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A STUDY OF MEDIATING FACTORS INFLUENCING
AN ART TEACHER'S INSTRUCTIONAL PRACTICES:
A SOCIAL CONSTRUCTIVIST PERSPECTIVE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

* * * * *

The Ohio State University
1998

Dissertation Committee:
Professor Vesta Daniel, Adviser
Professor Arthur Efland, Co-Adviser
Professor Jacqueline Chanda

Approved by
Vesta A. Daniel
Adviser

Arthur Efland
Co-Adviser

Department of Art Education
ABSTRACT

This study was to investigate the mediating factors influencing an art teacher's instructional practices demonstrated through her participation in the art museum and her art appreciation instruction which are produced and achieved through the everyday activities. The purpose of this study has twofold: first, to study the way in which an art teacher as a learner, an artist and a teacher constructs her identity through narratives, which is assumed to provide a larger contextual and holistic understanding of an art teacher and a Korean art appreciation classroom; second, to provide an analytic description of how the joint construction of an art appreciation curriculum has been achieved in a Korean middle school. It is assumed that the temporal and spatial display of an actual curriculum in the local context of classroom would reflect the teacher's identity and her experience in the world as a practical condition of the local context.

The theoretical perspectives of this study are oriented with the abiding interest of the social constructivist's notions of knowing; specifically situated learning and activity theory in which knowledge, identity, and pedagogical interactions are comprehended inseparably. The notion of tool mediated activity provides an appropriate analytic device for the examination of how the participants achieve the shared understanding of cultural artifacts. By a view of mediated tool use, I attempt to describe the practices of seeing and talking with art as art activities in an everyday pedagogical situation. This qualitative study was designed, using interviews, observation and document analysis, to examine an art teacher's
meaning-making through her narratives in her diverse communities and her joint construction of an art appreciation curriculum as everyday practices.

First, situated identity was discussed through the narrative analysis. The art teacher interacts with her local environment and also simultaneously transforms her surrounding local culture in and through her participation in practice. I identify that she has multiple identities while participating in diverse communities, such as the art museum and the school. As an art teacher, she identified herself not only an artist but also a teacher, thus focusing on the attention to an integrated mode of identity; i.e., both identities cannot be simply divided. These multiple identities might be intelligible and visible through and reflexively explain the ongoing participation in and out of school: the relationship with teachers and the participation in the art museum, especially the teacher workshop program.

Second, the art teacher’s experiences in the teacher workshop were investigated in conjunction with the sociocultural context of the art museum. Especially, the teaching model presentation in the teacher workshop allowed the teachers to discuss their practices in schools, and this place becomes transformed into a public space in which the art teachers discuss, create, and communicate their practical knowledge with other teachers.

Third, the joint construction of virtual curriculum of art appreciation in local classroom, i.e., how official knowledge as a prescribed plan could be achieved in the sequence of interaction, was closely analyzed through the notion of learning curriculum. The curriculum developed by the teacher is unique and personal in the sense that it includes the teacher’s beliefs, interests, and values. The art teacher serves as a mediator between the art world and the school. The learning curriculum has been organized by three stages: mediation, creativity, and reflection. The mediation stage was discussed in three issues: visualization, language, and comparison as mediating tools. These mediated tools are integratively interdependent upon each other and play an authoritative role in being the students’ reference for their future activities.
Conclusively, as this study questioned about the art teacher’s learning experiences in and through the art museum, and its influences on classroom practices, what kinds of experiences get transferred from the museum workshop to the classroom seems to be problematic. Generally, the art teacher took 'some' practices rather than information about art from the teacher workshop. There are significant similarities concerning the mode of visualization and the comparison as a mediated tool between the teaching model and the art teacher’s instruction. Nonetheless, if transferring experiences between the teacher workshop in the museum and the school may not be possible, it comes from the differences between both institutions, such as mode of participation revealed in interaction, mode of mediated tool, and representation of traditional Korean artworks. Generally, as far as the problem of transfer of the mode of practice is concerned, further respective study would be required using longitudinal approach.
Dedicated to my parent and my husband
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To the art teacher, a participant in my research I would also like to extend my appreciation for letting me the opportunity to observe and record her classroom. In my own field of art education, I have enjoyed the intellectual companionship and personal friendship of Rina Kundu.
VITA

1989 ........................................................................................................ B. F. A.
The Department of Painting,
Seoul National University

1992 ........................................................................................................ M. Ed.
The Department of
Interdisciplinary
Program in Art Education,
Seoul National University

PUBLICATIONS

education program of the National Museum of Contemporary Art, Korea and the
philosophy of education in art museums in the United States, Art & Museum Studies, 6,
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FIELD OF STUDY

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Qualitative Research Methodology
TABLE OF CONTENTS

ABSTRACT..........................................................................................................................ii
ACKNOWLEDGMENTS..........................................................................................................vi
VITA.....................................................................................................................................vii
LIST OF TABLES..............................................................................................................xii
LIST OF FIGURES..............................................................................................................xiii

CHAPTERS:

1. INTRODUCTION................................................................................................................1
   Purpose of the Study........................................................................................................1
   The Sociocultural Turn in Studies on Art Education..................................................4
   Situated Identity of the Art Teacher and the Narrative..........................................9
   Mediated Cultural Practice as Analytic Topic.........................................................11
   Everyday Practice as an Unity of Analysis and the Qualitative Inquiry..............13
   Significance of the Study.........................................................................................16

2. REVIEW OF RELEVANT LITERATURE ....................................................................19
   Art Education and the Postmodern Social Condition............................................19
   Theoretical Interest of Social Constructivism......................................................21
       An alternative to objectivity.................................................................23
       The subject and its context...............................................................24
       Distributed cognition....................................................................25
   The Research on Art Teachers.............................................................................28
       Narrative as a frame of constructing identity....................................30
   Framing an Everyday Practice for Art Instruction............................................32
       Situated learning and learning curriculum........................................33
       Mediated Tool Appropriated in Cultural Practice...................................37

3. A HISTORICAL OVERVIEW OF ART EDUCATION IN THE MIDDLE SCHOOL
   AND ART MUSEUM CULTURE IN KOREA...............................................................44
   The Historical Introduction of Art Curriculum and Schooling in Korea.............45
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>Art Appreciation Curriculum</td>
</tr>
<tr>
<td>51</td>
<td>Nationalism</td>
</tr>
<tr>
<td>53</td>
<td>Interpretation of Korean artwork in textbooks</td>
</tr>
<tr>
<td>55</td>
<td>The Status of Art Education in Schooling</td>
</tr>
<tr>
<td>57</td>
<td>Teacher Education</td>
</tr>
<tr>
<td>58</td>
<td>From Positivist to Qualitative Research Methodology</td>
</tr>
<tr>
<td>62</td>
<td>Art Museum Culture in Korea</td>
</tr>
<tr>
<td>62</td>
<td>Korean art museum and its structure</td>
</tr>
<tr>
<td>63</td>
<td>Nationalist approach in politics of exhibitions</td>
</tr>
<tr>
<td>65</td>
<td>Historical Structures and Narratives of Western Art Museum</td>
</tr>
<tr>
<td>68</td>
<td>The dichotomy of exhibition and education</td>
</tr>
<tr>
<td>69</td>
<td>Exhibition Practices in Korea</td>
</tr>
<tr>
<td>70</td>
<td>Selection</td>
</tr>
<tr>
<td>71</td>
<td>Practices of display</td>
</tr>
<tr>
<td>75</td>
<td>4. METHODOLOGY</td>
</tr>
<tr>
<td>76</td>
<td>Qualitative Research in Art Education</td>
</tr>
<tr>
<td>76</td>
<td>Diverse Policies in Qualitative Research Methodology</td>
</tr>
<tr>
<td>79</td>
<td>Narrative as a form of inquiry</td>
</tr>
<tr>
<td>81</td>
<td>Micro-ethnography</td>
</tr>
<tr>
<td>83</td>
<td>Research Design</td>
</tr>
<tr>
<td>83</td>
<td>Participant</td>
</tr>
<tr>
<td>84</td>
<td>Location</td>
</tr>
<tr>
<td>85</td>
<td>The school</td>
</tr>
<tr>
<td>86</td>
<td>The art museum</td>
</tr>
<tr>
<td>87</td>
<td>Data Collection</td>
</tr>
<tr>
<td>89</td>
<td>Data Analysis</td>
</tr>
<tr>
<td>89</td>
<td>Phase 1: The teacher's narrative</td>
</tr>
<tr>
<td>90</td>
<td>Phase 2: The teacher workshop in the art museum</td>
</tr>
<tr>
<td>90</td>
<td>Phase 3: Teaching curriculum</td>
</tr>
<tr>
<td>91</td>
<td>Phase 4: Learning curriculum in art appreciation classroom</td>
</tr>
<tr>
<td>92</td>
<td>Becoming a Qualitative Researcher</td>
</tr>
<tr>
<td>95</td>
<td>Limitation of the Method</td>
</tr>
<tr>
<td>96</td>
<td>5. THE TEACHER'S NARRATIVE: PARTICIPATION IN THE ART MUSEUM AND CONCEPTIONS OF CURRICULUM</td>
</tr>
<tr>
<td>97</td>
<td>Becoming an Art Teacher</td>
</tr>
<tr>
<td>99</td>
<td>Multiple Identities</td>
</tr>
<tr>
<td>103</td>
<td>Constructing Knowledge Community in Art Museum</td>
</tr>
<tr>
<td>106</td>
<td>Constructing Personal Curriculum</td>
</tr>
<tr>
<td>108</td>
<td>Goals of art in school</td>
</tr>
<tr>
<td>109</td>
<td>Constructing meaning of art appreciation</td>
</tr>
<tr>
<td>111</td>
<td>The categorization of art and production of Korean art</td>
</tr>
<tr>
<td>113</td>
<td>The School Culture</td>
</tr>
<tr>
<td>113</td>
<td>Building the knowledge community in school</td>
</tr>
<tr>
<td>116</td>
<td>The students' influence</td>
</tr>
</tbody>
</table>
Participation in the art museum............................................................233
Participation in school art: Learning curriculum.............................236
Discussion ....................................................................................................................241
Culture of participation and the teacher workshop............................244
Situated identity as participation in cultural setting............................247
Implications for Art Instruction and Research................................................248

APPENDICES

A. The Questionnaire in the Art Classroom ...............................................251
B. Notational Scheme .............................................................................253

REFERENCES ......................................................................................................................254
LIST OF TABLES

Table                                                                                               Page

1. Postpositivist paradigms of inquiry.............................................................................................77
2. Sequential organization of classroom interaction........................................................................81
3. Structure of art curriculum by the Ministry of Education .....................................................152
4. Planning and instruction of teaching and learning in art .........................................................156
5. Title and the artworks in the seventh grade art textbook.........................................................163
6. Understanding of diverse structures of Korean and other countries' artworks in the
   eighth grade textbook..................................................................................................................164
7. Description of the Buddhist statue of the Koryo dynasty in the textbook.........................203
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Docent guide in the exhibition</td>
<td>138</td>
</tr>
<tr>
<td>2. A middle school classroom in Korea</td>
<td>178</td>
</tr>
<tr>
<td>3. Diagram of the New Stone Age pottery</td>
<td>183</td>
</tr>
<tr>
<td>4. Diagram of the Koryo celadon</td>
<td>183</td>
</tr>
<tr>
<td>5. Diagram of the Punchong ware</td>
<td>184</td>
</tr>
<tr>
<td>6. AT's gestures with the Koryo celadon and the Punchong ware</td>
<td>184</td>
</tr>
<tr>
<td>7. Pointing the shape line of the Koryo celadon</td>
<td>185</td>
</tr>
<tr>
<td>8. Diagram of the white porcelain</td>
<td>185</td>
</tr>
<tr>
<td>9. Writing “decoration”</td>
<td>185</td>
</tr>
<tr>
<td>10. Student artworks in the seventh art textbook</td>
<td>190</td>
</tr>
<tr>
<td>11. Masters' artworks in the seventh art textbook</td>
<td>200</td>
</tr>
<tr>
<td>12. Diagram of Korean and Chinese architecture</td>
<td>208</td>
</tr>
<tr>
<td>13. Diagrams in “like a history class”</td>
<td>216</td>
</tr>
<tr>
<td>14. Diagrams in “a real and authentic art class”</td>
<td>217</td>
</tr>
<tr>
<td>15. Studio production classroom</td>
<td>219</td>
</tr>
</tbody>
</table>
CHAPTER 1

INTRODUCTION

Purpose of the Study

This is a qualitative study drawing on an art teacher’s participation in the art museum and her art appreciation instruction which are produced and achieved through the everyday activities in a teacher workshop of an art museum and a Korean middle school. The overall interest around this study begins with an inquiry about the reproduction of cultural practice by an art teacher as an agent in a local and larger context. To investigate the construction of art knowledge based on the teacher’s practice, I (re)present an art teacher’s experiences in her everyday practice in the local context of the classroom and the larger context of her engagement in the teacher education program in a local art museum. This study is launched on the assumption that school art might represent a space between art world and the institution of the public school, and that the art teacher could be an agent situated in and between the two different worlds.

The purpose of this study is twofold: first, to study the way in which an art teacher as a learner, an artist and a teacher constructs her identity through narratives, which is assumed to provide a larger contextual and holistic understanding of an art teacher and a Korean art appreciation classroom (KAAC) in a middle school; second, to provide an analytic description of how the joint construction of an art appreciation curriculum in the art classroom has been achieved in a Korean middle school. Here, the former question tends to
be subordinate to the latter question, since the focus lies on the local context of a classroom curriculum. It is assumed that the temporal and spatial display of an actual curriculum in the local context of classroom would reflect the teacher's identity and her experience in the world as a practical condition of the local context.

For these purposes, my theoretical perspectives are based on the social constructivist's notions of knowledge; specifically, situated learning and activity theory in which knowledge, identity, and pedagogical interactions are comprehended inseparably. From the perspective that knowledge is constructed in terms of situatedness, the meaning of artworks does exist not as a form of fixed texts or as something transmitted by a teacher to students, but as something flexible and changeable in situ. Therefore, rather than focusing on a written curriculum as a plan prescribed in the national textbook, we need to expand our understanding of the practical situation and activities in which learning and teaching have been embedded. I started with the questions: “What is going on in a Korean art classrooms?” and “How has art interpretation (through learning and teaching, or seeing and talking) been constructed in Korean schooling practices?” “How is it visible to the participant observer in the setting of these practices?” To pursue these questions, I have conducted an in-depth study of an art teacher's experiences and her practices in her everyday settings in the school and the art museum.

The study of everyday practices concerns not applying the researcher's predetermined categories or codes to the practices observed, but observing with an analytical interest how the natives or the participants do what they do. Using the concepts drawn from a social constructivist's framework of situated learning (Lave, 1988, 1990; Lave & Wenger, 1991) and activity theory (Cole, 1996; Davydov & Radziknovskii, 1985; Engestrom, 1993), I attempt to describe the practices of seeing and talking with art as art activities in a pedagogical situation. Though much qualitative research on general education in Korea has been done, qualitative research methods in art education has scarcely been applied to.
The main questions in my study are:

- How does an individual art teacher construct and reproduce an art curriculum through narratives?

With this question, I tend to pursue a larger context for the curriculum. This question is based on the idea that the meanings of teaching, interpretation, knowledge, etc. made by an art teacher are grounded in social and cultural contexts ranging from the individual teacher’s biography (time) to her everyday settings such as Korean culture of schooling, art classroom, and art museum (space). The identity of the art teacher is situated in context, the world to which she belongs, which is unfolded in classroom practice. Knowledge is not transmitted but is socially constructed in and through these situations. Therefore, the subject’s activity and narrative are analyzed to demonstrate how it interacts in and with the subject’s identity in situation. To understand an individual teacher’s way of constructing a curriculum, I have pursued the following questions in the belief that the art teacher is one who searches for her inspiration, who actively participates in formal and informal programs, and develops her ideas on art curriculum. Thus, the understanding of her experiences in the art museum is crucial to understanding her practices, since the art museum’s workshop has been one of her main sources of inspiration of traditional art and its culture. The subquestions are: How does this art teacher think about and participate in the art museum, especially, the teacher workshop? If the art museum is an institution with its own unique history and culture, then in what way is the teacher workshop situated in the museum?

- How are the interactions between the teacher and students, and between people and classroom materials performed in everyday art classrooms in a Korean middle school?

This represents the art teacher’s situated practice in her professional space. The second question derives from the notion that the interactions about art in an ordinary art classroom are achieved jointly by participants: a teacher and students using artifacts. The question has
to do with a holistic viewpoint of the relationship among viewers, their activities and materials, including artworks. The interest of this study goes on to the examination of constitutive factors in the local management of curriculum.

The Sociocultural Turn in Studies on Art Education

The concept of knowledge as an objective, absolute, incorrigible and rigidly hierarchical body of knowledge has been increasingly questioned by the recent movement of postmodernist and poststructuralist tenets. While the traditional notion of knowledge represents that of a transcendent universality that should be transmitted to learners, the current notion of knowledge among postmodernism and poststructuralism theorists (Doll, 1993; Lyotard, 1984) and sociocultural psychologists (Bruner, 1990; Cole, 1996; Lave & Wenger, 1991, Wertsch, 1991) is that knowledge is socially constructed and reflects human interests, values, and actions.

In the realm of educational research which has its source in the flourishing literature of cultural psychology (Cole, 1996), situated learning (Lave & Wenger, 1991), and activity theory (Davydov & Radzikovskii, 1985; Engestrom, 1993), I find there is a big shift under the way that demands a more inclusive version of cognition for the field of education. The big shift is from the view of cognition as a function of a symbol processing to what has been termed a sociocultural perspective of knowing in which cognition has become more inclusive. The study of art education has also been influenced by other disciplines, an examination of how the discourse of education, psychology, and sociology which are related to cognition has been constructed around art educational studies needs to be investigated. Since this study proposes to pursue the sociocultural perspective on learning, including situated learning and learning as mediated activity, some of the previous historical and theoretical tenets around the cognitive approach to the art education field is now overviewed.
Since the early 1900s, the psychology of learning has been based on behaviorism and positivism, which provided a way of thinking about issues of teaching, learning, and curriculum in art education. This tendency focused primarily on an individual's mental development and his or her behavioral aspects. In line with this view, curriculum should be studied in relation to its context and its ideological characteristics in a social and academic fields, I draw on two important movements which have affected art education theory and practice directly or indirectly: the "scientific rhetoric" in psychology (Freedman, 1995) and the "progressive rhetoric" in developmental psychology (Parsons, 1992).

First, as Freedman (1995) denotes, the "scientific rhetoric" in psychology has influenced the disciplinary approach in art education. Since World War II, experimental psychology which is linked with cognition, and science of systems theory and information processing, have become incorporated into the discourse of school art education. In this aspect, learning is defined in terms of the acquisition of prescribed knowledge such as knowledge in textbooks or a curriculum plan. This is based upon a Cartesian model of man: a dichotomy between mind and body, and between the learner and the world, in which it is assumed that our internal thoughts cause our external behavior. As it emphasized a logically organized body of knowledge and a psychologically guided instructional method, instruction was considered to be a unidirectional transmission between the instructor and the learner (Block, 1981; Gagne, 1988). It emphasized the development of objectives. One's knowledge or learning could be fragmented into instructional objectives for evaluation. Scientific psychology tends to consider the person as information-processing system in the manner of modeling computer (Newell, Reder, & Simon, 1958). Guided by such assumptions, Gagne (1988) proposed a technology of temporal management (Popkewitz, 1997), that is, control of the learning processes from motivation to feedback. The success of teaching depends upon the control of these processes independent of subject matter. In this light, learning has come to be considered
an internal process that is stimulated from external sources, i.e., instruction. This kind of rigorous scientific and neutral stand was imposed on educational research through intelligence testing (Jensen, 1982), and sequenced and prescribed curriculum (Gagne, 1988).

On the other hand, in studies of art education, DBAE (Discipline-Based Art Education) is based on the four disciplines for instruction: the studio artist, the art historian, the art critic, and the aesthetician (Clark, Day, & Greer, 1987; Dobbs, 1988; Eisner, 1988; Greer, 1993; Smith, 1989). It has founded the influential theoretical tenets in art education. The precursor of DBAE is the discipline-oriented movement in the 1960s (Efiand, 1990). Influenced by Bruner's (1960) idea of the structure of knowledge, Barkan (1966), then one of the leading art educators, asserted that students need to learn not only concepts or generalizations from disciplines but also the skills for using and producing knowledge. The scientific rhetoric of DBAE became more powerful as it is applied to reform in school classrooms. Freedman (1995) points out such characteristics:

Programs (DBAE) are to be developed to deliver objective, testable results of systemic change that will, in turn, facilitate implementation in other school districts and eventually direct all art education. The perspective involves a sought-after state of equilibrium. Through the reform procedures, a curriculum becomes technicized and the content of fluid areas of study, such as art disciplines, is crystallized. (p. 103)

Meanwhile, the cognitive perspective which has supported the foundation of the disciplinary approach has been problematized among cognitive researchers that it excludes the societal and cultural aspects from its notion of context. For example, Bruner (1990), who was one of the founders of the cognitive basis of the disciplinary approach to a curriculum, has criticized the cognitive perspective in favor of the cultural determinacy of cognition. Bruner (1986, 1990) has turned his theoretical position into non-positivist in psychology, especially learning theory. Bruner argued that two historical movements had marginalized "classical" learning theory, behaviorism. One was the cognitive revolution,
the other the contextual revolution, i.e., social constructivism. The two movements showed that objective reality exists through folk's making sense of the world, and not in the head, but in the social world out there. In the end the reality is social reality. Bruner's reconceptualization of folk psychology reflects these two changes in psychology. According to Bruner, "the failure [of the cognitive approach] consisted in the abandonment of meaning for information as the central organizing concept and in the shift from the construction of meaning to the processing of information" (cited in Cole, 1991, p. 435). Bruner (1990) tries to point out that learning in culture cannot be considered unidirectional or universal. Instead he argues that learning is achieved in meaning-making activities by individuals who dwell in a specific social and cultural context.

Second, since the early 1900s, the developmental theory in psychology, which views one's development as a progressive, coherent, consistent and hierarchical manner, is tied to progressive educators who have emphasized children's natural development and their freedom from adult intervention (Parsons, 1992). These conceptions of one's development-in-time parallel the conception of the artist as a sole creator. This approach postulated that any art instruction by adults directed toward children might be considered harmful since artistic expression is natural and innate (Efland, 1990). When seen this way, the impression is promoted that there are children who grow independently and that school is supposed to be a socially and culturally neutral space.

On the other hand, there is growing interest in the sociocultural context in which learning occurs (Wasson, Stuhr, & Petrovich-Mwaniki, 1990). Wilson and Wilson (1982) examined social influences on artistic development and found that "cultural images have a great influence on what were previously considered innate and universal forms of drawing development" (recited in Efland, Freedman & Stuhr, 1996, p.27). In other words, the socio-cultural context becomes an important subject through which to investigate. Students are not plants in the lab but have their own biographical history, and schools are not neutral
spaces with four walls but have a unique institutional history and culture. The context needs to be considered not as a separate entity from individuals but inseparable from individuals in situ in order to understand the developmental processes where individual, social, and cultural factors are interwoven in individual activities (Rogoff, 1982). Therefore, the context of the individual as a separate entity is not the object of analysis. The individual along with other people, and the cultural milieu are inseparable contributors to the individual learning. The object of analysis is on its relation, the interaction of the individual and the social context in activities that engage the learner.

An alternative is to be found in the situated approach. According to Greeno (1997), while the cognitive perspective inquiry has focused on “processes and structures that are assumed to function at the level of individual agents”, the situated approach emphasizes “the level of interactive systems that include individuals as participants, interacting with each other and with material and representational systems” (p.7). As for the issues of the perception in this situated perspective, and unlike the cognitive approach, there has been a concerted effort by Soviet psychologists (e.g. activity theory) to investigate the dialectical relation between people and the material which they use. This perspective points out that cognition does not solely develop within the individual mind but is mediated by one’s perception of materials. The activity theory provides a framework to examine and describe analytically the practices of everyday classrooms.

Recently art education researchers have made use of the sociocultural approach of learning and teaching in art (James, 1996, 1997; Wasson, Stuhr, & Petrovich-Mwaniki, 1990); Understanding in art is seen as an integration of thinking in a medium or thinking in a language (Parson, 1992; Sullivan, 1996). Efland (unpublished manuscript), in art education, asserts necessity of the situated approach within the constructivist perspective to understand meaning making. However, less researches has been done on the situative
aspect of art classrooms of how instruction has been achieved and reproduced through the
mediation provided through materials in activities.

The aim of this study is two-phases: how the art teacher perceives and constructs her
experiences through her trajectories of participation in certain communities, and how the
learning curriculum is achieved in the everyday practices of a Korean art appreciation
classroom. Before examining the interaction within the everyday KAAC, the teaching
curriculum provides the overall historical and social understanding of the national
curriculum as announced by the Ministry of Education, and, on the local level, the art
appreciation materials which the individual art teacher developed and organized for her
instruction.

Situated Identity of the Art Teacher and the Narrative

While past research on teachers in art education has often valued the cognitive approach
about what kind of appropriate knowledge and strategies the teacher has (Koroscik, 1993b;
Short, 1993), this study focuses on the teacher's personal practical knowledge and how
the teacher constructs her curriculum in situ (Connelly & Clandinin, 1988, 1990; Cooley,
1996). This is crucial because the teacher's personal experiences in diverse communities
such as the institution of the school and the institution of the art museum might or might not
play a role in developing and implementing of her curriculum in the classroom. This study
aims to recover the teacher's own voice in context and help the outsider understand the
story of the Korean art appreciation classroom. This task requires an approach to the art
teacher which assumes more than the image of the art teacher as a professional; e.g., art
critics, art historians, aestheticians, and artists.

While the research on self-identity that emphasizes a distinct individual or individuality
is a characteristic of Western modernism, the present study, by contrast, emphasizes the
absence of a unified self. Individuals are considered not as singular entities, but as sites of
numerous intersections (Dreyfus & Rabinow, 1982; Giddens, 1991; Giroux, 1992, 1994). This study is guided by poststructuralism which breaks the notion of individualism down into that of collectivity in a socially shared web-like world. Similarly, identity, according to Lave and Wenger (1991), refers to “long-term, living relations between persons and their place and participation in communities of practices” (pp. 52-53). For example, the teacher might have numerous identities such as artist, daughter, wife, general teacher, learner, etc. in diverse situation. These multiple sources might offer some difficulties to the researcher but this leads to different kinds and levels of understanding an individual in the world. Many studies focus on identities, e.g., the art teacher as an artist (Clinton, 1991; Ostrom, 1994; Parks, 1992; Travers, 1979; Weinburg, 1988). Even though this approach is plausible, it might reduce the multiple practices of the art teacher to merely the matter of the transmission and the application of art knowledge to students. In this respect, the role of the art teacher is not primarily based on the role of the artist, this aspect may represent only part of the practice of the art teacher. On the other hand, the art teacher is not only a person who teaches but also an active participant in the community outside the school, as in formal and informal teacher education where the teacher might play a role as a learner and a professional. Thus, I try to bring out a more complex and extended horizon of the art teacher’s experiences in and outside school. In this respect, the teacher’s partial involvement in an art community and an art museum can provide evidence of multiple identities.

I believe that the teacher’s personal practical knowledge can be made visible and contextualized through her narratives. Narrative representation of experiences provides “a frame that enables humans to interpret their experience” (Bruner, cited in Holland & Cole, 1995, p.479) and narrative inquiry is “the study of the ways human experience the world” (Connelly & Clandinin, 1990, p.2). The teacher’s identity as an art teacher has to do with the narrative representation of her experience in diverse situations, such as in that of an
interview with a researcher or that of classroom instruction. Acknowledging the centrality of how the teacher constructs her curriculum is not a new or even a remarkable observation. On the contrary, it is a commonplace. Unfortunately, it is a common place that is often ignored.

**Mediated Cultural Practice as Analytic Topic**

*Understanding the technology of practice is more than learning to use tools; it is a way to connect with the history of the practice and to participate more directly in its cultural life.*

Lave and Wenger (1991, p. 101)

Mediatedness plays a vital role in terms of its theoretical premise, the ‘distributed cognition’ and ‘situated learning’ (Lave & Wenger, 1991; Cole, 1996), since it can move cognition, learning, or any mental processes out of the head and locate them in the context. The conception of mediation is rooted in Vygotskian psychology which is “an instrumental, cultural and historical psychology” (Blanck, 1990, p.45). Vygotsky uses the terms “instruments” and “tools” to refer to ways that people acquire knowledge that mediates their mental processes.

The notion of a mediated tool provides the inquiry with an alternative to the dichotomy of modern discourse of body and mind. Here we can criticize the ways we differentiate aesthetic experience, perception and feeling from interpretation, cognition, and intellectual experience. This belief might find its root in a combination of Cartesian ideas concerning ‘mental substance’ and Lockean ideas concerning ‘mental processes,’ based on “Descartes’s cogito... on an independent, located and subjective mind” and “latterly situated by Kantian philosophy” (Jenks, 1995, p.3). Here, the transmission from outside of the body to inside of the body, from the visible to the invisible domain or from public space to private space has been a crucial issue in Western thought (Jenks, 1995).

Rather than a dichotomous perspective of mind and body, there appears to be an ongoing dialectic between activity and material objects (Leont’ev, 1981). These material
objects range from the verbal (written or spoken) to the visual (diagrams) and the non
verbal (gestures). There are several terms to identify the material objects, such as tools
(Goodwin & Goodwin, 1996; Leont’ev, 1981; Star, 1996) and artifacts (Cole, 1996). Its
core concept is that the tool becomes social in the dynamics of cultural changes. I do not
hierarchically look at the various media used in mediated activity in the sense that verbal
media are more essential than the visual. Instead, those media are reciprocal. The mediated
activity can occur through verbal, visual, and non-verbal media or artifacts which are parts
of learning and instruction resources to communicate with each other (Lynch, 1985). I
provide examples of classroom conversation, the use of diagrams, video materials, visual
reproductions, and gestures in which the teacher unfolds the mutual interaction of the
instruction.

Thus, the learning and teaching of art require one to have certain forms of materials
because they do not arise in the mind by themselves. We need to investigate in what ways
teachers and students act through the mediated processes. This differs from the belief that
the teacher can transmit abstract knowledge or concepts to students. In this concern, the
role of language had been emphasized as an essential medium to transmit one’s idea.
However, this study treats language not as a medium of transmit one’s idea, but as a
mediated tool to show one’s actions and elicit interlocutor’s actions.

Teachers use various forms of physical objects and diagrams to mediate their
construction of meaning, which is assumed to constitute learning curriculum. In this
study, for example, the visual diagrams of traditional Korean ceramics, which the art
teacher draws on the blackboard, were parts of the art teacher’s representations of the
Korean line. She wanted to help students understand that the diagrams also became a part
of the students’ representations of the Korean line. These diagrams as a mediating device
become a visual object which the teacher arranges, points to, talks about and compares,
while the students see, listen and thus are habitualized. Visual diagrams provide the teacher
with a learning environment in which the teacher can elaborate on the transformation of the shapes of traditional Korean ceramics in the context of an everyday classroom, because the teacher does not only draw but draws while pointing out certain characteristics which the students see, compare. Finally, they share these meanings that the teacher is working on. Here, visual material turns into discursive power and rhetoric technology then and there. The teacher and the students read together the diagrams.

Thus, these diagrams become a mediating device which allows them to attach the teacher's talk to a resource in front of them. The purpose of the visualization is to mediate the understanding between the teacher and the students, to overcome the insufficiency of verbal description, and to develop an appropriate level of joint construction of the meaning for the activity to follow, e.g., the students' subsequent studio activity in making the future Korean pottery. Since the intersubjectivity can be visible in the sense that people elaborate on certain tasks through mediated activities such as seeing, reading, writing, talking, and using artifacts, the art teacher's instruction and learning curriculum can be observable and intelligible to the participants engaged in the local situation of classroom. This study bolsters the importance of these mediating devices in the construction of individual and shared understandings in art classrooms.

**Everyday Practice as the Unity of Analysis and Qualitative Inquiry**

In the past, psychological studies focused on individual participants and their development, such as behaviorism which is based on behavioral stimulus-response, or Piaget who used schemes for cognitive, especially, logical structure, etc. (Granott, 1998; Zinchenko, 1985). On the other hand, provided that the sociocultural approach views one's development as situated in social practices through a mediated activity, the unit of analysis and its result seem to be different from those of previous psychological studies (Granott, 1998). Everyday practices in the classroom are socially constructed by the
participants. Many recent researches in cognition (Brown, Collins, & Duguid, 1989), learning (Lave, 1990; Resnick, 1987), and art education (Efland, unpublished manuscript; Eisner, 1993; James, 1996, 1997; Stout, 1995) have emphasized and examined situated nature in everyday life. Lave (1988) notes that "cognition observed in everyday practice is distributed—stretched over, not divided among—mind, body, activity and culturally organized settings (which include other actors)" (p.1).

According to Lowenfeld (1982), art in education is embedded in a process of learning and is not just something to be learned. Doing or learning art cannot be reduced into a body of knowledge but a form of activity and meaning-making, and learning in art cannot be found in the written text (curriculum guidelines, textbooks, documented statements, etc.) but in the joint practices. In this respect, the subject of research analysis should not be on the ideal, the formal, or the teaching curriculum but on the everyday activities in the context, that is, on the learning curriculum. Thus, in order to understand how art knowledge has been constructed, we need to look at a local and immediate interaction among people or between people and the material culture in its context.

While qualitative inquiry is suitable to investigate the everyday practice in activity or narrative, the psychological approach has to do with experimental model and quantifies the outcome of experimental process. Cognitive process in other's mind is hard to be observed. According to Bruner (1990), one's construction of meaning can be visible "only through participation in the symbolic systems of culture" (p.33). If one believes that one's learning is not information-processing but meaning-making, to understand the art teacher's meaning-making in her situation requires the researcher to participate and experience these as procedures as they unfold in the situation where the teaching and learning are taking place.

Through analytic description of intersubjective activities with participants and with the material, I believe, it is visible to understand an art teacher's construction of a curriculum.
using verbal, visual and non-verbal artifacts. That is, since the prescribed curriculum does not explain how one actually constructs one’s learning and teaching in a concrete situation, I focus on how the learning curriculum (Lave & Wenger, 1991) has been constructed by a joint construction among participants. A learning curriculum is situated in a local context. If the learning curriculum is to be characteristic of a community, as pointed out in Lave and Wenger, the learning curriculum in an art classroom would be assumed to reflect the community of school art. The problem is how a two-dimensional text turns into the direct experience in everyday practice among the participants.

In addition, poststructuralism (Mishler, 1986, 1990) points out the deformation of reality from the power relation of the researcher and the researched in the experimental model of scientific inquiry. In such a stream, within the past several decades, the qualitative research in Korean educational research as an alternative research methodology has gained legitimacy. The qualitative research topics on schooling vary from the contents of textbooks, teachers, school and classroom culture, principal’s leadership, etc. (Choi, 1988; Kim, 1986; Y. C. Kim, 1995; Lee, 1989; Lee, 1990).

Compared to the direction of general education research, art education research in Korea does not yet employ this emergent research methodology. In a major art education journal in Korea, Art Education Review, the quantitative research methodology has been a major tenant which focuses on survey assessment: children’s art appreciation by survey (E. H. Kim, 1996), children’s verbal and picture expression by pre and post test (Oh, 1996), the appreciation methods of Korean traditional art by survey (J. J. Kim, 1996), the survey of qualities of art textbooks (S. J. Kim, 1995).

This qualitative study is an in-depth case study of an art teacher's meaning-making through her narratives in her diverse communities and her joint construction of an art appreciation curriculum as everyday practices, using interviews, observation, and document analysis in Seoul, Korea in 1997. This study will lead to a complex and
thorough understanding of what is really going on in art classrooms and, at the same time, the teacher's narrative as shaping and understanding the teacher's personal experiences in the context.

First, through the narratives of the art teacher, I identifies that she has multiple identities; she is not only a school teacher but also an artist and a learner while participating in diverse communities. Thus, I investigated her experiences in the teacher workshop in conjunction with the sociocultural context of the art museum. I did the observation, the document analysis, and interviews to understand her experiences and the practices of the teacher workshop in the art museum.

Second, I, as a participant, observed art classrooms in a middle school in order to describe the setting, the actions that took place in the setting, and the participants' activities. I observed the everyday art appreciation classrooms for one month, as the schedule of national curriculum only allowed for one month of art appreciation instruction. The classroom included those from the 7th and 8th grades. While observing these practices, I took field notes, and did audio and video taping for later analysis. I interviewed an art teacher in order not only to understand the situation better, but also so that she could narrate her own story before and after the observation. I used document analysis as a method for collecting and analyzing visual and written materials in these settings. I collected any written and visual materials related to KAAC.

Significance of the Study

Much research tends to neglect to examine what students or teachers actually learn and interpret about artworks in an art education field. Those studies tend to focus on what people finally know and how much they can write up or talk about at the end of instruction. They assume that learning as an outcome refers to the acquisition of a set of propositional knowledge. Their main concern is how much people can acquire experts' cognitive
concepts in art such as those of art critics, art historians, aestheticians, or artists, and how effectively they do this. In school, the conception of "like an expert in art" dominates the thinking of art educators as well as that of teachers. The propositional knowledge, that is, the teaching curriculum pointed out by Lave and Wenger (1991) and well organized body of representation (Gagne, 1988) are based on the belief that one can learn the propositional knowledge or a well organized body of representation which are prepackaged, i.e., decontextualized from its own context. In line with this view, the "traditional" evaluation occurs to determine the gap between the teaching curriculum (curriculum plan) and what knowledge one actually possesses as determined by testing.

However, we know little about how one makes meaning or interprets artworks based on one's ordinary experiences in one's context. Such a gap between the teaching curriculum and the evaluation remains a blackbox. That is, the studies on learning curriculum and practices in classrooms, which tell how one constructs one's knowledge or how instruction is practiced, tend to be neglected in the education field. Especially, the notion of a learning curriculum of art appreciation, based on classroom interaction through activities, such as seeing, reading and talking, provides us with an sensitizing concept to see the complex learning practices of Korean artworks: the structural organization of the art classroom interaction between the teacher and the students; the mediation among people and between people and materials. This study proposes to add to the knowledge about the multiple dimensions of sophisticated and integrated teaching and learning as they are practiced in actual settings.

The learning curriculum in art classrooms can be constructed by the way that an individual art teacher manages her own curriculum in the larger context where she is situated. Since the art teacher's constructive narratives of her experiences, which come from personal and professional experiences, such as that of the art museum, school, and family, might reflect the larger contextual background of the teacher's curriculum. The art
teacher’s reconstruction of her beliefs, interests, and prospects is crucial to understanding the learning curriculum that results. Nonetheless, we sometimes fail to listen to the teacher’s own voice and story in some teacher education research. This study will facilitate an alternative way to examine the processes of art instruction, based on the actual practices of instruction in the art classroom. It will contribute to an understanding about what really makes art appreciation teaching possible in Korean art classrooms; the curriculum as achieved from the interactional activities between the teacher and students.

This study can also shed light on museum education research and its future direction. As Rice (1995) scornfully criticizes Eisner and Dobbs’s (1986) study on museum education in that they neglect a unique cultural aspect of the institution of the museum which is certainly different from the school, museum education needs to be characterized as more than a subsidiary to the school or the teacher. Instead, I emphasize that we should consider museum education to be based on its cultural and historical context. Therefore, all museum practices such as collection, display, and advertisement should be contemplated as an extension of museum education.
CHAPTER 2

REVIEW OF RELEVANT LITERATURE

The word "interaction"...expresses [one of the] chief principles for interpreting an experience in its educational function and force. It assigns equal rights to both factors in experience-objective and internal conditions.... The immediate and direct concern of an educator is...with the situations in which interaction takes place. The individual, who enters as a factor into it is what he is at a given time. It is the other factor, that of objective conditions, which lies to some extent within the possibility of regulation by the educator...[The notion of] "objective conditions" covers a wide range. It includes what is done by the educator and the way in which it is done, not only words spoken but the tone of voice in which they are spoken. It includes equipment, books, apparatus, toys, games played. It includes the materials with which an individual interacts, and, most important of all, the total social set-up of the situations in which a person is engaged. (Dewey, 1963, pp. 43-45)

This chapter has three main objectives. First, I discuss about several issues of social constructivism to ground my overall theoretical perspective of cultural construction of knowing and being. Second, I provide the overall research on art teachers and their construction of identity through narrative. Third, this theoretical perspective postulates a specific orientation which makes it possible to examine cultural practices; situated learning and mediated tool.

Art Education and the Postmodern Social Condition

A number of leading concepts involving the cultural condition known as postmodernism enable today's researcher to reconsider the everyday practice known as art
education (Efland, Freedman, & Stuhr, 1996). Among these ideas is the reconsideration of the nature of human knowledge and practice.

In common, knowledge refers to the way in which a person explains or interprets reality. This definition of knowledge is somewhat broad and also used in the literature of the sociology of knowledge which includes the problem of ideas, values, and interpretation (Farganis, 1986). Recently, the postmodernist, Lyotard (1984) raised a problem about the status of knowledge in information society. The goals of the community in knowledge production have been changed from truth to technical efficiency, e.g., the approaches to information sources and skills to manage media technology. As the postmodern theorists have pointed out, it has become more transparent that knowledge is socially constructed and reflects human interests, values, and actions (Foucault, 1973; Harding, 1991; Rorty, 1989). Although many complex factors influence the knowledge that is constructed by an individual or group, including the actuality of what occurred, the knowledge that people create is heavily influenced by their interpretations of their experiences and their positions within the particular social, economic, and political systems in which they operate.

In educational studies, Doll (1993) has applied a postmodern perspective to curriculum issues. Based on the new vision that no one owns the whole truth and that everyone has the right to be understood, Doll (1993) asserts that in knowing, "we are dealing not with a reality already set out there for us to discover but with multiple ways of interpreting the echo of God’s laughter" (p. 155). Recent studies attempt to capture curriculum as a process rather than as a set of knowledge, and learning and understanding as dialogue, negotiation and reflection. Learning and understanding are constructed (not transmitted) as we dialogue with others and reflect on what we and they have said, on the interactions between ourselves and others or between ourselves and our texts.

This contrasts sharply with the view that there is the emphasis on an intrinsic meaning or transcendental quality in artworks as revealed by formal analysis. The meaning of an
artwork and its production process becomes more ambiguous in postmodernism (Grumet, 1995; Hamblen, 1991; Walcott, 1996). In terms of poststructuralism, the artwork does not denote a repository or a reflection of cultural values, or the final product of social processes (Bal & Bryson, 1991), since the poststructuralist denies the text as an entity in which meaning is inscribed with stable meanings. Rather the meanings of the text or the artwork arise in the movement from one sign or signifier to the next. Insofar as we discover that the social condition has been changed from modernism, it postulates different conceptions of artists and viewers. Artists fail to become the original authors who produce the ultimate meanings of the text they created. Instead, the meaning or value of the text is distributed in the public sphere such as museum space or the community of art, media and viewers.

**Theoretical Interest of Social Constructivism**

The discussion of the nature of knowledge can be found in the literature on constructivism. Constructivism plays the role of panacea across the broad fields of educational research in that its concerns tend to resemble postmodernist arguments (Philips, 1995; Popkewitz, 1997). Overall, constructivism can be summarized as following in that it is differentiated from naive realism; the claim that representation constructs nature (object) (Woolgar, 1988). Constructivism ‘emphasizes’ the construction of representations, whether it be individually or socially. The following scheme shows the contrast between naive objectivism and constructivism.

\[
\text{representation} \leftrightarrow \text{nature (object)}
\]

\[
\text{representation} \rightarrow \text{nature (object)}
\]

While when representation is regarded as an individual mental apparatus, we call it cognitive constructivism, social constructivism is interested in the collective material
instrumentality of representation. Owing to schema theory in cognitive constructivism, we could learn that an actor does not carry a bunch of information in his head but sets of schema like concepts, and learning is not a quantitative accumulation of information, but a qualitative change of schemata. However, cognition colored with individualism has been the subject of a long-standing debate with ‘socialness’ (Philips, 1995). While individualistic constructivism focuses on isolated minds that construct knowledge from experience in the world, this very point has raised a problem of solipsism. It has been pointed out that the problem of social interaction brings forth a trouble source for individualists. From the perspective of social interaction, it is difficult to imagine that an actor does carry such a device in his head regardless of here and there or now and then. Such a doubt is connected to the question of material conditions in social constructivism.

The arguments of social constructivism have to do with the construction of material instruments of representation or technologies. Such an approach assumes that the very attributes of nature, i.e., the ways in which the physical world is described and classified, depend on technologies. The notion of technologies can be extended to include the devices of social organization. Such an approach has also been the traditional topical concern of social studies of science, social organization; e.g., gender, age, nationality, color, class, power, ideology, technology, the social conditioning of language, etc.. The question of how social organizations constitute the institution of science is raised by social constructionists. Among such interests, the arguments about the technology of the body have been examined in feminist studies (Harding, 1993; Haraway, 1988). Social constructivism tends to drive the political debates because of its strong nuance of antifoundationalism and its discussions of publicity of technologies, public use of technology, possession of artifacts, or public accessibility of technology.
An alternative to objectivity

Traditional epistemologies, whether of rationalist or empiricist explanation, were foundational views in the sense that they regarded knowledge as built upon, or justified in terms of some solid and unchallengeable foundation (Philips, 1990). Historically, however, the notion that all knowledge is tentative has been uncovered and prevails especially in the Postmodern era.

Let me take some arguments from the philosophy of science. It is now accepted that observation is always theory-laden (Hanson, 1965). Due to the work of Hanson (1965), researchers are aware that when they make observations they cannot argue that these are objective in the sense of being pure and free from the influence of background theories or hypotheses or personal hopes and desires. “Facts” are determined by the theories and methods that generate their data collection. Indeed, theories and methods create the facts (Philips, 1987).

These arguments do not necessarily mean that all research is located on “subjectivity.” The abandonment of credibility in objectivity does not necessarily imply the recommendation to substitute subjectivity. To elucidate the defect of the traditional debate between objectivism and subjectivism, I will take another avenue. It is often called conventionalism (Philips, 1990). As a representative of the scholars within this domain, Kuhn (1970) popularized the notion that inquirers always work within the context of a paradigm -- a framework that determines the concepts that are used and that also contains exemplars, or model inquiries, which direct attention toward some problems, considered key problems, and away from other problems or issues regarded as somewhat trivial.

According to paradigm discourse, instead of objectivity, a more appropriate term is simply “consensus” in the meaning of intersubjectivity (Philips, 1987). There is no perfect objectivity but only intersubjectivity. As far as research is inevitably founded on intersubjectivity, one cannot criticize research for being subjective. The notion of
intersubjectivity provides a foundational viewpoint for a researcher who has an interest in how individuals make and transmit meanings together.

The subject and its context

Social constructivism is based on the conceptions of the subject or body and the context in terms of poststructuralism. These conceptions are quite different from those of modernism which conceive of knowledge as being objective and not connected to any knower (Lowe, 1982). According to Lowe (1982), “there is no knowledge without a knower” (p. 163), emphasizing “knowledge of the world from within the world” (p. 165). He views the subject as not an object who responds passively but a reflexive and active human being in the world, implying the interactive, interdependent relation between the subject and the world (Lowe, 1982). Here, the world is not an objective structure in itself, but a structured, dynamic interaction of human beings organized into groups or communities.

Similarly, following Lemke (1995), an individual, as a physical and biological entity of the individual organism from the modernist perspective, has been questioned by social constructivism and shifted to a social and cultural notion of the individual. This perspective postulates the notion of the individual as social actor, agent, cultural body, that is, the body as a carrier of social meaning or the social subject. Lemke (1995) defines subjectivity as

a learned cultural mode of construing the meaningfulness of primary experiencing, that our notions of the mind, the self, the ego are historical descendants in our own cultural tradition of earlier notions like the soul and the homunculus. (p. 97)

That is, subjectivity indicates a specific place of cultural construction. It is important to understand the social aspect of subjectivity as more than the individual’s mind. Thus social studies have pointed out that the individual and social world are not separable entities.
On the formation of self as a social agent, there is quite a large literature. In this respect, thought development is intricately interwoven with specific contexts (Chaiklin & Lave, 1993; Rogoff & Lave, 1984). Thought occurs not in a sole individual, but is embedded in the context of interaction with others. Even when an individual creates and produces her thought and work, she is already and always situated, not as a sole spirit in “pure” vacuum condition, but in her sociocultural context. According to this viewpoint, situations are constructed as people organize themselves to attend to and give meaning to figural concerns against the background of ongoing social interaction. An individual’s construction of meaning tends to be closely related to the sociocultural context around him. Then the individual body can be called the interface between the individual and society, as a site of embodied subjectivity.

