they supported their husbands, they taught school and kept their mouths absolutely closed tight. I don't know if they were instructed never to speak publicly, I don't know if they had a thought."[25]

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[24] Information compiled from the following sites: http://www.eai.org/eai/artist.jsp?artistID=6878, http://www.tandempress.wisc.edu/tandem/gallery/benglis/benglis.htm. June 2, 2007

[25] Information compiled from the following sites: http://www.humanitiesweb.org/human.php?s=g&p=c&a=i&ID=148 & wikipedia.org. June 2, 2007.

APPENIX E

Lesson ideas:

Feature Artist: Kara Walker

• Students will consider the representation of conflict in visual art and the notion of presenting opposition through symbolic and conceptual ideas.
• Students will consider how history is constructed by voices that typically represent only one side of conflict.
• Students will explore Kara Walker's work as it relates to the idea of conflict and opposition, the hero/heroine and the anti-hero/anti-heroine.
• Students will create their own representations of opposition and conflict.
• Students will explore the medium of the silhouette to describe and represent ideas including its history as an art form, the formal element of contrast, and the conceptual notion of symbolism.

Big Idea: Conflict
Essential Questions:
What are examples of personal conflicts we have? What are the national or international conflicts we are aware of or perhaps involved in?
How do the stories about conflicts or wars change with the storyteller?

Students will create a silhouette series on white paper using black construction paper.

Feature Artist: Dorothea Lange

• Students will discuss social documentary as it relates to the work of Dorothea Lange.
• Students will research a body of work by Dorothea Lange expressing themes, region, class, etc. conveyed by Lange.
• Students will brainstorm themes (i.e. social issue, political event, religion, etc.) that relate to him/her and ways in which to capture the chosen theme through photography.

Big Idea: Social Documentary
Essential Questions:
What is social documentary? How does it relate to the culture that we live in?
In what ways does photography tell a story about a particular culture, society, or people?
How does photography work to create or remove stereotypes?
Students will create a photo documentary series along with an essay about his/her work. He/she should discuss the history of social documentary and how it has evolved. Students should discuss the work of Dorothea Lange and the photographs that they have taken. How are they representative of his/her theme?

Feature Artist: Georgia O'Keeffe

• Students will brainstorm social political issues and themes. He/she should choose one issue to include in a themed painting.
• Students will create a large-scale painting of a flower in the style of Georgia O'Keeffe.
• Students will use color theory and mixed media to express his/her chosen theme.

Big Idea: Social Statement
Essential Questions:
What is a social statement and how does it relate to feminist-themed art works?

Students will create a mixed- media painting of a flower in ways to express a social political theme.