About NAEA

The National Art Education Association is the world's largest professional visual arts education association and a leader in educational research, policy, and practice for art education. NAEA's mission is to advance art education through professional development, service, advancement of knowledge, and leadership.

Membership includes elementary and secondary art teachers, middle school and high school students in the National Art Honor Society programs, artists, administrators, museum educators, arts council staff, university professors, and students from the United States and several foreign countries. It also includes publishers, manufacturers, and suppliers of art materials; parents; students; retired art educators; and others concerned about quality art education in our schools.

NAEA publishes *Art Education*, *Studies in Art Education*, and other professional papers on art education; holds an annual convention; conducts research; sponsors a teacher awards program; develops standards for student learning, school programs, and teacher preparation; and co-sponsors workshops, seminars, and institutes on art education. For further information, visit our website at www.arteducators.org.

© 2012 by National Art Education Association
1806 Robert Fulton Drive, Suite 300, Reston, VA 20191

All rights reserved. No part of this book may be reproduced in any form by any electronic or mechanical means (includes photography, recording, or information storage and retrieval) without permission in writing from the author and publisher.

To order a copy of this book or obtain additional information, contact National Art Education Association: www.arteducators.org or 800-299-8321.

Order No. 316
ISBN 978-1-890160-54-8

Cover
Student artwork by Nicolette Sacca (NAHS member, Wallkill Valley Regional High School, Hamburg, NJ). Teachers with students, clockwise from top left: Christie O'Brien, Lorna Clark, Amy Delahunty with student Daniel Borkow (Photo by Maxine Feldman-Cohen), and Kimberly Lane.

Conversations in Art

The Dialectics of Teaching and Learning

Judith M. Burton and Mary Hafeli, Editors

NAEA

THE NATIONAL ART EDUCATION ASSOCIATION

flow of teaching and learning. One element was Sheyda's knowledge of art derived from her own graduate work now being extended to incorporate new knowledge about clay as a constructive and expressive medium. It was clear that she was able to reflect on this knowledge rapidly, and to unpick and distill from her own storehouse the right responses for the questions posed by her pupils. Her responses acted to both confirm the youngsters' questions, ideas, or problems and also to challenge them to new thinking. This kind of interaction between Sheyda's thinking and her perception of pupils' needs was made possible on the one hand by adroit handling of dialogue which gave her insight into her pupils' interests and dilemmas as individuals and as a group, and on the other by her insights about the developmental characteristics of the age group. She was able to draw into this mix her appreciation of the kinds of interests her class brought with them into the art classroom about activities in their everyday lives. The social-physical-aesthetic ambiance of the art classroom itself was not incidental to the teaching and learning taking place, but was a dynamic presence in shaping expectations about social and artistic behavior and the kinds of outcomes made possible by the interface between problem solving and meaning making.

Educational Implications: Things to Think About

- Think about the physical and aesthetic culture of the art classroom and what this suggests about the learning you hope to promote.
- Think about the kind of responsibility youngsters should acquire for their own learning, for peer interaction, and for maintaining the physical space of the art classroom.
- Think about the clarity of rules and routines, how they are decided upon, and how they can be enacted wordlessly and transparently.
- Think about how you observe youngsters at work and the kinds of interpretations you make for intervening in their learning.
- Think about how to engage with youngsters' ideas in ways that are constructive and respectful.
- Think about how to empower pupil-to-pupil learning through knowing how to ask positive and thoughtful questions.

Endnotes

[1] Of course it is not at all unusual to find art classrooms located in school basements, where lighting, cement floors, and access also offer very different physical environments to the regular classroom.

Snapshot 5

Student Learning in a Museum Setting: "There is Lots to See in One Picture!"

Jo-Anna J. Moore

I want the kids to go away with two pictures of Mexico by the same artist; to know that there was slavery in Mexico; that "style" means the paintings look the same, alike, similar; that museums are a place to talk about paintings, where people take paintings seriously and think they're important; that there needs to be lots of talking; that there is lots to see in one picture!