**Distributed cognition**

At the very least, it is clear that social constructivism is based on the acceptance of intersubjectivity as opposed to objectivism. Nonetheless, discussions of social constructivism are very complex and show various incompatible viewpoints. Here, I summarize Philips’ (1995) discussion of constructivism.

In his critical comprehension of constructivism, Philips (1995) treated the issue of conflict between the individual creation and the sociopolitical construction of knowledge. That is, the former urges that knowledge production comes about solely from intellectual or cognitive processes internal to each individual knower, and the latter argues that such processes are sociopolitical and not solely “inner” mental process. The third dimension is that the construction of knowledge is an active process, but the activity can be described in terms of individual cognition, or socio-political processes, or both, or physically or mentally, or both (Efland, unpublished manuscript). Philips cites a few authors who belong to this categorization; Piaget on the one hand, and on the other, Dewey and James. Philips (1995) states,
Examining the range of contemporary constructivist writers who see the development of knowledge as essentially social in nature, it turns out that most hold that knowledge construction is "rational" in that it proceeds deliberately according to methodological rules and criteria that are consciously held within a sociocultural group. But importantly—they stress that these rules and criteria were constructed by social processes, and thus were influenced by power relations, partisan interests, and so forth (p. 9).

The construction of knowledge is not localized within individual brains but instead distributed across individuals in a wide variety of contexts. In this respect, so-called knowledge is socially constructed. Cognition is widely distributed across and ubiquitous within everyday lives and interactions with others, including persons in historical, social, cultural contexts, and with artifacts, symbols, and representations (Lave, 1990).

In fact, most psychological theories of learning focus on the internal accumulation and structuring of cognitive information and on strategies for accessing it (Chaiklin & Lave, 1993). Such hypotheses are based on the presupposition that learning and thinking occur in the brain. But some social constructivists argue that thinking is socially constructed through interaction or by sociocultural structure. In this respect, the concept of socialization sometimes tends to blur with the education model. Accordingly, in the context of the classroom, a student is not an active interpreter of her/his world, but simply a passive recipient and imitator of his teacher's interpretation or the social text in this model. Similarly, transmission theories of culture have been primarily concerned with how culture organizes the individual. Accordingly, the question goes to how the individual organizes culture, a subject which tends to be relatively neglected (D'Andrade, 1992; Eisenhart, 1995).

Eisenhart (1995) posits that "the transmission model tends to overlook individual variations" (p. 4). Similarly, D'Andrade (1992), in his explanation of the relation between culture and individual action, asks the question "why people in a particular culture put much effort into doing some things rather than other things," instead of the question "why
people do what they do because their culture makes them do it" (p. 23). These questions seem to shed light on the fact that individuals play their active role in and with culture. This fact seems to be related to the social constructivist notion that individual thinking cannot be viewed as a passive event taking place solely in the head of the thinker. Rather, individual thinking is the outcome of the action that is actively occurring in culture. Here, the meaning of construction can be regarded as an interpreting activity (Chaiklin & Lave, 1993).

In this respect, sociocultural debates over how the individual makes meaning in action - whether culture shapes people or not -- could shed light on this concern. In the neo-Vygotskian developmental approach (Wertsch, 1991), thought and motivation are formed as the individual develops. In the context of social interaction, the individual internalizes cultural materials, such as cultural models, language and symbols, as means by which to organize and control her thoughts. How people have been motivated is not determined solely by the individual but rather in the interaction with others within the context. The art teacher's action and his/her curriculum, therefore, should not be understood as emerging only through the individual intent or creativity, but also from the social interaction in which the art teacher is dwelling. From sociocultural perspectives in education, the concern is not how culture affects socialization; rather, they believe that "individuals actively and inventively contribute to cultural continuity or change" (Eisenhart, 1995, p. 3).

In this study, I try to explore culture as embodied with and in the individual and, at the same time, as context where art knowledge has been constructed by the teacher and students in a given time and space. To explore culture in terms of the individual art teacher who constructs local knowledge, I will examine the art teacher's narrative.
The Research on Art Teachers

The prevalent perspective about teachers comes from "modern professionalism," which is the outcome of progress in technology and scientific bureaucracy (Welker, 1991). As Welker (1991) points out, this has shaped the public belief that "the real lever of social progress lies within the domain of scientific advance" (p. 21). In the meantime, the virtue of professionalism has come along with the ideology of 'technical rationality,' which neglects or deforms the political and moral responsibility of professionalism.

For example, the popular image of an art teacher might be that of a professional teacher or of an artist. The topic of subject matter knowledge which a teacher can demonstrate has been an area of concern not only in other subjects but also in art education (Koroscik, 1993a; Kowalchuk, 1993; Stout, 1995). The typical model of expertise in teacher education might impose upon teachers a more rigid view of instructional technique and it is a hierarchical structure in that teachers become passive followers of teacher educators or other experts who possess scientific knowledge of what works in the classroom. On the other hand, there is a pertinent theme in the research on the art teacher as an artist whose role should be based on the identity of the artist in order to be a successful teacher in school (Clinton, 1991; Ostrom, 1994; Parks, 1992; Travers, 1979; Weinburg, 1988).

These two images of an art teacher, as pointed out by Welker (1991), tend to emphasize the technical aspect of a professional. Concerning the metaphor of expert, Welker points out the social significance surrounding the image of a teacher. A teacher as a source of information, knowledge for students cannot be easily maintained any more, owing to the explosion of information. Nonetheless, the position of the teacher should imply more than serving as an expert for her students. As Welker said, it is a humane and moral relationship with students and comes from teacher's responsibility for initiating students into the world and its culture. Similarly, Foley and Templeton (1970) claim that the image
of an art teacher as an artist might ignore that the art teacher is a member of the social organization of the school.

It demands new and creative ways to educate professionals, ways that do not separate knowledge from moral and social practice and do not merge all senses of professional competence within the confines of one dominant model. (p. 33)

An art teacher is concerned not only about teaching art knowledge to students, but also feels deep responsibility for students. Moreover, an art teacher is expected to negotiate and resolve diverse problems such as academic, moral and personal in the school.

The constructivist perspective views learning as an individual construction of knowledge within a coordinated environment of shared meanings and social interaction. Individuals have the capacity for awareness and reflexivity in their life experiences. Instead of a passive follower of the fixed and prescribed curriculum developed by the Ministry of Education, art teachers make meaning in different ways and teach art by constructing their own directions for their actions. Since art teaching is not simply a matter of transmitting art knowledge, but a reflexive and responsive activity including its social and moral component in the school (Connelly & Clandinin, 1995; Welker, 1991), the study of the art teacher should be extended into not only art-related but also the social and moral components of teaching.

Narrative as a frame of constructing identity

People in a culture have habitual forms of behavior and interpretation which act as a system of meanings. Holland and Cole (1995) call the basic constituents of these systems of meaning as “schema”; this refers to “knowledge structures in which the parts relate to each other and the whole in a patterned fashion” (p. 478). People use cultural schema to interpret, reason, and guide their actions. Similarly, Bruner (1990) extends the meaning of schema to narratives. According to Bruner, narrative representation of experiences
provides “a frame that enables humans to interpret their experience” (recited in Holland & Cole, 1995, p. 479).

Eisenhart (1995) has suggested that the meaning by which individuals actively organize culture is constructed through the “stories of self” that they express or enact when they join new social settings. Following Eisenhart’s (1995) question,

If we intend to develop theories of how culture is continued and changed, we must understand how culture is remade and affected by individuals over time. That is, we must understand how individuals organize culture for themselves and others (pp. 5-6).

Here, Eisenhart (1995) suggested that the narrative of the agent is like a schema that connects the individual to the socio-cultural context.

These stories are conceived as devices that mediate changing forms of individual participation (i.e., learning) in context. As such stories self contribute to identify formation and affect culture. (p. 6)

According to Eisenhart (1995), this kind of research has seldom been found in the existing educational anthropology. Eisenhart focused on the personal, social, and cultural work that individuals engage in when they tell stories of self, rather than just the psychological dimension. The following passage explains how a story, like biography, influences the progress of self-identity formation.

As individuals move from one sociocultural category to another, their interpretations of past experience are influential. These interpretations include more than a listing of the experiences one has had, or has knowledge of, and more than a review of how one has learned to talk about these experiences. They also include how the individual positions herself or himself in the situation..., and how past experiences are connected to possible selves within an institutional context. In expressing their interpretations, individuals contribute to the material conditions of their ongoing participation and to the cultural models available. (Eisenhart, 1995, p. 21)
A story about and in participation mode reflects changes in both the self and the sociocultural context. In this respect, Eisenhart’s study provides a worthwhile exemplar for constructing the narratives of an art teacher.

Similarly, arguing from Vygotsky’s developmental perspective, Shepel (1995) develops the idea of a teacher’s self-identification in culture. Shepel insists “Vygotsky’s methodology of thinking is embedded in a possibility paradigm.... Being a subject who acts means to analyze a cessation of action, reflect on the lack of means, formulate the goals, and actually take a step in order to reach them” (Shepel, 1995, p. 426). The subject does not exist apart from an action. A subject is an agent of a particular activity. Vygotsky understood consciousness through the concept of activity as a central issue in developmental studies.

Shepel (1995) discusses identity as a category of the professional development of teachers, calling attention to the professional “self” on gradual integration of self-identification in culture. Teachers, “as the genesis of their norms and teaching strategies,” are constantly challenging their fundamental concepts and it is “the way to develop the approach itself” (Shepel, 1995, pp. 437-438). How a teacher proceeds through his or her professional self-directed activities through making choices is a meaningful question for understanding the teacher’s professional development. “Professional status is shaped in the decision making processes....The teacher’s learning is a meaning-making activity” (Shepel, 1995, p. 439).

Even though the development theory of children, which focuses on the linear path in much educational research, is a popular subject, the changes or developments of the teacher as an adult seem to be of less interest. Mishler (1990) argues that the adult’s identity formation does not follow “the fixed, linear path of a universal stage model”, but rather has “detours, recursions, embedded cycles, that are responsive to a culturally framed and socially situated alternative” (pp. 36-37). Freedman, et. al.’s study (Freedman, Stuhr &
Weinber, 1989) describing current American Indian identity shows how it is a complex and continually changing process that correlates between mainstream (the Western) and local cultures (Indian). Freedman, et. al. describes how the culture and self identity of the American Indian have been constructed using assimilation, appropriation, and negation. Cultural identity is not something preserved as an essential, unchanging entity. Rather, its form may be continually changing in each person. We can say that identity is situated.

The growing cross-cultural relations between the West and non-Western society has complicated people’s cultural identity, making it difficult to describe. This complexity of the conception of self identity in Korea where we might observe conflicts between nationalism and Westernization, makes complex a process of defining Korean identity. Greene (1993) has cautioned that the term “community” means not one existence but the sum of many voices and perspectives. Each acts differently from different positions. To view a person as a representative of certain culture is to presume an objective reality called “culture,” a homogeneous and fixed presence that can be adequately represented by existing subjects. Even though one’s cultural background surely plays a part in shaping identity, it does not determine identity.

Framing an Everyday Practice for Art Instruction

If the narrative study of an individual shows that individuals perceive culture in different ways, my question is how the individual art teacher’s perception and belief can actually construct and change practices in art instruction. The words “culture” or “world,” even “society” are used interchangeably with the term, context. More specifically, context refers to the ethnographic surrounds in which we live and mean within it (Erickson & Schultz, 1978; Macbeth, 1994; Mishler, 1979). White and Siegel (1984) show that research on child development should focus on the nature of the context where development occurs. Their five assumptions about context are as follows;
• The focus of research from specific space and time to everyday activities;
• To understand cognitive development across time and space requires seeing it as deeply embedded in a social world of occasions, formalities, etiquettes, and dramaturgy;
• Social context including interpersonal activities to be used and lived in by the individuals;
• Symbol (artifacts), e.g., the media connect a child with individuals who are far away in space and time. Accordingly, "abstraction" and "decontextualization" must be regarded as expressions of the children's expanding capacity for long-range communication and cooperation with others.
• "Multiple personality" according to various contexts. (White & Siegel, 1984, pp. 238-240)

Chaiklin and Lave (1993) have suggested the critical comprehension concerning this problem; i.e., it may be more appropriate to sum up the assumptions as exploring "how it is that people live in history, and how it is that people live in history" (pp. 20-21).

Situated learning and learning curriculum

The belief behind the cognitivist approach is examined by Lave (1988) as a way to criticize the dichotomy of mind and body. The cognitivist assigns "emotions to the negatively valued body as part of the devaluation of immediate, sensuous experience, hence higher cognitive functions are presumed to be further away from the body and from intuitive, concrete, context-embedded experience" (Lave, 1988, p. 182). Emphasizing the conscious, verbally explicit instruction, this dichotomy postulates "a linear view of action as directed towards established goals" (Lave, 1988, p. 183). However, social theorists (Bourdieu, 1977; Giddens, 1979; Lave, 1988) object to the idea of "goal directed" action or goals as "a condition for action." Instead, we need to rehabilitate "direct experience in the lived-in world," which requires conceptualizing the reflexive and retrospective character in the constitution of goals in activity (Lave, 1988). Thus in contrasting to the cognitive psychologist's perspective which analyzes activity as governed by the prescriptive goal or preexisting rules for its generalization, the situated perspective (Cole, 1996; Lave, 1988)
views activity in situ as dialectically constituted in everyday life and as a unity in the analysis of observational research.

Juxtaposing two theories of learning—"the culture of acquisition" and "understanding in practice", Lave (1990) criticizes the former. From the perspective of learning as the culture of acquisition, learning might be a naturally operating, specific kind of cognitive functioning, quite separate from engagement in doing something. As an example, Lave points out that we often think that schools as educational institutions are assumed to function by specializing in learning. That is, "schooling is viewed as the institutional site for decontextualizing knowledge so that, abstracted, it may become general and hence generalizable, and therefore transferable to situations of use in the real world" (Lave, 1990, p. 310). Here, culture is something to be acquired. Therefore, the teaching and learning process seems to be one of cultural transmission, a body of knowledge. Lave identifies cognitive psychology and cognitive anthropology with the culture of acquisition which differentiates schooling from everyday practice or professional experts from the layperson according to a hierarchical order.

Similarly, since the beginning of curriculum as a field of inquiry, the purposes, goals and objectives of curriculum have been a primary consideration (Schubert, 1986). According to Connelly and Clandinin (1995),

Theoretical knowledge claims uprooted from their origins and standing in abstract, objective independence. This theoretical Knowledge is then packaged for teachers in textbooks, curriculum materials, and professional-development workshops. (p. 9)

In its traditional sense, the curriculum is identical to its academic content; more recently, it has also been viewed as activities and learning experiences (Schubert, 1986). Thus, the model of acquisition assumes that learning can be transferred across settings from school to everyday practice. This perspective leads to the devaluation or misunderstanding of everyday practices (Lave, 1988, 1990).
In opposition to the view of cultural transmission, Lave and Wenger (1991) bring out the scenarios of apprenticeship. According to Lave and Wenger (1991),

the processes of learning and understanding are socially and culturally constituted, and that what is to be learned is integrally implicated in the forms in which it is appropriated. Knowing, thinking and understanding are generated in practice in situations whose specific characteristics are part of practice as it unfolds. (p. 23)

In this respect, when learners encounter opportunities to develop a practice derived from the multiple and varied circumstances of their activity day by day, “these self-and-other, and activity-organized opportunities for activity might be called a learning curriculum (as opposed to a teaching curriculum)” (Lave & Wenger, 1991, p. 97). It is meaningful to ask what the students have really learned in a class. Does the textbook tell you what they learned? Or does the teacher’s curriculum tell you what they learned? These are all fragments of prescribed curriculum or teaching curriculum. When we look at the situation, there are so many different kinds of things are happening. For example, in the art classroom, the teacher does not transmit only a body of art knowledge to students in one direction but there are other issues emerging in the practice such as the management of students, which can affect the learning curriculum. This is not to say that schooling is not a pedagogical place. Instead, learning would be embedded in the process which is unfolded in various actions in a classroom situation.

Recently, activity theory (Chaiklin & Lave, 1993; Rogoff & Lave, 1984; Wertsch, 1991) has advanced some elaborate explanations on this topic. Activity theory stresses that the central theoretical relation is historically constituted between persons engaged in socioculturally constructed activities and the world within which they are engaged. Accordingly, it can be said that meaning is generated not in an individual head, but in relations between activity systems and personal action. In this vein, context may be the historically constituted concrete relations within and between situations. Thus, “activity is not a reaction or aggregate of reactions, but a system with its own structure, its own
internal transformations and its own development” (Wertsch, 1981, p. 255), and “activity is dialectically constituted in relation with setting” (Lave, Murtaugh, & de la Rocha, 1984, p.73).

Theses are the primary characteristics of activity theory:

- It is an interdisciplinary approach to human sciences.
- It emphasizes the mediation through artifacts as a means of regulating human action and changing social conditions.
- The artifacts are considered to be a historical and cultural medium for human development.
- It emphasizes everyday activities in context as a unity of the analysis.
- It draws on the belief that mind is found in the joint mediated activity of human beings, i.e., it is distributed.
- It is also known as sociocultural analysis, sociohistorical and cultural-historical psychology.

According to Vygotskian discussion among activity theorists, the social context affects cognitive activity at two levels. “First, sociocultural history provides tools for cognitive activity and practices. Second, the immediate social interactional context structures individual cognitive activity” (Rogoff & Lave, 1984, p. 4).

The notion of a learning curriculum might be compatible to a Vygotskian perspective on learning which occurs and depends on its social context. In contrast to the progressive educators who perceive children’s development at their own way and defines the adult’s role as a shielding of social influences (Efland, unpublished manuscript), Vygotsky’s term, “the zone of proximal development (ZPD)” describes well the social aspect of learning in which adults and children work together, rather than the individual level of learning. The ZPD refers to “the locus of social negotiation about meanings, and it is, in the context of schools, a place where teachers and pupils may appropriate one another’s understanding” (Newman, Griffin & Cole, 1989, p. xii). If learning on the Piagetian perspective depicts the solitary efforts of the learner as achievement, the Vygotskian perspective focuses on its mediatedness by people and tools. This is based on the fact that human development is inseparable from the environmental contexts in which the learner dwells. The individual
child, social partners, and the cultural milieu are inseparable contributors to the ongoing activities in which child development takes place (Rogoff, 1990).

**Mediated Tool Appropriated in Cultural Practice**

The viewer does not simply see objects in artworks. Let us say, then the noviceness in art is not from a defect of eyesight or an inability to see things in artworks but from an inability to identify what and how to see and talk in the conventions of art. This integrated/multiple perspective on knowing is useful to investigate the art teacher’s and the students’ gaze in terms of how the teacher provides her analytic gaze for the students. To provide the analysis of what and how to see and talk in a conventional way, we need a perspective on mediated tool use.

Mediatedness plays a vital role in terms of its theoretical premise, the ‘distributed cognition’ and ‘situated learning’ (Cole, 1996; Lave & Wenger, 1991), since it can move cognition, learning, or any mental processes out of the head and locate them in the context. The conception of mediation is rooted in Vygotskian psychology which is “an instrumental, cultural and historical psychology” (Blanck, 1990, p. 45). Vygotsky takes “Friederich Engel’s concept of tool use as the means by which human beings change their natural environment to bring it under their control, and by so doing, transform themselves” (Efland, unpublished manuscript, p. 47). Vygotsky uses the terms “tools” and “signs” to signify that they mediate human action, in ways to manipulate surrounding conditions and control their own behavior. Vygotsky (1981) pointed out that “the various systems for counting, mnemonic techniques, algebraic symbol systems, works of art, writing, schemas, diagrams, maps and mechanical drawings are all signs and psychological tools” (p. 137). Here, the tool indicates the materials which human beings use and simultaneously live in. Vygotsky’s assumption of mediatedness has its root in the social constructivist
notion of knowing, as mentioned above. In social constructivism, knowing is a problem of the accessibility to the tool as medium of human practice and social condition.

**Perception and language as integrated mediated practice**

*Perception helps talking and talking fixes the grains of perception* (Gibson, 1948).

Law and Lynch's (1988) research on birdwatching shows that becoming a birdwatcher requires not only seeing birds in the field but also reading and identifying texts and pictures in a birdwatching guide. This canonical list, records of the species observed by members, are central to birdwatching and are representations of observations. Here, gazing is not reducible to a natural component of individual perception and cognition because it depends upon the textual information of a list and the social interaction in reading a list and seeing visual information, and identifying real birds in the field.

Perception in art classrooms can be viewed as similar to a birdwatcher's situation, in that through the canonical text (textbook) and the social interaction in the classroom, the student sees the reproduction of artworks. James (1996) has observed a university sculpture studio class where teaching and learning in art are cognitive, affective, and physical processes achieved through material and conceptual mediation, i.e. individual and social interaction. She views the sculpture class as "a learning and teaching system," as a complex, interactive system (p. 154). The classroom tasks were circumscribed by time, the environment, the professor's aesthetic interests, and the class assignment, etc., while the students' sculptures and the classroom talks were unpredictably developed and opened up new dimensions of learning. In line with this view, the class as "a small community of people" engaged in a common activity (p. 156), celebrated individual creativity. This complex process of learning sculpture is mediated by not only the slide presentations of the professor and available materials for the students' sculptures, but also more critically by their own sculptures, which became the visual context for the students' and the professor's
As the instruction involves many participants, its dynamic interaction in situ, and the manipulation of instructional materials, I refer to a teacher's instruction as a mediated activity in that the teacher is a mediator between the art world and students' use of mediated tools. To see artworks - at the same time, to talk or write it in a socially acceptable way - is to build an ordered description. In art classrooms there are diverse materials to help students see and understand artworks better, such as the art textbook with written texts, the questionnaire prepared by the teacher extracted from and summarizing the content of the video program, and the teacher's writing on blackboard, etc.

Elliot Eisner (1985) argues that compared to cognition based on a mathematical mode or a linguistic mode of thinking, visual forms of expression are neglected in educational research. Eisner (1991) emphasizes that "if visual arts teach one lesson, it's that seeing is central to making. Seeing, rather than mere looking, requires an enlightened eye: this is as true and as important in understanding and improving education as in creating a painting" (p. 1).

In art education, Silverman (1979) differentiates aesthetic perception as perceiving phenomenological qualities, and aesthetic criticism as requiring a background knowledge in historical styles, theories, and functions. According to Mittler (1980, 1982), by contrast, art appreciation inculcates or requires specialized knowledge and factual information, and art criticism develops critical and evaluative responses that are primarily dependent upon the perceptual characteristics of the object itself. In debates over defining the terms art appreciation and art criticism, it is hard to discover the consensus that can dissolve these conflicts. However, in defining terms such as art appreciation, aesthetic perception, and art criticism, there is a tendency to identify perception as a lower sensory response and cognition or understanding as higher, requiring a more complex state of mind.
I pointed out in what way we differentiate aesthetic experience, perception, and feeling, from interpretation, cognition, and intellectual experience. This belief might find its root in “a combination of Cartesian ideas concerning ‘mental substance’ and Lockean ideas concerning ‘mental processes’” based on “Descartes’s cogito... on an independent, located and subjective mind” and “latterly situated by Kantian philosophy” (Jenks, 1995, p. 3). Here, the transportation from the outside to the inside, active mind, was an important issue in philosophy and its conventional way of transporting has been senses, especially seeing. The visual perception seems to be nonreflexive and passive in terms of this positivism.

The dichotomy between mind and body based on the Kantian perspective can be found in differentiating the cognitive and the affective in philosophers and educators. For example, aesthetic or emotional experience flowered in the early 20th century (Beardsley, 1982; Dewey, 1934; Dickie, 1971) and emphasized aesthetic qualities as the focal point of aesthetic experience and the proper object of appreciation (Wolcott, 1996). Beardsley (1982) argues that the aesthetic object had certain formal qualities, and the experience of the object was intrinsic, immediate, emotional, and intuited. This view might still be prevalent in art education practices where art as a subject in school is important because it has an affective quality in contrast to cognition, which can serve as the foundation for most other subjects such as math, science, etc. Here, perception as the pure and objective is supposed to transport the formal qualities into the viewer’s mind since the world, and in this case the artwork has its transcendental qualities, beauty or formal qualities in itself. Thus one’s mind is a place of complicated mental processes, in this case, that of one’s aesthetic experience, or in cognitive psychology, that of one’s cognitive process.

According to Lowe (1982), however, perception is “embodied” in that the subject approaches the world not through cognition but through senses, “perspectival” in that the subject’s approach is based on a particular set of interests and motives, and “projective” in that the subject does not perceive with a blank mind but “anticipates with the stock of first-
degree constructs available” (p.171). Lowe (1982), focusing on historical changes in perception by analyzing communication media, sensing hierarchy and epistemic order, claims that “seeing is never a mere reception; it anticipates and projects, in terms of what culture has taught” (p. 80). Through seeing, the knower who is located in a sociocultural web constitutes the known. In this respect, seeing is not merely one of the senses but a complex capability to look beyond the surface.

Therefore, perception is not objective or pure but committed or reflexive while the perceiver sees the world. The artwork in the world is not itself that which possesses quality or meaning. Instead, the artwork or object’s meaning can only be achieved when a viewer sees it, that is, “every images embodies a way of seeing” (Berger, 1977, p. 10). However this perceiver’s seeing is not solely an individual and lonely activity but social and historical in its essence, in that perception is constructed in a situation and through cultural practices (Leppert, 1996).

Most important, to teach how to see, organize, and manipulate the visual requires other modes of knowing such as kinesthetic and symbolic forms. In this aspect, Gardner (1983) claims that there are two ways for children’s understanding: a sensorimotor way of knowing in which they understand through their senses and actions; and the symbolic form of knowing where they understand through different symbol systems. He emphasizes there are multiple ways of knowing that they are engaging and using diverse activities to make sense out of certain phenomena.

Interestingly, Foucault’s (1973) study on the clinical gaze grasps the interdependent relationship of language and visual perception. Clinical observation involves description that authorizes the transformation of symptom into sign and the passage from patient to disease and from the individual to the conceptual. “It is to see and to know at the same time, because by saying what one sees, one integrates it spontaneously into knowledge: it is also to learn to see because it means giving the key of a language that masters the visible”
It is speaking eyes: one now sees the visible only because one knows the language.

The distinction of language and perception as a mediated tool of activities appears to depend on a specific situation where those are used. Rather, such a distinction, as Lave and Wenger (1991) clarify, can indicate the difference between ‘talking about a practice from outside’ and ‘talking within practice,’ in which the former refers to stories and the latter means exchanging information necessary to the progress of ongoing activities. Similarly, Bazerman (1997) points out how much language use is embedded in socialization or training in a discipline or a specialty as follows; “Each person entering the discursive complexes of a scientific field must learn to cope with those communicative means and processes that mediate participation with others” (p. 305). For example, to learn aesthetic appreciation means to learn how to formulate an expression in a specific situation. On the other hand, inscribed letters constitute form of visualization. Following Ogasawara (1998), inscribed letters may represent visual data rather than verbal data in their own right, depending on interactional situation. Ogasawara has made an interesting observation about the nature of visual literacy. Ogasawara observed, “when the sign is not understood so that its meaning must be construed by the interpreter, then we regard it as visual” (p. 111). Overall, language can operate as data of our perception. Appreciation of the Picasso and information about the artwork are interwoven in a specific situation of appreciation (Parsons, 1992).

I believe that we cannot reduce art activity, producing art or seeing art, to the isolated psychological matter of an individual artist or a viewer without acknowledging its formation within the boundaries of social, historical and cultural contexts (Leppert, 1996). Thus, the conception of cognition in this context becomes more inclusive and holistic rather than exclusive and compartmental. Therefore, a clear dichotomy between mind and body, the subject and the world, the subject and the object, or cognition and perception seems to
be deconstructed. The meaning of artworks and the meaning-making process should be considered situated in their social and cultural context including the viewer, and their context in which meaning-making arises through his or her perception.
CHAPTER 3

A HISTORICAL OVERVIEW OF ART EDUCATION IN THE MIDDLE SCHOOL AND ART MUSEUM CULTURE IN KOREA

In this chapter, I provide an overview of art education in Korean schooling and art museums. This general introduction to Korean education will provide the reader with a cursory understanding of Korean art education and its status in schooling. What influences in Korean art education and its research were introduced during the last a half century, and what necessities current Korean art education and its research processes will be discussed. However, to discuss art education generally may lead to an over-simplification of Korean art education. Even though there is a prescribed national curriculum in Korea, it has been recognized that the way of constructing the art curriculum might be partly dependent on individual art teachers' perspectives (May, 1985) including more broad cultural issues such as school and museum. But this does not mean that all art teachers are autonomous. Rather, within this context, art teachers jointly build up the practices of art instruction.

The practices of the Korean art museum will be also discussed since this is the crucial place where the art teacher tries to develop her knowledge of art and its teaching by consistent participation. Its overview should be organized within its own cultural and institutional milieu for the art museum itself is a very different and unique institution, in contrast to the school. Thus, I present both institutions separately.
The Historical Introduction of Art Curriculum and Schooling in Korea

Historically, the seeds of modernized Korean schooling appeared at the end of nineteenth century with the recognition by the Korean government of the need for a new civilization and culture apart from the influence of Western missionary schools. However, its own reformation had been failed because of a long period of colonization (1910-1945) by Japan. Japanese colonial education was designed to assimilate Koreans and to keep them in their place—subordinate in all ways to the ethnic Japanese (Sorenson, 1994). There were prohibitions against Korean language in schools and the enforcement of Japanese cultures.

Whether it is Japanese or Western influences upon the Korean education, "this new (modern) knowledge imported from abroad has been disseminated largely through the formal educational system to students whose parents rarely had much modern education" (Sorenson, 1994, p. 20). That is to say, school is the formal place where the Western knowledge and value became penetrated into Korean society.

During the colonial period, general Korean education had been controlled by Japanese colonial policy, and the influences of the West were few at that time. In this dark period, it overemphasized handicrafts with the purpose of producing military products (Kim, 1988). From those experiences, the impact of Japanese art education still remained after the Korean Liberation in 1945, and imported Western art education influenced art curriculum in Korea through its indirect route from Japan during mid 1900s.

To know more about the implementation of Western art education in Korea, it is meaningful to look at Japanese art education influenced by American art education from the late 1800s and the early 1900s. In the early 20th century, art education in America emphasized child studies, multi-media, art appreciation, and the nonvocational (Hamblen, 1984). From the early 20th century, the impact of American educators and art educators such as Dewey (1916), Tadd (1901), Dow (1908), and American textbooks, particularly
those published by the Prang Educational Co. upon Japanese art education were great (Okazaki, 1984). However, these trends, i.e. the free expression movement, child study, and the modern design education system of the Bauhaus, were not prevalent until after the World War II in Japanese art education.

After the Korean Liberation, Korean school curricula was continually reconstructed to reflect changing social and educational needs. Because of geographical and political reasons, however, Japanese art education was influential upon Korean art education. For example, during the 1950s, the art curriculum in Korea (Rho, 1985) was almost the same as the first tentative plan of the Japanese art course of study (Yamada, 1992), which consists of drawing and handicrafts.

In terms of Western influences in Asia, including Korea, the roots of the university are following Western academic models (Altbach, 1989). For example, “patterns of institutional governance, the ethos of the academic profession, the rhythm of academic life, ideas about science, of examination and assessment, in some cases the language of instruction, and a myriad of other elements are Western in origin” (Altbach, 1989, p.12). After the liberation, Western influences become more direct and powerful through the educated scholars abroad, largely in the United States since 1950s.

In the Korean art world, same phenomenon is prevalent. The influences of the Western world were enhanced by such slogans of “art for art’s sake” or the Ecole de Paris by artists who studied modern Western painting in Japan, France, and the United States (K. S. Lee, 1995). For example, after the Korean war in 1953, many Korean artists, now known as the fathers of Korean modernism, traveled to Paris and were inspired by the gestural abstraction which dominated Paris at that time (Heartney, 1993). After several years, these artists are not only top sellers but also occupy leadership positions in important art institutions. According to Heartney (1993), it has been criticized that this first generation artists has helped a certain inflexibility in the art system. Furthermore, there are
consistent critics not only about art administration structure including that of museum community but also the stereotypical view of the West or the blind pursuit of the contemporary art theory (even though it might not relevant for Korean art and culture) (Heartney, 1993; J. B. Lee, 1995). This tendency might be caused by the rapid implication of the Western version of an artworld.

At the end of World War II, Korea was faced with the immediate problem of attacking nationwide illiteracy and providing an expanded educational system based on the Korean language, history, and culture (Sorenson, 1994). During 1945-1948, Korean education was again influenced by the United States' military government. According to the Basic Education Law that was passed in 1949, the school system was changed to 6-3-3-4 (6 years of elementary school, 3 years for middle school, 3 years for high school, 4 years for higher education) (Sorenson, 1994). This political and military relationship between Korea and the US has been continuously framed and influenced educational research and practice on Korean schooling by American educational theories and practices (Kim, 1982).

Western influences, especially in higher education, are shown the practical level such as the use of Western textbooks, at least, the translated books, or in the professional level such as the continuous exchange of art styles through picture books and mass media. For example, as a graduate student in art education field, I studied Eisner's *Educating artistic vision* (1972), Lowenfeld's *Creative and Mental Growth* (1947), Herbert Read's *Education Through Art* (1943) and so on. These materials might be somewhat old since comparing to the fine arts area, contemporary Western art education studies were less introduced during last several decades. Recently, however, this field is not an exception from importing Western theory and practices by growing numbers of students abroad.

Under the rapidly changing circumstances, the national curriculum for public schools has been reorganized and changed because of economic, social, political and technological upheaval. The first curriculum change took place in 1955. According to the Ministry of
Education (1994), the objectives of art education were described as four features: the capability to select artifacts for life, the capability to use artifacts efficiently, the ability to express art, the ability to appreciate artworks and nature.

Through the 1960s and 1970s, with economic progress and changes in Korean society, the role and importance of schooling became more recognized and expanded. The student population, educational facilities, and the number of teachers increased tremendously.

The second curriculum change occurred in 1963. At that time, the child-centered art production had been emphasized (Ministry of Education, 1994) while the curriculum keep emphasizing the role of art as utility value in everyday life. The objectives were almost similar to the first curriculum. This changing moment toward child-centered education would be a result of the influences of Dewey. Since then, art educators such as Lowenfeld' Creative and Mental Growth (1947) and Herbert Read's Education Through Art (1943) have contributed to the perspective of Korean art education. From these studies, there is a common theme: the major mission of the field of art education is to facilitate the creative development of the child (Eisner, 1972).

During the middle of the twentieth century, Viktor Lowenfeld’s (1947) theories of art education were based upon psychological research into the creative growth of the individual, and idealistic, analytic, and scientific approach. It was at the time of Abstract Expressionism which advanced the idea of the personal expression of one’s inner self through art. From this school of thought, self-analysis and self-expression became the major aim of artists (Moore, 1991). As art became more and analytical and self-referential, emphasizing individuality and supporting modernist ideas, a theory of art known as formalism arose from the belief that formal properties such as line, color, and shape were exclusively important in defining and judging works of art. The modernist movement in the 1960s expanded broadly, and came to be realized as the delegate to the world of art as a
whole. When its consensus was fully expanded, not only the younger artists but also the older generation attempted a change into abstract art (Oh, 1995).

Lowenfeld’s influences in Korean art education are crucial to understand Korean art classrooms. Lowenfeld (1947) focused mainly on the development of an individual’s potential creativity without intervention from external sources. This view, along with that of the progressives, was significant for the field of art education because it provided a major frame of reference for the training of teachers, especially those who were to work at the elementary school level (Eisner, 1972). This concept is also prevalent during pre-service teacher education, such as the Teacher’s Colleges in Korea whose purpose is to educate mainly elementary school teachers.

Kwak (1983) investigated the major factors affecting the development of art education in Korea, including political, social, philosophical, and foreign influences, and provided a means of determining the resultant qualities unique to Korean elementary art education. This study concluded that progressivism, which considers the child’s stages of development and the cooperation as an educational purpose, is used as the basic educational philosophy in Korean contemporary elementary art education.

The third change was in 1973. The main change was discipline-oriented curriculum based on Bruner’s (1960) “structure of knowledge.” In terms of other big changes, there was an emphasis of national art while reflecting on negligence of it in the previous terms. The objectives remain similar except for the additional objective, of the appreciation and preservation of national art and culture.

However, the influence of this discipline-oriented curriculum on art education is questionable. Since the 1970s, the Korean Educational Development Institute (KEDI) has played a central role in research and development of art education curriculum in Korea. KEDI was established in 1972 as an independent and government sponsored educational research project. The developmental organization and the responsibilities of KEDI include
conducting research and disseminating research findings (Kwak, 1987). In the 1970s, KEDI developed art curriculum and evaluation based on the model of problem solving learning as a scientific inquiry process which is used from the elementary to the secondary schools in the nation (Kim, 1988). However, in practice, there has been a continuation of the studio model for instruction with the rationales for creativity or self-expression.

The fourth change occurred in 1981. In terms of curriculum in general, there was the reconsideration and criticism of the discipline-oriented curriculum because of its negligence of instruction of the emotional area. The education of the whole person was stressed. Especially, the role of art education in schooling, in bringing up the emotional aspect, was established and this role is still prevalent at the present. The objectives of the curriculum are: the development of art expression and the development of art appreciation from nature and artworks.

In the fifth curriculum change in 1987, there was no massive alteration to the curriculum from the fourth revision. The art curriculum was categorized into two big areas: expression and appreciation. Again the emphasis on national and traditional artworks was noticeable.

The recent change was in 1995. As in the fifth curriculum, the emotional outcomes of art education and the awareness of national and traditional artworks remain important. Especially, art appreciation has been emphasized in the way that it should be taught in relation to art production.

**Art Appreciation Curriculum**

students, the enhancement of the instruction of traditional Korean art, and learner-centered education.

Basically, the art curriculum is divided into three main areas: art and life (newly added area), art expression, and art appreciation. The purposes of "art appreciation" (Ministry of Education, 1994) is to foster student interest in the beauty of nature and artworks, to understand and compare artistic values in nature and artworks, and to appreciate subjects, formal elements, and principles and the expressive characters of art works. Especially, according to the Ministry of Education (1994), "art appreciation" is related with emotional experiences. This emotional experience may be one of important and crucial characteristics of art as a subject in school. Since in the national curriculum art plays an indispensable role in educating the emotional aspect of the child in order to achieve the whole person education. In this aspect, art is not considered as an intellectual subject but an emotional subject with emphasis on personality, emotion, and creativity.

Although in the national art curriculum, "art appreciation" seems to indicate a growing interest in understanding and interpreting art through appreciation, a report of KEDI (Korean Educational Development Institute [KEDI], 1991) found that most evaluation of art appreciation in classrooms has been included in the evaluation of the expression area, and that teachers tend not to evaluate appreciation separately. However, this finding is not based on direct observation but came from interviews. What is going on in the art appreciation classroom still remains unresearched.

Nationalism

The Korean art curriculum (Ministry of Education, 1994) notes that Korean traditional arts and contemporary arts should be taught to students for the purpose of enhancing national cultural pride through appreciation of Korean art. When the national curriculum proposes to enhance national identity through the teaching of diverse subjects, my question
is whether the national identity is an agreeable concept for all Koreans? Who benefits from legitimating national identity as an educational goal?

Popkewitz (1988) points out problems of school pedagogy, such as decontextualization and reformulating. “Curriculum is generalized and categorized in a way that distances objects from their cultural and social context, transforming the experiences and communication patterns of particular cultural groups and refocusing experiences in ways that respond to dominant structure and power relations” (Popkewitz, 1988, p.82). The meaning of schooling is not simply a pure place for learning and teaching, but an interwoven place with historical, political, and social needs of a certain time, as well.

In a segment of modern Korean society which faces north Korea and had colonial experience, democracy based on nationalism seems to be a set of rules, obligations and values. The national curriculum has also been organized by reestablishing its national, political, and social needs as an abstract, objective, and natural curriculum. Popkewitz (1988) points out that knowledge is assumed to be essential and universal truths about the world. He continues, “the processes of selection and omission privilege relations and create fields of power through the organization of knowledge” (Popkewitz, 1988, p.88-89). It is believed that the national curriculum continually develops the certain knowledge through several curriculum reforms. For example, the emphasis on the traditional Korean art has been consistently stressed during several reforms.

However, the prescribed national curriculum may be very different from what is taking place in Korean art classrooms, where art teachers may struggle to make meanings from their ordinary art experiences and reflect their development in the experiences. Do individual teachers always follow only what teacher education aims at, or do they implement only the national curriculum in their classroom? If so, why are there differences in every art classroom? If the national curriculum were the only factor to indicate the way of teaching in Korean schooling, we could simply judge whether a certain art classroom
provides the national curriculum or not. However, the reality is more complex. Therefore, this study is to show how an art teacher organizes the art classroom, not by the art textbook or the national curriculum, which I call them prescribed curriculum contrasting to learning curriculum, but by the social interaction.

**Interpretation of Korean artwork in textbooks**

The first task should be to review how traditional Korean art has been dealt with in the school setting. Because many Korean educators insist that the Korean educational setting has been overwhelmed by Western educational philosophy and methods (Cho, 1989; Y. C. Kim, 1995), the analytic view with cultural relativism about current teaching materials of Korean art will consider whether Korean educators are using Western modernist fine art conception as a standard to interpret or evaluate artworks. While art textbooks offer pictures of the works with short descriptions of the artist, the period, the material, the size, and the title, more lengthy descriptions about Korean artwork have been found in Korean history textbooks for secondary schools. The Korean history textbook (Ministry of Education, 1990b) was organized by the Ministry of Education and is believed to have much authority in explaining historical events and interpreting artworks. In Korean schools, the authority of the textbook is so rigid and well established that there is no room for alternative perspectives (Cho, 1989). However, since Cho’s (1989) study is on the Korean economic education, it is not yet to determine this is same case for art education. Nonetheless analyzing how art and Korean history textbooks say about Korean traditional art will be helpful, if any, in understanding the approach to traditional Korean art.

First, in the Korean art textbook (Yoon, Jeong & Yang, 1988), as far as art appreciation is concerned, two pages are usually devoted to describe traditional Korean art. For example, in the art textbook for a freshman of middle school, Korean arts from paintings to architecture and from fine arts to folk art, are shown under the title, “traditional art of our country” (Yoon, Jeong & Yang, 1988, pp. 46-47). Along with the title, there are
only two categories as standards for understanding artworks: the beauty of line and color, and the beauty of shape and texture, all of which explain and describe traditional Korean art. In the last sentence of this textbook, "let's appreciate traditional Korean art and recognize its characteristics with formal elements and principles" (Yoon, Jeong & Yang, 1988, p. 47). In this aspect, the social and cultural contexts of the artworks have been ignored by art textbooks.

Second, Korean history textbooks (Ministry of Education, 1990a) offer a similar approach. For instance, there is a description of Korean painting in the 16th Century: "Paintings [of 16C], which seek the emotional beauty of nature and have tendency to express individuality, have the similar characteristics with literature" (Ministry of Education, 1990a, p. 194). Ryu (1989) has criticized this description of paintings of the 16th-century for its non-context related explanations, and for its neglect of art history. Similarly, it has been criticized because of its subjective and definitive phrases such as "...show its amazing beauty", "...presents dramatic artistic skill", and "...are famous" (Ministry of Education, 1990b, p.74).

According to the National Association of History Teachers (NAHT) (1992), there is some criticism on the interpretation of traditional artworks in Korean history textbooks: it deals with only the certain culture and art of the certain golden ages so that it is criticized that the textbook views only the ruling class as the subject of its history while neglecting others; the explanation of artworks does not relate to social and political features of certain periods; and sometimes, the explanation is so subjective in explaining artworks, though it presents itself as if it were art historical fact.

Third, these tendencies might come from the professional writing of art history of traditional Korean artworks. W. Y. Kim (1983), as an art historian, is using primarily modernist criteria to describe traditional Korean art such as individuality, beauty, and creativity. He said:
A work of art is a new, independent work of unity.... A work of art, however, even if it is individualistic, retains something of the social and cultural background in which it is made.... The essential quality of art is beauty; art does not exist without beauty.... beauty is something pleasant to hear and look at. (W. Y. Kim, 1983, pp. 1-2)

Even though he pays lip service to the notion that art is related to society, he does not offer further explanation about the role of art in society.

However, is it possible to understand and interpret traditional Korean art using these categories, or descriptions in the examples above? It has been asserted that viewing non-Western art from a purely aesthetic perspective has been profoundly influenced by the European arts of the 20th century. However, these criteria for describing and evaluating art, based on emotional beauty, individuality, formal qualities or the idea of progress, are not transferable to Korean traditional artworks because, unlike Western paintings with their dates and signatures, such information is often lacking about Korean artworks. Therefore, considering individual artists’ stylistic approaches, we have insufficient data, or for artifacts, their stylistic approach may not provide their own contextual meaning. For example, Buddhist paintings do not value individuality but keep the traditional style for their own function based on their own symbolism.

The Status of Art Education in Schooling

In terms of the status of subjects in schools, the interest in art education is relatively low in Korean culture. The first reason for such lack of interest might be attributable to the principles of the national curriculum while so-called main subjects such as Mathematics, Korean, English, and Sciences have been categorized within the cognitive area, while art has been considered a subject for enhancing the emotional aspects of the human condition. For this purpose, emotion, creativity, and individuality are the main objectives in contrast to cognition for art education in school. Moreover, most art educators in Korea also differentiate art from other subjects, expecting that its unique characteristics will justify the fact that art should be taught in the school to provide a student with intellectual balance.
However, as this is closely related to the second reason, i.e., competitive culture, the status of art has been continually re-organized as a substitute. For example, the curriculum has focused on main subjects such as mathematics, English, science and the Korean language because these subjects occupy the most significant portion of the university entrance examination. Even though the art curriculum has been reorganized several times, it is believed that the changes are relatively slight. Nonetheless, there is one strong feature in Korean schooling for several decades, that is, a culture of competition (Ellinger & Carlson, 1990; Y. C. Kim, 1995; Wollam, 1992). Schooling was regarded as the best system to produce economic power in a country like Korea which is poor in natural resources. Sorenson (1994) argues,

It (education) cannot be seen simply as the means by which autonomous individuals seek upward mobility through the acquisition of cultural capital either, since Koreans, like most East Asians, tend to define the “self” in relationship to the groups-family, lineage, and nation-to which they belong. South Korea’s educational institutions have, in fact, been created as an integral part of a national project to strengthen and develop the country for national survival. (p. 14)

This ideology was further strengthened by the Korean cultural tradition of valuing education highly. Within the strong influence of Confucianism, education was regarded and emphasized as the most rudimentary and important step to become a mature and successful member of society (Wollam, 1992). Confucianism does remain relevant for understanding the modern Korean educational system, which is closely related to the status structure.

In this respect, a culture of competition, which influenced both the middle and high school curriculum, is considered as one of the main characteristics of Korean education. Because of such a serious competition in entering a prestigious university, school curricula and teaching methods are heavily influenced by the direction and contents of university entrance examinations every year (Y. C. Kim, 1995). In students’ daily schedule (Ellinger & Carlson, 1990), the competition culture affected students’ ordinary life to a great extent.
an average middle school student wakes up at 6 a.m. and goes to school at 8 a.m. At 4:30, he or she comes back home to eat dinner and study. From 7 until 9 p.m., students whose parents can afford the tuition attend to the second, private institute to study math and English, then continue studying at home until about 1 a.m. This schedule continues for six days a week. (p. 16)

This competition culture might not be a good factor for art education and its status in schooling. It might affect the hierarchical order of subjects’ status in school. For example, in high school, the art classroom is often replaced by the other basic subject lesson or the self-study time to prepare for the entrance examination of the university.

**Teacher Education**

The place for training pre-service teachers are two kinds: the college of education where the main purpose is on the future teacher’s training; and the university where its main purpose is not the teacher’s training but which provides teacher certificate programs partially (KEDI, 1992). The universities in Korea is not primarily to educate as teachers, but to instruct them in professional art experiences. If some portion of students in the university can pursue the teacher certificate program along with their study in art, the study of educational theory or art education may be seen only as a subordinate subject. However, it is difficult to find out how many teachers come from university or college of education. In this study, AT graduated from the university where her first interest was to be an artist.

For inservice training programs, there are two kinds of teacher training programs: the formal teacher training by the Department of Education in local communities, in this case, Seoul, and the informal teacher education by diverse institutions such as art museums. The formal teacher education for secondary school include diverse studio lessons and lectures on curriculum or education in general and provides teachers with credits. By contrast the informal teacher education does not provide teachers with credits and its curriculum is
diverse and changing based on the conditions within the institution. In this study, the
teacher workshop in the Ho-Am Art Gallery is an informal teacher education program.

Because teachers seem to teach what they believe and have learned in their educational
experiences, the teachers' prior knowledge before teaching has been an area of concern
(Koroscik, 1993b; Kowalchuk, 1993; Stout, 1995). Furthermore the identities of art
teachers becomes a crucial research issue since secondary art teachers do not come from art
education departments but from fine art or design areas in the university. In relation to the
identity issue, there is much research (Clinton, 1991; Ostrom, 1994; Parks, 1992; Travers,
1979; Weinburg, 1988). Such notions might explain why teachers are focusing on
"expression", that is, on studio-centered art classrooms. In the end, it is believed that they
add very few "appreciation" classes. However, even though art appreciation does not
seem to be well taught or properly evaluated in Korean art classrooms (KEDI, 1991), what
is going on in art appreciation classroom or how art teachers teach art appreciation in actual
classrooms has not been investigated within Korean art education.

From Positivist to Qualitative Research Methodology

In terms of the prevalent methodological aspects in general education research, a half
century has passed since the structure of the modernized Korean educational system was
shaped, yet there has been little research on describing and understanding experiences of
Korean classrooms and schools. There has also been little research about illustrating what
goes on in the Korean classrooms (Cho, 1989; Y. C. Kim, 1995).

Y. C. Kim (1995) describes two reasons why the Korean classroom has not been
energetically researched: prior value on theory rather than practice and the strong history of
quantitative research methodology as a legitimated one in educational research. However,
Korean educational researchers began to look at a variety of social aspects of Korean
schooling such as the content of textbooks, teachers’ work, school and classroom culture,
the principal's leadership, etc. (Kim, 1986; Lee, 1989; Lee, 1990). With these studies, phrases such as "ethnography," "participant observation," and "case study," and ideas of qualitative research methods began to be seen sporadically in both scholarly and graduate students' research publications (Y. C. Kim, 1995).

Among qualitative studies about Korean education settings, Cho's study (1989), using a micro-ethnographic approach, investigates an ordinary classroom setting. He studied in the US, and is a disciple of Frederick Erickson, one of leading qualitative researchers in education. His study proposes to provide analytically descriptive narrative accounts of lesson interaction between individual teachers and learners in the context of an everyday Korean economics education classrooms. In his research, several key features of the Korean economics education classrooms were identified. These are: the use of textbook as a Bible, the authority of the teacher, the use of writing as an inquiry process, the use of indirect and mild exercise of social control, and the occurrence of different social participation structures according to topical sets. He investigated how the educational content is presented in classrooms in Korea; his use of a micro-ethnographic approach enhanced understanding of our own not by only asserting the application of the Western theories and practices but by reconstructing the everyday practices in Korean schooling.

In terms of art education research, dissertation abstracts in the US indicate that there are several studies about Korean art education. Among the four dissertations that I could find written in the US which deal with the practice of Korean art education, two dissertations mention Discipline-Based Art Education (DBAE) and the possibilities of its application into Korean art education. Kim (1989) proposes to examine the educational needs of art teacher education programs at the undergraduate level in Korea, using survey and field research. In her study, she suggests DBAE as the recommended model for art teacher training in Korea. This study's findings indicate that most of the productive components of Korean art teacher training programs met or exceeded the criteria suggested by the Korean faculty
samples and NAEA standards. Yet, Korean requirements in the appreciative component did not meet recommended standards. Also, the content of art education courses was found to be inadequate and ill-considered. The other researcher, Lee (1992) investigated the applicability of DBAE and its implication of art instruction for studio art majors in higher education in Korea. This study's findings, which provide Korean art professors' opinions on the current art curriculum, recommends the reorganization of art curriculum with DBAE.

There are two historical studies about Korean art education: Jhin (1987) did a long range of historical study from the stone age to contemporary in terms of art and art education; Rhee (1996) investigated the historical development of art education in Korea in terms of its traditional, political, social and foreign factors from the early 20th Century to contemporary. In similar, Kwak (1983) examined what major factors are affecting the development of art education, especially elementary art education, in Korea. It finds out macro factors such as Buddhist and Confucian customs, the Sai ma ul movement, foreign influences, etc. Among these, progressivism which considers the child's stages of development has been identified as the basic educational philosophy in contemporary Korean art education.

Even though there has been an emergence of qualitative research in general education in Korea, it is very hard to determine the impact of qualitative research upon art education research in Korea. In exemplars above concerning the evaluation of the Korean educational system, the American standard, especially DBAE, was overused, yet DBAE was suggested as a plausible model which need to be for Korean art education.

As I mentioned earlier, the root of Western ideologies is a most popular import. In this process, the problematic issues are not only aggressive imports, whatever their use, but the distorted belief and value systems that Western conceptions or practices are better than our own is a by-product of such ideological importation. In this aspect, Said precisely points
out that “dominated cultures have become increasingly reliant upon First World representations, even for information about their own situation” (Tucker, 1993, p.91). Said suggests that in this dependent society, we need to “identify social, cultural and political formations which would allow for a reduction of authority and increased participation in the production of representations...”( Mariani & Crary, 1993, p.95).

According to Said (1978),

the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West.... Orientalism is more particularly valuable as a sign of European Atlantic power over the Orient than it is as a veridic discourse about the Orient... Orientalism, therefore, is...a created body of theory and practice in which, for many generations, there has been a considerable material investment. Continued investment made Orientalism, as a system of knowledge about the Orient, an accepted grid for filtering through the Orient into Western consciousness... (pp. 5-6)

Such insights make me reflect on what I believe or prefer and why I act as I do. In a globalization society, the interaction between societies is indispensable and the influences of the West not only upon ordinary life but also in academic fields are growing. But the problematic issue is that dependent societies are to an extraordinary degree reliant upon this Western system for information about themselves, and that this self-knowledge is immanent and insidious (Said, 1978).

Therefore, the matter of whether Korean art education should adopt Western practices or theories or preserve Korean traditional culture (this nationalistic view of Korean culture seems to focus on only the artwork of the past) seems to be meaningless in bringing about changes in society. This research intends to pursue descriptive analyses of Korean art education through local contexts, i.e., art class, the art teacher in real life Korean situations where we hope to, but cannot discover the clear demarcation between the Korean traditional culture and the Western impact upon it.
Art Museum Culture in Korea

The art museum is a setting for analyzing the art teacher’s learning experiences in conjunction with the art teacher’s practices in art appreciation classroom. Unlike the school, it is very unique history and culture in its own. In this section, I present the Korean art museum in terms of its ideology, exhibition, and education in general.

According to Hooper-Greenhill (1994), “learning emerges as based in experience—with objects, sites, people and places..., as active--involving students in thinking skills such as comparing and classifying, and in negotiating their own learning to some degree; and, third, as structured--through careful planning which allows for flexibility in the process” (p.141). The educational functions of museums are derived from a combination of formal lectures, workshops events, exhibitions and displays (Hooper-Greenhill, 1994). Therefore, the ways museum select, displays, and interprets materials can be understood as a function of public education.

To understand an art teacher’s learning experiences in museum, it is necessary and urgent to view analytically the purposes of museum exhibitions and reflect upon the approaches of exhibitions. The art teacher’s experience seems to be constructed in this complex situation.

Korean art museums and their structures

I briefly describe the museum world in Korea, and Western influences of it in examining the social, political, and institutional nature of the art museum and how museums, especially art museums, legitimate the modern Western narrative as objective and neutral categorizations and classifications. In viewing museum culture this way, I also discuss the background of the Korean art museum because of the unique features of Korean society in terms of national and political factors.
There are only two public, government-supported museums in Korea. The National Museum of Art focuses on national treasures and historical artifacts, while the National Museum of Contemporary Art contains a permanent collection of mostly Korean contemporary art and Western art (Heartney, 1993).

On the other hand, private museums are growing rapidly as a means of avoiding Korea's onerous inheritance taxes; successful Korean corporations have established adjunct private museums: the Ho-Am Art Museum, the Ho-Am Art Gallery, and the Samsung Foundation of Culture (SFC) by Samsung Electronics Corporation, the Sonje Museum by Daewoo corporation, and Walker Hill Art Center by Sunkung corporation are examples. The Ho-Am Art Museum, which opened in 1982, is one of the most prestigious museums in terms of not only its collections from traditional art to Western art but also its organizational capability and educational programs. Because most art museums were established after the mid-1900s, they are still emerging in their development. However, in the aspect of funding, these private Korean art museums are more actively involved in exhibitions, collections, and educational activities than are the public, national museums with less funding.

Nationalist approach in politics of exhibitions

Recently, there has been an increasing belief that the objects and interpretations of them are not value-free (Pirie, 1992). According to Ian Finlay (1977) museums are neither buildings nor collections but ideas about what the museum wants to say to the public. Moreover, according to Preziosi (1995) museums are among the most complex, powerful and successful modern sociopolitical institutions. Preziosi (1995) says,

Since museums' invention in late eighteenth-century Europe as one of the premier epistemological technologies of the Enlightenment, and of the social political and ethical education of the population of modernizing nation-states, museums have been founded in European modernist. (p. 13)
Pirie (1992) asserts that such interpretations have contributed to western viewpoints of racial and cultural superiority in the past and today. Museums claim a privileged interpretation of knowledge.

Since colonial times, preservation of rediscovering the past from demolition by Japanese colonial policy, and objectifying and displaying it, have been an important national tasks. These tasks have been transformed into a universal form of activity focusing on excellence of Korean culture and history. According to the International Council of Museums (ICOM) (Prosler, 1996), “which is the most important forum for ‘Third World’ museology, their role is to strengthen cultural identity and consciousness in the face of rapid and world-wide cultural change; to strengthen national identity within an internationalized system of states: and to make use of the educational potential of museums in the context of development” (p.22-23). Korea is not the third world nation but had the colonial history during the first half of twentieth century. Therefore, the searching for the national identity after several decades of cultural and national loss has been crucial in the Korean society.

In this respect, like the national curriculum, the concern for cultural awareness in art museums in Korea has been increased in order to make the public understand our cultural and national heritage through exhibitions of national treasures. The ultimate purpose of this understanding of Korean culture parallels national identity of the people. In the booklet for celebrating the 30th anniversary of the SFC, which funds the Ho-Am Art Museum and the Ho-Am Art Gallery, the chairman of the Board of Trustees, also a chairman of the Samsung corporation, says “understanding culture is essential for understanding a nation. This is because culture stands for the nation’s identity in a most concrete manner” (Samsung Foundation of Culture [SFC], 1995, p.4). From this direction of the foundation, the Ho-Am Art Galley has organized several exhibitions of Korean traditional and contemporary art such as The Koryo Buddhist Painting (1993-94), The Great
Treasures of Koryo Dynasty: The search for cultural legacies (1995), The Treasures of the Early Choson Dynasty: The search for cultural legacies II (1996-97) and group shows or one-man shows of contemporary famous Korean artists following the objectives of the SFC, “identifying, preserving and promoting traditional values and fine arts” (SFC, 1995, p.5).

With regard to the political situation, south Korea faces a truce line with north Korea since 1953, and consequently, the diverse perspectives about Korean culture or history have been prohibited in the name of national security during military government (1963-93). Therefore, this government-oriented or the nationalist approach was legitimated as a standard to interpret all of social and historical events, even art events.

At this time, censorship was a main means to protect the government, or the so-called the nation, from immoral and socialist movements. Guest (1994) says that “about 30 of the 120 exhibits remained in New York because they were considered too sexually explicit or because they portrayed homosexuality” (p.123). As an example of political censorship during 1970s and 1980s, the school of radical artists known as “MinJung” (it literally means “the people” in Korean, but means the public against the dominant group) with explicit political art was censored rigorously by the government. “The school started in the early 1970s as a revolt against abstract and minimalist art” (Guest, 1994, p.124). However, as a result of political change and the relaxation of censorship, this art recently been exhibited in public, even in the National Museum of Contemporary Art and the Seoul Municipal Museum in Korea.

Historical Structures and Narratives of Western Art Museum

According to Duncan (1995), like the Western belief that public art museums are important, even necessary, fixtures of a well-furnished state, this knowledge has recently
spread to other parts of the world. In many countries, these American modern museums' ideas have been imported when they established their national and public museums. Therefore, dependence to Western art museums' practices brings out problematic issues in the importation of Western hierarchical ideology: fine art vs. folk art or primitive art. It seems clear that the legitimation of art forms by the dominant class (and let us not forget that in Korea, all famous private museums are established by large companies) may be one means of protecting the ideology of the capitalism.

If we assume that Korean art museums may rely upon the ideas, values, and practices of Western museums, the question is what the underpinning perspectives or intellectual standards affecting the organizing of exhibitions in these modern American and European museums are. What was the core historical and ideological basis for them?

In Europe, royal collections often formed the basis of the first public museums such as the Musée du Louvre in Paris in 1772. However, Lewis (1987) says that it was not until the beginning of the nineteenth century that the role of museums in contributing to national consciousness began to be recognized in Europe. He cites as examples the national museum in Budapest in 1802, and a museum in Prague specifically founded in 1818 to foster the cultural identity and the study of the Czech and Slovak peoples. Museums collected and organized objects from the past for this purpose. Preziosi (1995) explains "Museums do not simply refer to the past, rather they are places within the present that establish an ambivalent figuration of the past and the future" (p.14).

According to Winter (1992), many of the great museums in the Western world were born in that nineteenth-century environment of universalist certainty, and later institutions of modernist persuasion still adhered to fundamentally similar precepts of the purity and autonomy of works abstracted from their cultural context.

Carol Duncan's (1995) critical analysis of art museums as environments structured around specific ritual scenarios seems to reveal the art museum's institutional
characteristics. She concerns with the way art museums provide values and belief about social, sexual and political identity through vivid and direct experience of the visitor. According to Duncan (1995), the term, “ritual, is associated with religious practices— with the realm of belief, magic, real or symbolic sacrifices, miraculous transformations, or overpowering changes of consciousness” (p.8). She compares the situation of a modern art museum curator to that of a medieval church official responsible for planning the iconographic program of a cathedral based on certain authoritative literary sources—Old and New Testament texts, Apocryphal books, narratives of saints, and the like. For her, in museums, an organizing art-historical narrative draws authority from a system of classification and categorization in a surrounding discourse.

What is the ritual scenario of a gallery of modern art? Modern art history is propelled by the efforts of an artist or a group of artists who overcome impasses posed by earlier modern artists. For example, “Cezanne’s Walking Man greets the visitor at...the permanent collection....Following Cezanne and other post-Impressionists, Fauvism makes an appearance....it is Cubism that most heralds the future....After Cubism, the story of modern art burgeons....” (Duncan, 1995, p.104). In this process, Duncan (1995) found this idea of progress on the MoMA’s narrative and installation. As the institutional characteristic of modern art museum, the negligence of others, which does not seem to be suitable for depicting progress in the order of artworks, is based on the central narrative of twentieth century, the narrative of modernism. Thus, the art museum as a ritual site signifies only one discourse of artworks by its institutionalization.

However, the current period is one in which the very premises upon which the great art museums were built and continue to function have come into question (Winter, 1992). While art itself is changing and expanding its meanings in diverse society, the large art museums have had to include this art which challenges many of the fundamental hierarchical concepts according to which the museums themselves are structured. In terms
of museum practices in the nineteenth and twentieth-century, preservation was a major task, but this task has also recently been challenged by the New Museum of Contemporary Art in New York, which has a different collection policy, reevaluating and changing its collections every 10 years in order to satisfy its own institutional goals.

The dichotomy of exhibition and education

The dichotomous perspective in terms of exhibition and education has been prevalent in and outside museums. The first example shows the dichotomy by insiders of museum. In the Museum of Fine Arts, Houston, Marzio (1991), who as a director insists on the importance of “quality”, rigorously distinguishes the function between exhibition and education in the Hispanic art exhibition. According to his belief, artworks should be able to stand alone apart from their cultural context. He says “I want the right to exhibit contemporary artists the way I exhibit Old Masters” (p.126). The context of artworks, he says, can be supplied in educational materials, tours, and other pedagogical tools. In this respect, education seems to be one of the supporting actors. This is again a distinction between the aesthetic aspect and the contextual information of artworks promoted by a distinction between exhibition and education.

From this perspective, there is a hierarchy: aesthetic content or quality is at the top and contextual information of artworks is ancillary. The contextual information was not even included inside the exhibition, but rather outside it, with pamphlets, lectures, or other materials (I would distinguish “education” as a narrow or technical term) In terms of how, and how much interpretive information to use, he follows the way that minimal size of exhibition labels can make the public focus on the works of art themselves. In this respect, the artworks should speak itself again.

The second example, the dichotomy by the outsider of museum, also possesses the problem of miscategorization of the role of art museum and its education. Rice (1995) criticized Eisner and Dobbs's (1987) study which investigates museums’ lack of consensus
regarding the foundation of museum education, because they neglect the complex and broader context of the art museum. Pointing out school teaching as the central purpose of museum education, they potentially define museum education as limited to extra activities, not related to exhibitions or collections. Here we can see the dichotomy in categorization of the role of art museum: collection and exhibition vs. education.

In this study, I argue that museum education should not be understood apart from its own context, collection, and exhibition, since one’s experiences in museum might not be limited within lecture room or catalogue.

Exhibition Practices in Korea

I present two exhibitions: The Great Treasures of Koryo Dynasty: The search for cultural legacies (1995) and The Treasures of the Early Choson Dynasty: The search for cultural legacies II (1996-97) (see chapter 6), in the Ho-Am Art Gallery, in Korea which were the biggest exhibition because of the quantity and “quality” (high priced treasures) of the artifacts exhibited and its purposes of exhibition and practices can be an interesting example for investigating what Korean museums and their organizers are trying to present.

The exhibition, The Great Koryo Exhibition: The Search for Cultural Legacies I, constitutes of over 200 treasures of Koryo period (918 - 1389), from Buddhist painting, Buddhist metal works, to calligraphy, bronze works, celadons, metal works, paintings of a non-religious nature and religious works. The museum’s purposes are “to conserve Korean heritage, to discover triumphant heritage, and introduce it correctly” (Ho-Am Art Gallery, 1995a). For such purposes, not only collections of domestic museums but also those of other countries’ museums (including Japan, the United States, and the United Kingdom) were exhibited.
Selection

What museums and others put on display and what ideas, values, and symbols pervade and shape the practice of exhibiting can be discussed by the selection of objects in the Ho-Am exhibition. Often in describing traditional Korean artifacts or artworks, there is a popular comparative phrase: "Koryo period as a stage of take-off for national culture was more excellent achievement than that of China" (Ho-Am Art Gallery, 1995a). To present the excellence of the culture, Wallis (1994) points out that "the stereotyping of certain images for establishing their status within the world, a nation are compelled to dramatize conventionalized versions of their national images, asserting past glories and amplifying stereotypical differences" (p. 271). To select objects for the Great Koryo Exhibition the Gallery and its foundation propel themselves to remark Korean image with the reiterated theme of "finest and unique culture" through the sublimation in aristocratic culture of the Koryo dynasty. In this process, history and culture seem to be simplified, emphasizing only one voice of the period. Even though history of the Koryo dynasty saw many invaders from China and Japan, the description and interpretation of the objects exhibited were achieved by such terms as "delicate", "fine", "splendid", or "ingenious", implying that confusion and chaos were absent in that culture.

The exhibition aimed to define the Koryo culture as the finest artistic period by selecting objects from famous Buddhist temples or commodities of the royal family and nobles. There seems to have been no the public culture but only the noble culture in its exhibition. If the exhibition proposes to “unveiling the deep meaning of Korean culture”, and rediscover and enhance cultural identity through “artistically high quality objects” (SFC, 1995, p.26), whose version of the culture is exhibited and what are the standard for the artistically high quality objects? I question what is not shown, and why.

According to Wallis (1994), who is the former curator of the New Museum of Contemporary Art in New York, it has been discussed within political and economic
spheres how the government promotes the nation's only legitimate voice in its cultural festivals abroad, including art exhibitions, especially in those of the United States. Because the Korean government and its corporations believe that international interest about Korean culture is necessary for their political or economical interests, the exhibitions of traditional Korean artwork has been organized to depict certain aspects of Korean culture in exhibits both domestic and abroad: 5000 years Korean Art Exhibition in the United States, and Koryo Buddhist Painting Exhibition. The Great Treasures of Koryo Dynasty (1995) and The Treasures of the Early Choson Dynasty (1996-97) in Seoul are such exhibitions. The opening of the Samsung Gallery at the Victoria and Albert Museum in London in 1992 is another of these efforts. Wallis asserts that emphasizing certain types of images leads to the censorship or suppression of others, and controlling the display or selected preservation provide a certain view of a nation's history by the ruling class through national and cultural festivals such as Turkey: The continuing Magnificence (1987-88), Festival of Indonesia (1990-92), Mexico: A Work of Art in 1990 in New York City, etc. These festivals, which include art exhibition, prefer to downplay controversial perspectives of a nation or culture, and reconstruct a unified and simplified narrative of a culture because it is more efficient for achieving interest and coherence in this way.

**Practices of display**

For The Great Treasures of Koryo Dynasty, since this exhibition was held during summer, it was a good time to advertise and draw large numbers of visitors, students and otherwise. This might be odd from the perspectives of the West, in which there are fewer visitors and less important exhibitions during the summer because of people's vacation time. In Korea, most big exhibition held during the school vacation period in summer or winter.

Exhibition halls of relatively small size were divided by partitions. The illumination was low, mostly for conservation of these treasures, the gallery says. The lanterns just
flash over objects framed in dark surroundings creating a mythical aura. Even though several written wall documents accompanied the object, the display focuses on the formal qualities of the objects which lay in their display stands protected by transparent show windows. The ordinary goods, such as bronze mirror, gilt-silver bracelet, knife, acupuncture needles, etc. were exhibited in this way with little information (i.e., the name of the dynasty, the assumed time of creation, size, and the name of owning museums or sometime simple art historical information of the objects). In such classification of information, one might be expected to view the objects as artworks. The description of objects in the exhibition publication (Ho-Am Art Gallery, 1995b) also focuses on stylistic terms or formal qualities. When it displays the past objects in this manner, the context of the objects might not be wholly recovered.

For example, the symbolism of the artifacts in this exhibition might be another possible way of organizing, displaying, and interpreting these cultural artifacts. This period is characterized as the climax of Buddhism, and many commodities used in the period were inscribed with Buddhist symbols. Even ordinary goods such as wine cups, bronze mirrors, and roof-end tiles, have Buddhist symbols: the lotus represents the evolution of the Buddhist world from eternal cosmic matter. It is an emblem of purity (Kwon, 1983). The other popular symbol in this exhibition is dragon which represents excellence, wealth, wisdom, and happiness (Kwon, 1983). While displaying artifacts based on its medium, painting, ceramic, craft, etc. and elaborating on its style or formal qualities of them, the symbolism in the objects had been neglected in their classification. Symbolic information in metal works, paintings, and celadons was not found in this exhibition or its information materials. It would lead to understanding the culture and context where these artifacts were made and used.

It is thus unrealistic to expect that the public could understand the meaning of such artifacts to the people of the Koryo dynasty. The museum's exhibition curators might have
adopted the underlying premise that objects of any time or place have "qualities that can transcend their original meaning and context and thus speak to a transcultural audience" (Winter, 1992, p.41). From the history of Western museums and the establishment of a canon of Western art, the inclusion of non-Western artworks into art museums requires the separation of the aesthetic portion of objects from the context of objects. However, scholars such as Marxist and social art historians, anthropologists, and some recent museum studies (Clifford, 1988; Hauser, 1959; Karp, Kreamer, & Lavine, 1992; Karp & Lavine, 1991; Lang & Williams, 1972; Vogel, 1991; Yabr-rra-Frausto, 1991; Zolberg, 1994) have become critical of the trend of decontextualization of artworks in certain institutions, such as art museums.

In terms of practices of exhibition displays, Winter (1992) compares exhibition displays between Chinese Bronzes Gallery, in the Sackler Museum at Harvard University, and Symbols of the ancestors: The power of Chinese bronze and jade, of the University Museum of the University of Pennsylvania. This comparison might suggest what Korean art museums may have ignored. In the former, Winter (1992) says, the pieces are arranged in freestanding cases, organized by particular "type" of vessel. This is based on the idea of Max Loehr (Winter, 1992) that "changes in decorative forms were tied to a chronological sequence and could therefore provide a means of establishing relative dating for these works, and these forms were independent of meaning and subject to autonomous evolutionary development" (p.44). However, Winter presents some critiques of Loehr's view on meaning as misleading view based on anthropology and art history. According to these scholars, there is meaningful and decipherable content in the decoration of Chinese bronzes: "a meaning carefully coded to clan identity and the shamanistic ritual practices of pre-Buddhist China" (Winter, 1992, p.44). However, pointing out lack of information in indicating the ritual use of the objects in the Sackler Museum, Winter (1992) cites the display in the University Museum of Archaeology and Anthropology of the University of
Pennsylvania, which provides relatively comprehensive information, such as a typical tomb grouping of a range of Chinese bronzes, or enough information through ancillary text, photographs, and interactive technology, to evoke the original cultural functions and meanings for the viewer. From the analysis of recent exhibitions in Korea, the decontextualization of the art museum, in which objects are separated from their context and displayed like artworks, seems both apparent and prevalent.
CHAPTER 4

METHODOLOGY

Qualitative Research in Art Education

In art education, a qualitative research approach (Degge, 1975; Sevigny, 1977) has been employed in investigating the interaction between an art teacher and students from the mid-1970s (Efland, 1990). The result of qualitative research in art education shows that classroom life is complex and that the evaluation of art instruction is complicated by rejecting the positivistic approach (Efland, 1990). Its more essential purpose is to describe the events of classroom life as a meaningful whole instead of as fragments by adopting anthropology (Efland, 1990). Thus, the study on interaction (Heap, 1982; Macbeth, 1996; Mehan, 1979, 1982; Sharrock & Anderson, 1986) leads to an understanding of what is really going on in art classrooms and teacher education program settings.

Although many methodologists (Lincoln & Guba, 1985; Marshall & Rossman, 1995; Patton, 1990) have tried to make the procedure clear, there are no pre-set mechanical procedures which must be rigidly followed by a fieldworker. Rather, according to Mishler's (1990) view of social constructivism, the method can be learned only tacitly, through a process of socialization into particular “forms of life,” because “the discovery, testing, and validation of findings is embedded in cultural and linguistic practices” (p.435).

In his explanation of an exemplar concerning inquiry-guided research, Mishler (1990) claims that the research procedure should not follow preset procedures like that espoused by a statistical model, but rather pursue immediately constituted steps in inquiry. In the
example of his research on the life history and formation of work identity, Mishler shows how a respondent's re-interpretation of his or her work history can be the basic “text” for analysis and interpretation through these steps. For example, he suggests a list of the steps as follows: “interviews with a small, varied group, repeated listening to taped interviews and readings of transcripts, discovery of parallel trajectory in respondents’ histories, development and refinement of a model of work history narratives, selection of this respondent as a representative case, and specification of the episodes and structure of his narrative for detailed analysis and interpretation” (Mishler, 1990, p.427).

Past research about museum education also has emphasized designing programs (Newsome & Silver, 1978), and other research used quantitative methods such as demographic information or attendance figures in order to learn about museum visitors. However, recognizing that “an attendance figures tell us nothing about the quality of the visitor's experience” (Munley, 1986, p.20), recent studies have been diverse in their methodology (Rice, 1993; Walsh, 1991). In this regard, rather than simply designing the teacher education program or determining teachers' outcomes in the program through numbers, I am eager to investigate the teacher's experience of the teacher education program.

Diverse Policies in Qualitative Research Methodology

Legitimation of diverse paradigms

The positivist model which has dominated the social and behavioral sciences has led to universal context-free laws and to the use of context-stripping methods. Positivistic discourses take for granted the assumption that the researcher is a detached observer who 'minimized' the research subjects' 'reactivity' to the researcher (Hammersley & Atkinson, 1983) in order to minimize the effects of the researchers upon the data or the research.
However, real situations are not so simple. Unlike the object and the inquirer in science, in the interaction between human beings as the object and the inquirer in social research, these inevitably influence one another. Researchers need to stop looking at the effects of treatment and, instead, begin to study the effects of interactions between treatments and people (Cronbach, 1982). In the recent movement towards postmodernism, investigators in developmental and social psychology and in educational research have increasingly begun to note the inadequacies of this approach (Mishler, 1979).

According to Lather (1994), over the last two decades interpretive sociology and anthropology focus on more interactive, contextualized, humanly compelling research methods. In general, educational research has been dominated by a species of educational psychology and influenced greatly by behaviorism (Eisner, 1983). The orientation of the scientific inquiry in education is characterized by "a transhistorical, culture-free, disinterested, replicable, testable, empirical substantiation of theory" using rigorous methods of natural science (Lather, 1992, p.88).

However, there are paradigmatic movements in educational research (Lather, 1992; Lincoln & Guba, 1985). Lather (1994) has organized well the positivism and postpositivism in terms of paradigmatic concerns in the following table.

<table>
<thead>
<tr>
<th>Prediction</th>
<th>Understanding</th>
<th>Emancipation</th>
<th>Deconstruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>positivist</td>
<td>interpretive</td>
<td>critical</td>
<td>poststructural</td>
</tr>
<tr>
<td></td>
<td>naturalistic</td>
<td>neo-Marxist</td>
<td>postmodern</td>
</tr>
<tr>
<td>constructivist</td>
<td>feminist</td>
<td>race-specific</td>
<td>postparadigmatic diaspora</td>
</tr>
<tr>
<td>phenomenological</td>
<td>praxis-oriented</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hermeneutic</td>
<td>symbolic interactionist</td>
<td>Freirean</td>
<td></td>
</tr>
<tr>
<td>symbolic interactionist</td>
<td>microethnographic</td>
<td>participatory</td>
<td></td>
</tr>
</tbody>
</table>

Table 1: Postpositivist Paradigms of Inquiry (Lather, 1994, p.105)
Here, Lather (1992) criticizes that positivism refers to the belief that objectivity is attainable, following Comte's (1798-1857) efforts to extend scientific methods to the study of social science. Lather (1992) emphasizes positivism's "theoretic dominance and its one best way claims over empirical work in the human sciences" should be reconsidered rather than it be discarded (p.90).

However, the notion that all knowledge is tentative has been largely accepted especially in the postmodern era. I am using postmodernism as it denotes a cultural conditions in the late 20th century. Postmodernism also includes movements in art. I use poststructuralism "to mean the working out of academic theory within the culture of postmodernism" (Lather, 1992, p.90), and use these terms interchangeably.

To discuss poststructuralism, it is necessary to look at what structuralism provided. One of leading structuralist theories is that of a Swiss linguist, Ferdinand de Saussure--the theory of sign and sign-use. He views language as a system of signs which are constituted by the signifier and signified (Minor, 1994). The meaning of signs is not in the text, but in their differences from other signs in the text. Saussure apparently seeks the inner system of the signifier, not the signified, in order to examine the general laws by which the signifier is abstracted from its cultural and social circumstances. In this respect, structuralism is an attempt to apply this linguistic theory to objects and activities other than language itself. That is to say, the issue of language has become important not only for linguists, but also so that social scientists can explain the world by its language system. They believe that when one knows the local language which limits the subject’s perception of objects, then one can know the society and world. In terms of art, the art object can be a sign, and it was believed that like language it has also a fundamental structure of signifying. There is a belief that all signs of artwork can be decoded.
Poststructuralism is a critique of structuralism and rejects its assumptions of the stable relation between the signifier and the signified in its system, and the concept of truth as being behind or within a text. Instead, it emphasizes the multiplicity of meaning, the denial of author as God, the instability of context, the relationship and process between the sign and the reader, or the author and the reader, institutions and the subject, etc. Above all, the analytical interest extends to the situatedness, the historicity of the signifier and the signified.

Narrative as a form of inquiry

Narrative inquiry refers to a subset of qualitative research in which stories are used to describe human actions. It is assumed that the stories produced during the interview are a reconstruction of the past, shaped by the particular context of their telling. According to Cohler (1982), a personal narrative represents "the most internally consistent interpretation of presently understood past, experienced present, and anticipated future at that time" (pp. 206-207). The purpose of this method is to inquire how cultural values are expressed in narratives as well as how such values may integrate individual experiences (Mishler, 1990; Polkinghorne, 1995). Usually, the interview represents a performed format for narrative inquiry.

For example, Mishler's (1990) design of interview reflects such a notion of the relation of identity formation and cultural value. Mishler's (1992) project, "Work, Identity, and Narratives" deals with individuals' identity formation -- that is, individuals' retrospective "tellings" of their histories, and this identity formation is made visible and becomes available for analysis through personal narratives. This emphasizes the dialectic relationship between human beings and their environment. The teacher keeps interacting and reflecting within her sociocultural environment and changes her surrounded culture through her activities. Connelly and Clandinin (1990) expand narrative into a form of inquiry:
Narrative is both phenomenon and method. Narrative names the structured quality of experience to be studied, and it names the pattern of inquiry for its study. To preserve the distinction we use the reasonably well-established device of calling the phenomenon 'story' and the inquiry 'narrative.' (p.2)

Here, the question of whether the data are true or false is inapplicable. Narrative data acquired through in-depth interviews indicate more complex meanings constructed by the interviewee. Mishler (1986) discusses the “truth” of narrative as follows:

The importance of story structure stems from the fact that most social action is problematic. Almost any act can be associated with diverse causes, effects, and meanings... In addition to having the potential for multiple significance, social actions are so complex that exhaustive descriptions are impossible... Constructing an interpretation for a problematic social action.... requires the use of some communication device that simplifies the natural event, selects out a set of information about it, symbolizes the information in some way, and organizes it so that the adjudicators can make an unambiguous interpretation and judge its validity. Stories are the most elegant and widely used communication devices for these purposes. (p.160)

An art teacher is an empowered agent of the culture around the art community to which she belongs. Accordingly, if her knowledge about art is socially constructed, some parts of her identity as an art teacher or a painter would represent or reflect some aspect of Korean art education culture. Or her individual identity as a modern Korean may appear when she is teaching in the classroom with Korean artwork or Western artwork, and is constructing meanings in museum experiences. Her identity in terms of the national or cultural identity is difficult to investigate. Like Freedman, et. al.'s (Freedman, Stuhr, & Weinberg, 1989) study of American Native Indians' identity mentioned above, the teacher might have had her meanings appropriated, assimilated, and negated through her life history: family condition, academic experience, schooling, etc. are all aspects contributing to such a condition. This interwoven identity of the teacher as a school teacher and an artist cannot be described by the researcher's prescribed categorization, but rather by the teacher's own organization. The significance of my interview is based on such a presumption.
Micro-ethnography

Discourse analysis in education, so called micro-ethnography (Mehan, 1979, 1982; Heap, 1982; Sharrock & Anderson, 1986; Macbeth, 1996) has contributed to educational research in which the classroom is visualized as a linguistic process and communicative context. Mehan (1979) proposed the study of how classroom lessons are produced and achieved through the conversational interaction between a teacher and students. Through observing and recording classroom lessons, he developed a scheme of sequential and interactional structure of the lesson, and showed the interactional work of both a teacher and students that produces the organization of the lesson (see Table 2).

The first finding on the organization of the lesson is that instructional talk is driven by a three-turn sequence: initiation, reply and evaluation. In a lesson, the teacher generally executes the initiation act and students the reply act. In the third turn, the classroom teacher evaluates the students’ reply. A lesson is achieved as continuous cycles of this three-turn sequence.

<table>
<thead>
<tr>
<th>Event</th>
<th>Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phase</td>
<td>Opening</td>
</tr>
<tr>
<td>Type of sequence</td>
<td>Directive</td>
</tr>
<tr>
<td>Organization of sequences</td>
<td>I-R-E</td>
</tr>
<tr>
<td>Participants</td>
<td>T-S-T</td>
</tr>
</tbody>
</table>


Table 2: Sequential organization of classroom interaction

81
Mehan focuses on the third turn, “evaluation” which distinguishes classroom instruction from ordinary conversation. In classrooms, usually the students’ answers are evaluated by the teacher. This is possible, because unlike everyday conversation, a teacher knows the answer of the questions that she asks. Here, the teacher’s initiated question can be called a question with known answer (Macbeth, 1994). ‘Non-pedagogical’ interaction may occur in the classroom and, also, pedagogical interaction may take place anywhere out of the classroom. It is useful to examine what makes this or that interaction pedagogical, whether it is in or out of classroom. Devised formatted questions are among such cases which turn a situation into a pedagogical one (Morrison, 1981).

The devised formatted question is supposed to be directed to producing knowledge assessment procedures. It is used as a resource to see whether the recipient’s knowledge can be aligned with the asker’s knowledge in a telling sequence. In the classroom, the interaction with the devised formatted question can be characterized as an ‘information game’ (Atkinson & Delamont, 1977). While most questioners’ utterances will normally be treated as displays of their ignorance, in the information game the teacher’s questions will be grounds for the display of their knowledge. Through the questions, the teacher gets power to control the situation. The teacher’s knowledge of what the students ask provides the teacher with a resource to control the situation. Students’ inquiry can be managed in such a way as to facilitate the appearance of the conclusion that was pursued. Upon examination, the devised formatted question forms a different approach from the information processing model of knowledge transmission. Following Morrison (1981), we could describe interaction with the devised formatted question as pedagogic ordering against logical ordering.

If Mehan (1979)’s three-turn sequence is prevalent in classes, will this three-turn sequence be visible in art classrooms and the teacher education program in the art museum? Because Mehan’s study focuses on classroom management in general, it does not explain
Understanding and interpreting artworks concerns not so much searching for a correct answer but expanding the possibilities of interpretation of the students and teachers. When a teacher receives different ideas from students about artwork, ideas which a teacher might not expect, what role does “evaluation” in Mehan’s three-turn sequence play in the art classroom conversation? To this end, I will investigate how teachers develop art talk in art classrooms. In the perspective of micro-ethnography, themes and patterns in art appreciation classes also include sociocultural analysis of the art classroom, and help uncover the typical patterns of a Korean art education classroom.

Research Design

This qualitative study is an in-depth case study of a middle school art teacher’s experiences in and out of school in Korea. For the purpose of my research, I collected the data about the art teacher and the context where the art teacher dwells, using interviews, observation, and document analysis. Since this qualitative study is based on the belief that activities are situation-specific, I try not to view the art teacher's learning experiences in the museum and her teaching practices as a causal relation, but to describe these settings and the participants' actions. As the art teacher moved in different settings such as the art museum and the art appreciation classroom, I followed the art teacher to understand her personal interests and their local conditions which might provide a more holistic context of AT's activities.

Participant

This researcher asked an art teacher in a middle school to participate in this study. She is not only a well known person to the researcher but also an enthusiastic teacher in Seoul, Korea. The teacher is a Korean female, early 30's, who belongs to the Korean middle
class. She has taught art to middle school students at S middle school for five years. I will call her AT. AT's educational background is very good according to the norms of Korean society. AT had an undergraduate major in the department of painting in Seoul National University, the most prestigious university in Korea. AT got a MA degree in the same university from the interdisciplinary program of art education in the department of education. After graduation, she had a part-time position in the Korean Educational Development Institute for three months and in a textbook publishing company for several months. Since then, she has been an art teacher in this middle school.

AT teaches ten of the seventh grade art classes and five of the eighth grade art classes from Monday through Saturday, teaching 25 hours per week. In this school, there is another art teacher, a female who is older than AT. AT devoted great deal of time searching out teaching materials, such as making slides or recording the public broadcast programs.

Location

The primary research locations are art classrooms in a middle school in February 1997. The school is located on the outskirts of Seoul. The students' backgrounds vary from the upper and middle class to the lower class in terms of the economic and educational levels of their families. Some of the students come from Kyungki-Do, the outer provinces of Seoul, and their social class seems to be lower than students who live in Seoul.

Also, there is an art museum setting. A three day teacher workshop in January, 1997, and the exhibition, the Treasures of the Early Choson Dynasty, are other locations to collect data for this study.

The school

It was the first day that I visited this school for my research. The inside building is a little bit dark because the classrooms are on the both sides of a hallway. Since it was the class hour, I could not see any students in the hall way. While walking up to the
second floor, I saw several presentation boards which include reproductions of Korean traditional artworks under the title, "Our Proud Culture." The wall of the whole building is painted with white for upper wall and gray blue on the lower wall. This paint reminds me of the middle school that I attended since this cold, factory-like and feelingless color combination is ordinary in school buildings or other national buildings or factories. I feel like a student again, powerless, and repressed.

On the second floor, in the corner of the building, there is teachers' room, which is a big hall with about 40 desks and chairs. I found the art teacher in the middle of the room. (FN, 2/4/97)

The middle school building where I spent most of my time gathering data is located on the outskirts of Seoul. The school building, a four-story building and painted with white, has regular classrooms, science and computer labs, and two art rooms.

The ordinary classrooms possess almost identical features. In each classroom, there are about 40 students and they are wearing school uniforms. There are four main columns of desks. Each column with two desks consists of 10 rows (20 desks). On the left in the front of the classroom, there is a TV attached on the wall. The TV monitor is connected and controlled by the school broadcasting room. The TV, in the case of art classrooms, has been used for video-related instruction such as "The Line of Korea," or any other art-related video materials that the art teacher prepares for a certain class. In the front of the classroom, there is one big blackboard. Above the blackboard, there is a Korean flag in the center. In front of the classroom, there is a bookshelf on the left and the lecture desk in the middle. In the back of the classroom, there are a cleaning closet and several private closets. On the back wall of the classroom, students' drawing and writings are displayed.

The art classroom is located in the basement of the school building. This room is the same size as the ordinary classroom but it has different furniture. There are two main columns of 10 foot tables surrounded by small chairs. Each column consists of 3 rows (6 desks). Each window has black curtains, allowing for presentations by slide projector or video. In the front of the room there is a big blackboard since this room was designed as an ordinary classroom. In the front on the right side of the room, there is a TV monitor and video player in the cabinet. In the back side of the room, there is one large metal
storage cabinet. This teacher uses one of the art classrooms for studio productions, slide presentations, and so on. Even though it is called an art classroom, it does not have specific facilities for art activities, such as faucet system.

In terms of art supplies, the school like all other schools, did not provide art supplies. The students needed to purchase all art supplies that they needed. The school only provides facilities or presentation equipment such as slide projectors or Video players. Because of this, the art teacher should be careful, to develop a curriculum, as art materials are cheaper for students to buy. During observation, the participant, i.e., the art teacher, has one art production lesson, making pottery. The seventh graders prepared their clay, one small pack, and its cost is less than $1.

The art museum

The gallery is located in the downtown area of Seoul. In a 21-story building, its mother company, the gallery space occupies a small part of the basement floor and the first floor. The offices of this gallery are located on other floors and the main purpose of this gallery is to exhibit relatively contemporary art. But at the same time traditional art exhibitions such as a Koryo exhibition or Choson exhibition are held in this gallery because of the easy accessibility by a larger public. Inside the main gate, one or two persons are taking admission tickets and one security person is standing inside. There are two tables: one table is for the ticket collectors and across the way the other table displays exhibition catalogues for the public.

The viewing of an exhibition is preplanned and the public begins to view the artworks by moving to the left. The gallery space has been divided into several small rooms by partitions and this allows for the categorization of the art works or artifacts by genres: paintings, ceramics, Buddhist art, lacquer ware, calligraphy and prints, etc. The exhibition rooms of the first floor have wooden floors, white walls, and a high ceiling. On the second floor, there is carpet, white walls (except the special room for the painting,
Dreaming journey to the peach blossom land), and a lower ceiling. When the visitor walks through several rooms, the gallery space continues on the second floor.

Data Collection

The data collection methods of my dissertation include document analysis, informal interview, observation and audio-video recording. Since the purpose of this study is twofold—narrative domain and instruction domain— I presented them separately.

First I participated in the three day teacher workshop in conjunction with the exhibition, the Treasures of the Early Choson Dynasty, in January, 1997. For data on the teacher workshop, I collected any written and visual materials that were related to the exhibition and this workshop program such as the wall texts, the exhibition pamphlets, the documents of the museum, the teacher workshop booklet, etc. Then I followed the whole three day teacher workshop program while observing, field noting, and audio-video recording. Since the program was so intensive, informal interviews for the art teacher (AT), the docent (MD), and the museum educator (ME) were held after the teacher workshop.

For investigating art appreciation classrooms, I had only about one month period in February in 1997 as, according to the national curriculum, art appreciation has been scheduled in this month. During February, I went most everyday to the school to observe the art appreciation classrooms. I observed 12 times the four seventh-grade classrooms and 10 times the six eighth-grade classrooms. Since the classroom is usually managed by the lecture style of the art teacher, I remained an onlooker in the classroom. I set the audio recorder in front of the classroom and the video recorder usually in the back of the classroom. Even though the recording equipment was noticeable in the art museum and the art classroom, it did not seem to interfere with the participants' actions.

For data collecting through observation, the audio recorder, videotape recording and the taking photographs were used to get a complete record of what was seen and heard in the
classrooms. Observation will be utilized in order to describe the setting, the actions that took place in the setting, and the participants' activities (Patton, 1990). This direct, personal contact and observation of a program have advantages for researchers (Patton, 1990). First, by directly observing program operations and activities, the researcher is better able to understand the context within which the program operates. Second, firsthand experience with a program allows the researcher to make an inductive, discovery-oriented approach. Third, the researcher has the opportunity to see things that may routinely escape conscious awareness among participants. Fourth, direct observational approaches permit the researcher to learn about things that program participants may be unwilling to talk about in an interview. So these recordings allowed me to capture and see again the situated actions for later analysis.

Also, I collected documents that tell much about the art appreciation classroom, such as the art textbooks, the teacher's questionnaire, the teachers' guide book. Document analysis has been often used as one of the data collection methods and analyses (Marshall & Rossman, 1995; Patton, 1990). Document analysis for qualitative evaluators is known to provide a behind-the-scenes look at some program that may not be directly observable and about which the interviewer might not ask appropriate questions without the leads provided through documents, with their strengths and weaknesses (Patton, 1980, p. 158). Broadly interpreted, document analysis can be called content analysis (Berelson, 1952). This approach has sometimes been regarded as "more objective" in qualitative analysis (Berelson, 1952, p. 18), because the raw material of content analysis may be any form of communication, especially pictures, and spoken speech as well as the more usual written materials.

After my data collecting period was over, I occasionally did informal interviews with the art teacher over the phone to ask for further comments or to get clarification from the teacher. The teacher was asked to reflect on and talk about her conceptions on the
importance of traditional Korean art, and the teacher’s strategies and contents in the art appreciation classroom. Open ended questions and one-on-one interviews were conducted. Most interview data were collected by tape recorder. The sequence of questions in an interview would start from questions about noncontroversial present experiences and move to questions about interpretation and opinions (Patton, 1990).

**Data Analysis**

**Phase 1: The teacher’s narrative**

Narrative inquiry has been often found in qualitative research designs. Polkinghorne (1995), in his meta-analysis of narrative inquiry, suggested that narrative descriptions exhibit human activity as purposeful engagements in the world. Analysis of studies whose data consist of actions, events, and happenings produces stories, e.g., biography, history, case study. Case studies especially reveal the form of story, that is, the narrative. Teachers as agents in culture, on the one hand, and as the objects of my research, on the other, make sense of their experiences through stories, in which “events and actions are drawn together into an organized whole by means of a plot” (Polkinghorne, 1995, p. 7).

The audio tapes of interviews was transcribed at first. I inferred themes and categories from the data to make sense of the art teacher’s narratives: multiple identities, the personal curriculum, the knowledge community in the school, the constraints and conditions in the school.

As a matter of fact, I, as a field researcher in Korean art education, am familiar with the field, but my informant, an art teacher, is a native to the real experiences concerning art education. Clearly, her experiences are her own. Those facts cannot and should not be reduced to the researcher’s framework. Narrative analysis provides data to make clear the relatively inaccessible aspects of her culture to which she would be unconscious while
conducting her classroom activities, and thus simultaneously facilitates the teacher’s reflection.

**Phase 2: The teacher workshop in the art museum**

I integrated the document data into observation and audio-video recording, to represent the exhibition culture and the teacher workshop. Since the exhibition plays an important role in the teacher workshop and, without the exhibition itself, it is difficult to understand the phenomena of the art museum, I started from the analysis of the exhibition using the documents, observation, and video recordings, and searched its main theme in the exhibition. Then I constructed the theme, the nationalist approach in interpreting traditional Korean artifacts, paralleling related museum studies. Then, the teacher workshop was analyzed using observation, audio-video recording, field notes, interviews and document analysis to discover its relationship to the exhibition. I juxtaposed the teacher workshop as a somewhat contestant exemplar of the exhibition.