—Marla Shoemaker, Philadelphia Museum of Art Educator
(personal communication, May 9, 1997)

These fact-filled, spirited statements about the nature of "Student Learning" were offered by a veteran museum educator in response to questions posed to her about her purposes in teaching elementary students at the museum, after viewing some videotapes of the educator in action. These words reveal the commitment to both propositional and procedural knowledge that is at the heart of many educational experiences or art lessons in a museum. The statements also reflect her best hopes about the consequences of structured art-looking experiences by students in a museum gallery, suggesting what she wants the students to take away from their visit.

A comprehensive research investigation to explore how art teachers make use of their knowledge of "art, culture, and human development" in responding to their students should include all kinds of educators. Most art teachers work in the preschool to university classroom spectrum. Some carry out their skills in community centers and social organizations. But a number of art educators work in the many art museums and galleries that are visited annually by K–12 students from American schools in cities, suburbs, and rural areas across the country. The educators in our many art museums are clearly part of the art education professionals who should be included in an inclusive study of art teacher practices. Looking at a museum educator's teaching work in the museum setting and then subsequently examining the potential impact of those observed practices on student learning in the museum context relates directly to the work of the National Art Education Association (NAEA) Task Force on Student

Learning. In its research efforts, the Task Force has posited that the work of art teach-
ers "is likely to involve a mix of ideas about artistic conventions, culture, and human
experience" (NAEA Task Force Group Discussion Notes). The "mix of ideas" that
emerges with the backdrop of an artifact or artwork from various places in the world is
particularly compelling to study.

"Student learning about art" involves art-looking experiences in addition to
art-making activities. The special context of a museum is an appropriate part of our
inquiry because student learning in the museum setting primarily involves activi-
ties to promote the process of looking at art. In its work, the NAEA Task Force on
Student Learning has gleaned a great deal about students of all ages, their teachers,
and art learning in varying art classrooms using a broad variety of hands-on materi-
als. The museum setting is indeed a classroom or at least an alternative or an exten-
sion to the traditional art classroom. Art museums bring with them some different
and interesting assumptions, traditions, practices, and therefore, evidence of student
learning through and about art. The Task Force's investigation has been based on
the idea that we are "questioning, not critiquing" pedagogical practices as we study
student learning through the examination of videotapes of teaching and learning
circumstances. The museum context of elementary students' art-looking experiences,
shaped by an experienced museum art educator, is indeed rich material for reflections
about student art learning.

Marla Shoemaker is a veteran museum educator who has worked in the Education
Department at the Philadelphia Museum of Art for over 30 years. After serving for
several decades as the curator of education for Youth and Family Programs, she has
been the senior curator of education at the museum for 10 years. Marla was named
the National Art Education Association's Museum Art Educator of the Year in 2000.
She then spent 3 months during Summer 2000 at the J. Paul Getty Museum in Los
Angeles as an invited museum guest scholar. While in residence there, she studied
interactive teaching techniques and their role in museum education. Marla has con-
ducted thousands of school tours at the Philadelphia Museum of Art, a large mu-
nicipally-funded art museum with internationally acclaimed historical period rooms
from Asia and Europe, distinctive collections of 19th-century French Impressionism,
and many well-known and key examples of early Modernist art works. The Museum
houses a unique and comprehensive collection of work by Marcel Duchamp.
The neo-classical museum building sits dramatically perched on a high hill near
Philadelphia's city center. Practically all students must use buses to visit the museum
after their teachers have made prior arrangements for a group tour.

Over 70,000 children visit the museum for tours each year. Schools must pay
a small entry fee for the visit and send adult chaperones with groups that are cus-
tomarily from 20 to 30 students. For years, the children from the School District of

worked exclusively in the Philadelphia Museum of Art setting. These two positions
were eliminated several years ago, so all of the museum educators now have much
more experience working with School District of Philadelphia students and have tai-
lored new programs just for them. The museum is committed to having professional
museum educators work with school children, using the many dedicated, volunteer
docents to work with adult visitors. Each year there are many more requests for
student tours than can be accommodated by the education department, especially in
the spring when travel weather improves and school budgets indicate whether there
are field trip funds still available before the end of the school's fiscal year. Museum
educators often work with students from school districts that send students in a given
grade for an "annual" museum visit, customarily in the spring. Like birds heading for
their annual migration, these students arrive at the museum's doors, ready for their
spring outing.