**Phase 3: Teaching curriculum**

This phase was conducted by document analysis in a way to represent the formal and teaching curriculum as developed by the Korean education community. It is mostly based on formal documents which were published by the Ministry of Education, KEDI, and the textbook company. There are also materials that were selected, organized, or developed by the art teacher herself, such as the questionnaire, the video program, and slides. I described the objectives of art education in the middle school, the instructional method of art appreciation, and the description of art appreciation that was mentioned in the national curriculum. Then I provided the characteristics of the mediational resources; these could be an art textbook, a video program, slides, and questionnaires. The interactive role of these materials is analyzed in Chapter 8.
Through analyzing these different resources, I try to bring out the formal appearance of the Korean art appreciation classroom. The mediational resources such as the textbook, the questionnaire, the video program, etc., are important tools to develop AT’s curriculum more efficiently. Thus, it might be possible for the reader to glimpse the background information of the Korean art curriculum that has been developed historically, and present the social, cultural, and educational structure of Korean society.

**Phase 4: Learning curriculum in art appreciation classroom**

As mentioned earlier, knowledge is not transmitted from society to the individual or from teacher to students, but constructed through interaction between individuals, or between people and materials. In this section, the learning curriculum of KAAC that was enacted by AT and the students, has been categorized into three stages: mediation, creativity, and reflection. Under these categories, there are several themes that are based on the centered activities in each stage, e.g., diagram, language and comparison as mediating tools in the mediation stage.

Some research has shown the constructive process in schooling through scrutiny of classroom conversation as an interaction between teacher and students (Mehan, 1979; Heap, 1982; Sharrock & Anderson, 1986; Macbeth, 1996; Candela, 1995). Since some observations of classroom interactions are sometimes gained only by observation of face-to-face talk patterns and classroom management, such research may overlook the broader context, e.g., the sociocultural background and discussions about the discipline of art (Sharrock & Anderson, 1986). In my research, I pursue observation focusing on classroom interaction that happened in its local context, especially concerning art appreciation.

Such an orientation for the teacher can be conceptualized as a scaffold. According to Greenfield (1984), a Vygotskian educator, the ideal role of a teacher is to provide a “scaffold,” an interpersonal construction through interaction between her and her students.
The teacher helps students to construct their learning activities. In fact, a large part of classroom interaction seems to be composed of "negotiation" processes between teacher and student. Thus, the teacher's teaching of art may be determined not entirely by the national curriculum or the formal textbook, but largely by her actual activity and interaction in the classroom.

**Becoming a Qualitative Researcher**

In fact, the relative aspects which various contexts unfold lead me into a descriptive analysis of Korean society, a local art classroom, and especially an art teacher who lives in and with her context. In doing this research, the purpose was not to establish objective facts but to construct a kind of narrative which is based on the researcher and the participants in the research. When I look back upon my research process, there have been tremendous changes in myself. This reflective writing might help the reader understand what conflicts or changes the researcher has experienced and how the researcher solved those problems.

During the first and second year of my study, I happened to take some courses about quantitative research methodology and was interested in its scientific promise in which the research can discover whatever one wants to know. At that time, I had a chance to help with an educational program in an art museum in Korea and planned to evaluate the program through pre and post tests. When I developed pre-and post-survey forms for elementary students who participated in the program, I tried to develop questions which could provide a deeper understanding of the program. However, I experienced many restrictions because of its survey format. The questions needed to be short with multiple choice answers since there was no extra time for the survey. I tried to capture what they thought about the program or learned during the program. However, rather than listening to their own voices, I had to develop multiple choice answers with my own words. The
choices that they had might have limited the diversity of their opinions, and might represent only the researcher’s presumptions.

After analyzing these data, I could discover their overall thoughts on the evaluation of the program. However, when I tried to organize the final report of the program, I felt that I missed something essential to explain about the program for those who did not participate in it. To see what they actually would learn or practice requires other resources about the program. I had a feeling that I should use other ways to (re)present these practices. The survey I had was not satisfactory in terms of its superficial content and its artificial answers because, to me, the students’ evaluations of the program were—as I anticipated—that they enjoyed it and learned a lot. There was no way to explore and show what children actually learned or thought in their own words in my final reports.

After this experience, I felt that I needed to use an other means of investigation. I have taken qualitative research methodology courses. The conflicts that I had in the previous year seemed to be resolved. I felt that my questions were not appropriate for quantitative research, but were for qualitative research methodology. The qualitative research method has different propositions in comparison to behaviorism in positivistic discourses (Lincoln & Guba, 1985). I started to study qualitative research methodology.

Before I started learning qualitative research methodology, I wrote my first proposal from an evaluative perspective—whether the teacher’s idea or knowledge is based on modernism or postmodernism. I was fascinated by the postmodern theory that criticizes the modern metanarrative. However, the postmodern theory, for me, has become another metanarrative that we should follow in a noisy society. As an international student in the United States, I was easily embroiled in this dilemma by devaluing Korean theory or practice, since for me Korean art education did not seem to cope with postmodern issues. So it was an easy way to view Korean art education and its field as something that should be changed.
However, while speculating on the issues of poststructuralism more carefully, e.g., the critique of dualism, representation, hierarchy, order, etc., I recognized that what I was thinking about might not be my own but was somehow structured by the social and cultural structure. I as a Korean who has lived in a country with an experience of a colonial period and, in traveling to the US to gain more advanced knowledge began to recognize that I was searching for better theory and practices than those available in Korea.

I questioned what I was neglecting and devaluing. At that time, I happened to read of situated learning (Lave, 1988; Lave & Chaiklin, 1993; Lave & Wenger, 1991). It was an enlightening experience because it explained what I was neglecting and what I should pursue. It is to recover the neglected and devalued 'stories' and 'practices' which might be the teacher's story, and its practice, especially the Korean practices.

In this qualitative study, my understanding of situation is always different from that of the participants because I can develop the understanding of the practice while again and again hearing and seeing the visual and audio data, and connect the practice to its historical, social, and cultural contexts. Even though this might be to the benefit of the qualitative researcher, it is still difficult, if not impossible, to provide a complete description of what was said and done (Garfinkel, 1967; Garfinkel & Sacks, 1986).

**Limitation of the Method**

The qualitative research methodology which focuses on the interaction between people and between people and materials has a limit in that it is hard to present the workings of the individual mind is in KAAC. This limitation might come from the cultural factor that most Korean classrooms, especially secondary classrooms, seem to be organized not by frequent and active interactions between the teacher and the students but by the teacher's lecture-like lessons. This comes from the historical and cultural relationship between the teacher and students in Korea, where the authority of the teacher requires a lot of respect from the
students, i.e., the students need to pay attention to the teacher rather than talk. Thus the
teacher’s instruction plays a major role in KAAC. The other material factor might be the
high student-teacher ratio where one teacher could not deal with many individual students’
opinions in the limited lesson time.

On the other hand, among categories for establishing truthworthiness (Lincoln & Guba,
1985), prolonged engagement is threatening because of the research location and the
schedule of the art appreciation lessons and the teacher workshop. The research location is
Korea and it takes at least 14 hours by flight one way from Columbus, OH. Therefore,
during the research period, it is difficult to have multiple visits to the research location for
recollecting data, if necessary. In terms of the schedule, the art appreciation lessons that I
focused on were held during a one month period and the teacher workshop was just a
three-day program. It was not necessary to observe and collect data for long period of
time.
CHAPTER 5

THE TEACHER’S NARRATIVE:
PARTICIPATION IN THE ART MUSEUM AND
CONCEPTIONS OF CURRICULUM

In this chapter, I construct the participant teacher’s (AT) identity as revealed through her narratives about the teacher’s personal practical knowledge. AT’s narratives lead me to understand how she reflects on her practices and develops her own stories. AT’s personal practical knowledge involves more than decision-making or problem-solving because AT’s decision and actions are based on AT’s lived experience as a person with an unique history (Connelly & Clandinin, 1988). One’s knowledge is justified not by objectively reasoned belief but by one’s expectation in present practices. The curriculum developed by the teacher is unique and personal in the sense that it includes the teacher’s beliefs, interests, and values.

In this respect, the construction of one’s identity involves the construction of new knowledge (Briscoe, 1996). Therefore, the question becomes what kind of knowledge the teacher counts as useful along with her life history?

Many researchers focus on social and cultural conceptions of the self as a social construction (Lemke, 1995). Narratives are a way to study about the self and one’s self-identification (Cohler, 1982; Mishler, 1986; Shepel, 1995). Narrative analysis emphasizes the dialectic relationship between a human being and his or her environment. AT interacts with her sociocultural environment and also changes her surrounded culture through her
activities. I see AT both in and out of her school locating herself in different parts of a complex historical, personal, and professional community.

How the teacher proceeds through his or her professional self-directed activities through making choices is a meaningful question for understanding the teacher’s professional development. “Professional status is shaped in decision making processes....The teacher’s learning is a meaning-making activity” (Shepel, 1995, p. 439). Using narrative, I represent a rich view of the epistemological and moral world where she lives and works.

The growing cross-cultural relations between the West and non-Western society has complicated people’s cultural identity, making it difficult to describe. Greene (1993) has cautioned that the term “community” means not one existence but the sum of many voices and perspectives. Each acts differently from different positions. If we view a person as a representative of a certain culture, it is likely to presume an objective reality called “culture,” as a homogeneous and fixed presence that could be adequately represented by all existing members. Even though one’s cultural background surely plays a part in shaping identity, it does not determine identity. What identity a Korean, an art teacher, and an artist keep constructing and how a Korean art teacher makes meaning, need to be investigated by an inquiry in multiple layers. Therefore, constructing one’s identity is made visible as one makes choices based on one’s values, interests, and preferences. The teacher’s identity is constructed by the teacher’s reconstruction of a curriculum for her class. As a researcher, my role does not consist in discovering the teacher’s way of making meaning but of reconstructing it, since there can be no objective representation of the teacher’s identity.

**Becoming an Art Teacher**

I want to introduce AT and her beliefs and practices as an art teacher through her narratives. At the time when my study was conducted, AT was in her fourth year as a full-
time teacher in a middle school. For this I am using data from open-ended and unstructured interviews after school or sometimes between classes. From the teacher's interview, I extracted those sections where she talked about her jobs and her reasons for entering and leaving them chronologically. By this process, I constructed her work-history narrative.

The subject, art, had been the major factor influencing the art teachers' decisions to teach, since the teacher's first commitment was to art in her professional life. She had art school training and her early professional socialization was oriented towards being an artist. In the art school she developed her identity as an artist. In those days, she had been taught various studio classes such as painting, print making, and drawings by university professors, and at the same time by professional artists in the field. More actively, AT put together several group exhibitions after graduation with her colleagues. The group exhibition keeps her working with her paintings and she tried to exhibit her artworks when she has extra time in school. After her masters program, this experience provided her with another career possibility.

Getting the teaching job, however, was not easy going for her because it is very competitive in Korea.

R: When did you get a job?
AT: 1992, it was autumn, '92.
R: After graduation, did you have some unemployment?
AT: No. I didn't. I was in KEDI (Korea Education Development Institution), then engaged in some textbook publication. I also went to some private institution for preparing the examination for teacher employment for two months. At that time, I thought that I should not be a scholar. I felt I should earn money. So, I jumped into the school. Sometimes, I am very pitiable as an elder daughter.
R: Why?
AT: At that time, everybody (two brothers and one sister in her family) were students. It was right after my graduation, my parents had a big expectation. They thought I can earn big money if I graduate from the university (which was the most prestigious university), but when I couldn't get the job, it was very difficult to go to graduate program. Even though I finished the master program, there were no jobs available. It was horrible. So, I just wanted any job. (Interview, 2/26/97)
In this interview, she indicated that a big responsibility was placed on her as the oldest daughter in her family. The expectation and economic situation of her family pushed her into a part-time job with a publication company. Fortunately, she got information that a middle school was hiring a full-time teacher. She was hired through the informal interview and after a presentation of teaching before the principal and other teachers in the school.

Multiple Identities

There is research seeking the relationship between the art teacher and the artist and emphasizing the professional qualities of the artist and his or her attitudes toward art teachers in schooling. When we talk about the expertise of the artist as a qualification for the post of art teacher, we assume that there is something transmittable from artist to art teacher without consideration of their own contexts. However, as a member of a specific community, each has different roles and identities. Here, it is important to consider individuals as sites of numerous intersections (Giroux, 1994). Thus the art teacher plays not only the role of art teacher but also shares different roles and identities: an art teacher, an artist, a teacher, a Korean, etc. This multiple identity is a key concept in understanding the art teacher’s narratives since an individual positions himself within and across a variety of identities, needs, and interests.

R: Do you think that your background as an artist influenced what you teach?
AT: Because that is my major. I have confidence as an art teacher. I can provide my confidence and more affection for my students, so that my background could be one of tacit instruction for the students.

R: What do you prefer as your identity, the teacher or an artist?
AT: I can’t compare them. They are totally different. Both are very different in their characters. In a common sense, both are meaningful. One is more stable and means one sort of job. The other one is more individualized and unstable. But in some aspect, it makes me escape from the stable. Both are different characters. I think each has its own significance (in my life).

R: While teaching do you identify as an artist?
AT: Yes, sometimes I always felt a little bit guilty in terms of my work as an artist. I think if I teach students, I should do my artwork harder. Because doing my art can be the seed in teaching children, I should do more my art but I couldn’t.

R: In what way, does your identity as an artist affect to your students?
AT: Um, well. As I told you, it could not be directly shown to students but when they look at me, they might learn so that my work can influence them. As far as myself is concerned, I could have much more confidence in art. So, I did a little oil paintings during summer vacation in the art classroom. When I did it, later I can have more confidence and more ample ideas. (Interview, 2/26/97)

As shown in Mishler's research (1992) on an artist-furniture maker, there is consistent talk of duality in the work identity, in this case, the teacher's work identity, as primarily a teacher but leading a partial life as an artist. Both the teacher and artist retain some control over the conception of art and its teaching. Maintaining such control is a pervasive theme, and the dialectic between work for oneself and work for students motivates her choices about what to teach and how to teach. For example, as an artist AT values creativity the most and as an art teacher AT is also concerned about the management of students and giving them concrete and tangible art knowledge in school. Thus, sometimes, AT organizes and manipulates art knowledge without any complexity of interpretation so that the students can grasp it easily.

Unlike the case of elementary teachers (Won, 1990), AT as an art teacher in secondary school does not feel that she lacks art production skills, since she had a B.F.A. degree in painting and such an experience gave her a lot of opportunities to deal with different genres of art production, such as drawing, oil painting, watercolor painting, print making, and so on. Having the confidence to be an art teacher based on her identity as an artist, AT believes that doing art is not just for herself but makes her a role model that communicates her affection for creating art to students so that they also get interested in art. On the other hand, she believes making art also helps her to develop her curriculum more creatively. According to her, an art teacher must not copy or follow art textbooks or the national curriculum, but keep creating new and ample ideas for art class. In this respect, she is like an artist.

For example, when we teach [art] to students, the artist who paints well does not guarantee good art instruction. However, in the conventional teacher training [education] program, it tends to make the teacher like the artist who draws and paints
well. However it is important how well the art teacher interprets and teaches in the real classroom situation. (Interview, 2/26/97)

While identifying her experiences of a future artist as crucial for being an art teacher, AT identifies with the role of an art teacher as different from that of an artist. It is unclear which one is more important, but AT believes that the experiences of the artist do not guarantee that one will be a good teacher. She especially emphasizes that being an art teacher requires more than just mastering technical skills. Being an art teacher demands special and different abilities to interpret instructional materials for students and to teach them. However, for getting new ideas for art classes, working as an artist is necessary. Therefore, working back and forth between the two roles seems to be an ideal regimen for an art teacher.

In this respect, AT points out that art teaching is not simply art plus education. In comparing art production and general education theory, she believes that art education is a complex and integrated process which cannot be divided into art and education. Therefore, in this interview, while down playing her experiences as an artist, she constructs another identity as an art teacher.

I think the latter (There were two kinds of classes; the first was for students to do making pottery based on what they were taught e.g., (the history of Korean ceramics) and the second was for students to make a creative, future pottery) is a real art instruction. The imitation of a certain tradition can be suitable for a class of history. (But) the real art instruction is not to repossess and imitate the traditional culture. For example, there is the art contest among traditional culture and treasures. When I see that contest, I do not think that it is the succession of traditional culture. The real succession of traditional culture is to make the new based on traditional culture. (Interview, 2/26/97)

In this interview which tells about an ideal art lesson, AT’s preference and valuable concept, i.e., creativity, has been reemphasized in making artworks. While comparing it to a history class, which means just following tradition for her, AT links creativity with what a good art lesson looks like. According to her, the succession of traditional culture is not to imitate the tradition but to create the new one.
In the same interview, she also told

It is not possible or difficult for the teacher to let the students make the creative new one, certainly the thing that the teacher can do is to transmit knowledge as the knowledge of the past. That's it. (Interview, 2/26/97)

During interview, I hear the word creativity, or new ideas, many times from AT. On the other hand, as in the above interview segment, AT emphasizes “the certain knowledge that students should at least know in an art class” (I). The first time, it was difficult to understand, but when I listen to her narratives, I become aware that there are many voices from this teacher. The voices are not just from the teacher but also from the artist inside her. Therefore the conflict among the narratives, as I thought, can be resolved by understanding of her multiple identities. In her interviews, she is moving herself back and forth (as an art teacher and as an artists) to mention her perspective on art teaching. As an artist who is a member of an art world in which creativity is the most valuable concept, she emphasizes the creativity of the students rather than imitative expression of the content she taught. She celebrates the possibility of students’ creativity in her classrooms. The creativity is something new that the students might create by their own. Therefore, in the school, her conception of creativity sometimes competes with the practical situation that she needs to teach students something purposeful and uncomplicated.

Confronted with this seemingly necessary conflict between creativity and learning in school, AT seemed to struggle to find ways to resolve the tension between the ideals that she had nurtured and developed. The teacher’s reflection allowed her to understand why her classrooms were challenged by the structure and organization of schooling where there are time and material restrictions, and the teacher’s role is somewhat different from that of the artist. AT seems to accept the conflict between her ideals and public school practice as a way to question and then modify or reaffirm her role in an immanent context.
Constructing Knowledge Community in the Art Museum

People come together because of their shared interests. According to Becker (1982), "the routine interaction is what constitutes the art world's existence, so questions of definition can generally be resolved by looking at who actually does what with whom" (p.161-162). To understand AT's perspectives on the art museum and the teacher workshop, it is important not only to reconstruct her stories about art museum but also to see routine experiences of her in relation to art museum.

For the relationship between the art teacher and the art museum, there are several factors to grasp: the physical aspect (how often and what art museum the teacher visits) and personal acquaintance.

How many times she visited in what kinds of art museums or galleries, and her reflection about the visits might explains her relationship to the art world. There are two kinds of art galleries: art museums governed by the local states and big companies, and commercial galleries by individual owners (some of commercial galleries are mainly focused on collecting artworks and some of them on renting gallery space for relatively younger artists).

Gallery going is a kind of regular work for AT since her university days. In this case, AT visits not only famous and big exhibitions in the well known art museum but also small galleries where many young artists exhibit their artworks. These small galleries are not popular place for the public but are well known places and important for insiders who are connected to the art world. For visiting exhibitions in small galleries, as an undergraduate, AT obtained information of certain exhibitions on the public announcement board of the college of art. The purpose of gallery visits is to study current and diverse artworks by colleagues and its contemporary art styles (I). When she went to the exhibitions, she usually picked up catalogues of the exhibitions in order to understand what the artists were trying to communicate.
R: In what way, are these (wall texts or catalogues) useful?
AT: Like the meaning in the artwork, like this. In the case of abstract paintings, we couldn't easily see what meaning the artworks express. But when you read the intention of the artist, you might easily find that out in the painting. (Interview, 1/14/97)

In the case of the art museum, the information of exhibition can be publicly announced by the mass media. AT tried to visit every big exhibition as often as possible. The visit to art museums is not limited to domestic art museums but expanded to overseas museums. Two years ago, during summer vacation, AT travelled to Europe with a group of teachers. It was a package trip for teachers to visit well known historical and cultural sites including great art museums. In the following interview, AT shows her personal enthusiasm to see and feel directly great Western artworks.

AT: I got the most impressive guide in Paris. The guide was a little bit old and married. He was studying art history. No, it is poster history in Paris. Thus he ought to know art history. So, I listened to his guide very interestingly. It was like story telling and very intelligent.
R: For example?
AT: It was not memorized but fluent. It is very inclusive and integrated. Something that he knows and says is all about art history.
AT: It was so fantastic that I saw paintings in person (in Europe). At that time I said, "I don't have any regret even I just die here."
R: Really?
AT: Even though our major is Western painting, we just see paintings in a book. So, we are not qualified in some sense (for being an artist). But when I went there and saw paintings, I feel like, I could die here. (Interview, 1/14/97)

AT’s experience in the art museums in Europe reflects AT’s personal affection toward art as an artist whose area is Western painting (In the art college, there are two painting departments—Seoyanghwa (Western painting) Dongyanghwa (Oriental painting)).

AT did not just visit to see artworks in art museum or gallery but also to actively do several group exhibitions after graduation with other colleagues. The group exhibition keeps her working with her paintings and she tried to exhibit her artworks when she has extra time in school. From AT's narratives on her ordinary and habitual participation in the art museum, there is a sense of AT’s recognition of a connection between the art world and
herself. This is not coming from compulsory force or some sort of reward but based on the individual’s voluntary participation. Connecting to the art world in this way, it shows that the art world is not like a formal institution where there are formal processes and structure, such as at an art school. Instead it is based on the practice of everyday participation.

In terms of personal acquaintance, AT has a strong friendship with the museum educator who developed this teacher workshop in the Ho-Am Art Museum. They met in the Master’s program in the same university and shared an interest in art education during this time. After graduation, though they were involved in different fields, they often met in the museum, and discussed and shared current issues of art education, especially the teacher workshops or the school-related program in the museum.

After becoming a school teacher, AT’s interest toward the art museum changed to more specifically job-related matters. AT has been seriously committed to the museum practices during the past several years. AT participated in the series of teacher workshops in the Ho-Am Art Museum (1994, 1995, 1996, 1997). She presented her teaching model, The integrated approach of art and history, in the third teacher workshop in 1996. This presentation consisted of the curriculum she developed, the students’ artworks and her reflections on her teaching. For this presentation, she integrated art production and art appreciation in a unit called, ‘Making Pagoda’, for seventh grade students in her school. This commitment to museum education and art education was important to her because it brings about not only fresh ideas of what to teach and how to teach in art, but also a motivation for teaching.

AT described the differences between the museum education program for teachers and the inservice teacher training program by the state department of education. The conventional inservice teacher training program is a more unidirectional way to transmit art knowledge which constitutes studio production classes and lectures about educational
AT: In the inservice teacher training program, it mainly deals with art production skill. For example because teachers tended to focus on their own major in their studio production class, if one majored in Western painting, then the inservice teacher training program provided Oriental painting classes, or if one majored in Oriental painting, then it provided sculpture classes. It focused on studio production. Then, to add something else, they explained about curriculum lectures but usually it is mainly focused on studio production. But, I think, when I look at this kind of program, it just provided A and B rather than something integrated from A and B... I want to learn something integrated for better instruction in this program. But in the art museum, it has researched about art education professionally, that is why, the museum can teach us art education.

R: For example?
AT: For example, in the Ho-Am Art Museum, it can provide a teaching curriculum, the new teaching model, and so on. (They can help the teacher) develop instructional models or the many bases of its development, (we can) see other teacher’s classes and art teacher’s classes, and the professional content that we cannot deal with deeply in the (conventional) teacher training, such as history or cultural history, (they help) us use these (professional contents). In this respect, it is much more enriched and professional but the conventional training program was not. (interview, 2/26/97)

Furthermore, compared to the teacher workshop in the art museum, the inservice teacher training program does not provide communication among teachers, because sharing art lessons and the discussion with other teachers about their art classes are the most valuable and desirable thing for AT as a professional, an art teacher. In this case, rather than the inservice teacher training program, the teacher workshop in the art museum can be a better place for the art teacher to communicate with other teachers in terms of specific job-related matters. The more elaborated description of the teacher workshop in conjunction to museum culture is presented in the following chapter.

Constructing Personal Curriculum

In secondary school, subjects differ in important ways in terms of the status of academic disciplines (Goodson, 1985). Subjects such as math or science have many more class hours in the school than ‘lower status subjects’ such as art and music and at the same time, major subjects have more sequential and detailed content than the others. Teachers’
perceptions of the inherent characteristics of a subject relate to their practices. Thus, teachers in art, as in other broad and less well defined subjects may feel a greater sense of autonomy in curricular organization than teachers in more defined and more sequential school subjects. Since the subjects are so broad, there are individual choices about what to include and what not to include for their lessons (Goodson, 1985; Protherough & Atkinson, 1991).

Curriculum inquiry is a process in which teachers read and study curriculum materials in the same way that they would read and study potentially interesting texts. The teacher does not just follow step by step the prescribed curriculum but reconstructs curriculum through reading materials from a personal point of view. In this respect, the term personal does not mean one who is separated from one’s context or situation but one who keeps moving back and forth between one’s reflection and one’s contextual condition. The teacher’s reconstruction of curriculum should be analyzed by weaving it into her context.

Curriculum inquiry is a kind of on going process to AT. AT says,

I actually prepared as much as I can before starting the class. If I want to do good quality class, I think a lot and change. Then I teach the class. But in this time, the changing process was happening during teaching the class. (Interview, 2/26/97)

In the same interview,

When I was planning the curriculum, I have something emerged that I think it is good, like sketch the artworks... Sometimes, the first class has been used for the curriculum developing process. (Interview, 2/26/97)

Since AT does not think that her art curriculum should be rigidly planned before starting her lessons, AT tends to conceive it very flexibly. AT changes her use of talks or diagrams slightly or sometimes enormously: slightly in a way that the overall schedule is the same, and enormously in that the change impacts dramatically on the students in the following activities. For example, to change her curriculum from “like a history lesson” to “real and authentic art lesson”, AT used diagrams differently and emphasized her talks differently so
that the students can create more freely based on their own imagination. The analysis of AT's instruction is in Chapter 8.

Goals of art in school

The aims of the art teacher is not to make students artists but the person who thinks art as familiar and close in their everyday lives. Specifically she wants students to be aware of Korean art.

R: Why is art appreciation important in public education?
AT: I think, the emotional aspects of art education is meaningful to people rather than technical aspects of art education (art production activities). Only few people have the capacity of the technique. And like when there are intellectual subjects, then there are emotional subjects. Art is apparently an emotional subject. So, when one looks at art works and gets some feeling, it makes one fully impressive.... If students get some feeling in the art work, it helps students develop their emotion part quite a lot and whole-person as well. (Interview, 2/26/97)

From this interview, art as a school subject is separated from intellectual subjects such as languages, math, and science and helps students develop emotionally. This emphasis on the emotional aspect of art in public school has been largely circulated by the national curriculum which emphasizes emotional fulfillment of students in art. This division between intellectual and emotional subjects parallels the dualism of human being as one composed of cognitive and affective categories, which are considered non cognitive. In line with this view, it seems to indicate the influences of the imported educational theory, i.e., behaviorism, in the national curriculum since 1960s. In terms of behaviorism the human mind were divided into the cognitive and the affective as opposite categories (Parsons, 1992). From this explicit expression that art is the emotional subject, it seems that there has been no indication of the cognitive movement of 1970s which considers all one's mental activities to cognitive categories. For the teacher who has been taught in this educational system for a long time, this tacit assumption occupies her conceptions about art as a subject in school.
Constructing meaning of art appreciation

AT identifies that *Gamsang* (appreciation) in the art textbook, which is implied in the national curriculum, is a sort of judgment about artworks.

R: Can you define appreciation in the art classroom?
AT: Appreciation, art appreciation?
R: In the art textbook, what activities does art appreciation provide?
AT: In the art textbook, it is about evaluation. Talking about artworks, it is evaluative approach.
R: Can you tell it is art criticism?
AT: But I don’t know about art criticism.
R: So, the judgment of artworks?
AT: Yes.
R: Talking the personal opinion about artworks?
AT: Seeing the artwork, it focuses on evaluation. I do not think we have been disciplined. Because we are not disciplined about something like interpretation, analysis, or description. But I think we should go to more interpretive aspect of it. (Interview, 2/26/97)

Even though AT uses the terms, description, interpretation, analysis, and judgment, she could not elaborate further these terms, since she does not think that she have sufficient education about art criticism.

According to art educators in the United States, art criticism is more or less informed talking about art (Barrett, 1994). Here the judgment requires talking about artworks that is based on personal opinion as to whether students like artworks or not. In this respect, art appreciation (*Misul Gamsang*) seems to be similar to art criticism. This emotional or personal feeling that the students might have from artworks is what AT celebrates the most as a goal of art education. However, AT believes that evaluative talking must not be educational or meaningful for students. Therefore, the more interpretive aspect of art appreciation seems to be prospective to her.

On the other hand, according to the textbook organization, art appreciation (*Misul Gamsang*) has art historical components. For example, it includes the thematic comparison between the traditional Korean and Western artworks.
AT talks about the status of art appreciation instruction and its instructional method in art classrooms.

AT: I think in the public middle school, the instruction of art appreciation rather than studio production should be more focused in my opinion. But in real situation, the rate of art appreciation vs. studio production is 2:8. It is actually less than 2:8. So, since there is not awareness about it, it is considered as frill, there is lack of time. It does not deal with much so that there was not enough research about efficient art appreciation. Actually, for long time, it has been same method. It has been believed that showing some slides is the best art appreciation. But I don't think just presentation to students works all right. Rather, we should let students look at art works more actively. I think we need it.

R: In my experience, art appreciation instruction in the past is about showing some slides and talking about who draws this, that's it.

AT: Right, in which year the artist is born and died, when it was drawn. If it goes a little bit detailed, what is the medium, water color or oil color and that's it. We do not touch as far as what is the theme using what kinds of form, which color, we don't deal with the detailed, technical and analytic thing. (Interview, 1/11/97)

AT sees art appreciation as more detailed discussion of artworks. However, she does not provide the detail strategies of classroom talking about art appreciation. When she uses, the term, technically, it seems to mean more informed than dealing with superficial information such as identifying the artists' names, the period of artworks, etc. Here, it depicts art appreciation as it has been taught using a simple art historical approach such as identifying the artist's name and period.

R: When do you say technical and analytic, what do you mean by that?
AT: The term, technical is used for comparison. Compared to the way of vague seeing, it needs to use professional art criticism method, four stages. Following these stages, purposely, the term, technical means using every four stages on purpose and it needs to have detailed instructional model for that. The term, analytic, well, I don't think I use it for specific meaning. (Interview, 2/26/97)

AT believes that just presenting some artworks, including art historical information such as the name of artists, the period to students does not guarantee good appreciation. AT emphasizes an intentional and purposeful approach in art appreciation while comparing routine and passive art appreciation instruction of the past. Rather than superficial information of artworks such as the name of artists or the period of artworks, AT views the
understanding of themes, mediums, the relation of theme and medium is achieved by more
detailed and technical instruction. This view of instruction requires the development of an
elaborated model which, AT thinks, is lacking in Korean art education, especially in her
past educational experiences.

This interwoven contents such as art criticism and art history can be revealed in the
contents of art textbooks. As seen in Chapter 7, the art appreciation in the art textbook is
organized by two different sections: the first is the master artworks in Korea and other
countries; the second is student artworks. Since especially “art criticism” is not introduced
or discussed yet to art education community, in this case, in the secondary school in
Korea, it is not appropriate to define whether it is art history or art criticism.

The categorization of art and production of Korean art

The most pervasive findings in this study are the dominant interest and story of
traditional Korean art and culture. The categorization of art in terms as to whether it is art
or artifact is not big issue. Rather the categorization of Korean art and other art (mostly,
European art or Chinese art) is an apparent phenomena in organizing textbooks, talking in
art, and AT’s categorization as well.

R: How did you get the interest in Asian art (Dongyang Misul)?
AT: I am much more interested in the Asian art (Dongyang Misul) (implying
traditional Korean art). Maybe because there are many historical sites around us.
I think this factor is important. In this aspect, it is better than Western art.... The
book, Choson and its art (Yanagi, 1994)¹, it’s old book. I faced new world that I
didn’t know in this book, I was surprised how it analyzed (art). After another
book, by Ryu (1989), gradually I’ve got the interests, I really like it. It’s kind
like that I have a lot of things to study. I should know the history. Then, it
becomes more concrete when it is related to ours, history, and events rather than

¹ Yanagi Soetsu (1889-1961), the founder of the Japanese Mingei (folk art in Japanese) movement, is well
known as Yanagi Muneoishi in Korean art world since early twenties century. Muneoishi was Yanagi’s
given name. Later in life, he sometimes called himself Soetsu which is generally known in the west.
During colonial period, in Japan, Yanagi published articles on Korean culture and praised Korean art. His
interest in Korea started from his affections of Choson ceramics. It is assumed that the Japanese Mingei
movement might come from Yanagi’s enthusiasm for Korean pottery (Moeran, 1997). Especially, the fact
that Choson pottery were made by nameless craftsmen made him conceive the similar characteristic of
Japan, i.e., people’s art.
art is separated from. So because of this, I like our (Korean) art. Of course, I need to teach Western art but it is after teaching our art or in comparison of our art to Western art. (Interview, 2/26/97)

In this interview, she first uses the term “Dongyang (Oriental or Asian)” art and later the term has been changed to “our” art, i.e., Korean art. When she talks about Korean art as our art, she indicates her love of Korean art. Her passion for “our art” is apparent when we look at her art appreciation classrooms, even though she does not know when she developed her interests for the first time.

Contrasted to “our art,” in this interview, Western art has been considered a substitute. This binary categorization, Western art and Asian art (our art), prevails from art classrooms to art museums in Korea. To look at the binary relations of this art, the textbook apparently deals with its issue in Chapter 8. The consequence of the binary terms is that there seems to be no space for other ethnic art such as African art, native American art, etc. In the art appreciation classroom, the binary opposition between Korean art and Western art is a crucial strategy in order to explain clearly the teacher’s sympathy and interest toward traditional Korean art. In the observation data, for example, the meaning of Korean artworks based on a video tape “the Korean line,” has been made available in ordinary art classrooms. In this prepared video tape, the Korean line has been reinterpreted as lively, active, and a natural line contrasting and opposed to the straight, rational, and scientific line of Western culture.

I have viewed the unfolding of art instruction by the teacher’s organization in “the Korean line,” expanding the understanding of the Korean line by the video-tape which provides not only visual images but also the contextual information of the images through narration. However, I do not say that the art curriculum has been determined solely by one individual teacher’s belief or perspective but there is autonomy for the art teacher in developing a curriculum.
In this interview, AT explains how she became interested in Korean art. Especially AT believes the accessibility to Korean artworks or artifacts is one of the valuable aspects to study our own art. AT seems to think that this accessibility is also crucial in developing curriculum. For AT, Korean art implies traditional Korean art, excluding contemporary Korean art in her classes.

These images of art education were grounded in quite conflicting beliefs about teaching, learning, and art. First, the important criteria of art, creativity, is the most valuable and ideal concept in art instruction and creativity is dependent on individual students' capacity. Second, the role of art for students is to enrich students' emotion. Third, an image of teaching like that she had experienced as a student where teachers are more knowledgeable persons and develop and provide instruction of well organized set of knowledge and students are supposed to get the teacher’s guide. Fourth, Art appreciation is a more or less detailed discussion of artworks which is not only the understanding of factual information but also that of themes and media. The national curriculum requires art appreciation writing in the classroom (see Chapter 7). Nonetheless it is hard to find evidence of art appreciation writing from her experiences and practices. Fifth, AT’s personal interest toward Korea art, especially traditional Korean art, is a major means in selecting, comparing, and valuing diverse artworks. Her preference for traditional Korean art and its binary categorization of artworks, i.e., ours vs. the others, excludes others such as diverse ethnic arts or contemporary Korean artworks.

The School Culture

Building the knowledge community in school

As one of the teachers in a school, the art teacher communicates not only personal talks but also academic and professional discussions with other teachers. This relationship
between teachers is considered a valuable experience, for example, to aid her reflections on her lesson and to share her perspectives about students, teaching, or instructional materials with other colleagues. According to Clandinin and Connelly (1995), a system of such relationships can be called knowledge community. They share their experiences because they have similar interests in certain areas, such as academic concerns, personal and moral beliefs, etc. The teacher retrospectively made sense of her teaching practices together with other people such as several other teachers in the same school and friends outside of schools.

In the following interview, I was asking about her relationship with the other art teachers who has longer experiences in this school, since I thought they might have some communication among themselves. In the school, they are not just two art teachers but they also teach the same grades, the seventh students (AT taught half of them and the other art teacher did half of them). Throughout interviews and observations, I noticed that there was very little communication between them and the content of their discussion is about administrative matters.

I often talk to the history teacher in my school (about the curriculum). Because the other art teacher does not want to show her art classrooms to me... I think, one thing that we should do in the school is to observe the same subject teachers’ classrooms. We need to stimulate each other while watching their classes. But it does not work that way. She does not talk (about her classes). Even though it is difficult, I want to open my classrooms (to her) and see her classrooms. But she dislikes it. So, I could not touch the matter, those kinds of personal thing. (Interview 2/26/97)

The expectation and interest toward the other art teacher became disappointment and neglect at this point. AT emphasizes how important it is to exchange ideas about classes and look at each other’s class for stimulation. Even though she felt that demonstrating her classroom might be an embarrassing thing, she was willing to do so. However she found out that the other teacher is not like her. AT differentiates several teachers from the entire teacher community in this school as good and energetic teachers who keep researching their
curriculum. According to her category, the other art teacher is not included in this group of qualified teachers.

AT develops a close relationship with a group of teachers, similarly aged female teachers, who are so close that they share personal things and some school matters. Among the group of teachers, the history teacher is a good listener for her.

R: What is the relationship between you and the history teacher?
AT: At first, I am close to the teacher personally, and we have similar ideas about children and teaching philosophy.
R: Teaching philosophy?
AT: Why we are teaching or how we deal with children.
R: What is your teaching philosophy?
AT: I want to have big interest to children. I need to think newer thing for making students have newer experience. I should escape from the stable. So, we talk about what other schools or teachers try new one, the meeting of history teachers, sometime, we lend slides each other. Since art and history has relation, we discuss about that and what we teach.
R: When you discuss about your class, does the teacher give comments well?
AT: Rather than giving some comments, I talked about the class what I already taught so that she could get some ideas for her class, and vice versa. (Interview, 2/28/97)

AT and the history teacher have their shared interests in teaching philosophy and children. Again, the issue, newer and challenging ideas for the curriculum, is an ongoing theme for her reflection. Even though they have taught different subjects, while they talk and develop connections among dissimilar experiences in this community, they construct some sense of unity. This feeling gives them a link to each other. Therefore, AT got information from the history teacher about what current issues in the history teacher association are, or in what ways other history teachers teach traditional Korean art and culture. They shared instructional materials and information such as those in the museum's teacher program. This sharing of information has been an important resource for AT in developing newer ideas for the curriculum. When each individual contributes, this community becomes richer.
What is important for the knowledge community is that in this community the knowledge of AT and her colleagues in this school becomes moves private to public and becomes fuller and more informed because AT and the history teacher share what they know and think. These multiple perspectives about curriculum and its instructional materials make her lessons deepen and newer. According to Clandinin and Connelly (1995), a knowledge community is characterized as one that is “not dependent on, or driven by the conduct” (p.140). The mutual relationship between the people inside the knowledge community does not come from a hierarchical relationship but come from a safe, authentic, and unconditioned relationship.

The students’ influence

Teachers in school and their identity might be affected by a lot of sources. Among many influences, the student’s influence on the teacher’s identity is one of major influences on teachers. This is also the case with AT.

In this fourth year, AT seems to be a little bit tired of and dissatisfied with teaching students.

R: Do you think that you are satisfied with your profession as an art teacher?
AT: Actually, it was my final goal to let students think art as familiar and natural one. But that was from my affection. When I faced students they have some difficulties to escape their own perception of art, because each student is different so that it doesn’t seem to be easy. Because art education in school is very limited and it gets so many influences from others.

R: What are others?
AT: Like other subject, the school life of students, many grading work in school, counseling. As a general teacher, when I counsel students rather looking at students with pure perspective, I became recognizing their bad behavior many times. Therefore, I don’t feel to instruct art to students purely. So, I lose my heart. I might think even though I teach them 10 years, I might not be satisfied with it. (Interview, 2/28/97)

AT acquired a great deal of her job satisfaction from relationships with students. AT is eager to teach students who are getting interested in art and thinking of art as familiar. Because she loves the subject she likes to see students who are eager to learn art. When
AT recognizes that students have their own different interest and perspectives toward art and it is hard to make them change, it makes her reconsider the job that she did. Even when she sometimes knew students' problems in their personal lives, that some students did skip classes, run away from home, go to places prohibited to teenagers, or smoke, this fact disrupts her perspective toward students and sometimes she lost her affection for students. She could not ignore these all attitudes about students. Furthermore these facts affected her conception of the job. After these experiences, in this fourth year, AT felt helpless or powerless to keep developing curriculum and teaching art enthusiastically.

**Constraints of art instruction in school**

According to AT, there are several constraints in teaching art in school: student-teacher ratio, decreased art classes, and administrative work. The art teacher teaches about 25 hours over six days in a week. She teaches the seventh and eighth graders. She has five seventh grade classes and ten eighth grade classes. For the seventh graders, the class meets twice a week, and for the eighth graders once a week. The teacher was assigned to over 700 students for teaching art. Here, because of too many students and too little time with students, the relationship between the teacher and the students becomes depersonalized in that the teacher couldn't quite remember all the students and their interests in art.

There is another constraint which might be major in every school and to every teacher.

R: What do you think about work as a class teacher?
AT: I just think that because of this general administrative work, there is a lot of disadvantages for development of art curriculum. Moreover the work that is for the general administrative work is not professional work but simple physical work and there are a lot of useless paper work. These are one of things that made me stressful.

R: I thought that you might use this rest time to reflect the previous lessons and prepare the next class between classes.
AT: No. In this period, this is difficult. But in other times, I did prepare for the instructional materials during that time. But, it is so strange that if I have got this kind of administrative work, I do this first rather than development of instruction. Because this has final due day, I become concern it first of all. To speak frankly,
Administratively, most teachers have their own classes, and to manage the student's life requires a lot of time to devote paper work and discuss with students and their parents about general problems and write their records. This additional work was very crucial for her when I visited the school since, the final month of the whole academic year, most teachers were busy writing comments on their students' general life in the school, and doing all the students' grading (FN, I). Some teachers even brought their administrative work to the classrooms and did their works while students were doing their self-study (FN). The participant teacher complained about her heavy workload but there was no exit so that the teacher brought her work home for several days to finish up.

Each school has a different atmosphere since the principal or the head teacher controls their philosophies, values, and their management styles. Tradition seems to be a central aspect of a school's culture. Even though there are a lot of changes outside school in terms of social and cultural aspects such as technology, family relationships, living, language, etc., tradition is a way of effective but informal manifestation of control and a management tool in school (Bell & Grant, 1974).

R: When you teach art in school, and develop its curriculum, it seems to me you make a lot of decision (for your own curriculum) but, do you think there is any other influences on your curriculum, such as your principle or other teachers?
AT: Um, yes, there is.
R: If it is from a principal?
AT: In some aspect, since school strongly wants students to be controlled, when students do strange activities or when they cause some accidents, school seems to be very nervous. For example, when I had outdoor class, some people were very cautious. The principal or other teacher think, when students play during outdoor class where I couldn't control, in this time it is not educational. They don't like when there are a lot of garbage from students' studio production. It is a cleaning matter. (Interview, 2/28/97)

Since AT has been teaching for four years in this school, she has become accustomed to constraints from diverse directions, in this case, those from the principal and other
teachers. The administrative teachers including the principal assume that quiet classrooms means more study, and these are considered well structured and disciplined classes. This is plausible because they want to manage the whole school more effectively. They believe that noise in classrooms or walking around during outdoor lessons means there is no instruction. This seems to affect her planning curriculum. Rather than fighting back or disagreeing with the school policy, she compromises her plan in accord with the school policy. In the art classrooms that I observed, she took the time to make her students quiet by shouting or scolding. The other example is that AT does not schedule field trips with her students to museums or traditional palaces even though she is interested in showing the real artworks and artifacts available near the school. Because such art classes are supposed to be difficult to control the behavior of every student outside school causes a lot of worry for the principal and other teachers. AT usually assign the homework of visiting museums during vacation, rather than challenging and confronting ordinary schooling practices.
CHAPTER 6

TEACHER WORKSHOP AND EXHIBITION IN THE ART MUSEUM

Usually for the art teacher, the art museum is not just an institution which provides professional knowledge or authentic artworks but also a place where the art teacher constructs her everyday experiences, and participates in museum culture. This chapter presents an analytic descriptive account of the art museum practices, which focus on how teachers, docents, a museum educator, and curators construct and share meanings through an exhibition and its educational activities, especially in this study a teacher workshop program. I examine two themes in the teacher workshop and its exhibition: the interdisciplinary approach and the nationalist approach in exhibiting, displaying, and interpreting artworks. I also pursue the process in which discourse about nationality is articulated and glorified, since “museums have historically played significant roles in the modernist and nationalist quest for order and mapped boundaries” (Macdonald, 1996, p.7).

This theme, nationalism, is central to the ways in which the art museum organizes its status, collections and exhibitions to make stories and meaning since we exhibit objects for our own purposes that are deeply embedded in our own culture and history. In doing so, the past objects become the material representation of ‘Koreaness’ and constitute the Korean identity. In celebrating national glory, the museum does not announce its theme as the excellence of Korean culture, ideally, but deals with it in a very material and concrete way. I examine some episodes in which the museum achieves its goal to appropriate
objects into its own context and in doing so what might be less emphasized or represented in this endeavor.

The Exhibition: the Treasures of the Early Choson Dynasty

The teacher workshop was conducted in conjunction with the Treasures of the Early Choson Dynasty (1392-1592): The search for cultural legacies II in the Ho-Am Art Gallery on exhibit from Dec. 1996 to Feb. 1997, whose purpose is to shed light on the excellence of Korean traditional culture (Ho-Am Art Museum, 1996b). It is sponsored by the Ho-Am Art Museum, KBS (one of the major public broadcasting companies in Korea), and the Joong-ang Ilbo (one of major newspapers). This is the second exhibition of this series: the first exhibition was Great Treasures of Koryo Dynasty in 1995. It is supported by the Ministry of Culture and Sports, the National Museum of Korea, the Cultural Property Preservation Bureau, and the Tokyo National Museum. It consisted of a sixty-day exhibition, two seminars, gallery lectures for business people, the fourth teacher workshop, and docent tours for the public. It is the biggest exhibition of the year in Korea in terms of the number of objects, more than 200 artworks and artifacts, and the value of objects themselves as national treasures.

Organization of exhibition

The Ho-Am Art Gallery, which is located in downtown Seoul and a part of the Samsung Foundation of Culture (SFC), is supported by one of the biggest companies, the Samsung Group in Korea. There also are the Ho-Am Art Museum in the outskirts of Seoul, which specifically has the traditional Korean artwork collections, and the Samsung Children’s museum. The goal of the Samsung Foundation of Culture, according to Lee, the chairman of the board of trustees and the owner of the Samsung Group, is

to preserve and develop Korea’s traditional values as well as its culture and arts, both
ancient and modern. The Ho-Am Art Museum, recognized as Asia's largest museum of its kind, has been the center of such efforts. Now, taking strength from its past experience and achievements, the Foundation aspires to open its doors wider to the world to better contribute to international exchanges of culture and arts and the cultural progress and human welfare. (SFC, 1995, p.1)

The Ho-Am Art museum has energetically targeted the above goal, the preservation and development of Korean culture and art in the nation and abroad. In 1992, the Foundation opened the Samsung Gallery at the Victoria & Albert Museum in London (SFC, 1995).

In Korea, the Foundation also became a member of the Korea Business Meccena Association, which was established in 1994 in order to conserve and support art and culture with financial support from the business companies. This term, Meccena, comes from the name of a politician, Maecenas, in Rome (BC 67-AD 8), who made big efforts towards cultural rehabilitation (Park, 1994). According to this movement, Park (1994), the chief in the department of culture in SeGueIlbo, a newspaper, emphasizes the role of the business company in supporting and enjoying art and celebrates high and traditional culture which can be conserved and developed by this kind of sponsor. In this respect, traditional culture as high culture reflects the conventional and value laden distinction that Culture with a capital C, which is produced by the elite, is perceived as higher than the culture of other classes, which is merely vulgar. At the outset of the museum in the West, it proposed to teach Culture to an uncultured public. This perspective which values high culture, still is prevalent (Park, 1994). Also, the name of the Meccena movement, which was named after a Roman aristocrat, connotes that culture and art should or can be preserved and developed by the aristocrat, in the present the rich.

In this respect, Becker (1982) cautions that the rich patrons' control over the museum can affect in more subtle way on their contents of exhibitions: the example which is analyzed by the authors of the Anti-Catalog (Catalog Committee, 1977), is "the Whitney Museum's exhibition of the private collection of Mr. and Mrs. John D. Rockefeller III, emphasizing the degree to which this collection glorified wealth and business and ignored
social conflict, minority groups, and other matters uncongenial to the interests and taste of wealthy patrons" (Becker, 1982, p. 119). This analytic view to museums' practices is similar to that of Macdonald (1996): "Museums not only exist within a particular time and space, they also help articulate particular temporal and spatial orders" (p. 8). That is, art museums do not only exhibit what they have but create their cultural contexts through exhibitions, collections, and education.

The past and its culture which are remembered in the museum

The museum is an institution which (re)produces a uniquely legitimated way of preserving, exhibiting, and interpreting artworks or artifacts while hierarchically ordering these objects. How the art museum considers culture might be also found in its everyday practices. For example, the title of the exhibition, "treasures" and "the search for cultural legacy" connote the aristocratic high culture in a way that "treasure" means literally "rare, precious, the high quality, and valuable." Thus, the exhibition purposely displays a culture of a certain group rather than the diverse Korean culture.

In this respect, how we remember or view the past is crucial in that the past is not definite but shifts in the present. As noted in the subtitle of the exhibition, "legacy" means literally "something immaterial that is passed from one generation on to another." These terms, the past and legacy, are ambiguous in the sense that there is not a certain entity of the past that we can grab or see. According to poststructuralists (Crimp, 1995; Urry, 1996), history is not about unchangeable truth, but is a matter of representation or reconstruction by ongoing activities in the present. The museum, like other historical agencies, plays a very significant role in this endeavor since people do not see the past in an ideal and abstract way but experience it through concrete reality in the present. The exhibition, in this respect, is an example of how Koreans see the past through its institutional process.

The other role of culture in the exhibition is that it is closely related to the nation and its national identity. According to SFC (1995), "understanding culture is essential for
understanding a nation. This is because culture stands for the nation’s identity in a most concrete manner” (p.1). Like the ambiguous term, the past, according to Prosler (1996) the terms national identity and nation must be also ambiguous in such a way that the nature of the nation might be an imagined entity. However, through the choice of objects and their exhibition, these terms become visible to the public. Every presentation of an object by the curator or other person, “far from being neutral, is in fact part of the dialectical process... a rhetorical act of persuasion” (Vergo, 1994, p.150). The object’s meaning is partly determined in the context of display such as the overall subject or topic of the show. The related factors are the character of the museum, the theme and purpose of the exhibition, the physical context created by the exhibition organizer and the juxtaposition of the objects on display with other materials.

The purpose of the exhibition in the search for cultural legacies is to announce the excellence of traditional Korean culture (in the wall text) since one of the main objectives of the SFC is fulfilling its mission to rehabilitate Korean culture. Especially, this exhibition is searching for the origin of Korean aesthetics through early Choson dynasty artworks, from the period assumed to represent the origin of present Korean culture. The exhibition presents this period (15-16C) as characterized as a transition period in the development of its own traditional and national beauty in terms of an exclusive Korean style (Ho-Am Art Museum, 1996b). In this way, what is apparent in the exhibition and its related publications is a persuasive sense of nationalist sentiment towards the past. According to Robinson (1988), nationalism “describes the creation of an ideology that serves to celebrate and emphasize the nation as the preeminent collective identity of a people” (p.9).

In the process of mobilizing nationalism, since the role of the intellectual seems to be crucial, the past that has been searched or remembered is mostly that of the ruling or elite class. In the wall text, the purpose of the exhibition is presented,

The Ho-Am Art Museum organizes this special exhibition rigorously selecting the national treasures among cultural artifacts within and abroad the nation in order to
present the brilliant cultural and artistic achievement of the early Choson Dynasty which wisely overcame the difficult problem between the tradition and the creation in the historical upheaval. (Wall text in the exhibition, 1996)

The selection of artifacts in this exhibition has been celebrated by its status as a national treasure and mostly is that of artworks and artifacts of the ruling class so that these are the worthy objects to collect, display, and appreciate. As seen in the term, “treasure,” it is closely related to objects from this class in the past and these are preserved and displayed by the similar class in the present.

In so doing, the “nationness” or “Chosonness” are the most plausible and prevalent terms. These terms have a long history of Korean society from the late Choson dynasty to the present because of the historical, political and social situation of Korea, including the colonization by Japan and Korean aspirations for reunification. These terms have been used to explain not only moral and political ideas but also cultural and artistic events. At the same time, I focus on the way that the art museum represents and mobilizes nationness through a concrete and material way.

However, from the post-colonial literature, culture is no longer viewed as authentic and unique, but inauthentic and mixed. “The problem after decolonization is that instead of liberation, one simply gets the old colonial structures replicated in new national terms” (Eagleton, Jameson, & Said, 1990, p.74). As in the way that the colonizer treats the colonized, the nationalist approach shapes and limits the national culture. Thus, the past that is remembered is as important as the alternative past that is silenced by the institutional and social process of remembering (Urry, 1996). In emphasizing nationness and national identity, the reduced or repressed stories of the other such as the active cultural exchange with China and the struggles between the ruling class and the public during the early Choson dynasty, if not ignored, are not presented in the museum practice, the wall texts, catalogues, or the related publications.
Ruling ideology as a metanarrative

The art museum, which has inherited its disciplines from art history, creates a particular narrative or a discourse. To explain artistic and cultural achievement in the early Choson dynasty, the exhibition uses the ruling ideology, Neo-Confucianism.

The early Choson dynasty identifies as the changing period of the nation in which under the new ruling idea, the Neo-Confucianism, Choson dynasty replacing the previous Koryo dynasty, established the new basis of the nation through revolution of diverse areas. And while conflicting between the tradition of Koryo dynasty and the new ideology of new nation and settling the Chosonization, it has been evaluated that it flowered stronger and more unique national culture. In this historical condition, as the achievement of culture and art, we can identify the landscape painting, the white porcelain, the Punchong ceramic expressing new nation's energy, and.... (Wall text in the exhibition, 1996)

It justifies that the artistic achievement of the early Choson dynasty has been possible because of its ideological and historical conditions. This kind of discourse is based on an artistic style that is "a projection of some belief which characterizes the essence of some national group" (Powers, 1995, p.384). In discussing the issue of national identity there are important art historical terms: style, ideology (belief), and influence (Powers, 1995). Style is an important means whereby social or national groups project their identities, the internal essence (Powers, 1995). In this explanation, it is as if Neo-Confucianism is a belief or an ideology that caused or affected directly stylistic changes in the art of the Choson dynasty. The other term, influence, is often related to the discourse of national essence (Powers, 1995). Historically, China had been considered the center of world civilization in Asia and also in Korea. Nevertheless, its influences on Korean art and culture seem to be neglected or ignored in the exhibition process as if Chinese influences might encourage the depreciating of Korean art and culture. Powers (1995) depicts this tendency as follows,

In the context of nineteenth-century nationalistic concerns, "influence" provided a normative account of cultural interchange and diffusion...But not so long ago it was assumed that, if culture B adopted something from culture A, this showed that culture A was superior and this, in turn, explained why the borrowing took place. (p.384)
To overcome or confront this implicit hierarchical nuance, there is always the insistence that Korean artists achieve a unique artistic style in art history even though there were a lot of outside influences, usually Chinese influences on Korean art. For example, one of the famous Korean art historians explains and leans on the legitimated version that

Yi (Choson) Blue-and-White ware is derived from its Ming counterpart, and it adopted some vessel forms and design elements of the latter at the beginning. But, it soon discarded the foreign elements and became a unique ware with strong Korean characteristics. (W. Y. Kim, 1986, p.260)

Even though the artistic achievement might come from diverse social, political, or artistic conditions, and it might be difficult to find out its unified artistic style among diverse mediums, it strongly narrates that all artifacts and artworks can be explained by this metanarrative, the new ideology of the new nation, that is, Neo-Confucianism. This metanarrative with a nationalistic emphasis is used to justify the stylistic characteristics of artifacts and artworks. For example, during the tour in the teacher workshop, the docent explains

Since in the Choson period they believed Confucianism, they idealized the beauty of the very simple and temperate so that rather than using many colors they restricted the color and emphasized the dignity of moderated mood, thus, there were a lot of ink paintings. (Docent tour, 1/14/97)

The docent's talk appropriates linear and causal relations between the political and cultural ideology and art style. However, the problem of this metanarrative is that in this framework, all cultural and artistic phenomena seem to be reduced to simple and causal relations. The change of artistic taste may not be so simple but be driven by a lot of historical and material conditions such as the political relationship with China, the difficulty in importing Chinese paint for ceramics, etc. In terms of this nationalist view, cultures become a pure and unique culture. Here, the ruling ideology plays a simple role to support the nationalistic celebration toward objects of the Choson dynasty.
Chinese influences on Korean art and culture

If Neo-Confucianism is what explains the art stylistic features in Choson dynasty, it is crucial to understand in its historical origin. The origin of Neo-Confucianism has not been explained in this exhibition, as it came from Chinese intellectual and cultural history.

Even in terms of Neo-Confucianism itself, the use of the past is a crucial element in appreciating and creating paintings. It is meaningful to speculate about the traditional Chinese thought on art. According to the six principles of Chinese painting in the fifth century by Hsieh Ho, the role of the past plays an important role not only in nonartistic activities but also in art in that "the defining criteria for value were inescapably governed by past models, not by present experience or by future ideal states of existence" (Mote, 1976, p.6). This idea of Confucianism had been shared in intellectual and artistic orientations. Therefore, it believes that "the greater the aesthetic and technical achievement, the more the creative individual was thought to be in command of the past, or under command of the past--for they were the same thing" (Mote, 1976, p.7).

In this unique Chinese culture, copying the works of masters is not considered as negative but as essential to pursue in disciplining not only the masters' techniques but also their inner expression. While it might be considered as the lack of creativity and originality from a modern Western perspective, it is plausible and even vital when doing art. However, it does not mean the slavish imitation of its visual surface but to practice and develop respect for the past. Only then can artists pursue personal inventions. Therefore, in terms of the modernistic concept, "creation" as the sole achievement of an artist, might

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2 Neo-Confucianism is a resurgence of the ancient moral philosophy of Confucianism combined with Buddhist and Taoist ideology in the late Tang and early Sung periods in China (Sullivan, 1980). Confucius (551-479 BC), a teacher and philosopher, teaches Confucianism that balance and harmony are achieved through order and rules of proper conduct. Taoism by Lao Tzu in China about 500 BC teaches living in harmony with nature and the universe and the immortality of the soul. These Chinese thoughts were not only popular in the past but also revitalized in the later period.

3 First, paintings must have vital energy. Second, vital energy is conveyed through the brushstroke. Third, the painting must be faithful to the appearance of the subject. Fourth, the colors are true to the subject.
not be valid to explain Asian art since there was little value put upon originality in Chinese painting. The role of the past in Chinese culture can clearly be explained by Confucius:

The Master said, ‘I transmit rather than create; I believe in and love the ancients.’ (Murck, 1976, p.xi).

Therefore, the context of Choson artists or literati in terms of a broader and deeper relation to the ideology of that period, i.e., Neo-Confucianism, constitutes an important criteria to understand the practices of Choson art. However, in the art museum, the exhibition does not bring any further attention, other than celebrating it as a new ideology for a new dynasty, toward the philosophical and cultural context of Choson art, but provides unidirectional and progressive rhetoric which celebrates its individual artists’ originality and, at the same time, its nationness.

Selection and display

To achieve its purpose, the Ho-Am Art Museum presents diverse kinds of national treasures and important artifacts in the nation and from the other nations, mainly Japan but also the United States. The artifacts and artworks displayed are over 200 items which are paintings, calligraphy, book, map, sculpture, ceramics, metal, lacquered etc. Every object in this exhibition has been framed in the glass showcase for its conservation.

Since the Ho-Am Art Gallery is located in part in the basement of the twenty one story building, its architectural features might be relatively less important. In the gallery, its space has been divided by white partitions to help categorize over 200 artifacts. White partitions and walls, and the lighting directly focused on artifacts might permit the public to see and believe that the museum does not intend to compete with the object on display. However, this neutrality of the museum may incline the visitor toward a specific ideology or values. For example, as the material conditions, there are the wall conditions, the

Fifth, arrangements must support the them, and placement should be both dynamic and meaningful. Sixth, the experiences of the past are transmitted into the present by copying the work of the masters.
lighting, and the glass cases. The ordering and categorizing the objects, the space between objects, and the use of wall texts can create and shape the way that the visitor perceives the artworks. For example, more wall space or more central space might imply more significant value to a certain object. These diverse material and organizational conditions may work cooperatively rather than separately.

In this concern, Clifford (1988) brings out the issues of the context in which an object is displayed. For Clifford, in exhibiting diverse range of artworks and artifacts, the category system "classifies objects and assigns them proper value. It establishes the 'contexts' in which they [artworks] properly belong and between which they circulate" (Clifford, 1988, p.223). For Clifford (1988), an object may be appreciated as "beautiful," or "original," or "interesting" according to the context in which the object would be situated. Therefore, the context in which art is displayed becomes an evident condition in that the museum exhibition is not neutral even though it emphasizes none of its role as an intervention in this practice. For example, the category of African objects defined as art is a well known subject in this matter, since this idea about African objects has been expanded throughout the twentieth century (even though there is no clear cut idea that African objects are art). According to Vogel (1988),

The impulse to strip African art of its visible cultural context has roots in the desire to make it resemble art of the West and conform to our definition of what art is. The introduction of African art around 1907 into the circle of avant garde artists in Paris, and the subsequent transformation of their art led to the creation of a European art that resembled some African works. This in turn led people in advanced circles to accept many kinds of African sculpture as art. (p.14)

There are not any significant different features of display between the objects that were artworks from the time when they were produced and the objects that were produced for diverse purposes. The fact that all objects in this exhibitions are displayed in similar ways, shows how the art museum manipulates and re(de)contextualizes its objects. In this aspect, ceramics can be apparent exemplar that their first functions were not artworks. Ceramics that once were used on a dining table or in a kitchen in the past, become artworks in the art
museum situation where the museum emphasizes the formal beauty, such as shape, color, and techniques, by separating and decontextualizing them from their own context and displaying them in the glass showcase with pinpoint lighting. This is a process of appropriation of mundane objects into high art. In this white box, museums display with the implication that museums are repositories of timeless values that could transcend any cultural boundaries. Thus objects in the art museum are displayed in an aesthetic context rather than in a social context. In this case, under the thematic unity of the exhibition itself, "searching for cultural legacy," their beauty becomes identical with the national beauty and represents the national identity in Korean art museum practices.

On the other hand, there is an exemplar painting exemplar in that its original intention was the creation of art. Interestingly, the exhibition advertised widely this particular painting, *Dream Journey to the Peach Blossom Land (Mongyudowondo)*, by An Kyon in 1447, throughout its exhibition posters, the special display, and the pamphlet. When a visitor goes up the second floor, he or she might face the entrance of the room, which is designed to only display this painting and has its title, *Dream Journey to the Peach Blossom Land* and *The Treasures of the Early Choson Dynasty* with huge type characters on the entrance wall. When the visitor enters the place, there are two glass showcases with very low light in which the handscroll painting, *Dream Journey to the Peach Blossom Land*, lies and the calligraphies that other famous scholars of that time wrote about the painting, are also displayed in the middle of the room. Because of the astonishing advertisement of this painting in this exhibition, the showcase is always surrounded by large number of people.

Since the size of the painting is not so big, the museum provides a big panel reproduction of this painting surrounded by two wall texts. These materials are: the background of *Dream Journey to the Peach Blossom Land*, and the appreciation of *Dream Journey to the Peach Blossom Land*. In the background wall text, it depicts An Kyon
producing this artwork by the request of Prince Anpyong in 1447. The request was based on the dream story that the prince had and this dream on the peach blossom land could be linked to *Chronicle of the Peach Blossom Land* by the Chinese poet, Tao Qin (365-427), which was a popular reading among Choson scholars in that period. In this respect, it is interesting to know that there is no mention of the nationality of *Chronicle of the Peach Blossom Land* (*Dohwawonki*), i.e., China, on the wall text. If a viewer does not know such information before and then encounters the text, it is hard to grasp the interwoven relationship of intellectual and cultural aspects between China and Korea during that time.

Moreover, Prince Anpyong had the enormous collection of Sung and Yuan paintings so that presumably his collection of these Chinese paintings might impress many artists or scholars, especially An Kyon (Choe, 1983). The wall text does not specifically depict the relationship between An Kyon and Chinese art, especially Guo Xi style. Instead, it celebrates the individual artist's originality which is characterized by unbalanced composition, the application of diagonal movement, and distinctive brushwork (Ho-Am Art Museum, 1996b).

In the other wall text, the appreciation of the artwork, it provides well known artistic values of the painting, its unique compositional characteristics and the authenticity, emphasizing the individual artist's creativity. The terms such as "fine," "elaborate," "neat," and "the spirit is alive" are used in the wall text, emphasizing its technical maturity. This is where language is incorporated to the viewer's perception with a changing and instructive look. Seeing and talking are interwoven instantly. Since there are very few artworks left and most artworks in the period are anonymous and rarely documented, it is difficult to discover paintings as much preserved and documented as this painting. Therefore, its authenticity has been emphasized and celebrated by the art museum through putting it on the spot light separating from other artifacts and providing a lot of art historical information. The museum appreciated a sort of benevolent support of Japan for this
exhibition, because this painting is from an important collection of Tenli University in Japan and had scarcely been shown to the public. In this process, the visitor's reception of the painting can be structured through its display when he enters this mythical room.

Critical analysis of museums demonstrates that the museum and especially the art museum institutionalize the meaning of artworks in its own way based on its unique history and practices. Most often, art museums assert that they exhibit the highest achievements of artistic expression for the public's artistic experience through diverse channels such as mass media, their publications, and information materials distributed in exhibitions. I significantly acknowledge that the attention toward individuality and originality in the art museum might be considered an easier concept to deal with and in a powerful way to re(de)construct the past objects in the present art museum, since the art museum itself is not only physical space but also has its own ideological history and practices. I view the art museum as one that rooted in nationalism and modernism in the West since eighteenth-century. However, one can ascertain the shortcomings of analysis about only formal qualities and individuality to analyze non-Western art. If one uses the criteria or standards of these formal qualities and individuality, one might possess not only insufficient information but also a hierarchical value system. This is because modern Western art concepts might affect not only the value of art itself, but also the value of larger cultural systems, lending judgments about which culture is superior or inferior.

Therefore, we need to speculate in interpreting, exhibiting, and displaying non-Western artworks, rather than exclusively applying the standards of modern Western art to all art forms. It does not mean that we do not need to use Western aesthetic standards. But we need to think about diverse art forms which might be excluded or devalued within the frame of modern Western art. Thus, the development of diverse analyses of works of arts from contextual perspectives, and a variety of cultural vantage points would greatly expand our
knowledge and promote awareness of our own identity along with the understanding of others.

However, we cannot say that institutionalization of the meaning of artworks in the art museum is the only determinant of the visitor's experiences in the museum, but that it as a part of the elements, which could affect the visitor's experience. In the following, the teacher workshop demonstrates how individuals construct museum culture through participating in it.

**Teacher Workshop**

The purpose of the teacher workshop in the Ho-Am Art Museum is to integrate Korean traditional culture into traditional art, especially in conjunction with the Treasures of the Early Choson Dynasty. In this series of the teacher workshop, the museum educator (ME) focuses on the understanding of the close relationship of traditional culture and art in Korea (Interview, 1/29/97). The content of the teacher workshop is organized around the belief that art can be accessible through the culture of that period and, at the same time, the culture can be visible in the art of the period.

In the workshop, there are diverse activities: lectures on the lifestyle and culture in the early Choson dynasty and the palaces of Choson dynasty; a guided tour of the Treasures of the Early Choson Dynasty; presentations of classroom teaching (elementary, middle and high school); field trips to palaces and a kiln; a studio class for making ceramics in the community of ceramics.

In this art museum education, the conservative belief in which artwork speaks universally and art experience is innate, has been dismantled as the museum education has confronted it in the last several years. ME in this museum clearly expresses that the museum education should elicit an understanding between the art museum and the public
(Interview, 1/29/97). ME urges an active educational role for the demystification of sacred objects that the museum wants to preserve and celebrate.

In terms of the organization of the teacher workshop, there are two kinds of directions: instructing teachers and providing teachers with a place for creating and sharing art knowledge from their own school experiences. For instructing teachers, the first direction, ME organizes and invites the related area’s professionals to provide teachers with more informative and educational experiences. So the means of communication in the teacher workshop might be a little bit didactic in that teachers need a more elaborated explanation from the professionals in the art world. At the same time, this is public oriented in that the museum educator reflects the needs of teachers in making connections to the school curriculum.

The second direction is to provide a place for creating and sharing the art knowledge of teachers. There are the teachers’ own voices in museum education. For example, the teaching model presentation in the teacher workshop has been well acknowledged by teachers, which might be different from other teacher programs. In this teaching model, several teachers have presented their own teaching experiences in conjunction with the themes of the exhibition. There are three presentations, one for each school level: Ceramics in everyday life for elementary school, Art history lesson through a sketch contest in palace for middle school, and Choson ceramics based on Punchong wares for high school (Ho-Am Art Museum, 1997). This involves teachers more energetically in the activities within the teacher workshop in the museum. While teachers are often considered as mere receivers of new information in most teacher education programs, teachers in this teacher workshop play a different and unique role in that they are not only to learn something but also to create and share their own professional experiences and art knowledge. This character is what makes this art museum unique and different from other teacher education institutions.
This teaching model presentation has its unique value in this teacher workshop. AT mentions the benefit of this teacher workshop in that,

First, the teacher can have diverse knowledge. Because of its expanded knowledge, consciously or unconsciously, I can provide more interesting and diverse ideas to students. This might be some of benefit from lectures in the museum education. The teachers’ teaching model presentation helps me to apply some of ideas in the real situation. (Interview, 1/11/97)

For her, the teacher’s own presentation is practical and applicable so that it is helpful in a concrete way.

Through analyzing the practice of the teacher workshop, I would like to describe the specific way that artworks, as the representation of Koreaness, are decontextualized, reconstructed, and interpreted since the meaning of artworks occurs in individuals’ activities within the interaction process. The interaction includes not only the relations among people but also between materials and people.

**Interdisciplinary approach**

The organization of the teacher workshop is based upon interdisciplinary approach from its outset. The teachers in this teacher workshop are from history and art subjects in elementary and secondary schools. The organization of the teacher workshop implies that art is not only about the formal qualities of artworks, but also about the social and cultural relation to its context. Through this program, the museum educator proposes to deconstruct the disciplinary gap between art and history and, at the same time, the subject gap between the art classroom and the history classroom.

The teacher workshop pursues the interdisciplinary approach in locating artworks in their social and cultural context. In the previous teacher workshop, the art teacher (AT) had a presentation on AT's class about *Making Our Pagoda* and wrote this model guide in the teaching packet which was prepared by the Ho-Am Art Museum. In her words,

The traditional artworks imply not only formal and artistic value but also its cultural value. Through learning the traditional artworks in terms of the periodic change, social
characteristics and people's artistic taste, we can grasp the overall value system of the past society. (Ho-Am Art Museum, 1996a)

AT's ideas on teaching traditional Korean artworks emphasize this interdisciplinary approach which integrates culture and art into the art classroom, as in her title of the article, the Interdisciplinary approach of art and history (Ho-Am Art Museum, 1996a). It parallels the workshop's goal.

Nationalism and its contestant approach in the teacher workshop

Exhibitions about Korean traditional art are increasingly held in domestic as well as foreign museums. The task of the museum is to preserve the national heritage, handing it down to the succeeding generation. It signifies the importance of "educating and forming the young" (Assogba, 1976, p.218). The role of the art museum in preserving, reconstructing and announcing Korean identity is not just peculiar to the Korean situation but also prevails in the history of the museum in the West since eighteenth-century (see the Studies of Art History, 1994).

In this respect the art museum, which is an important institution of the art world, celebrates the uniqueness of art in the Choson dynasty. This kind of rhetoric prevails in the art history of Korean traditional art. The exhibition highlights this characteristic through diverse materials such as wall texts in the gallery, the pamphlet, and other publications.

In the pamphlet of this exhibition (Ho-Am Art Museum, 1996b), Hong, the director, announces,

The Treasures of the Early Choson Dynasty has been organized to find out the origin of Korean aesthetics through the artworks of 15th and 16th century... in the process of establishing the Choson Dynasty, it believes that the unique culture with stronger national characteristics had been developed in this period. (P.4)

The exhibition presents Korean artistic identity and its unique culture. But we should ask what artifacts were chosen? Whose identity and culture are the museum revealing? In this exhibition, the literati paintings or the paintings by requests of the literati and ceramics
for the ruling class are displayed to represent Korea as a unified nation and its artistic heritage as the finest in Asia. The collections are dedicated to identify the public as a sole group.

When the art museum constructs the nationness and its national identity through an aesthetic view emphasizing authenticity, individuality, rarity and distinction, this dominant and exclusive view does not allow that cultures are constituted by many different voices rather than as a pure culture, usually a high culture. For example, in this exhibition, the interrelation with other countries and their influences are undervalued so that in the pamphlet or wall texts these are hardly represented. However, this undervalued version of the art museum is dismantled by the museum education. I found two episodes from the teacher workshop which might represent somewhat different perspectives from what the exhibition intended to show: the docent guide and a history teacher’s teaching model presentation of his class.

Figure 1: The docent guide in the exhibition

The first, the docent guide, provides a place to discuss the Chinese influences on Korean culture at that time. Even though the exhibition itself focuses on the originality of the art of the Choson dynasty as the origin of the national artistic heritage, for the teachers in the teacher workshop, the questions on what unique characteristics of Koreaness
constitute the art of the Choson dynasty prevail in the gallery guide. Thus, there are conflicts for the teachers in reading and viewing the exhibition. If to discover Chosonness from seeing objects directly might be difficult, the difficulty has been neglected by the aesthetic and conservative perspective of the art museum itself: art speaks. The exhibition seems to expect that the objects can present Chosonness by themselves. However, for the teachers, to comprehend the visual characteristics of Chosonness in many objects or artworks is the important task during the guided tour.

The following discourse was held during the docent tour for teachers in this exhibition. After a one-hour lecture of overview of the exhibition by one of the curators in the first day of the teacher workshop, the teachers were divided into small groups. I followed one of groups that AT accompanied.

1. MD: This is the painting of the gathering (Gathering of Government-officials). It is believed that it had Chinese influences and made Chosonizing.
2. T1: But what is in that painting (Sage’s Contemplation of Water by Kang Hui-an) that we can identify the character of becoming Choson?
3. MD: If you say,
4. T1: But in this painting (Sage’s...), isn’t it Chinese costume?
5. MD: I was told that this painting copies those in the album.
6. T1: So, it is like, rather than creating the new, imitation becomes unique...
7. MD: Also unique brush stroke of the painter is visible.
8. T1: The brush stroke might be different in every painter.
9. T2: Until the middle of Choson dynasty, it had been popular to imitate Chinese artistic style. After then, since Chong Son⁴, our style had been developed slowly.
10. MD: But, Chong Son also followed the Chinese art style through the album, such as Southern School style.
11. T1: Like that, we become...
12. MD: Even though the artistic feeling or emotional aspect became the Chosonness, through the album or the artistic style, they followed some of Chinese styles. So, we cannot neglect the influences of Chinese artistic style even in the later of Choson dynasty.

⁴ Chong Son (1676-1759) is a great Choson master, it is believed, who established a Korean school. His paintings seem to be based on actual landscapes of Korea than the imaginary, manual-copied landscapes in the Chinese manner of the early Choson period. This effort has been related to the nationalistic reaction against foreign invasions and Chinese ideology, Confucianism (W. Y. Kim, 1986).
In this episode, the discussion occurred while viewing the painting section, especially, after looking at the painting, *Sage’s Contemplation of Water* by Kang Hui-an. Then they moved onto the next painting, *Gathering of Government-officials*. During the docent’s explanation of *Gathering of Government-officials*, a teacher in line 2 asked about the unique characteristics of Chosonizing while referencing *Sage’s Contemplation of Water*, in which the cloth appears to be Chinese style.

Both the docent talk in line 1, and the visual image they had just seen seemed to initiate the teacher’s question in line 2. That is to say, the docent talk and the visual image of the painting provide the context for other people’s actions, in this case noticing the confused images and asking, turning the docent’s talk into the question format. In this way, it is important to acknowledge the indexical and situated characters of people’s actions. When we read the above episode, it is difficult, if not impossible, to understand what “that painting” means or refers to in line 2. Since what “that painting” refers to, however, can be known and is apparent to the participants in this dialogue, they can communicate what the teacher I talks about. Thus, to understand the interaction, the holistic approach, which weaves not only the linguistic aspect of the interaction but also the indexical aspect of the interaction through non-linguistic processes or visual materials, is crucial in this endeavor.

In line 4, teacher 1 is questioning Chinese costume. Even though the teacher’s question implies that it is strange to see why the Korean painting presents Chinese costume, she does not question whether this is Korean art or not. Rather the authenticity of the painting is already approved in the art museum through the label of the painting. It is already assumed that this painting is drawn by a Choson artist when the visitor comes into the museum whose exhibition is announced as Choson art exhibition.

The interesting aspect of the construction in the interaction is visible in line 5 and 6. After the docent’s answer, “this painting copies those in the album,” the teacher elaborates not only on the previous talk, the docent’s unsatisfying answer, but also on the ultimate
task for their conversation, the characteristics of Chosonness, using the conventional story that creation comes from imitation. This teacher's action proposes to construct and achieve a common goal of the discourse between participants, which is to create a consensus.

While interrupting the teacher's talk in line 7, MD elaborates the saying "unique brush stroke" as the originality of the painting. MD's talk seems to complete the teacher 1's talk with the elaboration of specific characters of uniqueness.

But in line 8, when "the brush stroke" in the teacher's talk implies a more ordinary and general aspect, this different connotation of the same word, "the brush stroke" presents the disagreement of the teacher. The teacher does not seem to develop or construct consensus since, if the docent's "unique brush stroke" demonstrates the originality of the painting, the teacher's reference to "brush stroke" changes it into the general and ordinary talk in that, for example, every hand writing is different.

The museum docent's (MD) answer is based on the unique achievement of the individual artist, the brush stroke of individual painters and the artistic feeling or emotional aspect of the Choson art. When the teachers try to grasp the concrete visual characteristics of Choson art, these characteristics are explained by calling on the emotional consensus of the public in that the paintings by individual Choson artists had achieved their own unique artistic style. In this respect, the individual artist's style is identified with that of the nation. The rhetoric that there is always an emphasis on Choson painters' efforts to develop, change, and evolve their own art, even though it is accepted that there are Chinese influences ub Choson art, is prevails in museums and art history in Korea (Choe, 1983).

However, the notion of individuality might not be welcomed to the teachers who want to see its apparent visual character, i.e., Chosonization in the painting. This is because the emphasis on individuality which seems to be reasonable in the art museum cannot bring out the mutual consensus of the teachers. For them, Chosonness might not be just an individual quality but an apparent and visible style. At this point, the teacher 2 joins in the
discussion to solve the problem of individuality vs. Chosonness, describing the conventional and legitimated version of late Choson art, which is believed to be that the late Choson painting achieved its unique Korean style.

In opposition to teacher 2, MD, who is also a graduate student majoring in Korean traditional art history, might detect some Chinese influences on Korean paintings in that period so that she juxtaposes the Chinese influence with Choson art. This inclusive narrative of the docent might not be plausible since the teachers as Koreans might have a strong desire or interest in identifying Chosonness visually. Yet, MD’s narrative about Chinese influences to Korean art seems to be contestant to the exhibition which views nationness as unique and its own achievement. It might reduce the teachers’ desire and interest to deflate Chosonness in some respect, but help them think about the cultural exchanges in the past. Thus we can say that the exhibition and its conservative practices, such as a noncontroversial and object-centered approach, have been challenged in the discursive practice between the teacher as the visitor and the docent, since this discursive practice constitutes a more ordinary and powerful meaning-making process rather than the viewing of objects themselves.

In this respect, AT agrees with MD in saying

I agree (on the docent), they (teachers) said, our country did not create unique artistic style, if one sees the painting which depicts Chinese costumes or hair style. But the docent said, she did not think like that. She said there was something unique like technique, then, teachers said each individual difference is unique. I think, I believe the docent rather than concerning what it represents, if the individual artist’s unique technique is from the individual (Korean) artist’s interpretation for example, the method of drawing mountains by An Kyon. Then, this is a Korean painting. Why not? But they don’t seem to think so. (Interview, 1/14/97)

Thus, what the painting depicts or represents is not an important criterion in deciding whether it is Korean art or not. Rather than on the subject matter or objects that it represents, AT and MD emphasize and focus on the individuality of the artwork. AT believes that if the painting is created by the artist’s inner interpretation or spirit, then it
embodies its nationness. In this case, the individual quality, for example, the brush stroke, embodies the essence of the nation, its Chosonness. The docent and AT used individuality as a means for their appreciation of an art that is claimed as a manifestation of Chosonness. Chosonness may not be a unified style, but be based on the relative and individual quality that is emotionally laden with the national value and identity.

However, to the other teachers, the docent interpretation may not be successfully communicated, since calling their attention only to the uniqueness of the brushstroke might not be sufficient to help them see and identify the nationness. In discussing the uniqueness and the individuality of the brushstroke in the painting, there is vague and insufficient information to achieve consensus. Thus, if it were compared to other artworks, for example, compared with Chinese paintings, it might bring out consensus more easily. But, this request might not be an easy task because there are not enough numbers of traditional artworks, especially of paintings that make art historians inquire about the nationness, and in sufficient materials about the traditional Korean art.

Second, there is in some respect a disputed perspective in the teacher workshop. One of these teachers, a highschool history teacher (HT), makes a presentation about Choson dynasty ceramics based on Punchong. The individual presenter organizes and manipulates his objects in similar to the theme of the exhibition to present Chosonness. On the other hand, the presentation is different from the exhibition in that he focuses on the objects that were not displayed in the exhibition. This presentation does not go without visual images. HT introduced the Punchong wares of the Choson dynasty, emphasizing them as representative of the beauty of Koreaness. During the whole one hour presentation, he uses diverse kinds of slides from traditional ceramics to contemporary paintings, or from historical maps to scenes in TV drama. The presentation starts from the historical events and the changes of the material condition.

HT: The political change and the request of new ruling members for reform made the ceramic industry plunged. The more determinant fall of the Koryo ceramic is
because of recurrent invasion of Japanese in every parts of the nation... When they came, the potters moved scatteringly from their kiln to inland areas. Even though they supported by rich individuals or some institutions in many places, they couldn't be provided good quality of clay and paint. Thus the ceramic becomes the gray tone ceramic. When the pure color of the ceramic wasn't produced, they made over with white clay, which was used for the previous ceramics. The ceramic had make-over with white clay. Punchong.

In this episode, HT starts with historical and political conflicts of the time, which changed the ceramic industry. HT's historical explanation might give more detailed contextual information of the birth of the Punchong than that in the exhibition wall text, the flow of the early Choson ceramics. It explains that "the conflict between the cultural traditions of the prevailing Koryo dynasty and the creative ideals of the new dynasty was integrated under the new Choson order, which resulted in an exuberant and unpredicated ceramic culture" (The wall text in the exhibition, 1996). According to this wall text, the birth of a new form of Choson ceramic is caused by ideological changes. As was mentioned in another wall text, "the Punchong as the flourishing energy of the new kingdom." It reduces the complex and gradual cultural and artistic events to a simple political and ideological change. By contrast, HT's account is bounded by more plausible and complicated historical facts, such as the influences of the foreign invasions and the change of the material condition.

Later, HT uses the comparison between Koryo ceramic and Punchong ware using several slides: A Celadon Maebyong with Inlaid Crane and Cloud Design (Koryo dynasty) and its detailed crane pattern, vs. a Punchong Maebyong with Inlaid Fish, Crane, and Cloud Design (Choson dynasty) and its detailed crane pattern. The terms used are important in defining the beauty of Punchong as Chosonness.

1. HT: ((Presenting a Koryo ceramic on a slide projector)) Let's compare with a Koryo ceramic. How about the color?
2. HT: This produces blue like color. ((changing slide with a Punchong ware and using a light pen)) This is gray-blue. The color had been changed. It is rough (Jojab). As a matter of fact, it's brighter. The clay of Punchong is bright.
3. HT: ((going back the previous slide, a Koryo ceramic)) How about the shape of the ceramic? The Koryo ceramic has a tension, not to be dropped and not to be jumped, you can feel the real tension. ((changing again to the slide of the Punchong and pointing to its shape with the light pen)) But when you look at
this kinds of Punchong, the tension has been dropped and crude (Tubak), there is no tension.

4. HT: ((presenting the detail pattern of the Koryo ceramic)) Look at the pattern. It is a crane. This elegant crane is suitable for aristocratic taste. ((changing the slide with the detail pattern of the Punchong ware)) But this is like a sparrow.

5. HT: I compared them. You need to look at carefully and talk about your feeling.

While comparing the differences between them, the characteristics of Punchong ware come to us in a very vivid way. The criteria for comparison are formal elements such as color, shape, and pattern in this interaction, but the social and cultural differences of the two ceramics were presented throughout one hour presentation. Comparison becomes the efficient and clear way of interpreting and understanding the differences between Koryo and Punchong ceramic. Through the comparison, it is possible to juxtapose two different ceramics into a decontextualized space where the presenter can focus on, emphasize, disregard, and point out certain conceptions. Here, through juxtaposing two ceramics which were made, used, and probably appreciated across several hundred's year's time gap, and through playing backward and forward on the slide screen, these two images become detached from their own contexts such as dining table or book shelves, and reoriented and woven into the web of the presenter's talks. When he juxtaposes two contrasting exemplars and uses verbal terms, such as rough or crude, these verbal interpretive discourses bring the beauty of Punchong wares, roughness and crudeness, into view.

Since this presentation is about the beauty of Punchong ware, the other ceramic, Koryo ceramic, is used to support and emphasize the uniqueness of Punchong ware. The following segment also occurred during this one hour presentation. HT spent a relatively long time to discuss Punchong Bowl with Inlaid Line Pattern.

1. HT: ((presenting Punchong Bowl with Inlaid Line Pattern)) look at the pattern. ((using a light pen, HT points to the sketch-like pattern of the Punchong ware)) Just freely drawing lines, these are skill of nonskill.

2. HT: Yanagi Muneyoshi, Japanese scholar, was crazy about our ceramics. More than Korean, he loves Korean art. The affection that he was crazy about was the
skill of nonskill or naturalism, childish innocence, and simplicity. Japanese like very much this Punchong. When they are asked why they like this, they would answer like, this has a taste of Wabi Sabi (Japanese pronunciation). It comes from Wabisi Sabisi (Japanese pronunciation) which is difficult to explain. It might be the feeling of loneliness, not brilliant or luxury but the least, the deserted. It is used to depict landscape or personality.

3. HT: I like it the most. Because it is spontaneous and not artificial, is drawn roughly following the heart. So, Punchong is the origin of Korean beauty and depicts well the innocent mind of Korean.

In many exemplars, comparing two slides and selecting, emphasizing, and narrating more extensively on the several pieces of ceramics, HT finally constructs the characteristics of Punchong as simple, innocent, natural, spontaneous, nonartificial, and rough, and relates it to the origin of Korean beauty. HT uses a light pen to point out and lead the viewer’s eyes across the surface of the visual images.

As Said (1979) points out, the way in which the Korean sees, feels, and grasps, may be shaped and dependent in the way that the Japanese talks and feels about Korean art. The questions are what role the discourse of a Japanese scholar about Korean art, for example Punchong ware, plays in this presentation and how it is practiced. Why do we pay attention to the fact that the Japanese or the Westerner appraises Korean art? However, in this study, as the discussion of how the colonized’s perception and recognition of themselves might be influenced by the colonizer’s discourse of the colonized, is another topic so large that I will not discuss it in detail.

In doing so, there is an interesting difference between the exhibition and this individual presenter’s construction of the Punchong ware. While the exhibition displays the national treasures which are of elaborate quality, HT focuses on less known Punchong wares which seem to have a rougher style. In this respect, HT’s objective, identifying the beauty of the Punchong as natural and innocent beauty, clearly has been achieved. The visual images constitute Chosonness, that is, nationness dialectically in this discursive practice.

Similarly, the art teacher (AT), uses a lot of visual images in her classroom to make students appreciate traditional Korean art. The stories and narratives that she provides for
her students also emphasize Koreaness. For example, in “the Korean Line” classroom, she
compares Korean and Chinese architecture to bring out some consensus on Koreaness.
These comparative exemplars become tools for achieving both AT’s and the history
teacher’s objectives more apparently, visually, and easily. AT remarks about this
presentation and its benefit to her own practice in classroom as follows,

This presentation (the history teacher’s presentation) might be useful to the art teacher.
When I had ceramic class, for ceramic appreciation class, I used slides. After I listen to
his presentation, I notice immediately what I was missing. To relate with others. Like
in between he puts some Western paintings, ordinary photographs around us. But I
didn’t. I just talked about the difference of the shape of ceramics between Koryo
dynasty and Choson dynasty, and the difference of the pattern. In doing this, I
couldn’t give much interesting explanation of historical background. Because I didn’t
understand fully. So, because of that, when I listen to this kind of class, I felt always
big interest about cultural history. (Interview, 1/14/97)

AT’s interest in traditional art is not about teaching artworks based on formalistic elements
or historical information in a narrow sense but has always been rather the integrated
approach. She indicates that she might not be fully knowledgeable of the historical and
cultural stories of these artworks through narrative. This notice of herself may lead her to
do the next activity, such as participation in similar kinds of teacher workshops or visits to
historical or cultural sites.

147
This chapter presents the national curriculum of seventh and eighth grade art appreciation in a middle school in Korea. In addition, there are some descriptions about instructional materials that AT developed for her class.

The Teaching and Prescribed Curriculum

In a traditional sense, curriculum involves implementation, evaluation, and modification as well as planning (Tyler, 1949). Expanding the meaning of curriculum development as more process and practice oriented, May (1995) criticized the traditional view which considers written plans and guidelines as curriculum. First, written or planned curriculum is not meaningful or crucial because it is “constrained, highly rationalized, unnatural-feeling, and artificial compared with the everyday realities, opportunities, and contingencies of teaching” (May, 1995, p.56). In this way, May emphasizes that teachers’ subtle or more complex dimensions of practices are situated in their daily lives, not on the written documents. Second, in terms of curriculum evaluation by others, the judgment of what is taught and learned might also be partial and misinformed because of the above problem. Curriculum is a situated event, emerging as it happens in the dynamic context of
classrooms and schools (King, 1986). The third problem is that the written curriculum is only an arbitrary text. There exist many possibilities to interpret the written curriculum.

Therefore, May (1995) insists that we need to look at the practices of the art classroom and curriculum as a written text will not tell us all. Even though the written or prescribed curriculum does not adequately reflect what happens actually in an art classroom or how the students and the teacher construct their classroom practices, this chapter provides some of explanation of the material condition in art classroom and larger social and cultural contexts of art classrooms in Korea. I am interested in shifting the conception of curriculum from the prescription of outsiders, such as policy makers or academic scholars in this field, to the constructions of teachers. I believe that teachers are not just following what they need to teach but construct curriculum through negotiating what they believe and want to teach, and what constraints and availability they have.

**Art in the Sixth National Curriculum**

Korean public schools are governed by local education departments which are under the authority of the Ministry of Education. Curriculum and operational policies are established and set by the Ministry of Education. In elementary school, art as a required course is usually taught by the general classroom teacher. At the secondary level, curriculum has been departmentalized and taught separately by the subject teacher. In middle school, art is one of the compulsory courses during the whole school year. Two credits for the seventh and eighth graders are required, and one for the ninth graders per semester. Classes meet for 45 minutes a day.

According to the sixth national art curriculum developed by the Ministry of Education in Korea (Ministry of Education, 1994), the major changes from the fifth national curriculum are: (1) personal and emotional fulfillment in art; (2) development of sequential and
concrete curriculum and assessment; (3) integrated instruction of art production and art appreciation; (4) emphasis on traditional Korean art.

The objectives of art curriculum

The main objectives of the art curriculum in middle school are: (1) to have the capability of expression and art appreciation through experience of artistic activities; (2) to develop creativity; (3) to enhance emotion (Ministry of Education, 1994, p.65). Under these three main objectives, there are four other objectives:

(1) awareness of the beauty in ordinary life; (2) development of personal feeling and ideas; (3) awareness of diverse media and tools and development of its application; (4) awareness of value and respect of artworks. (Ministry of Education, 1994, p.65)

(1) The capability of expression and art appreciation through experience of artistic activities is based on the idea that art appreciation and studio production should be integrated rather than separated. Since art curriculum and art textbooks usually divide into three big categories: art and life, expression (studio production of a diverse medium), and art appreciation, and art teachers tend to follow the order of art textbook contents, expression and art appreciation are usually dealt with separately. Teachers tend to teach studio production during the first and second semester and art appreciation is mostly taught in the last month of the academic year. Since art appreciation has drawn the least awareness from art teachers, the integration of studio production and art appreciation has been emphasized in the sixth national curriculum.

By contrast, AT integrated art appreciation with studio production. For example, in the art appreciation class of "the Korean line," the description of the changing shapes of the traditional Korean pottery has been related to the class "making pottery" (FN). Since AT believes that art appreciation is more important activity than studio production for general students, she tends to integrate art appreciation into art studio activities as much as possible (1).
(2) Creativity as stated in the objectives of the national curriculum pervades AT’s discourse and her classroom practices (FN & I). In conjunction with the development of emotion, the third objectives, creativity, has been the main criteria for the ideal teaching and learning in art.

(3) According to AT, to enhance emotion is a goal of art education for her: “art is apparently an emotional subject... students get some good feeling... impression” (1). This emotional aspect in art education is the main goal for her students in order to enlighten the whole person. In terms of this objective, AT achieved her goal through the instruction of art appreciation where students’ responses are expected to bolster the classroom discussion about artworks launched by AT’s questions such as “What artwork do you like? or Why do you like it?” (FN). This will be explored in more detail in Chapter 8.

The art curriculum has been divided into six areas: art and life (a new area), expression of observation, expression of feeling and imagination, decoration and craft, calligraphy, and art appreciation. These five areas, except calligraphy, are identical to the organization of the art textbooks. The sequential art curriculum for middle school is as follows.
<table>
<thead>
<tr>
<th>Art and life</th>
<th>seventh grade</th>
<th>eighth grade</th>
<th>ninth grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Finding the natural and artistic beauty</td>
<td>• Comparison of the characteristics of nature and artifacts in Korea and other countries</td>
<td>• Awareness of harmony of nature and artifacts in Korea and other countries</td>
<td></td>
</tr>
<tr>
<td>• Finding application of art in ordinary life</td>
<td>• Comparison of application of Korean art and other art</td>
<td>• Understanding of the Korean culture by seeing nature and artifacts</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expression of observation</th>
<th>seventh grade</th>
<th>eighth grade</th>
<th>ninth grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Expression of two-dimension and three-dimension acknowledging color, forms, structure, and composition of objects</td>
<td>• Expression of two-dimension and three-dimension acknowledging color, forms, texture, perspective, structure, and composition of objects</td>
<td>• Expression of two-dimension and three-dimension acknowledging unity of color and forms, proportion, harmony of whole and its parts, texture, perspective, structure, and composition of objects</td>
<td></td>
</tr>
<tr>
<td>• Expression and awareness of characteristics of diverse medium and tools</td>
<td>• Expression and awareness of characteristics of diverse medium, tools, and techniques</td>
<td>• Expression and awareness of characteristics of diverse medium, tools, and techniques</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expression of feeling and imagination</th>
<th>seventh grade</th>
<th>eighth grade</th>
<th>ninth grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Two and three dimensional expression of shapes and colors, and composition</td>
<td>• Two and three dimensional expression of shapes and colors, texture, perspective, and composition</td>
<td>• Two and three dimensional expression of variety and unity of shapes and colors, proportion, harmony of whole and part</td>
<td></td>
</tr>
<tr>
<td>• Expression of characteristics of diverse medium and tools</td>
<td>• Expression of characteristics of diverse medium and tools, and techniques</td>
<td>• Selection of appropriate medium and tools for theme, and efficient application of them</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Decoration and making</th>
<th>seventh grade</th>
<th>eighth grade</th>
<th>ninth grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Decoration and making with shapes, color, and its function</td>
<td>• Decoration and making with shapes, color, and its function</td>
<td>• Decoration and making with shapes, color, and its function</td>
<td></td>
</tr>
<tr>
<td>• Expression of characteristics of diverse medium and tools</td>
<td>• Expression of characteristics of diverse medium and tools, and techniques</td>
<td>• Selection of appropriate medium and tools for theme, and efficient application of them</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Art appreciation</th>
<th>seventh grade</th>
<th>eighth grade</th>
<th>ninth grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Finding subjects and characteristics of expression in students' artworks</td>
<td>• Comparison of formal elements and principles in students' artworks</td>
<td>• Comparison of characteristics of expression in students' artworks</td>
<td></td>
</tr>
<tr>
<td>• Finding diverse subjects and characteristics of expression of artworks</td>
<td>• Comparison of formal elements, principles, medium, and technical skills in artworks</td>
<td>• Understanding of stylistic and periodic characteristics of artworks</td>
<td></td>
</tr>
</tbody>
</table>

Table 3: The structure of art curriculum by the Ministry of Education (1994)
The national curriculum is supposed to be sequentially designed for each grade (Ministry of Education, 1994). According to the plan (see Table 3), the seventh grade objectives in art appreciation are supposed to identify subjects and mediums as the most basic and obvious objectives. Explicating knowledge of subjects and mediums, it suggests the understanding of formal elements and principles in the eighth grade. To achieve this, it requires more detailed and sophisticated approach of comparison. Then in the ninth grade, it focuses on art historical inquiry; e.g., understanding of stylistic and periodic characteristics of artwork, based on previous knowledge, finding and comparing subjects, techniques and formal elements and principles. Therefore, it shows that if we study basic skills that are provided in the seventh and eighth grades then it is believed that it is possible to pursue a higher understanding, in this case, of art history.

**Art appreciation section**

Since this research is about art appreciation in seventh and the eighth grade art classrooms, I will focus on art appreciation objectives. The objectives of the seventh grade curriculum are,

- to have students find out diverse subjects, unique and new expressive skills, and style and intention of artworks. (Ministry of Education, 1994, p.79)

For the eighth grade,

the eighth grade art appreciation is more advanced curriculum than the seventh grade art appreciation. Student will find out formal elements, such as line, color, shape, texture, lightness and darkness, and formal principles such as variety and unity, balance, movement, etc. To enhance the characteristics of subjects, students will compare effects of media and techniques. (Ministry of Education, 1994, p.79)

For the ninth grade,

based on the seventh and the eighth grade art appreciation, students will find out and compare characteristics of expression of formal elements and principles for expressing subject and intent of artworks. And students will understand periodic and stylistic characteristics of the Korean and other countries' artworks. (Ministry of Education, 1994, p.79)
In terms of art appreciation activity, the Ministry of Education emphasizes an understanding of characteristics of art in the context of culture and period (Ministry of Education, 1994). That is to say, how art has been reflected in culture and its interrelationships are described as important activities in art appreciation instruction. However, before the ninth grade, this socio-cultural emphasis is seldom mentioned in the seventh and eighth grade's objectives. Moreover, the formal elements and principles are the main focus of seven and eight-grade objectives since it has been believed that understanding the language of art, such as formal elements and principles, themes or mediums, are prerequisite for understanding artworks in terms of art history.

However, these formal objectives cannot guarantee a learning curriculum that the teacher and students actually construct in situ. Rather, how well the objectives have been achieved or neglected is dependent on the art teachers who project and implement the plan of formal objectives and their situated conditions. For example, in my research, even though the art teacher is enthusiastic to teach Korean art, her goal of art appreciation is to have students enhance their emotion, in contrast to art production, as technical and skill-related activities. AT says,

I think, the emotional aspects of art education is meaningful to people rather than technical aspects of art education (art production activities). Only few people has the capacity of the technique. And like when there are intellectual subjects, then there are emotional subjects. Art is apparently an emotional subject. So, when one looks at art works and gets some feeling, it makes one fully impressive.... If students get some feeling in the art work, it helps students their emotion part quite a lot and whole-person as well. (Interview, 2/26/97)

Therefore the social emphasis does not pervade the art appreciation classrooms except in teaching traditional Korean art (FN). The formal elements and principles of artworks or artifacts are a frequent subject in interpretation of art (FN). However in the instruction of traditional Korean art, AT has a different conception. AT differentiates the traditional Korean art from other artworks.
If the understanding of traditional art (Korean) is integrated into art appreciation, one cannot make students understand sufficiently. The art appreciation section is about a discipline to analyze and understand artworks. However, traditional artworks include not only artistic value but also cultural value. Or they have much more cultural value. When one see the periodic changes, social characteristics, and people's aesthetic awareness through learning traditional artworks, one can read the consistent value throughout history. Therefore, if it is dealt within the section, art and life, it might bring out the fuller understanding of traditional culture such as the relation between traditional art and society, the characteristics of the society and it makes students shape their value. (Ho-Am Art Museum, 1996a, p.37)

Instructional method of art appreciation

In terms of the instructional method for art appreciation, the national curriculum emphasizes the frequent experiences of students in appreciating their own and artists' artworks (Ministry of Education, 1994). For this purpose, it suggests diverse kinds of visits to museums, art museums, or exhibitions and development of diverse video-audio materials. However, since this is not compulsory but voluntary, field visits or the development of instructional materials are dependent on a school policy or an art teacher. This instructional method is further elaborated in the planning and instruction of teaching and learning in art (Ministry of Education, 1994).
In the introduction phase, the teacher makes students acknowledge objectives and provides instructional materials for encouraging students' interests. Here, students are encouraged to discuss and make the list of what they will appreciate or observe...

In the exploration/development phase, the teacher has students find out and compare the beauty of nature or artifacts. Also, it postulates that the teacher makes students seek and compare content, method, medium, tools, formal elements and principles, and discuss their characteristics. Moreover, the teacher is supposed to let them explain why they like certain artworks and do writing of art appreciation...

In the summary phase, it requires that students present and turn in their writing of art appreciation, and the teacher evaluates students by simple writing test. (Ministry of Education, 1994, pp. 100-101)

The structure of the art appreciation classroom identified by the art teacher is similar to that of the Ministry of Education: introduction, development, and summary. The teacher especially emphasizes the teacher's role in the first phase, the introduction phase.
In the first time (introduction phase), we should motivate students. The materials for motivation can be video program, slides, reproductions or diverse stories. For example, why we should make pagoda, or ceramics, or why we should see the video program of traditional Korean culture and art. (Interview, 2/26/97)

The next phase is the development phase. However, owing to the complexity of the actual occasions, the teacher acknowledges that it seemed to be impossible to foresee and plan the actual practices of students. AT reflects,

In the development phase, comparing to the introduction, there is not much things to say for the teacher. I might write “making or helping student make” and that is all to write in this phase. Since it depends on students and their activities, I don’t need the (prescribed) curriculum. There are new students’ activities emerged and I can’t write beforehand. The curriculum seems to become very simple. But the practices emerged are very diverse. If the teacher observes students’ activities, it might be very diverse so that one can write down each student’s activities. But the curriculum itself cannot express this. I just need to give it (the curriculum or instruction) to students. (Interview, 2/26/97)

AT feels that there is nothing for her to do in this phase.

As shown in the Table 4, in terms of art appreciation activities in the development phase, even though the Ministry of Education mentions art appreciation writing, any guides or activities of art writing in school are not noticeable. Any documents, textbooks, or students reference books do not provide at all what art writing looks like or what students or the teacher need to know and do for this task. It seems to be merely added without any further information.

Mediational Resources

The role of artifacts as instructional and mediational resources

An artifact is an aspect of the material world that has been modified over the history of its incorporation in goal-directed human action. Artifacts are the fundamental constituents of culture. The discourse of the human mind must properly be understood as a co-evolution of human activities and artifacts. In Korean educational settings, the textbook is
one of the most essential and important materials to make the students and the teacher work together. Therefore, it has been believed by most educators that the textbook is identical to the curriculum or, further, there is the popular notion that to teach the textbook is to achieve the educational objective (Chang, 1997). Chang (1997) points out that the textbook has very limited meaning as curriculum and it goes beyond the content of the textbook.

The present textbooks are based on lower epistemology in terms of the selection of discipline levels. They assume the recent knowledge that has been objectively authorized, as a right answer and organized by rational form and standardized schedule. Because of this, ...they make students not as an active agent of culture but a passive slave of culture. (p.134)

Again, two conceptions that curriculum materials such as a textbook or the national curriculum guideline are identical to what students and teachers learn and teach, comes from the belief that seeing and reading text mean to see and read objectively what the author of a text shows. A book or a painting can be read or seen in many different ways according to an individual in different situations, because one reads or sees something through one's own personal knowledge. Here, since there is no individual separated from the society or culture, one's personal knowledge emphasizes personal conditions but at the same time the social aspect of the person.

Budgets for materials or facilities are usually quite small. Preparing daily classroom materials are the financial responsibility of students so that art teachers need to consider inexpensive materials for classroom activities. Since schools lack a budget for instructional materials, teachers, especially enthusiastic teachers, develop diverse instructional resources at their own cost. In this case, AT is busy making slides, recording video program from TV broadcasting, and purchasing video tapes with her personal budgets.

**Art appreciation and the art textbook**

Textbook analyses in art education have been very few over past decades. In the United States, textbooks have been used in the teaching of art in schools since the late
1800s (Lampela, 1994). Even though textbooks have been used for over 100 years, for example, the movement to adopt art textbooks in schools district-wide began only in the late 1980s (Lampela, 1994). This happened coincident with implementing DBAE, and is considered a curriculum material. It is crucial to do research on the art textbooks and their use, because textbooks constitute content, sequence, and the goals of the curriculum and can impact on practices (Eisner, 1987). Since analysis of the content of a textbook can be a partial description of art classrooms’ material conditions, how the textbook is used and believed in ordinary art classrooms can provide a full description of practices in Chapter 8. In the following, I analyze the goals and contents of the art textbook in Korea, especially those of art appreciation.

In Korea, from elementary to high school, there is a national curriculum in all subjects. The study of Korean economics education (Cho, 1989) shows that the textbook is used as a Bible in Korean classroom settings. In the art classroom, the textbook is also an important resource for the curriculum. However, there are different opportunities for the art teacher to reorganize the curriculum. These cases can be discussed by the theme of the school culture in which the entrance to the higher education is the most important issue so that art as a subsidiary subject seems to be less rigorously organized. The contents of other subjects, such as English or math, can be divided by monthly or even daily lessons. Therefore, a math teacher does not have as much freedom as an art teacher so that a math teacher might teach each page of the textbook according to the plan. Overall, an art teacher does not follow such a strict rule; rather, it seems to depend on an individual teacher's capacity to develop her own curriculum. There is some freedom for art teachers to develop what they want to teach and how to teach it.

While the elementary textbooks are developed by the Ministry of Education, art textbooks for middle school have been developed by several publication companies and approved by the Ministry of Education. The elementary textbooks are generally written by
the Textbook Editors of the Ministry of Education under the direction of the Editorial Council of National Textbooks and are printed and distributed by a government-subsidized textbooks company. In the case of the officially approved textbooks (for secondary schools), the writers submit drafts to the Ministry of Education for its approval and these drafts are examined by screening committees composed of several experts in respective subjects. The textbooks thus approved are printed and distributed by textbook companies to middle schools. There are seven textbooks approved for the middle schools. In this process, the principal of a middle school has a right to choose specific textbooks instead of teachers (FN).

The authorization or approval process by the Ministry of Education ensures the similar quality and content of teaching materials for all students. However, even though the fact that the textbook content should be approved by the Ministry of Education does not mean that every textbook should be same content or quality; art textbooks do not show big differences or changes from each other or from the past textbooks.

*Misul* (Art) (*Cheonjaykyojuk*, 1996a, 1996b), the art textbook for the AT’s classroom, has five categories: art and life, expression of observation, expression of feeling and imagination, decorating and craft, and art appreciation (calligraphy is not included in the textbook). Since the focus of this study is on art appreciation, I reviewed the art appreciation section only. For the seventh grade textbook (*Cheonjaykyojuk*, 1996a), this part consists of two areas: “finding out the characteristics of the subject and the expression of artworks” (p.50-53), and “art appreciation of students’ art works” (p.54). For the eighth grade textbook (*Cheonjaykyojuk*, 1996a), “the understanding of diverse structures of Korean and other countries’ artworks” (p.50-53) and “art appreciation of students’ art works” (p.54).

The student edition of the seventh grade textbook follows the format that the Ministry of Education has developed for the sixth national curriculum. A paperback student edition
with 54 pages consists of 33 lessons. The structure of each lesson includes a written text which is supplemented by a variety of color visual images, such as photographs of student artworks, art reproductions, the diagrams on how to organize art supplies and equipment efficiently. The written text presents an explanation of art medium or design theory, thematic description of art reproductions in art appreciation. Even though each lesson sometimes has two or more lesson plans, it provides photos, diagrams for explaining media and a lot of reproductions such as those of master artworks and student artworks. However, biographical essays on artists, safety instruction, bibliography and more detailed explanation are not covered in the art textbook. Therefore, in comparison to other subjects’ textbooks, the art textbook has very few written texts, since it focuses on presenting visual reproductions of master artworks and students’ artworks.

Since art appreciation, when the textbook divides it from art production, has been dealt with separately from art production, it is hard to find out a connection between both activities in the textbook. Therefore the integration of art appreciation with art production seems to depend on individual choices and interests by art teachers.

The seventh grade textbook

The objective of art appreciation in the seventh grade is “Finding diverse subjects and characteristics of expression of artworks.” For the seventh grade textbook (Cheonjaykyojuk, 1996a), the percentage of Korean artworks are over the half of whole reproductions (6 pieces among total 10 pieces). Since it focuses on appreciation of painting, we can easily find out that the number of Korean paintings, especially traditional paintings are more than that of Western paintings. In terms of period of artworks, mostly it presents old master artworks from the 13C to the early 20C, and contemporary artworks are not included in this part.

The main strategy of written texts about artworks in this textbook is the comparison approach between Korean and Western artworks concerning several themes, such as
religion and art, expression of nature, etc. In the written text of artworks, there is biographical information of the artist, descriptions and interpretation, art historical information, etc. However, since the written text about an artwork is usually one simple paragraph, it is hard to expect enough information. As far as gender issues are concerned, there are no female artists' artworks and no description of the contribution of women artists. This simple and uncontroversial written text is typical of most art textbooks. The lack of information about artworks leads a teacher to seek other resources, such as a teacher's edition or a student's reference book. The teacher's edition includes annual lesson plans, daily lesson plans, information about artists and artworks, a glossary, and explanations of formal elements and principles. However because this does not have any visual reproductions, the teacher is not satisfied with it and prefers the student's reference book. It includes not only color reproductions but also a relatively large amount of information such as the biographies of artists, a glossary of art terms, explanations of art historical movements, instructions on techniques, design theory, etc.

Overall, the art textbook focuses on old master artworks in Korean and Western art in terms of the artwork's period. The written information in the textbook is too brief and its content is non-controversial.
<table>
<thead>
<tr>
<th>Thematic title</th>
<th>Korean artworks</th>
<th>Other countries’ artworks</th>
</tr>
</thead>
</table>

Table 5: The title and the artworks in the seventh grade art textbook *(Cheonjaykyojuk, 1996a, p.50-53)*

The detailed description of the features and the uses of the seventh art textbook is presented in Chapter 8. It deals with the section of “human” and “the art appreciation of student artwork.” As shown in the table, one or two Korean artworks are compared to one or two western artworks on one page with a thematic title, such as human, expression of nature, etc.. Hence, the reader can see, compare, and identify the similarities and differences between both artworks.

In the seventh grade textbook, the final page deals with art appreciation of students’ artworks which are four watercolor paintings by same grade students. The objective is to appreciate “finding subjects and characteristics of expression in students’ artworks” *(Ministry of Education, 1994)*. In terms of art media, two of them use traditional Asian painting materials such as ink and paper and the other two are watercolors.
The eighth grade textbook

The art appreciation in the eighth grade textbook focuses on the comparison of Korean and other country's artworks in sculpture, craft, and architecture, since its objective is "comparison of formal elements, principles, medium, and technical skills in artworks" (Cheonjaykyojuk, 1996b). The following table presents the comparison between the Korean and the Western artworks.

<table>
<thead>
<tr>
<th>Title</th>
<th>Korean artworks</th>
<th>Other countries' artworks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gilt-bronze Seated Maitreya and The Thinker</td>
<td>Gilt-bronze Seated Maitreya, Shilla (early 7th Cen.)</td>
<td>Rodin, The Thinker, Bronze, France</td>
</tr>
<tr>
<td>Chongymo Shrine and The Parthenon</td>
<td>Chongymo Shrine, Choson (1395).</td>
<td>The Parthenon, Athens, Greek (BC 448-432)</td>
</tr>
<tr>
<td>Koryo and Greek Ceramics</td>
<td>Celadon Maebvong Inlaid with Designs of Cloud and Cranes, Koryo.</td>
<td>Amphora with Black Figure, Greek (BC 6th Cen.).</td>
</tr>
<tr>
<td></td>
<td>Celadon Water Jar Inlaid with Designs of Peony, Koryo (12th Cen.).</td>
<td>Hydra, Meidias Painter, Greek (BC 5th Cen.).</td>
</tr>
<tr>
<td>Bell of Kind Songdok and Stained Glass</td>
<td>Bell of King Songdok and its detail Unified Shilla (771)</td>
<td>Stained glass in the Chartres Cathedral and its detail, early 13th Cen.</td>
</tr>
</tbody>
</table>

Table 6: The understanding of diverse structures of Korean and other countries' artworks in the eighth grade textbook (Cheonjaykyojuk, 1996b, p.50-53)

For the explanation of the artworks, the text compares the differences of line, color, and the expressive techniques between these reproductions based on the objectives of the national curriculum. Even though it deals with many artifacts and architectures such as ceramics, ritual architectures, the Buddhist statues, etc., it manifests only formal qualities of them to accomplish its preset objectives. The significance and function of artworks
become less important. Since these ceramics were created not for visual appreciation but for their function such as food or water vessels, how can we tell that we understand the artworks without understanding who possessed them, for what function they were used, and in what significance the person in the past gave them?

This kind of formalist rhetoric is taken for granted so that the other aspects of artifacts or artworks seem to be neglected such as function, ritual meaning, etc. For example, about Koryo and Greek ceramics, it says

The line, color, pattern, and its technique in ceramics are different based on its period and location. Our Koryo celadon is characterized by its mysterious blue color like sky and its smooth line, and as its pattern, it has natural motif with chrysanthemum, crane, cloud or a big motif of peony or fish. Contrastingly, the Greek ceramics emphasize human figures in the red and black background and its balance of abstract patterns, and overall it is very active and perfect formal beauty. It presents the aspect of the Korean thought emphasizing nature and the Westerner’s thought emphasizing human. (Cheonjaykyojuk, 1996b, p.52)

In this explanation, there is no explanation of who made, who used, what was the function, and what meaning of these symbols had, but only of its formal qualities, such as line, color, and pattern. Finally, it creates a comparative ideology between the Korean and the Westerner using these ceramics. The naturalism that has been popular in explaining Korean artworks and artifacts in an art historical context, again appears. In this respect, the West has been stereotyped as a humanist and reason-oriented society and becomes the transcendental or ahistorical concept that explains the belief as if the West has been always that way.

Even though the Ministry of Education (1994) encourages teachers to hold classroom discussions of artworks, it seldom suggests models, strategies or any descriptions about practicing classroom discussion in the materials from the explanation book of the national curriculum or the art textbooks or the teacher’s reference book. Therefore, seeking instructional materials, developing more detailed curriculum and its interpretation tend to be dependent on the teachers’ own interests, values, and choices.
According to Lampela (1994), all art teachers use the art textbooks often but they are not the sole resource of the curriculum. In this research, one predominant reason for using an art textbook is for its visual reproduction. Since the textbooks might be viewed as a valuable curriculum material not as a blueprint of the curriculum (Lampela, 1994), the sole analysis of the textbook’s content does not guarantee to present what learning curriculum the teacher and students produce. Chapter 8 will elaborate on the actual use of the textbook in the art appreciation classroom.

The video program as visualization of the “Korean Line”

The video program that AT brought to the classroom is produced and aired on KBS (Korean Broadcasting Company). AT recorded it in her house for later use in her classes. The title of the video program is the “Korean Line” and about one hour long. This TV program often shows linear, factual shows paced by an unseen narrator. The purpose of the video program is to identify the Korean Line, as an essential characteristic of Korean art.

In terms of the content in the video program, it uses a comparative approach between two different interpretations of Korean art: the prevailing traditional interpretation of Korean art as that of sadness or regrets, and the new interpretation of Korean art as active and lively. The former has been a well known and legitimated way to describe Korean national character or culture (e.g., Yanagi Soetsu), and the later is the one that this video program tries to promote.

A former interpretation of Korean art was done by a famous Japanese scholar, Yanagi Soetsu (known as Yanagi Muneyoshi in Korea), who loved, researched, and published about Korean art during the colonial period. AT summarized it in the questionnaire, which was developed by AT for her students, from this video program in the following words.

Yanagi Muneyoshi (Yanagi Soetsu), Japanese scholar, the Korean art as the art of line. Even though we need to appreciate sincerely that he produced remarkable academic achievements with deep interest toward the Korean art, it has been pointed out that he
committed the fault that he compared the Korean art, while calling the Korean line as the expression of sadness and resentment, to Chinese art as the art of shape based on its continental environment and the Japanese art as the art of color. It is shown that the Korean round line is not weak and sad but winding, flying, endless and active through its architecture, costume, sculpture, music, and craft. (The questionnaire)

To contrast the former interpretation as an insufficient or incorrect one, it provides diverse aspects of Korean artifacts, philosophy, artworks identifying Korean art as that of active and natural.

It includes the environmental configuration of Korea, the mountains, rivers, pine trees, Korean architecture, traditional costumes, traditional music, and a contemporary Korean artist who expresses the Korean spirit using traditional Korean color and materials. In using diverse objects, environments, etc., there is a voice of a male narrator. It says,

The line of Korea becomes round line in order to wind, wiggle, and fly. It is a line of processing. It has the energy of life as nature has... That is soft but not weak, the most natural but makes movement. (Video narrator in “the Korean line”)

The interpretation of traditional Korean artworks in this video program aims to rediscover and differentiate the national discrete meanings while replacing and confronting the previous, but at the same time legitimates interpretation about traditional Korean art and culture.

Questionnaire

There is a one-page questionnaire (see APPENDIX B) which is developed by the teacher to “make students appreciate more actively the one-hour video program” (Interview, 2/4/97). The one-page questionnaire includes fourteen questions and one paragraph of explanation of the subject of the video tape, “the Korean line.”

There are two kinds of questions: the first, in which the students have to fill in the bracket with the appropriate adjective or noun as answer. The first kind of question runs as follows:
(The straight line) has made by human, it is (scientific), (rational), and the product of the western culture. (The questionnaire)

The question above is taken from a statement by a narrator in the video program and limits changes in wording. The design of the questionnaire is closely related with the type of tasks being performed by participants. Thus careful listening to the video program is required to answer the questions correctly.

The second question asks for a concrete answer with one or two words.

What is the line that is winding, flying, processing, lively and soft but not weak? The answer: The round line of Korea. (The questionnaire)

Both these formats of questions show that there is a correct answer that the asker already knows, like the three turn talk in the classroom conversation. These kinds of questions appear as a dominant format in school examination culture. Since teachers need to take care of about 700 students in the school, grading is such a burden to teachers so that this kind of question for simple information is plausible in school culture.
CHAPTER 8

THE LEARNING CURRICULUM: EVERYDAY ART APPRECIATION
INTERSUBJECTIVELY CONSTRUCTED

This chapter provides an analytic descriptive account of the classroom interaction, its joint characteristics and the participant perspectives in an everyday art appreciation classroom. In this context, I call this enacted everyday practice in KAAC a “learning curriculum” opposed to a “teaching curriculum” (Lave & Wenger, 1991, p.97).

In this chapter, I will provide several episodes of art appreciation classrooms. However I do not intend to present exemplary lessons of teaching and learning. Rather I will illustrate the ways in which the art teacher unfolds the curriculum in the social and local context of the classroom. Rather than separating and isolating mind from body, in other words, cognition from its context, only through the close investigation of what has been going on in the classroom interaction, we can grasp the sophisticated and complex processes of what and how the art teacher and the students negotiate, construct, and agree upon events or objects in KAAC. This is possible through investigating the cognition and its context as a whole.

The Summary of Art Appreciation Classroom

By and large, the schedule of the curriculum is dependent upon the national curriculum and the art textbook. According to the formal national curriculum, art appreciation has
been held during the last one month period in the academic year. Since the seventh grade students have two hours per week and the eighth grade students have only one hour per week, the teacher developed a different curriculum for each grade. However, at the same time, both grades share instructional materials, the theme of the lesson and so on.

For the seventh grade classes, there are four sequences: 1st, video appreciation class using questionnaires that the teacher developed; 2nd, a class for answering questionnaires; 3rd, pottery-making class; 4th, finishing pottery and discussing their works. Then, depending on each class schedule (during the one month, there were holidays and some classes just had one or two weeks available), the fifth class which was art appreciation based on the art textbook was held. Some classes integrates 4th and 5th classes into one lesson because of the school schedule.

For the eighth grade, the classes are two or three sequences: 1st week, an appreciation class using video program and questionnaires; 2nd week, the class to answer the previous class questionnaires; and 3rd week, the class discussion of reproductions of the textbook and sometimes the appreciation of slide materials. If some classes are only two lessons, then the second and third sequence classes are integrated into one lesson.

The organization of the Korean art appreciation classroom

The Korean art appreciation classroom (KAAC) in the middle school can be divided into several activities which have their own functions within a lesson. Instead of relying on categories that the national curriculum provides as a standard organization of classroom for art lesson and all other subjects (in the previous chapter, the formal organization of classroom has been described), this study proposes to understand how the classroom is organized on a daily basis.

This organizational structure has been studied by scholars such as Mehan (1979), Lemke (1989), and Erickson and Shultz (1981). According to Lemke (1989), classroom activities can be divided into five categories: pre-instructional activities, getting started,
preliminary activities, diagnostic activity, and main lesson activities. Mehan (1979) provides more general organization of the classroom which constitutes three phases: the opening phase, the instructional phase, and the closing phase. In the opening phase, using certain behaviors and verbal directives or informative, students get the idea of what they are going to do in a lesson. Then in the instructional phase, which is the most crucial and extensive part of classroom structure, a lot of academic information is exchanged between teachers and students. Finally, at the closing phase, students explain what they have done in the lesson.

Based on these theoretical perspectives on classroom organization and observation data of art appreciation classrooms, I identify five phases of how an art appreciation lesson has been sequentially organized: the pre-instructional phase, the opening phase, the instructional phase, the closing phase, and the post-instructional phase.

\textit{Pre-instructional phase}

The class bell rings. A few minutes later, the art teacher opened the door and stood in the front presentation desk. However, the classroom was still noisy with students’ talking with their neighbor. The teacher was looking at the class’ schedule book and writing down date and class name. While she was organizing her instructional materials, the students were still noisy. The teacher called the head student of the class.

\begin{quote}
The teacher: Banjang (The head of students)!

The head: (stand up and look around the class) Attention! Bow!

All students: (sit straight and bow) “How are you? ((chorus))

During this ceremonial bow, the classroom noise was stopped. She seems to draw the students’ attention in order to give the today’s instruction. Then she leads the lesson by explaining today’s theme and what the students would do in the classroom. (Fieldnotes, 2/18/97)
\end{quote}

This scene is from my field notes in the art appreciation classroom. The activities of the teacher and students that I noted are not different from those of any other classrooms in school. The pre-instructional phase shows a lot of activities from students’ talking, the teacher’s calling, and the students’ ceremonial activity. This ceremonial phase before instruction is a ritual scene in the Korean educational setting from elementary schools to
high schools. This is not only to show students' respect to their teacher, but also to gain the teacher's control or management over students from their other activities toward instructional activities. This phase is also similar to the post-instructional phase, in that students did the similar ceremonial bow after the closing phase in every lesson.

Opening phase

After the ceremonial phase, the teacher usually starts the classroom conversation in order to motivate students for the following lesson, or sometimes to summarize what they did in the previous class. This classroom conversation includes teacher questions, reviews, and narratives. The following episode describes the opening phase, that makes students motivate their willingness to study the following instructional content.

In the opening phase in one of the first video classes,

AT: Well, what is something Korean? Even foreigners might also think of something as the Koreaness. When we look at those Korean artifacts, you might see unique characteristics and there is the beauty of line among those artifacts. So, in lines, there are straight line, round line, irregular line, and regular line. We will appreciate through a video program what kind of characteristics the Korean line are. Then, you should answer the questions on the copy that I give you... After you read it through and recognize what questions are, then I will play the video program and you will answer it during watching the video.

In the opening phase above, the teacher brought out an issue about Koreaness and its artifacts, using a question format. The characteristics of Korean art focusing on its line are summarized to students as the main subject of the lesson. Also the teacher briefly informed the students what they would do during the lesson, such as reading the questionnaire that the teacher provides, watching the video, or answering the questionnaire. Informed in these classroom activities, students become more involved in the day's lesson.

In the opening phase in the second class of video watching,

AT: Well. Bring your questionnaires on your desk that we did in the last class. What the questionnaire was, because I did not tell you what it is in detail, there might be many people who did not understand the Chinese character. What was it?

Ss: Line, Line.

AT: Right, it is the Korean line. ((writing down the Chinese character of line on the board))
Ss: laughing
AT: Korean line, why, why are you laughing?
Ss: Just because.
AT: We saw the video about “Korean line” in the last class, the content of the video, it was organized by KBS. It is a kind of documentary film. Even though there are many things like shapes, forms of the Korean (Art), why are they studying the Korean line? Because the Korean art has a lot of characteristics in lines. So, the treasures that we count in the museum, in these treasures, there are ceramics, diverse kinds of Korean costumes. In these, the characteristics of line are so apparent that there are many people who study... If you look at the questionnaire, it is not just only one area which shows the characteristics of the line. It is not only in visual art but also music as well as the clothes. So, let’s make sure the answer of what the Korean characteristics of line would be, today. We will see the video again so that you can answer the questions that you lost in the last time. After this video, Teacher (I) will explain and check the answers. Look carefully.
AT: ((playing the TV monitor)) You did not finish your sketch. So, look at carefully the ceramics changing in the computer graphic.

This class is the second class watching the “Korean line” and answering the questionnaire. In this scene, she reminded them of the title of the video program using a question. The teacher’s question underlined above not only checked the students’ cognitive capabilities as to whether they understood the previous instruction but also brought out the issue of the day’s instruction that the students would elaborate on in this lesson. Following the students’ answer, “line, line,” the teacher replies “right” and quickly rephrase the students’ answer, “Korean line.” During her short summary of the video program that the students had watched in the previous class, by self-questioning, she provided a sort of justification for why the students should study the line instead of other formal elements such as shape and color. Finishing the short summary of the importance of Korean line, she announced the day’s activities.

*Instructional phase*

The instruction of art appreciation in classroom can be achieved through diverse activities of the teacher and student; lecturing, questioning and answering, using visual and audio aids, etc. The interactions of teaching and learning in classrooms are partly organized by conversation and also teacher’s talking to the cohorts of students. In this
respect, conversation analysis in educational research using micro ethnography (Mehan, 1979, 1982; Macbeth, 1996; Heap, 1982; Sharrock & Anderson, 1986; Lemke, 1989) has contributed to the analysis of the educational setting in which the classroom is audio-visualized as a linguistic process and communicative context.

There are several kinds of activities used by the teacher and the students: the teacher's lecturing with visual aids, the video program that the teacher played, the classroom talk as a three-part exchange between the teacher and the students, and the summary of the teacher. Among these activities, the teacher's lecturing with visual aids and the classroom talk as a three-part exchange will be discussed later in more detail.

Since the three-part exchange seems to be unique in a classroom situation, I want to present it here in general. Mehan's (1979) study of how classroom lessons are produced and achieved through the conversational interaction between teachers and students, found a sequential and interactive structure for the lesson, and showed the interactional work of both teachers and students. The classroom instruction, the exchange of academic information is supposed to be achieved through classroom talking. Analyzing interactive units and elicitation sequences, Mehan identifies a three-turn sequence: initiation, reply and evaluation or rephrase, as the primary organization of classroom instruction. In a lesson, the teacher generally does the initiation and then the students reply. In the third turn, the teacher tends to evaluate the students' replies or sometimes rephrase the students' answers. The interactive sequences in the instructional phase constitutes the instructional topic by continuing three-turn sequences. This is an example.

AT: What religion is related to the *Yangryugwanumsang* (Avolokitesvara Holding a Willow Branch, Koryo, 1300)?
Ss: Buddhism.
AT: Right, it is related to Buddhism. The artworks that are related to the Buddhism is the Korean artworks.
AT: Can you find out where this work had been drawn on, if you look at the material that is mentioned in the textbook?
Ss: On silk.
AT: It was drawn on silk. Where do we draw on?
Ss: On paper.
AT: We draw on paper.

In this episode, the teacher brings out the question even though she knows the answer, expecting the students’ reply. When students respond to the question, Buddhism, the teacher evaluated with ‘right’ so that students can see their answer was right. At the same time, she also elaborated on the students’ answer rephrasing it into a sentence, ‘it is related to Buddhism’ and adding more in the next sentence (“The artworks that are related to the Buddhism is the Korean artworks”).

This kind of three-part exchange not only plays a role in figuring out what students really know, but also a role in managing the student cohort, emphasizing the content of instruction, etc. Such an exchange is organized in classroom practice so that it can be observable at any time, any place in school. For example, we could imagine how many times the structure is brought into view.

Closing phase

The closing phase is “a mirror image of the opening phase” (Mehan, 1982), where participants summarize what they have learned in the lesson as in the opening phase they are informed what they are going to do.

AT: Well, after you read thoroughly this questionnaire, what would you say about the characteristic of Korean art in one word?

Ss: ...

AT: Art of what?

Ss: Line, line.

AT: It’s art of line. But this line is not sad line but what?

Ss: Active.

AT: Right, it is active, live and movement. We learned these contents. So, the next class, in the next class, bring some clay, newspapers, um sculpture tools and you will make a clay pot.

AT: This is because I want to see how much you understand that our art is the art of line. Well, don’t bring too much but simple materials. Do you understand?

Ss: Yes. ((chorus))

AT: That’s it (for today’s class).

S(the head of students): ((stand up and look around the class)) Attention, bow.

Ss: Thank you ((chorus and bow)).
In the closing phase, the content of the lesson has been clearly summarized by teacher initiating questions to students. The theme of the lesson is apparently mentioned in two questions by the teacher. By questioning all the students, the teacher not only checked whether the students clearly understand the subject of the lesson but also emphasized what students should know about the lesson.

*Post-instructional phase*

When the teacher says "That's it," it is a signal announcing that the instruction is over in the above episode in the closing phase. This is the post-instructional phase which is a scene similar to the pre-instructional phase. With this signal, the head of students stood up again and did the ceremonial bow with all students to the teacher. This activity is a clear border line, releasing the students into rest time. As soon as the ceremonial bow is over, the class began to get noisy again.

**The Art Teacher as Mediator**

The way that AT acts in front of the classroom might be compared to that of a mediator. This mediator metaphor can reflect and describe the complex phenomena of teacher actions and interaction patterns in KAAC. In this aspect, Wolfe (1997) identifies the art teacher as a translator who connects between cultures and worlds of the student and the artworld. In museum education, there is a similar metaphor in which Rice (1993) calls museum educators "mediators between the different value systems represented by museums and their publics" (p.38). In these studies, both the school teacher and the museum educator play a similar role to help the different worlds share and create understanding. Thus, the art teacher is familiar not only with the artworld concepts but also with the student's culture and, furthermore, the school culture. Learning art in the classroom requires that the
students enter a new learning environment of discourse, and the teacher is often the tour
guide mediating between the students’ everyday world and the artworld.

The understanding of the art teacher’s role as a mediator requires the researcher to
understand the importance of the situatedness in both time and space where interaction
takes place. Since the art teacher’s instruction is the culturally mediated system of
concepts, how the art teacher mediates certain artworks is critical for art education
practices. Through looking at the classroom interaction we might have an understanding of
what social order in art appreciation instruction is, and in what way it is organized. Here,
social order refers to the totality which is demonstrated in interwoven form of the structure
of knowledge, or the represent and the represented. This social order is not only the
organization of the classroom, the management of class, but also the achievement of
instruction in appreciating artworks in art classrooms. Through instruction in this order,
students can discover what and how to see, talk, hear, read, and act in art classroom.

In terms of the relationship between the art teacher and the students, there seem to be
strict differences: the initiation by the teacher, and the physical condition of the classroom
where both parties are clearly demarcated. First, most initiation of the classroom discourse
has been enacted by the art teacher. This can refer to power differences between the teacher
and the students since the teacher’s initial utterances are directives, which the students are
expected to follow. The classroom discourse consists mostly of the art teacher’s lectures
and sometimes the teacher’s initiative question, the students’ answer, and the teacher’s
evaluation or rephrase (IRE). Here, the teacher’s initiative questions are one with the
known answer. This IRE regulates the students’ meaning-making and organizes
instruction (Macbeth, 1996).
Second is the physical condition of the art classroom in Korea which might depict the relationship between the art teacher and the students. The classroom space is divided into two major spaces: the teacher’s space in the front and the students’ space facing the teacher and arranged by desk (see Fig. 2). This ordered space mediates the circumstance where the teacher is supposed to face all students, and the students are supposed to pay attention to the art teacher and not to communicate with other students. This physical conditions might constrain the participants and at the same time they are dependent on the participants’ actions. In this respect, the physical conditions are transformed into the processes of actions.

**Instructional Phase in Korean Art Appreciation Classroom**

The teacher and the students together in the classroom progress through the interactive activities such as seeing, reading, and talking. I refer with the term ‘interactive’ to all kinds of interaction between the teacher and the students. It is not necessary to mean interactive as opposed to adidactic way of teaching. I believe all activities in educational settings are mutually constructed so that ‘interactive’ is implicit for all sorts of activities in the situation.
The classroom interaction is possible because of its intersubjectivity that is shared and agreeable among participants. Communication is the reciprocal process through symbolic action such as talk and representations such as diagrams or any other visual materials (Goodwin & Goodwin, 1996; Wertch, 1991). The meaning of one’s production of symbolic actions is progressively constructed through successive turns of talk and action. Every turn at once provides a possible response to what went before and provides a context for what could come next. Thus, individuals collaboratively construct the common ground of beliefs, meanings, and understandings that they share in activity.

I categorize instructional phases into three stages in terms of its curricular development. Wolfe (1997) examined an effective art teacher’s translation process of the curriculum, using these five stages. According to Wolfe, the art teaching and learning constitute of a five stage curricular rhythm: image flood; reflection; artworks; critique; and exhibition. Similarly, I found three stages of the curriculum in KAAC according to the way that AT developed her curriculum: mediation; creation; and reflection stages. Each stage has constituted centralized activities, even though these activities might sometimes have interchangeably occurred. For example, even though I differentiate a mediation stage from the second stage, the creation stage, or the third stage, the reflection stage, mediation can occur during the second and third stages. But I believe that the students’ activities, such as making pots, are much more central in the creation stage rather than the mediated activities, which are mainly managed by the art teacher, so that I call it the creation stage.

For AT, the well organized and planned instruction was extremely important. Since AT believes that education should not be improvisational but well planned, and there should be outcomes (Interview, 2/4/97), AT steered her classes towards a well managed series of lessons. In this aspect, AT identifies her curriculum with three stages: motivation; development; and summary, which is similar to introduction, development, and summary by the Ministry of Education. The motivation stage of AT seems to be identical with the
mediation stage as AT emphasizes that she focuses on motivating student using video, slides, narratives, or diagrams in this stage since this is what she can manipulate, plan, and provide (Interview, 2/4/97). AT’s development stage can be matched with the creation stage in that the classroom is primarily based on the students’ activities such as working with clay and finishing the pots. The reflective stage where through classroom discussion AT makes the students be reflexive in terms of what they have made or learned in the previous stage, is similar to the summary stage as both consist of discussion about what they learned in the previous activities.

**Mediation Stage**

*If visual arts teach one lesson, it’s that seeing is central to making. Seeing, rather than mere looking, requires an enlightened eye: this is as true and as important in understanding and improving education as in creating a painting.* (Eisner, 1991, p.1)

The first stage is called the mediation stage since AT always started her lesson unit by providing, showing, and talking about visual materials such as a video program, diagrams, or art textbooks. This stage provides evidence for the importance of the mediating devices in the understanding of ‘distributed cognition’ or ‘situated learning’ in art classrooms. The analysis of the many forms of mediation by the art teacher is useful to investigate how the teacher reproduced and manipulated her analytic gaze of the beauty. As Eisner (1991) mentions, the ultimate goal of art education is to instruct how to see. The instruction is always based on the cultural practices of mediation. I present the cultural practices of diverse forms of mediation in KAAC.

Many scholars (e.g. Parsons, 1992) emphasize language as an important symbolic or cultural medium that can lead us to be engaged in culture. However, in this study, the tools for mediation or mediational means, based on Vygotsky (1978), are more extensive sets that includes artworks; diagrams; art textbooks; all sorts of symbolic and visual communication tools.
Diagrams and classroom talk as integrative mediating tools.

Art is a visually oriented subject. The mediation phase constitutes the teacher's instruction in which the teacher explains, describes, and emphasizes her instructional topic using various visual materials such as reproductions of artworks, slides, videos, or diagrams. The purpose of the visualization, the use of visual representations such as diagrams, is to mediate between the teacher and the students, to overcome the insufficiency of verbal description which is used alone in the situation, and to develop an appropriate level of understanding for the following activity. Diagrams play important roles to represent concepts and conceptual relations (Larkin & Simon, 1987). For Reiner, Pea, and Shulman (1995), diagrams are conversational artifacts "better enabling learners and teachers to become coordinated in activity, including talk, regarding their conceptual content, and to negotiate differences in their beliefs" (p. 201).

Since diagrams themselves could not suggest their meaning in KAAC, it is believed that their meaning and role can be more explicit when we look at how they have been used, circulated, and constitute the communication between the teacher and the students. The teacher's instruction can be visible in the classroom interactions among people and materials. The teacher uses various forms of physical objects and diagrams to mediate her construction of meaning which constitutes the learning curriculum. AT utilizes the full range of literary devices and artistic conventions available to the students. In this study, the diagrams were an interesting part of the art teacher's representations of the Korean line which she wanted to help the students understand. Thus, the diagram became an part of students' representations of the Korean line. These diagrams, often drawn on the blackboard, became objects in the joint visual fields which the teacher points to, talks about and modifies. The visual diagrams provide the teacher to eschew, for example, the names of objects, their related characteristics in the context of the teacher's points, because the
teacher does not draw alone but draws while pointing out certain characteristics which the students are expected to see and understand.

This is an episode from the classroom, in which the teacher and the students check the answers for the questionnaire. In this episode, the teacher discussed the changing shapes of the ceramics from the Stone Age to the Choson dynasty, using four diagrams.
<table>
<thead>
<tr>
<th>Audio track</th>
<th>Video track</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 In the video program, it shows the changing shapes of ceramics very fast. So, you probably missed some of them. But I think you might draw some of ceramics based on what you saw in the past. When the teacher (I) draw them chronologically, if there is something missed, draw them on your paper.</td>
<td>AT turns herself to draw some images on the blackboard.</td>
</tr>
<tr>
<td>2 Long time ago, the people in the New Stone Age made this distorted shaped pottery. The people might be boring of the flat surface, so that they made these abstract patterns. We call this pattern. There is a reason why this pot has sharp bottom. Because they live near sea....</td>
<td>AT draws the first diagram of the pot and its patterns. AT uses the diagram for pointing the specific part of the pot.</td>
</tr>
<tr>
<td>3 The period that the ceramic had achieved its highest peak is the Koryo dynasty. The representative ceramic of this period is the Koryo celadon. Even though there are a lot of shapes, I will draw its outstanding shape. We can often see this kind of ceramic shape. In here, its characteristic is very small mouth. But it has big shoulder and becomes smaller in the bottom.... Since the aristocrats used this ceramic and enjoyed the elegance a lot, so that this kind of shape had been produced....</td>
<td>AT draws the second diagram of the ceramic, Koryo celadon. AT points the parts of the ceramic such as the mouth, the shoulder, and the bottom of it while she explains its specific characters of the shape.</td>
</tr>
</tbody>
</table>

Figure 3: The diagram of the New Stone Age pottery

Figure 4: The diagram of the Koryo celadon
During the end of the Koryo period, there was an invasion so that many ceramics had been torn and the potters were kidnapped too. So, it became hard to make good ceramics. During this time, there is very rough ceramics. We call this Punchong wares. This had been produced during the end of Koryo and the early Choson period.

Figure 5: The diagram of the Punchong ware

When you see the shape of it comparing to the Koryo celadon, it changed like this. What is the most noticeable change between the Koryo celadon and the Punchong?

Figure 6: AT's gestures with the Koryo celadon and the Punchong ware

The mouth of it became bigger. Also its bottom part became bigger. Comparing to the Koryo celadon, what, what became better?

AT points to the mouth part and the bottom of the ceramics.

Stability
<table>
<thead>
<tr>
<th>9</th>
<th>AT</th>
<th>Right, its stability becomes greater. But instead of it what is more elegant line in these rapid curved line and the smooth line? The Koryo celadon line is much more elegant. The decoration is less and less.</th>
</tr>
</thead>
<tbody>
<tr>
<td>AT</td>
<td>Points to a line of the Koryo celadon telling it as more elegant and rapid curved line.</td>
<td></td>
</tr>
</tbody>
</table>

Figure 7: Pointing the shape line of the Koryo celadon

<table>
<thead>
<tr>
<th>10</th>
<th>AT</th>
<th>Then, what is the representative ceramic in the Choson dynasty? The white porcelain. When it comes to the white porcelain, this kind of shape was getting popular. Well, this ceramic shape was produced.</th>
</tr>
</thead>
<tbody>
<tr>
<td>AT</td>
<td>Draws the shape of the white porcelain and writes down its name, white porcelain.</td>
<td></td>
</tr>
</tbody>
</table>

Figure 8: The diagram of the white porcelain

<table>
<thead>
<tr>
<th>11</th>
<th>AT</th>
<th>Comparing to that, this is much more stronger.... In comparing the Koryo celadon and the white porcelain, if (this) focuses on the decoration, the white porcelain is on the utility.</th>
</tr>
</thead>
<tbody>
<tr>
<td>AT</td>
<td>Writes down the decoration inside the diagram of the Koryo celadon and the utility inside of that of the white porcelain.</td>
<td></td>
</tr>
</tbody>
</table>

Figure 9: Writing “decoration”

<table>
<thead>
<tr>
<th>12</th>
<th>AT</th>
<th>So, when we see these several pieces of ceramics, still we can see their shapes seem to be changed by the social status of the person who used them. We saw the changes of the ceramic shape.</th>
</tr>
</thead>
</table>
This episode illustrates the art teacher's instruction practice: drawing diagrams on the board, explaining through her drawings, pointing with her chalk, adding the word on the diagrams, and comparing them. The teacher draws the shapes of the Korean traditional pottery (see Fig. 3-9), naming them and adding their periodic stylistic differences. Here, the diagrams play important roles: the first, the integrative interdependence between the mediating devices, such as the visual diagram, the linguistic device, and the nonlinguistic component (gestures); the second, diagrams as the realistic representation; the third, the authoritative role as the students' visual reference for their creation.

The first, when the drawings are drawn and arranged at the board, from left to right as she explains so that later the teacher can visually and apparently point out the differences of the shapes among them, the diagrams and the teacher's talk become integrated through the teacher's actions. These diagrams become a mediating device which allowed them to attach the teacher's talk to a resource in front of them. The talk about the diagrams constitutes them as conceptual objects. The art teacher does not transmit the art knowledge from her head to students' head but has consistent interaction with the students with being mediated by the diagrams that make the concept or topic an observable and teachable relation to art works.

Over the course of the conversation the students can increase their understanding of the historicity of the ceramic shape that the teacher tries to teach while drawing, identifying, and manipulating ceramics. The teacher used diagrams representing continual, linear and systematic changes of shapes of traditional Korean pottery to talk about concrete evidence of changing shape, to discuss historicity of pottery in Korean society which becomes the students' reference for their own pottery in a later classroom. In this aspect, the classroom discourse, the teacher's lecture, was constituted in interdependently. The AT's utterances could not be understood without the diagrams or the gestures, and the relationship between
the diagrams could not be understood without the talk and the gestures. In order to
reconstruct the instruction of the art teacher, I have to consider interactions in a holistic
manner.

The second is the realistic aspect of the representation in these diagrams which make
students identify diagrams as the realistic representation of the ceramics. Even though the
teacher's representations, diagrams, are, in a sense, not real for they are not detailed
characters of ceramics, such as patterns or colors, etc., but real in a way that they provide
for “an accurate representation of some relationships and some features in the observable
situation” (Garfinkel & Sacks, 1970, p.263). In this sense, the diagrams play the role of
working model or ‘mock-ups’ by Garfinkel and Sacks’s terms. Since this diagram is a
kind of simplified working model or mock-ups, the instruction of how each ceramics’
shapes have been changed without confusing from other elements of them such as color,
patterns, or others, may be possible. Through these simplified representations, the features
of changing shapes among the traditional Korean ceramics can be identified by students.
As if students see the real ceramics, the diagrams play a role of realistic representation.

Third, its authoritative role can be shown in a way which the teacher and the students
deal with this diagrams. The historicity of the Korean ceramics is not as abstract ideas
about what AT tried to show but as concrete working models or mock-ups, developed
through competencies by talking and pointing out. It becomes perceptually inscribed into
the body of students, as the teacher includes new shapes and words more and more in her
talk and visualization. In this respect, students might consider it as authoritative
representation. When the teacher provides this kind of diagram or a certain information on
the blackboard, students mostly write it down in their notes. This mutual actions of the
teacher and students are based on the authoritative features. The authoritative role of the
diagrams can be produced in the interaction between the teacher and the students, and
evidently shown in the following activities of the students. For example, in the creativity
stage, the changes of AT’s use of diagrams lead the students to do different tasks such as imitating one of traditional Korean ceramics in “like a history class,” and creating future pottery in “a real art class.”

Thus, my claim is not that these diagrams were simply served because of the facilitating higher mental processes but that they concretely and fundamentally shape and transform the cultural practices of instruction.

Language as a mediating tool

This episode is from a seventh grade art appreciation classroom in which the teacher and the students were using the four students’ paintings presented in the art textbook (Chungeikyojuk, 1996a). The objective of this students’ artwork appreciation is to appreciate the subjects and characteristics of the expression shown in the reproductions of student artworks (Chungeikyojuk, 1996a). If classroom discourse constitutes the sociocultural setting which is centrally concerned with enculturation, language is part of devices of mediated action (Pea, 1993; Wertsch, 1991). Throughout classroom discourse, the students might learn what they need to speak or not to speak in a particular way, and how to speak.

According to the Feldman (1968, 1981) model of criticism, it presents a four-stage method or procedure that would allow students to arrive at an understanding and appreciation of art. Usually, it has been assumed that it begins with description, moves to analysis from the description to interpretation, and concludes with evaluation of the work of art. What is this procedure telling us? Is that a kind of activity process in real situation or a kind of ideal method? However, in real situation, this procedure does not explain well how the classroom discourse about art is constructed in practices. The model clarifies a procedure in terms of cognitive process.

Instead, I focus on the procedure by actions in situ. In the formal instruction setting, there are several characteristics of classroom discourse: the power difference between the
art teacher and the students, and the negotiation and consensus process. The power difference can be identified by the fact that the most classroom discourse or interaction that I observed in KAAC were asymmetric in a way that the interaction was dominated by the teacher. All classroom talk has been initiated by the teacher’s “directives” which the students need to follow (Wertsch, 1991, p.112). In this respect, directives propose “to regulate students’ mental processes (such as thinking or attention) in ways that are appropriate for the sociocultural setting of the classroom” (Wertsch, 1991, p.112). Also, in this asymmetric interaction, the teacher elaborated at length on a certain issue without any interruption from the students.

The second, the negotiation and consensus-oriented process between the teacher and the students, is happening while the teacher-student discourse is organized and the students are encouraged to respond to it. The teacher’s directives are used to have students negotiate, make a consensus, and thus be encultured. Since classroom discourse formations are a particular type and constructed in situ, I shall examine what patterns of art classroom discourse have been enacted in some episodes.
Figure 10: Student artworks in the seventh art textbook
(Cheonjaykyojuk, 1996a, p. 54)
The following episode recovers the classroom discourse about representations of the student artworks in seventh grade art textbook (see Fig. 10). The teacher and students are looking at four reproductions of student artworks in the art textbook, and the teacher is asking the students to “appreciate” and produce their comments on the visual images. The teacher gives several minutes for students to prepare what they are going to say. The teacher named several students to present their opinion, and the teacher instructed the students to think about reasons why they choose a certain painting.

1. AT: Sue Kim, stand up and answer, which picture do you like?
2. S1: (( ))
3. AT: Number three, OK. Why? What is different from others? Em?
4. S1: The color is bright, and...
5. AT: The color is bright, and in addition, Look! There is obvious characteristics of this painting. What?
6. S1: (( )).
7. AT: This expresses well nearness and distance, and what? All right!

This sequence recovers the way of the teacher’s initiative question, students’ answers, and the teacher’s evaluation/rephrase in terms of organization of classroom discourse. In line 1, the teacher starts an initiative question, (“which picture do you like?”), which is a personally evaluative question, asking the individual student’s personal opinion of exemplar student artworks in the art textbook. The question with which she initiated classroom dialogue requires students to figure out which picture they like or which picture they think a good artwork, rather than starting from factual levels of describing or analyzing of artworks that they see, as Feldman’s model provides. This kind of easy question provides a comfort circumstance for students to talk about their opinions. After acknowledging what picture the student is going to discuss in line 2, in line 3 the teacher initiates again by rephrasing questions (why?) which proposes to extend the conversation by asking reasons for the student’s opinion. In following AT’s talk (what is different from others?), the student needs to select and identify one artwork and its differences from others while contrasting and comparing artworks. This organization of AT’s classroom
discourse (AT’s questions and the student’s answer) reflects the belief that AT’s talks are used to lead and organize the student’s talks.

After a pause, this student (S1) talked about the bright color of the painting with a whispering voice which seemed to show lack of confidence or unwillingness and shyness to stand up in the classroom. Even though S1 did not finish her sentence, the teacher interrupted, while rephrasing the S1’s answer. Since the student took a relatively long time to pause, the teacher does not want the other students to be exhausted in waiting. It seems to be urgent for the teacher to move into the talk, while repeating the answer since a long silence in classroom talk does not seem to be favorable to either teacher or students. In line 5 even though AT seems to know already certain characters of the painting, AT asks. It shows the unique characteristic of the classroom discourse, especially the three turn talk (Mehan, 1979). After the student answers in the line 6, “nearness and distance”, the teacher repeats the student’s answer. Since this repeating gives students the acceptance that the answer is plausible, it functions similarly as the teacher’s evaluation. By saying “all right” the teacher finishes this sequence of the talk and remarks for moving to the next talk.

8. AT:  Next, Song Park!
9. S: (laugh)
10. S2:  The second one.
11. AT:  What? Why?
12. S2:  It, painting, looks like so cooler (siwon)
13. AT:  It looks more cooler than the others. Right. You seem to like something cool. O.K.
14. AT:  But, there can be people who see how this lacks of skill? But, but look! There can be one who sees this as cool.

In this discourse, lines 8-14, in terms of organization of the talk, show the second IRE has been produced. It is interesting to see the difference between the first IRE in lines 1-7 and the second IRE in lines 8-14. While in the first set of IRE, the teacher did ask with a full sentence a question, in the second set of IRE, the teacher calls the student’s name without repeating the question and the student says “the second one” that implies that she likes the second painting. In the second turn of questioning, the talk between the teacher
and students has been produced at a much quicker pace than the previous ones. Moreover, during the third IRE in lines 15-26, the pace of the talk has been quicker. That is because both parties seem to acknowledge the process of the classroom talk. In these talks, students learn the process of answering such as picking one artwork and talking about why they chose it.

When the student 2 answers ("it looks like so cooler.") in Korean), AT accepts it as a plausible answer, repeating the student's answer and giving positive evaluation. The word "cool" ("siwon" in Korean) seems to give mutual understanding between the teacher and the student in line 12-13. This word, *siwon* in Korean, means cool as opposed to warm, or spatial in describing spatial character, or also implies a good feeling inspired by the object. Whether the student uses the term, cool, for describing the visual properties of the painting or a positive feeling, was not elucidated. This word might imply the visual property of the painting such as cool color, spatial composition, a kind of positive response or none of this. Whether they use it in the same meaning or not, they seem to agree with what each other means in their communication. The term, cool, might be an important mediating tool.

Through these turns, the teacher-question, the student-answer, and the teacher-positive evaluation or rephrase, they engage in the effort to establish shared understanding, an intersubjectivity. They work under the common task to achieve collaboratively the notion that the painting gives a cool impression. In order to achieve this common response, the student’s talk in line 12 becomes the context of the next teacher’s talk. Then, the teacher repairs and repeats the student’s talk several times in line 13 and 14. Intersubjectivity in this episode was achieved by the teacher’s positive evaluation, "right" and “OK.”

In elaborating in lines 13 and 14, this painting, as the student says, can be perceived as cool, but at the same time, according to the teacher’s story, it becomes the painting with lack of skill. The teacher makes the juxtaposition of two perspectives of the painting: emotional perspective and technical perspective. The matter of skill in this conversation can
be understood when we look at the material condition (see Fig. 10) in the situation. The art
textbook reproductions are about four students' artworks. The second seems to be
somewhat unique and different compared to others in terms of its mastering skills. AT
does not yet value which one is better or not, but provides the different but possible notion,
"lacks of skill" contrasting to the response of "cool." The teacher implicitly compares this
second painting to the first painting which is skillful and realistic. But this comparison will
be apparently achieved in the later part of this episode.

15. AT: Next, Sunny Paik!
16. S2: The fourth. The picture shows something we can seldom see around
and the color is bright, and feels so cheerful.
17. AT: Um, All right. Also because the subject matter is imaginative, it might
be interesting.
18. AT: And why this painting has been felt that freely (tone raised), when you
sketch, it does not divide sky and land, it captures in full and freely.
This seems to be very good.
19. AT: Let's do one more person. Gury Lee?
20. Ss: um
21. AT: Who is it? (the student stands up) What do you think?
22. S3: The fourth.
23. AT: What do you feel that something is different from your friend?
24. S3: The color is bright... That is expressed here is like natural.
25. AT: It's freely, right. Um there seem to be a little bit similar feeling.
26. AT: Good.

In the classroom discourse above, there is a kind of negotiation of meaning between the
teacher and the students. After S2 answers ("the picture shows something we can seldom
see around") in line 16, the teacher replaces the student's answer with line 17 ("because the
subject matter is imaginative"). Here the teacher tries to switch the ordinary words of the
students to art related words, such as "subject matter" and "imaginative." The teacher
elaborates more on the student's answer in line 18, using the self-questioning ("why this
painting has been felt that freely"). In answering self-question ("when you sketch, it does
not...."), she links the student's feeling to a specific technical property of the painting, i.e.,
a compositional property. Here, the teacher connects the student's answer, the emotional
response as everyday and ordinary talk, to the art concept, i.e., the compositional property of the painting.

The teacher’s positive assessment, (“very good”) in line 18, of the student’s answer, “color is cheerful,” plays the role of scaffolding for the next talk. One of the results of her discourse is that in line 24 the students follow the teacher’s instruction by using emotional response that is introduced by the teacher in previous talks. It is as if the student has accepted that the plausible or appropriate way to response is to answer or use emotional response or impression about artworks. So, the student did appropriate her response answering as did the teacher or the previous student. In this classroom discourse, the negotiation between the teacher and the students, there are obvious phenomena that the students seem to change their way of talks rather than that the teacher changes.

This classroom discourse is elaborated in the teacher’s summary talk and its theme is clearly rementioned. In her summary talk, the teacher compares two different paintings, realistic and expressive or experimental.

27. AT: You attention. There is personality. personality. So, the painting that draws very realistic is not good painting but the painting that expresses frankly. So, I think, if there are two persons, one person goes to private art lessons for long time, master good skills, and express light and darkness, or perspective realistically. The other person likes art very much and paints by oneself in usual. But this person did not have any chance to go to private art lessons. If so, when we look at both paintings, the former might be good at skills but the activeness that we feel in the painting might be in the letter’s that one likes doing paintings. So, in this aspect, the realistic skill is not important. Especially, to you, in middle school age, rather than painting pretty, a little bit expressive and experimental this kind of painting is much better.

In this summary-like talk, AT clearly rementions what they talked about, identified, and valued. AT used language as a tool in order to recontextualize the characteristics of paintings in the decontextualized and dualistic framework (realistic vs. expressive, or skillful vs. lack of skill). According to AT, there is clear demarcation between the realistic and the expressive paintings: the first realistic painting demonstrates good skills such in
mastering art techniques like expression of lightness and darkness or perspective; the other one, the expressive painting may not have the skillfulness but are active and frank. Thus, AT emphasizes and values more the expressive and experimental painting than the realistic painting.

Above classroom talk there is evidence of consensus by AT using the shift of membership categorization through saying “we” in line (“when we look at both paintings...”) The shift of membership categorization implies that AT and the students are categorized into a same group, as if all students are assumed to feel the way that AT feels. This shift of categorization has been used to establish the consensus among participants, even though “we” do not include all members of the classroom from the interview (“some students who like art... they like the second painting”). The AT’s shift of the linguistic mode and in this case that of membership categorization is “a consensus-oriented move” (Candela, 1995, p.463) as AT attempts to consider the students and herself as a unified party instead of imposing her own preference using “I.”

In this interview, AT reminds the classroom of the talk above.

R: Is there any interesting reaction from students that you did not expect in art appreciation?

AT: Yes, there was some students who said something similar to my idea. For example, one is some realistic student artworks and the other is quite expressive student artworks (in the textbook). Then I thought that most students might like the realistic ones and felt that the other one looked like less skillful artworks. But, sometimes, students who like art said that they like the quite expressive artworks. If I ask why you like, they said they just like those because the expression of house is different and it is very expressive rather than realistic one. I felt that they felt the same like me. Even though they can not discuss it analytically, they have same feeling.

AT: I think it is more important rather than having a sort of achievement feeling from studio production that the students can feel good or bad in art education. (Interview, 2/26/97)

AT expected that the students might like realistic artworks but found out that the students seem to feel like herself. Again she identifies less skillful artworks as the expressive ones and, at the same time, more skillful artworks as the realistic ones.
Even though the objective of the lesson was supposed to discuss not only the expressive characteristics but also the subject of the paintings, in this episode the teacher and the students focus on personal, emotional or impressive feelings of artworks based on the formal characteristics of artworks such as color, space, perspective, etc. For AT the discourse that mediates personal feeling and impression is considered the most valuable characteristic of art education.

In engaging the classroom in discussion, the teacher, who is familiar with the artistic way of seeing and talking, supports the students' reconstruction of the ideas through the discourse. The expertise, in this case, the art teacher's expertise, is defined by continuing interaction in the classroom discourse, not primarily through the possession of conceptual structures and skills in the head (Pea, 1993). The expertise is indistinguishably located in actions. In classroom practice, the students tend to give their attention to their teacher's practice - almost talking. The situation requires the students to see, to talk, to feel, to hear, to encounter their teacher, etc. Here, through several turns of the classroom discourse, it becomes possible for the teacher to construct the theme of the class, praising the expressive painting and its emotional aspect, using dualistic framework of the realistic art vs. the expressive art. That is to say, the interaction between AT and the students mediates their cognition through the classroom discourse and constructs the theme of the class.

*Art textbook as mediation resource*

To see artworks and at the same time, to talk of them in a socially acceptable way is to achieve intersubjectivity: shared understanding of objects and events. For example, AT uses various resources to facilitate their negotiations. These resources were used to provide more available information to talk about. The textbook in an art classroom provides visual resources for classroom instruction and the context so that the participants can use it. At the same time, it mediates or constrains participants' actions since it is the product of many people who are mostly experts in art or art education, and its format is also historical.
in a way that the art textbook format is not one day’s invention but changed or modified during a long period of time.

Instructing art requires not only reading texts and pictures in the art textbooks but also suggesting how to see the visual qualities of artworks. The textbook, a sort of canonical representation by art specialists, plays some role in instructing art in the classroom. In this aspect, as Law and Lynch (1988) mention about the relationship between the birdwatcher and the list of birds, art learning is not reducible to natural structures of individual perception and cognition because it depends partly upon the textual formatting of the textbook and the source of social interaction through which the textbook is composed.

It seems that the art textbook’s role in the school sometimes constrains how the art teacher organizes her curriculum. AT mentions that “we need to follow the schedule of the textbook, because we should do along with the schedule for the local examination” (Interview 2/4/97). In the other respect, AT makes choices such as the development of lessons which might not be related to the textbook. AT points out the limits and restrictions of the art textbook in KAAC in the following interview.

It doesn’t deal with its content deeply. This is organized in a way that too many things should be taught in very short time. So, I think, even though we do not teach all of these, if we teach just one part and if they know what the Korean art is, then it might be OK. Even though they don’t know about all the Korean bells or architectures that we have, if they can think of at least one thing as the Korean art, this is important. In this respect, the art textbook is not organized that way. Since it includes too many things in small space and short schedule, it is not effective. (Interview 2/4/97)

For example, the unit of “the Korean line” is one of art appreciation lessons that is developed by AT and clearly shows a main theme of “Korean line,” that is, the Korean line is not artificial but natural, dynamic, active, and round, using the video program broadcasted, a questionnaire, the classroom discourse, etc. Nevertheless, the art textbook seems to be considered a material that needs to be completely covered in KAAC. AT dealt
with the art textbook in the way that AT read and added some further information, and the students mostly listened and sometimes participated in classroom discourse.

Even though AT criticized some features of the art textbook, it still plays an important role in KAAC. The following episode presents how the art textbook has been used and manipulated by AT, and at the same time, how AT's organization of classroom discourse has been constrained or referred by the art textbook.

There are several features of the art textbook in terms of its historical and material organization.

First, the textbook in the Korean public school is authoritative in a way that the teacher and the students rely upon the textbook like "the Bible" (Cho, 1989). According to Cho (1989), even though such authority may not be entirely justified, the textbook is one of the important sources that they can refer to and communicate about. It is easily seen in the classroom that students spend an enormous amount of time memorizing the textbook (Sorenson, 1994). However, the art textbook might have different uses and functions from those of the other subject textbooks in school. For example, KAAC does not totally rely on the art textbook as an instructional resource contrasting to that of other subjects such as science, math, or history, are dependent on the textbooks as their main resource. There is a room for AT to create and develop the instructional resources other than the textbook. However, KAAC cannot be separated from the school culture, so that it might be possible to consider that the art textbook is also the authoritative text, as far as the instructional topic is referred from the art textbook. Also, as AT mentioned, there is still a strong need and obligation to use the art textbook because of school examination culture.
Figure 11: Masters’ artworks in the seventh art textbook  
(Cheonjakyojuk, 1996a, p.51)
The second, the strategic use of visual and text, visual editing, and arrangement is a partial material condition to provide the teacher and the students with visual resources and the content that they are going to discuss. If it does not have the visual image, but the descriptions on artworks, it would be worthless in the classroom. And vice versa. The interrelation of the visual images and the written texts provides the identifiable, the visible, and the readable of the artworks to the students. For example, the subject matter of the visual images has been emphasized by its bold character (see Fig. 11). These two paintings are arranged on the same pages so that they are easy to compare visually. In this use of the visual reproduction, the size of the artworks does not seem to be considered as important factor or criteria to interpret it, because the first one does not have its size in the label and, visually, the second one is much bigger in its reproductions (the first one is 9'2"*18'8" and the second one is 3'*2'3"). As written in the directive text in the textbook ("Let's find out the characteristics of expression on people in both artworks" (p.51), AT seems to refer to the topic of discussion out of the textbook in line 1 of the following episode. This is important in a belief that perception of AT or the students are not neutral but intertwined, constrained, and constructed by the arrangement of the visual and written text and the classroom interaction such as the teacher's directive talk.

The third is the historicity of the art textbook in KAAC. This is also inclusive of the characteristics of the art textbook. Since the art textbook is not developed by one individual but has been constructed over several decades by many scholars in this field, the content, the arrangement, and the use of visual and written text possess the historical consensus among the art education community. For example, in terms of the material conditions of the art textbook, the page numbers, its size, the ordering of images, and using texts have limits and rules, and seem to be preserved without any big changes throughout several decades. Also its use in classroom has a history in that there are certain ways of dealing with the textbook in the art classroom. For example, in the art appreciation part, the
textbook has been used as a visual reference in the interaction between participants, and its short written text has been considered as something that students need to memorize for examination.

The fourth is that interpretation of artworks in the text might continue to change or be challenged. Even though in the local context it might be authoritative text to participants, its content, i.e., the interpretation of artworks is not unchangeable but challenged and partial. This characteristic of the textbook is noticeable based on the historical changes or alternative interpretations by certain groups in terms of the textbook even though the teacher and the students perceive the textbook as their main references in practices. For example, the interpretation of artworks in the Korean history textbook is challenged by NAHT (National Association of History Teachers) (1992). I point out the history textbook because it has a relatively detailed explanation of traditional Korean artworks in its cultural history section, and the challenging notion of the history textbook is clearly mentioned in several publications (NAHT, 1992; Ryu, 1989). It criticizes the neglect of social, cultural, and political issues of the diverse classes other than those of the ruling class so that it emphasizes more inclusive and holistic approaches to art and culture. Especially, it points out what the history textbook did depict incorrectly the interpretation of artworks based on Ryu (1989)'s criticism. For example, according to Ryu (1989), the following tables show the content of the textbook, how it should be corrected.
In the early period of the Koryo dynasty, although enormous Buddhist statues like Maitrey stone statue of Kwonchoksa Temple and Buddhist statue of Gaetesagi Temple, were made, those proportion of human body is not correct and its technical skill is rough. Therefore, its artistic sense is low.

In the Koryo dynasty, the Buddhist statues were developed not with the restriction of formal principles but with creativity and exception. While Amitayere sitting statue of Pusoksa Temple followed the tradition of the Buddhist sculpture of Unified Silla (former dynasty of Koryo), it has not idealized beauty but realistic beauty. The Maitrey stone statue of Kwonchoksa Temple, which is the height of 18 m and neglecting body proportion, seems to present exceptional beauty expressing enormous power.

Table 7: The description of the Buddhist statue of the Koryo dynasty in the textbook (partially adapted by the author) (NAHT, 1992, p.176)

In Table 7, the textbook interpretation of the Buddhist statue is not based on agreeable or related factors but solely on formal qualities, such as the ideal proportion as a standard by which evaluates the artwork. According to Ryu (1989), in the description of the Buddhist statues of the Koryo dynasty in the textbook, the beauty of exception has been explained like a corruption of art. These two different interpretations of a certain object or artwork shows that an interpretation of the artwork may not be true or agreeable to all but be changed by people with different perspectives in the artworld.

I asked AT about the interpretation of the art textbook as follow.

R: What do you think about the interpretation in the art textbook?
AT: There are a lot of things to be corrected. Of course, there are not large content. For example, "Koguryo art is male-oriented, brave, and grandeur". This kind of rhetoric is persistent. But if we teach only this, it is not educative at all.
R: Why?
AT: Because Korean art might not just be that way. Even though art textbook references from the history textbook, in the middle of an effort to reinterpret Korean history in the history area, I think the art textbook should be rewritten in different directions, too.
R: How?
AT: Rather than the definitive term, we should use more inclusive and deductive thinking so that we can make them think deductively. In choosing words, it is not good interpretation like “this is A.”
R: How?
AT: Like description, rather than definitive evaluation, it is essential to describe objectively. (Interview, 1/14/97)

For AT, the art textbook’s interpretation has been criticized by the fact that it uses too many definitive terms or words, for these terms are not considered to have educative effects. Therefore, the interpretation of the art textbook seems to be not complete but only partial.

The comparison between Korean art and Western art

The most prevalent strategy of structuring and ordering diverse artworks in KAAC might be comparison for resemblance and differences between artworks or artifacts. The comparison in KAAC often is identified as contrast and opposition. The opposite thinking is rooted on the history of human thought that can be shown in ‘dualism’ of philosophy and religion, such as mind and body, subject and object, God and man, male and female, etc. (Selden, 1989). In art criticism, Walker (1996) notes that the art critics Krauss, Lipton, and Lippard, construct meaning with binary relations. “These opposites can be used as tools to produce meanings by positing differences among competitive art theories” (Walker, 1996, p.82). “Comparison is simply an effective analytical technique to show some of the qualities of the works” (Barnet, 1997, p.86). Art historians, on the other hand, frequently use comparisons in many cases: discussing “authenticity,” “dating artworks,” and “tracing the history of an artistic movement on the development of an artist’s career” (Barnet, 1997, pp. 86-87).

As used in the art criticism and art history, comparison in KAAC plays a crucial role to opposite and differentiate some visual qualities, art theories, or themes such as the historical changes of the shapes of the ceramics, the expressive paintings as opposite of the realistic painting, or the national characteristics of traditional Korean artworks as opposed to that of other countries. The comparison in KAAC also is unique in that it shows that art
interpretation is situated rather than that there are objective and correct interpretations which are independent from the situation.

In relation to the matter of identity, the comparison has been persistently and unconsciously used to describe and explain certain nation and culture in the history of human thought. According to Powers (1995) in the process of constructing the identity of “Europeans” “the rhetorical and analytical uses of non-European cultures-positive, negative, and mystifying-have necessarily been part of the discourse of culture” (p. 384). Like the way that the westerners select, mystify and stereotype the non-western culture, in the process of constructing the identity of AT, this comparison helps AT interpret Korean artworks while reconstructing and mystifying others, in this case, the Western art and culture. For example, some questions by AT are based on the contrast and comparison between the straight and the round lines. The linear and straight line refer to the humanistic and thus Western culture, while the round, soft, and active lines refer to the Korean culture. This new and challenging interpretation of Korean line has again been juxtaposed and contrasted to Yanagi’s interpretation which was publicly known and identified Korean art as sadness, and round Korean line as sort of weakness as shown in the questionnaire. This kind of canonizing of the specific characteristics of Korean art seems again to be based on the nationalistic perspective in the context of post-colonialism. It emphasizes and contrasts certain less known features of Korean art to make them legitimated.

In the following episode, AT uses comparison to identify, discriminate, contrast, and classify unique features of Korean art from Western art, which is characterized as the national features. Art appreciation in the seventh grade textbook, Misul (Art) (Cheonjaykyojuk, 1996a), constitutes two parts: the first part deals with Korean and Western artworks; the second constitutes student artworks. For the first part, the objective of art appreciation in the seventh grade art textbook is “finding diverse subject matter and characteristics of expression of artworks” (Ministry of Education, 1994). It is organized
by comparison between Korean and Western artworks based on several subject matters, such as religion and art, human form, expression of nature, etc.

This is from the part of the theme of “human form” including two paintings (see Fig. 14): the upper one is Michelangelo’s The Creation of Adam; the lower one is Portrait of Song Shi-yol by an anonymous artist in the Choson dynasty.

AT: Look at the painting below (the Choson dynasty portrait). The painting below is our country’s artwork. It’s our country’s. Well, if we compare the artwork above and the artwork below, both artworks are similar in that their subject matter is about people. But, let’s see the characteristics of its expression. Which one is more 3-dimensional?

Ss: The above one.

AT: Right, the above one is more three-dimensional. Our country’s artwork looks like more two-dimensional. Is the three-dimensional one better? No, it is not, is it?

AT: Well, one of the biggest differences between ours and the Western artwork is that the Western does well the three-dimensional expression using lightness and darkness, and rather than the three-dimensional expression, ours focuses on the expression of line. Look at the person’s face, face. When you look at the face, even though it does not express lightness and darkness, you can see the details of his mustache in the face. It expresses eye brow, mustache, and wrinkle with great details. Think about that one paints this with ink... The characteristics of our country’s portrait are to express its appearance and also his character. It needs to express not only the outer look but also the character that one has... Since our country’s portrait depicts the one’s character well, it is much more valuable.

AT develops the classroom discourse leaning on the comparison between the paintings. AT’s initiative question (“Which one is more three-dimensional?”) is situated in a belief that there is not an absolute standard, a fixed propositional knowledge in finding out which one is clearly three or two-dimensional. The situatedness of this comparison indicates that it is a relative or indexical standard rather than an objective one. As soon as they agree on which one is more three-dimensional, the Korean artwork has been categorized not as less three-dimensional but as a “more two-dimensional” one. In the juxtaposition of “ours” and “the western artwork,” these words might play not only to present the exemplars in the textbook but also the nation, Korea, and the West, the opposite world of Korea. Even though Korea as a nation and the West cannot be same categorization to compare, in this
interaction AT’s consistently uses “ours” and “the western artwork” rather than saying “the first and the second painting” or “the upper one and the lower one”, and constructs the national features juxtaposing and contrasting to the western artwork, “Other.”

In line 4, AT elaborates on the previous comparison further. In doing so, AT differentiates, regards, disregards, and emphasizes certain features. For example, while mentioning the Western art expresses well the three-dimensional feature, AT excludes or disregards something two-dimensional in the Western art.

However, when we notice or understand that this kind of the classroom talk is not situation-free but situated in certain space and time, we cannot tell that AT is wrong in a way that she ignores or disregards some other features of the Western artworks. Since in this process, AT might refer to Western art in the first painting and to Korean art in the second painting, the terms, “ours” and “the Western artwork” in line 4, are particular and indexical in the concrete material conditions of the classroom. While elaborating on the Korean art, saying “Since our country’s portrait depicts the one’s character well, it is much more valuable,” AT disregards that the western painting may express the people’s character, in this case, that of Adam or God in The Creation of Adam.

The comparison between Korean and Chinese objects

The following episode is from the video program class where the teacher and the students discussed the answers in the questionnaire. It is a common exemplar of comparison which proposes to construct the Koreaness, the national feature in artworks. The Korean national characteristics in the traditional architecture cannot be identified by their transcendental truthfulness but by their situatedness. In this respect, it is again important that comparison is situated and used to make these characteristics of objects visible using diagrams and talks.

1. AT: What materials constitute a house?
2. Ss: Wood.
3. AT: Wood, and the roof of the house is not wood. The roof, what is made of the roof tile?
5. AT: It is not stone but is hard like stone. If it is fired, it becomes like that, isn't it? So, that clay is fired is the roof tile. Since it consists of the roof tile and wood, is it heavy or not heavy?
6. Ss: It is heavy.
7. AT: Of course it is. But when we see it visually, we can make it not heavy. This is how. (draw a house on the blackboard) Let's see. There is the roof and under the roof there is pillar? But if we compare these two, same shapes, there are this and this. Which house looks like lighter? Number one and number two (write down numbers in each house).

Figure 12: The diagram of Korean and Chinese architecture

8. Ss: Number one.
9. AT: Number one looks lighter. This is because of this, the lengthy of the eaves. (pointing the eaves of the house) If it makes the length of the eaves longer, it becomes like wings and looks lighter. So, as the narrator (in the video program) said, it is the light like flying. like flying. It is felt the house is like flying. This is very Jakum palace in China. This is a very big Chinese palace. This is our palace like the Kyongbokgung Palace. The Taehwageon in that Jakum palace, looks like this. The Chinese wants to make feel the weight to feel the authority, purposefully, they make it short. What ideology do we have? We?
10. Ss: Worship of heaven.
11. AT: Right. The worship of heaven. And another word, flying to heaven (Bichon). Because we worship heaven, have Bichon. like flying to heaven we make the length of the eaves longer. Especially, because of the lengthy eaves, what is the famous architecture that has the image of Bichon?
12. Ss: Kunjonjon Hall (a Korean palace)
13. AT: It is Kunjonjon Hall in the Kyongbokgung Palace. So, we saw these architectures... This is very unique line that only is in our country.
AT’s dialogue started from the constituent materials of the house in line 1-5. This lengthy dialogue contextualizes what AT tries to open the discussion in her question: “Is it heavy or not heavy?” In the following turns, the teacher and the students share and agree on the matter that it is heavy in lines 5-7. In this interaction, we cannot refer to what the absolute criterion is about in this consensus. There is no information about what standard they are referring to in deciding what is heavy or not. Rather it is based on the relative criteria which are achieved in the actual situation.

In line 7, after the consensus that the house is heavy, AT brings out the newer task to make it not heavy visually, as if this task is supposed to be not only the teacher’s but also the students’ by saying “we.” To elaborate on the task, AT changes the conditions from a linguistic tool to integrative tool using diagrams in line 7. AT’s directive, (“Which indicates house looks like lighter?”), provides the students with the context to prepare what the students need to see and search for, and how to answer for their next actions. In this respect, the perception of the students following this directive might not be neutral but socially situated, since their perception is shaped by the teacher’s directives as well as the material conditions, in this case, the two-dimensional diagrams.

It is important to notice that AT uses two images of house in parallel. The juxtaposition and comparison of two images of houses show that the meaning of house, whether it is lighter and like flying, or heavy and authoritative, comes not from its visual features of the house itself but from situated actions of participants such as drawing, juxtaposing, and comparing two images. In this concern, AT needs two diagrams to compare between heavy and light house visually, and finally link them to the Korean and the Chinese architecture and their characteristics, flying image and authoritative image (heavy).

We can discover that it is not language itself that constructs the meaning of the visual images. According to a Korean art historian, Kunjongjon Hall in Korea is a “typical building that displays the grandeur and authority of the Choson era” (W. Y. Kim, 1995,
Here, the Korean architecture has been interpreted as an authoritative image. However, in KAAC, the comparison between the Korean and the Chinese architectures leads toward the fact that the Korean architecture would be the image opposite from the authoritative Chinese palace, gives feeling of flying, and thus represents the worship of heaven.

In lines 8 and 9, the students' answers and the teacher's positive evaluation seem to show that the students interpret properly. They share and achieve the collaborative and transparent seeing. "Lighter" in line 7 cannot be interpreted by its transcendental standard or its meaning in the word itself. Rather its meaning is constructed through the comparison of two diagrams in situ. Thus, rather than one diagram, two diagrams may be sufficient to bring out the meaning of lighter while comparing, talking, drawing, and perceiving. Therefore, the comparison in situ seems to facilitate the communication between the teacher and the students. Here we can notify again that AT uses diagrams to mediate the students' meanings. AT uses comparison to mediate the students' understanding on what elements make a house look lighter visually. One diagram or one object alone seems to be difficult if not impossible in the instruction. Thus, the lightness, the visual feature of the Korean architecture, has achieved by comparison to make its meaning visible and apparent to the students.

On the other hand, the difference between the Korean and the Chinese architectures cannot be perceived and described what the different visual form is serving, so that simply perceiving cannot guarantee what the students should see and identify. If the students see these diagrams only, probably they might not know what to see. Even though they might notice the differences of visual images, it might not be easy to identify what features or elements these diagrams are supporting and proposing. However, the ordinary practice of the classroom situation, which is managed and jointly constructed by the students and the teacher, does not let the students just see but provides students with visual representations.
and talks. Rather the class activities are developed and transformed in a way that the
teacher and the students are involved in social organization such as seeing, reading, and
talking. In this aspect, the students seem to construct the agreement and see through the
gaze of the art teacher.

*The comparison between the expressive and the realistic paintings*

The third example is the classroom discourse of the four student artworks in the
textbook (see Fig. 10). The textbook depicts

When one appreciates artworks, it is important that one needs to identify the subject
matter inferring in what feeling the artists draw them and what the intention is. And
one needs to see seriously as if one were the artist. (Cheonjaykyojuk, 1996a, p.54)

If the paintings under the above explanation may be seen as instructions, then they are
telling the viewer to attend to the artist's intention or feeling.

The first two paintings among four color reproductions (see Fig. 10) are juxtaposed by
different expressive characteristics: the first is a realistic painting; the second is an
expressive painting. The materials are drawn using ink and paper. Each painting is labeled
and a short description in the same page. The art textbook describes these paintings as
following:

The first painting, school landscape painting, presents a school building from the above
with very realistic expression, and we can feel the artist's realistic skill and prudent
character. In the second painting, also school landscape painting, draws the school and
its surroundings simply, and we can feel the artist's cool characteristic and the
magnanimous expression. (Cheonjaykyojuk, 1996a, p.54)

In this textbook description, as mentioned in its objectives, it compares two different
stylistic paintings, one as a realistic and the other as an expressive one. In this comparison,
there is no evaluation or judgment but a link from the stylistic character of the painting to
the psychological matter of the person who draws.
However, this neutral comparison and description of the textbook becomes an evaluative comparison and judgment through activities of AT and the students. The comparison in this episode shows the comparison of the competing art theories, realism vs. Expressionism. AT had classroom discussion on these students' artworks in the textbook.

1. AT: Let's appreciate paintings in this textbook. Since the teacher (I) has explained a lot, think for 2 or 3 minutes and find out several features from an artwork. The teacher (I) will let one or two students present your art appreciation. One or two students. Anything that you can see in painting will be OK. The subject matter, medium, and something unique. Let's find out these things.

2. Ss: (Talking)

3. AT: One of four paintings that you like, you select one of four paintings that you can find out the most unique features and if I call your name, talk about the painting.

4. Ss: (talking)

5. AT: Um, Is there volunteer? It is not interesting if I have you frustrated. Who is the volunteer? Don't think it difficult. Hadn't you been taught in this way ever since? Because you haven't a chance to talk about the painting, it is hard to be good at it. The teacher couldn't remember your names. Here the third row, what is your name?

6. S: Ungee Lee

7. AT: Ungee Lee, what do you like among four paintings? Stand up. It's OK. You can talk about the subject matter, the medium that has been used and it is OK, the expression that is different from other paintings. What do you like?

8. S: The second.

9. AT: Why? What is the difference?

10. S: The school. The school isn't, it includes a lot of background. In there, the tree is bigger than the school.

11. AT: Um, the tree is bigger than the school, that's why, it draws something different than we usually think. Right? so, you feel like more attachment. And what do you find out?

12. S: In the painting?

13. AT: Yes,

14. S: It is dirty looking.

15. Ss: (laugh)

16. AT: It is painted in the background with a lot of spot like dirt. But you might feel more interesting than the neat one.

17. S: Yes.

18. AT: Right, and do you have something else to say?

19. S: And?

20. AT: yes,

21. S: It is like a coconut palm.

22. AT: Yes? Um it paints the tree like a coconut palm. It is not realistic. OK. good. You can seat down.
AT named one student and this student answered that she likes the second painting. When AT asked the reason, the student answered that the formal property of the painting, the proportion between school and tree was pleasing. In the teacher's rephrase (line 11), AT repeated the student's answer, which indicates a positive evaluation. In the following talk, AT depicted its imaginative expression as a reason why the student might like this painting. In the next turns, line 14 and 16, the conversation organization is similar to the previous turns in line 10 and 11. When the students answered, AT rephrased repeating it and gave positive responses to the class. In this conversation, usually, the students just described certain properties, and AT elaborated more on the students' answer. This elaboration provides a place that the teacher wanted to instruct what the teacher might think is important. Even though the student in line 14 did not show any comparison but describe what she saw, AT in line 15 brought out the comparison between "dirty looking" and "the neat one." In this dialogue, this comparison is not explicit but implicit since there is no information about what the neat one is. But this implicit indication is going to be explicit by the later teacher's talk in line 23.

Then, the above conversation between the teacher and the student is summarized by the following teacher's talk.

23. AT: Good, it is very important that you might like the painting that others don't like. Let's compare the second painting with the first painting. The first one draws well the perspective and realistically? It is much more elegant. But the second one gives you more interesting feeling. Um, it should not be good painting that draws realistically. So, here, we can see two different styles of paintings.

While comparing two paintings in the textbook explicitly, AT uses the comparing practice as a way of emphasizing and reconstructing a certain artwork, in this case, the second expressive painting, as opposed to the first realistic painting. If AT is using a specific method of categorizing, describing, and analyzing artworks, this method becomes a kind of a conventional system of a mediated tool to look, select, discuss, and emphasize
artworks. The comparison that AT uses in this classroom talk is value-laden in a way that AT does not only describe what characteristics the two paintings present but also values which painting is “more interesting” or “good painting.” Here, the first realistic painting, seems to be less valued than the second expressive painting. In doing so, AT competes two different art theories, the realism as the case of the first painting and the expressionism as the case of the second painting, which does not focus on the accurate representation but the intensity of the feeling favoring the artist’s inner lives (Barrett, 1994).

Through AT’s manipulating and comparing, the student’s gaze might be organized and constructed by the way of what AT sees and talks, searching, identifying, regarding, disregarding, and connecting the art teacher’s talk to the visual phenomena in the painting. AT’s value-laden comparison through juxtaposing two paintings in the textbook becomes a tool to develop the student’s talk, emphasize AT’s interest, and reconstruct the new gaze of how to see and feel about the both paintings.

Creativity stage: Making a pot

The second phase of AT’s instruction is after the first phase, the mediation phase and so called creativity phase. This phase mainly constitutes the studio production. In this episode, it is one of the series class about the “Korean line” for the seventh graders. According to the teacher, the term, creative, has been celebrated as the ultimate goal of art education throughout interviews. It is a moment of producing creativity and “the most crucial” (Interview, 2/26/97). For AT, this creation stage seems to be as same as her development stage. The development stage by AT is identified as the process of what students do by themselves and thus does not need her plans during this phase. Thus, this creation stage can be clearly differentiated in that the students’ activities are dominant.

In this phase, there is much flexibility in KAAC by AT. AT might consider her curriculum not as rigid or fixed but as changing, fluctuating, and reorganizing practices at all times. Through this change, we can see what AT might try to achieve in KAAC.
change can be shown in two different kinds of entries in these studio classes: like “a history class”; “a real and authentic art class.” AT defines art classes as ‘producing something new’ comparing to history classes as copying and following the traditional culture.

I think the later one (the former is making the traditional Korean ceramics with some changes; the later is making the future Korean ceramics) is real art lesson. Copying and those kind activity can be one of history classes. The real and authentic art lesson is not to follow the traditional culture and copy, like the art competition like ‘painting the treasure.’ When I look at this, I don’t think it is not to success the traditional culture. The real succession of the traditional culture is to produce something new. So, the later is real art lesson. (Interview, 2/26/97)

AT defines authentic art classes as ‘producing something new’ in interviews. When compared to copying, the real and authentic art lesson tries to create something new. Thus, the students’ imagination was encouraged to create the ‘future’ Korean ceramics. AT reassured that their work did not have to imitate the previous shapes of the Korean ceramics that were shown in AT’s diagrams.

After one seventh grade classroom, AT slightly changed her instruction of what the students need to make in what direction in the following classes. Thus, the first class, according to AT, was like a history class, since AT said she did not speculate thoroughly before the first class, and the following classes were a real and authentic art class. According to AT, the first class was used to be a basis to reflect and change for the next class.

Curriculum change: From “a history class” to “a real and authentic art class”

This class was held first in one seventh grade classroom. In this class, “like a history class,” AT started the class with explanation of the traditional Korean ceramics using five diagrams.
AT: ... Today, you will make a pot. When you make a pot, you don’t need to copy the shape of traditional ceramics. The teacher (I) am going to draw several shapes of ceramics. So, while looking at them, you are going to make your own pot. (AT draw several images of traditional ceramic shapes on the blackboard.) (see Fig. 16)

AT: ...You cannot make all of these (the five diagrams of ceramics). Based on your idea, you can make more utilized or more decorative one.

In this introduction, while AT advised the students not to copy the traditional shapes of ceramics, AT provides the students with these diagrams of traditional ceramics as references of what students are going to make. In this explanation about what students need to do, it implies that students’ pot should be related to the shape of the traditional Korean ceramics. Therefore, AT’s advice of not copying the traditional shapes might not work well because AT could not clearly mention the relation between what AT’s diagrams intend to represent and what the students need to develop.

In interviews, AT mentioned that this class purposes for the students to observe the teacher’s diagrams and express one of them with clay. It seems to be focused on realistic expression based on what they saw. AT said that after this class she recognized that the seventh grade students can express realistically what they see.

In this studio classroom, the teacher’s diagrams were left on the blackboard. Thus, students often looked at these diagrams and referenced them while making their own pots. Students see through and consult the teacher’s representations as an aid and a reference as support for visual characteristics of their pot.
However, AT made some changes for the studio lesson in the other following classes, since she felt that the previous class did not work like an art classroom in a way that students just copy or imitate what AT already drew on the blackboard. This is the second kind of class of making a pot. Thus, although AT’s curriculum was based on her preplanned one, it was also during the process of practicing it that her ideas took shape. AT gave different directions while using slightly different diagrams (see Fig. 13 and 14). The difference between the first and the second kinds of studio lessons for making a pot can be visible through understanding of the interaction and its context. While the first diagram does focus on the historical changes of the traditional Korean ceramics, like that in the art appreciation classroom, the second diagram links the past with the present where students can have unlimited possibilities in making pots. It is visibly depicted by drawing empty square space after the historical images of ceramic shapes and by writing question mark inside the empty space.

For AT, the reason to change her curriculum would come from her reflection that the first class might “not be about creation” (Interview, 2/26/9). Instead of referencing her diagrams, AT emphasizes the students’ imagination, which has been clearly and apparently noticeable and understandable to the students by the following talk, the use of diagrams and the gestures.
In this teacher's direction, the creativity is based on students' own 'change', 'imagination' and 'interest' in dealing with materials. The art teacher clearly created a context that encouraged the unlimited potential of imagination using the visual aid and the elaborated talks.

For AT, the most plausible outcomes of studio production is not the expression based on what the students are instructed in the lesson but the expression that is totally different from what they learned or experienced. AT says,

Even though they listened to and learned lessons, if they produced totally different expression, it is very drastic. I hoped so.... Because it is art. Because it is creation. I think, even though the ceramic history shows its round shapes continually, there is no rule that the next shape should follow its round shape. What I wanted is not what shape of ceramics might be correct but that they feel it familiar. Then, their expression becomes freely. (Interview, 2/26/97)

AT believes that rather than following imitating the visual images that were provided in the classroom, making their own images or making totally different images from what they have learned are plausible. Even AT celebrates that if the students produce totally different images from those instructed in the classroom, "it is very drastic" (Interview, 2/26/97).

For her, this drastic and free expression is art and creation.
The atmosphere of the studio production classroom

Figure 15: Studio production classroom

After the formal classroom instruction from AT, the students' own activities are dominant. In my field notes,

After the short instruction of what students might do, using blackboard and talking, the teacher mostly let students make pottery by themselves. The classroom is filled with their lower voices talking with their neighbors and the sound of working clay. Students mostly stay in their seats while making pottery. Mostly, the art teacher just leaned on the teacher's desk while looking at whole classroom. Sporadically, the art teacher walk along aisles. During the whole classes, the teacher did little intervention in what students were doing and this has been done individually. Most time, AT simply looked at them and their works without any comments. (Fieldnotes, 2/11/97)

In this studio class, the teacher let students play with clay by themselves. Since AT believes that this art production class must be a time when students might think about the Korean line through their own activities, AT hardly interacts with the students during this phase. Also there were no requests for help from the students to the teacher. Even though AT walked around the class, AT just looked at the students' works without commenting.

In terms of students' activity, the students' moving around in the classroom does not seem to be encouraged, as in other subjects in school. Thus, most students' activities are
based on the individual space. Since the studio class is considered as the students' time, the teacher’s comments or instructions are restricted. After the formal and short instruction in the early classroom, the creative phase seems to be mainly organized by the students’ making and finishing their own pots, except the teacher’s scolding to make students quiet.

Reflection stage

The third phase in KAAC has clearly been separated from the first or second phase. After the first phase of mediation where the teacher provides diverse visual and linguistic mediation, or after the second phase of creation where students mostly work by themselves, the third phase starts wherein students reflect upon and present what they have seen, understood, and made. The reflection phase on what students might have learned during the previous class, is usually managed by classroom talk, question and answers between two parties, teacher and student.

Most talk in this phase occurs as a three-part exchange: the teacher’s initiative questions, student’s answer and teacher’s evaluation or rephrasing. The last turn, teacher’s evaluation or rephrasing, plays several roles in that it could be simple evaluation of student’s answer, construction of the proper answer, and removal of the improper content. Thus, there is a difference between the ways in which correct answers are treated and the ways in which incorrect answers are treated.

Since this phase mainly constitutes the classroom discourse between AT and the students, the students’ voices are visible and their talks are shaped by the interaction. In this process, there is an interesting conflict between the art teacher and the students, which is the students’ everyday notions on art and the teacher’s expertise in art such as a way of talking art. In terms of the students’ everyday experiences, phrases such as “beautiful our country’s art” or “excellent cultural heritage” reflect what most students, even most Korean, share by a shared language. This shared notion about the Korean art constitutes a socially constructed commonsense way of describing and explaining the world. In the
following episode, it presents how this conflict has been elaborated and resolved in the classroom discourse.

Reflection on what students learned: The eighth grade

This episode is from the eighth grade art classroom after viewing video program about the Korean line and answering the questionnaire. In the previous class, they organized their gaze sequentially, in terms of the canonical order of representations, for example, seeing and emphasizing lines of the Korean nature and culture in the way that the teacher presented. In this episode, the students’ elaborated talking of what they might feel and learn about the Korean line is considered as the reflexive learning moment by AT.

In this reflection phase, the classroom discourse has been used not only to check what the students understand following the teacher but also to make the students develop everyday conception on art into more elaborated and persuasive talk. There, the teacher’s expertise provides what and how the students should talk in a certain way of discourse of art. This is noticeable enculturation in a way that the student’s everyday conception has been elaborated and changed through the classroom interaction.

1. AT: Yeah, so who is Number 20? Um, Mihyun?
2. AT: What do you think the feature of the art of our country? Please stand up and talk.
3. S1: It’s beautiful.
4. AT: Why don’t you talk about another feature of the line, except for the beauty.
5. S1: (inaudible)
7. S1: round line...
8. AT: It is round line. So Mihyun felt it is a plenty of round line. Next number 32.
9. S2: Our country’s art is, like a traditional gamut or roof of house, rather than straight curved line. ((laugh))
10. Ss: ((laugh))
11. AT: Your talks become a little bit longer and longer, aren’t you? All right. Next’ll be the longer?
12. AT: Number 40, number 40!
13. Ss: ((laugh loudly))
14. AT: You might have some feeling during watching.... What’s going on in our country’s art?
15. S3: It’s beautiful.
16. Ss: ((laugh))
17. AT: Are you going to persuade me with such a word? Why don't you talk another thought about how it is beautiful?
18. S3: Rather than round line, no... rather than sharp straight line...
19. AT: Look, talk in your own words, better than following reading. Speak frankly as you like. Let me hear yours, as if in usual situation.
20. S3: Em, there are amount of round lines, and...
21. AT: amount of round lines.

This episode comes after the mediation phase where the teacher and the students saw the one hour video program and checked answers of the questionnaire together. AT tries to listen to the students' own discussion on what the students might understand in the previous classroom activities, in this case, the diverse and unique characteristics of the Korean line in many artifacts and nature.

In line 3 and 15, the students' answer, "it's beautiful," seems to be a part of their commonsensical reaction or interpretation of art. Especially when it is about the Korean art, it is more intelligible. This shared notion or commonsense seems to be something that the teacher needs to develop it into more persuasive and elaborated talk. For example, the episode indicates that "it's beautiful" could be further elaborated by the further interaction between the teacher and the students. The further request of AT in line 4 and 17 invites the students to think about the reason why the previous answers might not be acceptable and elaborate in other way.

In this classroom discourse, IRE was apparent in a way that the teacher asked, students answered, and the teacher rephrased or evaluated of students' answers. Especially, the different way of treating right or wrong answers can be noticed. After starting an initiative question by AT, the student's answer (It is beautiful) might not be plausible to the teacher. However, rather than saying "no, you are wrong" directly, AT reorganized another question (Why don't you talk about another feature of the line). When the student once again answered (round line), it seems to be a positive answer in that AT repeated and brought it to attention.
According to Griffin and Humphrey (1978), there are four ways that teachers deal with a wrong answer or implausible answer: ask the same student the same question; ask another student the same question; ask another question whose answer implies that the previous answer could not be correct and; initiate a side sequence that will return to the same question. In terms of the Griffin and Humphrey's analysis, AT in KAAC used a side sequence wherein AT asked a more detailed question to the same student. Through these talks, more than merely evaluating what students might have learned, the teacher reemphasized and opened up what the class needs to know. Since the purpose of the teacher's question might be not just to evaluate how much students learned but to be instructive, AT tried to use this classroom interaction and instruct not just the individual student but the whole class.

In the following episode, there is again noticeable way of handling the improper student's answer.

22. AT: And, ... Hyunjin Lee! Why don't you stand up? You are the future leader of our country, but... O.K. Our art is said to be composed of round line, but what do you think about that? Statistically examined, were round lines much more?
23. S4: No...
24. AT: No Nou? Then, talk what is composed of straight line, you think?
26. AT: The desk is not traditional culture. When we talk of traditional culture, we presume our past, among the past cultural artifacts.
27. S4: Door
28. AT: Um, door, door? Oh, frame of door. All right. If we see the frame, straight line prevail over round one. Well, while we see the whole building including the door, there might be more round lines, like a roof, and all right. So, do you think straight line might be predominant?
29. AT: You disagree with the content of the video, don't you?
30. S4: No.
31. Ss: ((laugh, big noisy))

In this later section, there has been a disagreement. The teacher asked a question that was different from the previous questions, and rephrased and added "statistically examined." The student in this question is the head of the class and "a smart student." The
student, unexpectedly, presented an exceptional example of Korean line as straight one, the
doors in the traditional Korean architecture, which is made of straight lines of wood. This
exemplar seems to thwart the teacher’s exemplars using the video program such as
natural lines in landscape, round lines in architecture, costume, etc. However, this
disagreement has been redirected, elaborated, and rephrased by the teacher’s talk, “while
we see the whole building including the door, there might be more round lines, like a
roof.” In this procedure, it erases the implausible answer and replaces it with the plausible
answer. Thus, the disagreement seems to be resolved into the main idea that the teacher
intended and emphasized in the previous classroom, which is the Korean line as round line.
We can see that the purpose of this activity by the teacher is not to provide diverse and
multiple possibilities of students’ interpretations but to reproduce and assure the teacher’s
interpretation in a way that students’ talk was reoriented, assured, rephrased, and positively
evaluated.

*Reflexive presentation of students’ own artworks: The seventh grade*

The students’ presentation shows how AT causes students to reflect on what they have
made based on what intention while engaging students in art talk. In this episode, rather
than elaborating on individual students’ presentations of their works or how they can
improve their works, which is the most common feature of classroom critique (Barrett,
1997), the teacher organized classroom presentations as a broad opportunity to share
experiences of diverse or unlimited possibilities of pottery shapes. In doing so, students
can see and hear what other students produced and what intention might underlie this
activity since over 40 students did not have a chance to see all other students’ artworks
because of the individual atmosphere in the studio classroom.
"like a history class"

In the following class where students need to finish their pots, the teacher said,

You are going to present why you have this kind of shape, and what change you put in (from the traditional Korean ceramics)... When the teacher names, you need to stand up and explain showing your pots to other students. What you need to explain is, last time, among the diverse ceramics that the teacher explained, you made your pot while looking at which period and what Korean ceramics. And, if you changed some parts based on your ideas, talk about it.

In this classroom presentation, students mostly started from which period and what ceramic to which they had references. For example, one student said, “I made this thinking about Choson white porcelain. The method is a pinch method.”

By contrast, in the “real art class,”

AT: In the previous class, you made clay? In this class, you might want to finish up it and if some have done, making pottery, inscribe patterns or characters. Everyone is going to discuss their artworks later. Well, the thing that you need to be careful in presentation, for example, this kind of discussion really like kindergartens’ talking, like I just made it, just because. If you talk like this, I will keep you talking until your presentation is good. So, while making it, you might want to write down it on the paper or...

AT: Um, why you have made this shape based on what parts you are interested in, you might have your own reason from the very trivial to the complex. Don’t think it as shameful. Everyone will do presentation.

Since the focus is on the shape of pottery, the art teacher introduced how to start discussion of their own artworks. Students were asked to prepare their interest and intention of making them.

1. AT: Now, we will start it from this row. Think about it. Even though you don’t finish it, talk about it while you are making it.
2. Ss: ((talking to neighbor))
3. AT: You are making this shape of pottery because of what you are interested in. What pottery is that you are now making? You are making future pottery. So (you say) you are making it focused on what parts of pottery. Let’s start from here. When you present your pottery, bring it over the chest so that your friends can see it. OK. Stand up.
4. S1: ((the student stands up))
5. AT: I will let you present according to your attitude.
The future pottery might not be simpler than the past pottery and I signed on the pottery.

She: ((laughs))

And what?

(She) did sign...

You did sign on it? But it looks like human figure. Is it related to human?

No.

The next, stand up.

The ordinary pottery can be broken easily, if you don’t hold well. Here I make a hole in the bottom of the pottery not to be slippery.

Be quiet.

To give balance, I make the lower part like this.

The next?

((stand up and not talking))

Until you are getting idea, stand up. The next?

Um, attention. If you keep noisy, I will let you talk in the front of class.

No ((class chorus))

We can listen if you are quiet.

In the past, um the mouth of the pottery was one. But I made several holes like three of them.

Let’s see. Please let us see. We couldn’t see it because of your big hand. But talk it to make others listen. Don’t laugh. The next?

((inaudible))

It is just pyramid? The next? Look. You sit straight. Sit straight. Your turn.

At first, I make this that can be easily hold. And here like (inaudible)

I couldn’t hear you.

When the teacher (you) drew the development of ceramics, I saw the lower part of ceramic seems to be getting bigger and bigger. So, I made the lower part bigger.

Good, next?

Because I don’t like simple design, I made mushroom like shape.

Good, next?

Some ceramics (the stone age pot and Koryo celadon) are lack of stability. But this has narrow top and bigger bottom so that I gave it stability.

Next?

In the past, ceramics are round shape. But to break the fixed idea, I made square shape pot.

Before this classroom discourse, AT provides some strategies of presentation such as what the students need to talk in a certain way. AT asks the students to discuss their own artwork. This requires that the students reflect upon the intentions or ideas which they based on for their pots. Rather than student-student or teacher-student-teacher dialogue, the rigorous three turn taking with the delayed teacher’s evaluation has been apparent in this classroom discourse. In this classroom discourse, mostly AT’s turns for evaluation or
rephrase in line 16, 23 and 25 are incomplete. AT’s incomplete evaluation is going to be completed in later part of the classroom discourse, AT’s summary.

This classroom discourse with the delayed teacher’s evaluation is different from the discourse in studio production which proposes to improve or critique the individual students’ artwork (Barrett, 1997). If it is to improve the students’ artwork, then we expect the teacher’s extended discussion about the students’ artworks. But, in this discourse, rather than developing the discussion with the students extensively, the classroom discourse has been conducted rapidly through the interaction between the teacher and the students. For example, AT’s “next?” and students’ standing and answering. Thus, this classroom discourse might not improve the students’ pots but it would likely cause the whole class listen to others’ discussions and see what they have made.

In line 28, S8 says, “when the teacher drew the development of ceramics, I saw the lower part of ceramic seems to be getting bigger and bigger. So, I made the lower part bigger.” This remark shows the fact that an individual student makes AT’s diagrams and talks her own reference. In this case, the student read invisible relations between ceramics in AT’s diagrams which might be the developing and changing Korean ceramic shapes in a consistent way, “the lower part of ceramic seems to be getting bigger and bigger.”

The exposition of the thematic content occurred very late in this classroom session, when the teacher gave a summary of what the students were talking about their pottery. It is apparent that evaluation or rephrasing of students’ answers seems to be delayed until most students finished their presentation. AT summarizes the students’ discussion on their pots as follows;

AT: There are very diverse shapes than the teacher (I) expected. The teacher thought that you might copy of the traditional old shapes. But when you see your friends’, you noticed that there are something that you did not think about or similar things, and if you listen many people’s opinions, there could be various kinds of pottery. I found there are some similarities. Um, comparing to round line, some of students were using straight line. Then, rather than symmetrical shape, there seem to be many asymmetrical shape. Like the shape falling down, or crisscrossing shape,
these are not still but very active movement. These artworks are much more dynamic. Your works are good because they are dynamic. So, we saw good ideas.

In this episode, we find the teacher's construction of the thematic development through interaction strategies between teacher and student. In the delayed teacher's summary of what the students talked about, "stability" of the pot is ignored even though many students mentioned their purpose is to give some balance of the pottery, extending its lower part. Rather than mentioning the balance of pottery as a crucial intention or interpretation to make the shapes of the pottery in this way, AT reconstructs and manipulates students' talking in a way that AT emphasized "round line" comparing to the straight line and "asymmetrical shape" contrasting to symmetrical shape. These creative and new ideas, which have escaped from the imitative or taken-for-granted conditions on making the pot, have been evaluated as good and dynamic art. In this way, the teacher's summary might not be a mere rehash but instead may reassure, reorient, and reorganize students' talks so that there are new and emergent concepts and ideas.

The fact that there is a students' idea ignored, which is shown in line 15, 28 and 32 and indicates that they made their pot to give greater stability in a way they make the bottom part bigger, is because the teacher's conception of what students should know and her conception of what art production should be are somewhat different. According to her, the reason to present a relatively simple summary of changing the shapes of pottery proposed for students to understand its historical changes in the Korean ceramic shapes (see Fig. 3-9). Since these students' talk in line 15, 28 and 32 are direct references to AT's instruction and diagrams of the Korean ceramics in the previous class, it is easy to see the students' meaning which has been constructed by the classroom interaction. In the other hand, the teacher's belief in good art (making art) is about creativity, not imitation nor expectable expression. Therefore, the interpretation of students that indicated the pottery with a large lower part for the balance in line 15, 28 and 32, seems to be expected or imitative direction.
Depersonalization

Classroom in school has its unique culture created by the participants. In this analysis, one of the school culture, depersonalization, has been crucial and visible. Since the participants' activity is not separated from other classroom activity or larger school culture, activity in art classroom can be understood by its larger context. For example, when the art teacher needs to nominate students, she called their names from the attendant list or just their numbers like “number thirty.” The reason of the depersonalization is because the art teacher has over 700 students in each year and the art class is once or twice a week for 45 min. Thus, it is hard for AT to remember every students and their interests. This calling culture, especially, calling numbers, prevails not only in art classrooms but also in other subject classrooms.
CHAPTER 9

SUMMARY, DISCUSSION AND IMPLICATIONS

The purpose of this qualitative study is twofold. First, I provide the art teacher's narratives and her learning experiences at the teacher workshop in the art museum as contextual backdrop and situate the art teacher in her personal, social and cultural practices. Second, this study presents how the art teacher jointly constructs art knowledge with students in an everyday art appreciation classroom in Korea, thus enhancing our understanding of the complex, integrative, and situative processes of learning and teaching with art. The situatedness described is based in the participants' actions, mediated in situ. This mediation provides a possible means to achieve intersubjectivity, the shared understanding of participants. The study of the mediation processes in KAAC reveals the diverse and integrative ways in which negotiating and communicating take place between the art teacher and the students. The use of qualitative methodology allowed the researcher to describe and understand the interaction of the teacher with the students in KAAC.

Summary

Methodological issue

Methodologically, this study offers a close look into the interaction between the teacher and the students as they participated in Korean art appreciation lessons in the classroom. KAAC have been analytically described as socially organized events. What is
desired must be balanced with what is practical, and the only way to determine this delicate balance is to see and hear both sides. Art educators need to enter and experience the sociocultural process of art instruction in the art classroom, as reflected, for example, in an art teacher's day to day struggle.

As I investigated how art knowledge occurred in KAAC, I found myself facing the difficult task of understanding a complex situation. Even though I tried to reconstruct a pluralistic perspective on KAAC and the museum workshop, it might be difficult, if not impossible, to represent completely what actually happened in these situations. I have provided four analyses. Each analysis is not the same but a somewhat different way of looking at the situations. Thus, I present a narrative study of the individual meaning-making constructed by AT in Chapter 5. In Chapter 5, I contextualized AT in her personal and social contexts. Then I started to look at the public and social dimensions of her learning experiences in the museum (chapter 6) and her practices in KAAC (chapter 8). Chapter 7 provides the reader with an understanding of the formal and prescribed curricula in KAAC. What is presented in this study differs significantly from the positivist approach in education with its emphasis on the belief that one's learning can be quantifiable and from an unproblematic conception of knowledge and its transferring process.

**Narrative about doing school art**

I construct the participant teacher's (AT) identity as revealed through her narratives about the teacher's personal practical knowledge. AT's personal practical knowledge involves more than decision-making or problem-solving because AT's decision and actions are based on AT's lived experience as a person with an unique history (Connelly & Clandinin, 1988). AT interacts with her sociocultural environment and also changes her surrounding culture through her activities and participation (Cohler, 1982; Mishler, 1986; Shepel, 1995). The curriculum developed by the teacher is unique and personal in the sense that it includes the teacher's beliefs, interests, and values.
First, there is evidence that AT has multiple identities. As an art teacher, AT identified herself not only as an artist but also as a teacher, thus focusing on attention to an integrated mode of identity; i.e., both identities cannot be simply divided. In her interviews, she moves back and forth framing herself as an art teacher or as an artist as she discusses her perspective on art teaching. As an artist who is a member of an art world in which creativity is the highest value, she emphasizes the creativity of the students rather than imitative expression of the content she taught. She celebrates the possibility of students' creativity in her classrooms. In this respect, creativity is something new that the students strive to develop on their own. As a teacher, AT notices many restrictions of what she can do in the classroom such as time limitation, student-teacher ratio, and school administrators' concerns and expectations towards the art classroom. Therefore, in the school, her conception of creativity sometimes competes with the practical situation of teaching in a classroom where she needs to instruct students purposefully without uncomplication. AT tends to think and believe that students need to learn or grasp what she teaches as and then to produce or develop this totally new and creative thinking about and making of art. In line with this view, and along with the processes between the teacher's teaching and the student's learning, and creating, both parties' roles are clearly divided in that the teacher's role is to organize and manipulate, thus making the curriculum teachable and understandable to the students, while the students' role is focused on presumably learning and then making something "new and creative," that is, something that comes from the students' own new ideas. AT consistently works back and forth, changes, and shapes what AT is going to teach in the everyday art classroom.

Confronted with this seemingly necessary conflict between creativity, and teaching and learning in school, AT seemed to struggle to find ways to resolve the tension between the ideals that she has nurtured and developed. The teacher's reflection allowed her to understand why her classrooms were challenged by the structure and organization of
schooling, where time and materials are restricted, and the teacher's role is somewhat
different from that of the artist. AT seems to accept the conflict between her ideals and
public school practice as a way to question and then modify or reaffirm her role in
imminent context.

Second, her multiple identities might be explained by and explain ongoing participation
in and out of school. There are two kinds of knowledge communities in which the teacher
participates. One is the knowledge community in school, the informal relationship with a
group of similarly aged female teachers. This relationship between teachers is considered a
valuable experience, for example, it allows her to reflect on her lessons and to share her
perspectives about students, teaching, or instructional materials with other colleagues.
What is important for the knowledge community is that in this community the knowledge
of AT and her colleagues in this school moves from private to public and becomes fuller
and more informed. For example, AT and the history teacher, one of the group, share what
they know and think. The mutual relationship between the people inside the knowledge
community does not come from a hierarchical relationship but come from a safe, authentic,
and unconditioned relationship (Connelly & Clandinin, 1988). Moreover, conflict or
competing conditions are resolved while practicing participation, i.e., the individual does
not always carry the complex conditions in himself/herself, but selects, negotiates, and
justifies in and through his/her actions.

The other knowledge community (Clandinin & Connelly, 1995) is developed through
the teacher's participation in the art museum, especially the teacher workshop.

Participation in the art museum

AT is not always a person who instructs students but tries to continually participate in
the community in which she is interested. There is an indication of the knowledge
community (Clandinin & Connelly, 1995) outside school and actor network theory
(Latour, 1987) where AT continually and consistently tries to be involved in the art world.
In this case, she uses the art museum to develop not only more knowledge of classroom instruction but also her personal interest and desire toward art and the art world.

However, the teacher's experiences in the teacher workshop at the art museum do not take place in the lecture hall but is expanded into the gallery where she sees, reads, feels, and learns from objects in an exhibition. For this reason, I provided the practices of exhibition culture in Korea such as how exhibitions get organized, selected, displayed, and ideologically constructed. In this regard, I found out that the art museum focused on the nationalist approach in selecting and displaying objects and developing wall texts. I described this approach in the historical and cultural context of the Korean art museum and at the same time, I stressed that the Western art museum might have provided the basic structure and practice of the Korean art museum. Based on the nationalist approach, diverse objects and the wall texts are deliberately organized in order to celebrate the excellence of Korean culture and art, and finally to construct national identity, a sense of Koreaness. It is believed that the nationalist approach shapes and limits the cultural horizons of the nation, very similar to the way in which the colonizer manipulates the colonized. Nonetheless, the alternative past that is silenced by the institutional and social process of remembering (Urry, 1996) is as important as the past that is remembered. Moreover, in terms of post-colonial literature, culture is not authentic and unique but inauthentic and mixed (Eagleton, Jameson, & Said, 1990). In emphasizing the nationness and national identity, the reduced or repressed stories of the other such as active cultural exchange with China and the struggles between the ruling class and the public during the early Choson dynasty, if not ignored, are not presented in museum practice, the wall texts, catalogues, or the related publications.

Contrastingly, the teacher workshop provides a more contested perspective of the exhibition and the relationship of the objects to their cultural context. Whether this is intentional or not, I found that the exhibition discourse has been challenged in the practices
of the teacher workshop, as seen in the interaction between the docent and the teachers during the tour and the history teacher’s model teaching.

During the docent tour, identifying Chosonizing visual features in artworks was the main task of the docent and the teachers. Since the exhibition’s rhetoric was a glorification of the unique and excellent culture of the past, Chosonness was the focus, leading to and been lead by the sociohistorical ways of selection and display. As visitors, the teachers were encouraged to identify Chosonizing features of the artworks, and it seems to be a main task. This discursive practice, seeing and talking about objects, sheds light on the less presented issues in the exhibition itself such as the Chinese influences on Choson art through importation.

The teaching model presentation was a very unique feature of this teacher workshop, which might be contrasted to the conventional teacher training program. This is because it allowed the teachers to discuss their practices in the schools, and the place becomes transformed into a professional place in which the teachers discuss, create, and communicate their practical knowledge with other teachers. The teaching model presentation is meaningful, for it is not about the theoretical and decontextualized abstract knowledge that is often distributed by theoreticians. The practice of the teaching model presentation is more deeply embedded in a context and the process in which art knowledge has been constructed and shared by a certain teacher and students in a particular time and within a particular space. In this respect, the museum is a space where art teachers can gather together not only to get new knowledge but also to communicate and share current and specific ideas and issues with other teachers. I hope that one consequence of the teacher workshop will be to make art teachers identify themselves not as a mere receiver of information or a technician but as a producer of art knowledge.
Participation in school art: Learning curriculum

The data descriptions in this study show that art curriculum that is enacted in everyday practice in classrooms is different from the national curriculum that is prescribed through the national curriculum guideline and the art textbook. I have presented the view that art knowledge is socially constructed, validated, and communicated within a local context. In other words, meanings of artworks or objects in KAAC are not revealed by themselves but are constructed in discursive practice. For example, in the seventh grade classroom, the comparison between the realism and expressionism has been used to construct and emphasize the meaning of student artworks and is continually practiced in the social interaction between the teacher and the students.

This study will facilitate alternative ways of analyzing the processes of art instruction, with an emphasis of the everyday practice which occurs in the art classroom. It will contribute to an interactional understanding of the processes that make-up delivering art instruction. This study emphasizes that teaching is the reciprocal and interactional achievement of both the teacher and students.

The art teacher's role

We could say that AT serves as a mediator between the art world and the school (e.g. Rice, 1993; Wolfe, 1997). AT who is engaged in the both worlds provides the students with not only professional knowledge of art but also her personal feeling or affection for art, such as her love of traditional Korean art. Instruction in the art classroom is not different from the unfolding of her identity in a local situation.

AT's expertise is indicated through participation in a community, not primarily through the possession of conceptual structures and skills. That is to say, it is achieved through actions and uses of representations gained from conversations in a community. AT serves to provide guidance during classroom interaction on established art practice and theory. On the behalf of the students, what is centrally learned in the classroom might be the
disposition to engage in interactions using representational tools including verbal expression. If we observe that learning is a kind of enculturation, adoption of ways of knowing in art, then intervention and negotiation by the teacher is essential (Vygotsky, 1978). But it does not mean that teaching should be didactic. Rather the teacher's role is important in two ways: introduction of new concepts or ideas and diagnosis of the students' understanding for future activities.

Mediation stage

This investigation on mediated activity in everyday art appreciation classrooms does not only suggest effective ways to improve curriculum or its instruction but it also helps our understanding of everyday practice in the theoretical field. As speculated by the researchers in the sociocultural perspective (Cole, 1996; Vygotsky, 1978; Wertsch, 1981, 1991), the findings of this study show that the art appreciation classroom constitutes diverse and integrative mediation processes. In relation to the classroom mediation, the question is not how the art teacher helps a student to authentically learn art, but how art knowledge is produced through and within art classroom culture, and how the art teacher organizes what we can call art knowledge in her classroom practice. In order to facilitate the interaction between people in a community, AT provides tools for communication.

As activity theorists (Davydov & Radziknovskii, 1985; Engestrom, 1987) have said, the use of tools itself involves an enculturation of social knowledge. I have identified diagrams, language, the art textbook and the comparison as diverse kinds of tools. Even though I explained each tool separately, its does not mean that each structure and the use of the tool is independent of any mediating role in the practice. I have tried to organize mediated practice based on its centralized mode of mediation. I have approached mediating tools in terms of "how they are a part of and mediate human action" (Wertsch, 1991, p.29).

First, the purpose of the visualization, i.e., the use of diagrams, is to mediate between the teacher and the students, to appropriate the insufficiency of the sole use of the linguistic
discourse, and to enable “learners and teachers to become coordinated in activity, including talk, regarding their conceptual content” (Reiner, Pea, & Shulman, 1995, p.201). For example, the diagrams (see Fig. 3-8) of the traditional Korean pottery were drawn and used in conjunction with naming them and adding their periodic stylistic changes. From the use of diagrams in KAAC, there are several features of diagrams: the integrative interdependence between mediating devices, such as the visual diagram, the linguistic device, and the nonlinguistic component (gestures); the second diagrams as the realistic representation; the third, the authoritative role in being the students’ reference for their future activities.

Second, in KAAC, as Wertsch (1991) and Pea (1992) have mentioned, language is part of devices of mediation action. The use of language as a mediating tool has two characteristics: the power difference between the art teacher and the students in KAAC, i.e., asymmetric interaction, and the negotiation and consensus process between the teacher and the students as ongoing activities, which is characterized as three turn talk, the teacher’s initiative question, the student’s response, and the teacher’s evaluation or rephrase (called IRE) (Mehan, 1979). For example, in the teacher’s evaluation or rephrase about the students’ answers, the shift of linguistic mode from “you” to “we,” i.e., the shift of membership categorization was used to establish consensus, as if “we” including all students feel the same way.

Third, the textbook in KAAC becomes a visual resource for classroom instruction and the context to which the participants can refer to and discuss. There are several features of the art textbook in KAAC: the textbook as authoritative resource; the strategic use of visual and text, visual editing, and the arrangement of the textbook as material condition; the historicity of the art textbook; and the interpretation in the art textbook as challenged, partial, and changeable. AT’s comparison approach of using the art textbook and diagrams is the most prevalent symbolic tool of structuring and ordering diverse artworks in KAAC.
Through the comparison, some features of Korean art are canonized and legitimated while identifying, discriminating, contrasting, and classifying others, such as Western and Chinese art and culture. Even though the binary categorization of comparison seems to be AT's own individual conceptual tool, there is also sociohistorical conditions that might promote this event, e.g., the comparative organization of the art textbook and art appreciation in the national curriculum. For example, the art textbook mentions "the understanding of diverse structures of the Korean and other countries' artworks" (Cheonjaykyojuk, 1996b, p.50) and the national curriculum states that "students will understand periodic and stylistic characteristics of the Korean and other countries' artworks" (Ministry of Education, 1994, p. 79). Artworks are categorized by the dichotomy of Us versus Other.

Creativity stage

This stage mainly constitutes the students' studio activities, e.g., making pottery. The interesting finding in this stage is the flexibility of curriculum in KAAC by AT. AT seems to consider her curriculum not as rigid or fixed but as always changing, fluctuating, and reorganizing. The change can be shown in two different kinds of entries in these studio classes: "like a history class" and "a real and authentic art class."

Through the understanding of multiple identities, the conflict or contradiction between fostering creativity and institutional character of teaching was raised. This becomes the source of disruption, innovation, change and development of the next activity, in this case, the change of the curriculum.

Thus although AT's curriculum was based on a preplanned one, it was also during the process of practicing it that her ideas took shape. AT gave limited directions while using somewhat different diagrams (see Fig. 13, 14). The difference between the first and the second kind of studio lessons for making a pottery can be visible through understanding of the interaction and its context. While the first diagram does focus on the historical changes
of traditional Korean ceramics like that formal in the art appreciation classroom, the second diagram links the past with the future, allowing students unlimited possibilities in making pots.

Reflection stage

Reflecting on what students might have learned during the previous class is usually initiated by classroom talk, question and answers between two parties, the teacher and the student. Since this stage mainly constitutes the classroom discourse between AT and the students, the students' voices are visible and their talk was shaped by the interaction and shape the interaction.

In the reflection stage, the classroom discourse has been used not only to check what the students understand, following the teacher's lesson but also to make the students develop an everyday conception of art into more elaborated and persuasive discourse. Therefore, the teacher's expertise provides the content and the way in which the students should talk. There is a noticeable enculturation in the way in which the student's everyday conception has been elaborated and changed through the classroom interaction. Reflexive presentation of students' own artworks in the seventh grade class shows how AT makes students reflect on what they have made with what intentions while engaging these students in art talk. In this episode, rather than elaborating how the students can improve their works, which is the most common feature of classroom critique (Barrett, 1997), the teacher organized classroom presentations as an opportunity to share experiences on the diversity or unlimited possibilities of pottery shapes.

In terms of the curriculum change, we find the teacher constructing thematic development through interactional strategies between herself and students. If in "like a history class" students mostly started from ceramic references according to period, that were presented by AT, in the "real art class", the individual student's personal interest and ideas were celebrated. However, even in the "real art class", AT plays a significant role in
selecting and reorganizing what might be plausible answer, i.e., art knowledge. For example, there is a consistent view among the students of how “the lower part of the ceramic seems to be getting bigger and bigger.” In the delayed teacher’s summary of what the students talked about, this idea is ignore. Rather than mentioning the balance of pottery, created through an extension of the base, as a crucial intention or interpretation to make the shapes of the pottery, AT reconstructs and manipulates students’ talking in a way that AT emphasized “using round line” comparing this to the straight line and contrasting “asymmetrical shape” to symmetrical shape. These creative and new ideas, which escapes the imitative or taken for granted conditions on making pots, have been evaluated as good and dynamic art. In this way, the teacher’s summary might not be mere rehash but reassure, reorient, and reorganize students’ talks so that there are new and emerging details. On the other hand, the teacher’s strong belief of good art (making art) is about creativity not imitation nor predictable expression. Thus, the expected answer from the students might not be the one that AT wants to make public as meaningful or plausible learning in art.

In this reflection stage, the teacher’s role plays significantly in that the art teacher diagnose of the students’ understanding through the reflection and its discussion, and introduce of new idea of what might be plausible talk and representation, the students’ pots.

Discussion

As my study questioned AT’s learning experiences in and through the art museum, and its influences on classroom practices, I tried to bring out some consistency or connection, which might be found among the different situations, the art museum and the school. My assumption was based on the belief that the researcher could observe visibly and apparently AT’s learning experiences in the teacher workshop program and its acknowledgment in her
teaching practices or her narrative. But, what kinds of experiences get transferred from the museum workshop to the classroom seems to be problematic.

Generally, AT took 'some' practice rather than information about art from the teacher workshop. Practices found in several events in the teacher workshop might have effected AT's practice of instruction in a different setting. As AT mentioned, "the teachers’ teaching model presentation helps me to apply some of those ideas to the real situation" (Interview, 1/11/97). The history teacher's presentation on Choson dynasty ceramic based on Punchong seemed to visibly effect AT's instructional practice. The teaching model was performed by the history teacher as if he were in a high school classroom. Visualization and comparative gaze show the very case of resembled practices.

First issue is visualization of the sociohistorical contextual understanding of Korean ceramic. There is various visualizations to explain artistic (traditional Korean ceramics, contemporary ceramics, paintings, etc.), and social and historical (maps, traditional costumes and ceramics in a soap drama, etc.) conditions of the past. AT emphasizes motivation in the instruction and reflects that active and persistent motivation, i.e., the mediation, in this study, is her significant criteria to evaluate whether the lesson is good or not. Again, in the AT's classroom, there is persistent effort of mediated activities.

In this respect, Choson dynasty ceramic based on Punchong in the teaching model appraised by AT. This presentation by a history teacher in a high school has revealed the complex relationship between history and art. While discussing the teaching model, AT reflects on her past experiences and compares her own practices to the history teacher's practices.

When I listen his, I notice immediately what I was missing. It is to relate with others. Like in between he puts some Western paintings or ordinary photographs around us. But I wasn't. I just talked about the difference of the shape of ceramics between Koryo dynasty and Choson dynasty and the difference of the pattern. In doing this, I couldn't give much interesting explanation of historical background. Because I didn't fully understand the feeling for myself. (Interview, 1/14/97)

242
In this interview, AT explains that she did not include various interesting and ordinary visual images and historical background of the ceramic. From the museum experiences, AT seems to feel stronger about what might be a prospective teaching practice, in this case, a historical explanation with interesting visual images.

R: What do you think you should know when you deal with for example, the painting in Choson dynasty?

AT: It is the characteristics of Choson art. I think we should know like the diverse conditions that affected on the Choson dynasty, the social influences, the influences from social status, the political influences, the influences outside the nation, and so on. And we should know the differences or changes between the previous and the next period. Through investigating these conditions, we can see the characteristics of Choson art. (Interview, 1/14/97)

As shown in the AT’s instruction on the historical changes of Korean ceramics, AT also elaborated on the historical and social explanation of ceramics (see Chapter 8).

Second, comparison has been emphasized by AT as an efficient method for students. In this teaching model, comparison with contrasting visual images has been used to bring out the main concept of the beauty of Punchong. As mentioned in the mediation stage in chapter 8, comparison is one of the main mediated tools used by AT to organize, emphasize, and develop her instructional concept. For example, exemplifying the unique characteristic of the traditional Korean architecture, supporting the interpretation and the beauty of the Korean line as a flying and dynamic one, and finally attaching the visual image to the verbal interpretation is achieved not only by explaining Korean architecture and its features but by comparing it with others, in this case, traditional Chinese architecture. Through juxtaposing architectural sites from different cultures, i.e., the other, the unique features of Korean art, i.e., the Us, can be visible and knowledgeable in the intersubjective situation.

Through comparison, if one talks only about characteristics of art of Choson dynasty, it is not clear to show them. But when you compare them with others, you can see the uniqueness of Choson art. I think comparison is the most effective instruction for younger. In the history teacher’s presentation, everything is about comparison. It is the easiest method and at the same time the most effective method, isn’t it? (Interview, 2/14/97)
AT identified comparison as the most effective instruction for younger students to help them see the uniqueness of Choson art. Through the comparative gaze, instruction seems to become knowledgeable and visible to students. That is, as a mediating tool, comparison opens up new learning environment between the art teacher and the students to develop, communicate, and share mutual understanding.

Conclusively, from ethnographic data collected from the two settings, I would like to mention several issues that might shed light on the AT's learning experience in the art museum and her teaching practices. It seems to be a good fit. But, the reason for visibility might come from the similarity of the two situations. Even though the history teacher's presentation was held in the teacher workshop, the format of the presentation was following a real lesson as taught by a history teacher to the students in his school. This presentation seems to be more identical to the AT's lesson than the other programs in the teacher workshop at the art museum. Thus, it is not only because AT mentions the applicability of this presentation but also there is significant similarity of the mode of visualization and the comparison as a mediated tool between the teaching model and the AT's instruction.

Culture of participation and the teacher workshop

This study identified through the discussion above that practice is socially distributed so that it could be observed in different spaces and time periods. As observed, it is implicated that learning and teaching are forms of practice rather than acquisition of a few chunks of information that might be distributed. That is to say, rather than knowledge or understanding being universally applicable to the world, "understanding-in-practice," as a more powerful source of enculturation, is "the site of the most powerful knowledge ability of people in the lived-in world" (Lave, 1990, p.323). This characteristic of situated learning theory makes it difficult "to argue for the separation of cognition and the social world, the form and content of learning, or of learning and its applications" (Lave, 1990, 244)
In terms of the matter of knowledge transfer, it is delicate, to measure whether the learning or experiences of AT has been transferred to her teaching practices (Lave, 1990).

The comparison between practices in and out of school has been a topic in educational studies (Becker, 1972; Lave & Wenger, 1991; Resnick, 1991). While the teacher workshop at the museum was designed for school art and art teacher, connections between the two institutions might be assumed. Nonetheless, if transferring experiences between the workshop at the museum and school art also may not be possible, it comes from the differences between both institutions and would be meaningful to demonstrate them.

1. Mode of participation revealed in interaction

In the teacher workshop, especially, the organization of the interaction between the docent and the teachers is quite different from that of the AT’s classroom interaction with the students. While in the art classroom, the interaction is mainly based on IRE; in the docent tour, IRE is seldom observed. Some interactions in the docent tour, except the docent lecture-like talks, had been initiated by the teachers’ questions, while the interaction in the classroom was mostly started by the AT’s initiating questions.

2. Mode of mediated tool

In terms of the mode of representation, there are differences in representing and organizing themes, such as the theme of the exhibition and that of instruction in the school. While the art museum deals with authentic and real objects in the exhibition hall and presents the theme of the exhibition through selection and display, the classroom instruction is supported and mediated by reproductions of the objects, mock-up e.g., video program, textbook, diagrams, etc.. The organization of the representation has been based on the historical and cultural context of each institution. For example, I presented that art appreciation section in the art textbook is organized through the comparison of contrasting visual reproductions between the Korean artworks and Western artworks, or realistic artworks and expressive artworks. Contrastingly, in the art museum the authentic objects
are displayed through its genres, significance of artistic and historical objects, and objects as artworks.

3. Representation of traditional Korean artworks

The representation of traditional Korean artworks are manipulated by the institutional characteristics. On the one hand, the art museum is a place to glorify the nationness and the national identity as oneness. The exhibition expressed the ideology of Koreaness through its selection and display strategies in that certain Korean art and culture are presented to be admired for themselves neglecting other cultures in the same society, as is Korean identity. Thus nationness is presented as a unified whole. On the other hand, AT’s art instruction sheds light on sociohistorical understanding of the Koreaness and its beauty through the juxtaposing otherness, such as China and the West. In school, the purpose of nationalism is based on the perspective which emphasizes, discusses, and compares “our” and “other” artworks to shed light on and canonizes “our” nationness or the national identity.

Generally, it is assumed that the meaning of knowing and practice might depend upon the context in which the knowing is going on. Even though literally the same knowledge is embedded in the practice at both situations, we could fail to identify the same significance among them. For this task to be accomplished, we need to closely examine the situation before the experience and after the experience and compare them. This requires an experimental study, which seems opposite to the assumption of situated learning. AT is an agent traveling between the spaces of the museum and the school. What might be embodied through her traveling is the practices in situ itself rather than the transfer of knowledge. For example, the museum can continue to reproduce the institutional purpose of public service such as the teacher workshop, regardless of whether the program might change school art or not. Similarly, AT seems to manage her identity as a future artist through participation in museum culture and fulfills her personal interest and desire for traditional Korean art. This needs to be discussed further.
Situated identity as participation in cultural setting

How does an art teacher's participation in the community construct her professional identity? One's identity is not a certain form of possession but a situated identity which is constructed by one's participation in communities. To understand what constitutes the art teacher's situated identity, it might be important to look at where and what AT actually participates with whom (Becker, 1982). However, we cannot say that the teaching model presentation by a history teacher plays a significant role as representing museum experiences or explaining why AT is involved in this community. Since this kind of teaching model can be placed in the formal teacher education, it does not really help understand the purpose of participation. Then the question is what other factors might bring AT into the art museum.

As Becker (1982) mentioned the routine interaction is what constitutes the art world's existence. A community's definition should be based on its sociological aspect, that is, looking at who actually does what with whom. It emphasizes on participation as an analytic unit. Similarly, to define the identity of an art teacher requires looking at the way in which the individual participates in the community and how it constructs the individual's environment as a surrounding culture. Rather than explaining one's psychological features as rational for one's next actions, it is necessary to look at routine experiences of an individual, which can explain one's identity.

AT organizes her environment so that her personal interest and desire is fulfilled. I believe that identity is not one's possession but can be shown in the process of participation in certain communities. From AT's consistent involvement in the art museum rather than other teacher education institution, the art museum seems to give some unique experiences to AT. Why does AT participate and keep visiting the art museum? If we say that AT goes to the art museum simply to learn more (art) knowledge, it would not explain the reason why AT is not involved in formal teacher education programs which transmit (art)
knowledge. Then, we can say that AT does not participate in the art museum just to get art knowledge. Nevertheless, how do we deal with the fact that AT mentions that she goes to the art museum to get more art knowledge? It might not be just a matter of whether AT says the truth or not but that of another issue for further research, the social relationship between the researched and the researcher. Going back to the question, why does AT participate in the art museum if it is not just for gaining knowledge? Can we say participation has its own purpose? As a future artist, visiting art museums becomes a kind of habit for AT since her university experience. AT keeps participating in teacher workshops and the exhibitions as a way of revitalizing a professional desire as an art teacher or to fulfill a personal desire as a fan of Korean art. Meanwhile, AT's participation in the museum workshop seems to become an end in itself.

**Implication for Art Instruction and Research**

This study examined an art teacher's participation in everyday settings of the museum workshop and the classroom in school in terms of social constructivism. The assumption of this study started from the point that to examine the activities in everyday settings as a mode of participation would bring into view a different aspect of learning and instruction of art in school. The perspective of participation in learning environment would provide implications for design of art instruction and for further study of art teacher.

1. Participation in learning environment as a mode of learning

    Generally, a teacher provides learning environment which could lead a learner's participation in culturally mediated tool use. The notion of learning environment makes more transparent the social interaction in classroom which seemed to be remained a blackbox of the process-product model of instructional theory. We cannot assume objective environment would create learning environment. As the examination of learning
The curriculum presents, the ideal of structure of knowledge is undividedly embedded and demonstrated in the social interaction.

Among the various mediated factors, the teacher’s talk and diagrams are resources for learning environment which seems to lead students’ next activities in classroom. In this study, for example, AT created and manipulated the diagrams of historical changes of Korean ceramics (see Fig. 3-8). The diagrams allowed the teacher and the students to easily communicate the changing shapes of ceramics without interrupting of other elements such as patterns or detailed parts of ceramics, as if this two-dimensional diagrams were the real representations of ceramics. Later the students could create their talk about the characteristics of their works, through referencing the AT’s diagrams (see the creativity stage and the reflection stage in Chapter 8). Here the diagrams became symbolic vehicles for expressing students’ understanding about Korean ceramics and interpretations of their own pots. Art appreciation in the setting of a middle school classroom constitutes looking at and discussing the visual images. The art teacher needs to ensure that the student should and can see, talk, and feel in a certain legitimated way of art appreciation.

In the classroom interaction, through communicative exchanges, students engage in learning with the teacher. The instruction of art knowledge occurs as AT attempts to produce orderly, recognizable ways of verbal and nonverbal communication. This is through the three-turn talk (IRE) where the teacher asks, the students answer, and the teacher evaluates or rephrases the students’ answers. The meaning of the artworks in this interaction cannot be presented by only the students or the teacher, but by both parties’ talks where the art teacher initiative questions opened up and guided the students’ next talks, the students’ answers provided the context for the next talk, the teacher’s evaluation. The teacher’s evaluation is not only to give the evaluation of the answer but also to elaborate and complete the student’s answers. There is the need to reorganize art learning
environments so that the students can talk art in participating in art activities, rather than just hear art knowledge.

The interpretation of artworks is organized and mediated by incorporating diverse tools such as visual materials, discourse, and any kinds of symbolic tools. The art teacher's uses of the mediation is integrative in that it requires not only the students' visual and linguistic modes of knowing but also non verbal modes such as gestures. The situated learning theory provides an integrative view for understanding art learning and teaching in situ.

2. Teacher education

Through the art teacher's consistent participation in the community, there is an implication for the organization of learning environments for the teacher. The notion of knowledge community (Clandinin & Connelly, 1995) and actor network theory (Latour, 1987) is not only an analytic concept but also can be used as a referent for designing learning environments for the teacher. In terms of actor network theory and knowledge community, teacher education should provide not only art knowledge but also more importantly a place where teachers can develop, create, and share their professional knowledge that is closely related with their school practices.

There is also a tension between the image of art expert as a competent participant in art world and the image of social worker in public institution. While there might be interface common to the two different settings; i.e., the very idea of art, art could appear differently in different contexts. When we take one aspect from them, we could easily neglect the other side or reduce one to the other. It is very hard to observe a static identity with which art teacher manages herself in different settings. Rather, everyday setting seems to be constitute in multiple appearances. This point provides some implication for teacher workshop program in art world such as museum. The purpose of workshop for art teacher, in practice, can go beyond the efficiency for school art.
APPENDIX A

THE QUESTIONNAIRE IN ART CLASSROOM

The “Korean Line” Grade Number Name:

1. As soon as we are born, we have been experienced by the surrounding nature. What characteristics do the mountains in our country have? (As you can describe)

   Surrounding line, soft line, and active line

2. When you went up to the Nam Mountain and looked down houses (in the past), there were many round lines. What does it say about its feeling (in the video program)?

   ... it is like floating on ( wave ).

3. (The straight line) has made by human, it is (scientific), (rational), and the product of the western culture.

4. Who says that the troubling Korean history made the arts of line and who is the father of Minye Movement in Japan? Ruy, J. R (Muneyoshi Yanagi)

5. Let’s draw the shapes of ceramics represented in video art.

6. Our round line is not (sad) line but (active) line like the pine tree was not growing straight but zigzag. In architecture, the flow of round line by tiling a roof with male and female tiles and naturalness of using unfinished wood for a rafter, a pillar and so on make us see persistent growing (active movement).

7. In architecture, since the eaves is very long, we cannot feel (load). That you can see in the high waist of the Korean traditional costume or the Korean socks is our philosophy of (worship of Heaven).
8. What is the famous example of architecture which has the image of worship of Heave?
   Kunjeongjeon in Kungbok palace

9. Which picture was drawn on Dong bell in the Sangwon temple during the king of Sungdeok, as an outstanding artwork of expressing the art of Korean line?
   Bicheonsang (The painting of worship of Heaven)

10. What is the line that is winding, flying, processing, lively and soft but not weak?
    The round line of Korea

11. Even though it is very outstanding art, they did not make it (standardized) or (fixed form). Because it was not (natural) but (artificial).

12. How did Korean music instruments present to express our naturalness?
    Vibrating the tone

13. While making ceramics, in Japan or Western, they control (the power of fire) in order to keep the original shape but we leave it to (nature). That is because we felt its distortion much more beautiful.

14. Korean line was not (straight line) but (winding line). It was endless line, and (lively) activeness. It was not (decorative), non-standardized, and left not to people but to nature.

Ruy, J. R (Muneyoshi Yanagi), Japanese scholar, defined Korean art as the art of line. Even though we need to appreciate sincerely that he produced remarkable academic achievements with deep interest toward Korean art, it has been pointed out that he committed the fault that he compared Korean art, while calling Korean line as the expression of sadness and resentment, to Chinese art as the art of shape based on its continental environment and Japanese art as the art of color. It is shown that the Korean round line is not weak and sad but winding, flying, endless and active through its architecture, costume, sculpture, music, and craft.

252
APPENDIX B

NOTATIONAL SCHEME

The notations found in the transcripts used for this study are as follow:

(( ))) are used to enclose a description of some phenomenon such as students' behaviors or details of various characterizations of the talk.

Underlined words indicate emphasis in the voice recording.

Speaker Designations

The art teacher (AT) is shown as AT, student speakers are shown by S, and successive student speakers are numbered, S1, S2, and so on. The museum educator in the art museum is shown by ME. The docent in the art museum is shown as MD and the history teacher in the teacher workshop is as HT.
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256


258


259


260


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272


273