In Spring 1997, two school tours from suburban Philadelphia school districts
were observed by me and videotaped for study by the NAEA Task Force on Student
Learning.[1] According to Marla, both tours were fairly "typical" museum visits, con-
sisting of approximately 90 minutes of museum orientation and art viewing at several
sites throughout the museum. Marla reported that, in most school tours, there was
little or no preparation for the museum visit itself. Indeed, when I questioned the
adults in each of the groups I observed about the purposes of the museum visit, the
chaperones (parents and classroom teachers) showed me lists of artists they had been
told the students "should" see while visiting the museum. The lists were prepared for
the classes by the school art teachers, neither of whom accompanied the students to
the museum. I was told that the school needed the art teachers to teach the art classes
back at school. According to a memo from one art teacher, a school group was in-
structed, in printed directions, to "Count how many of each in the museum: Monet,
Cezanne, Degas, Van Gogh, Gauguin, Pollock, Warhol, Dali, Chagall, Picasso, Miro,
Brancusi, Mondrian, O'Keeffe." It is clear that not much "orientation" had taken
place before the students and their chaperones had arrived at the museum!

On April 29, 1997, by arrangement with the art teacher at "P" Elementary School,
34 5th-grade students (an exceptionally large group for a tour) with six adults visited
the collections after lunch at the museum. They had traveled about 45 minutes to
the museum. Their tour consisted of visiting a variety of "places" in the museum: a
Chinese temple where students looked for dragons, a Japanese teahouse where they
noticed many uses of bamboo and learned about the tea ceremony, a hall with several
large French and Italian tapestries, and a collection of arms and armor. Their tour
ended with a look at two Diego Rivera fresco paintings for about 12 minutes.

Three days later, after prior arrangements by the art teacher at the "E" Elementary
School (also nearly an hour's drive from the city), 24 3rd-grade students and four
adults visited the museum for a 90-minute tour just before lunch. Their tour also

they had visited a gallery of Indian sculpture, a medieval cloister, and the arms and armor collection. As the students walked through the museum, they were asked to look for many "arch" shapes.

Both groups consisted of predominantly Caucasian children who came from middle-class suburban towns. There was some ethnic diversity with several Latino, African American, and Asian children in each group. The 5th-grade group was more diverse than the 3rd-grade group, consisting of about 25% African-American participants. The two tours were videotaped, and the 3 hours of videotapes were subsequently studied for trends and patterns as they related to the Task Force's enterprise. Marla and I viewed the videotapes together on May 9, 1997, during which time we discussed the tours, and Marla responded to some questions I posed about her purposes and practices. I submitted more written questions to Marla 5 years later, so that her retrospective views might be woven into this essay. I contacted her again in 2006 as the Task Force was finalizing its materials for publication.

For this report, I have chosen to focus on the two (roughly) parallel 15-minute segments near the end of the two videotapes that document the conclusion of the students' museum visit on their respective tour days. Both segments feature a final "art-looking" experience by the students in front of two mural paintings by the Mexican artist, Diego Rivera. I took notes during my observations of the tours, and during the conversations that accompanied the tape viewings. The complete tapes and these particular segments were viewed by the Task Force on Student Learning on several occasions. The notes and the videos were then reviewed and studied for issues, comparisons, and contrasts, particularly as they related to other videotapes of students working on studio projects in art classrooms. The Task Force examined the features of the varied contexts and content for learning, the responses of the teachers, and the responses of the students.

Grade 3 Final Viewing Experience

The group of 23 students and four adults had already spent an hour visiting Indian sculptures, a medieval cloister, and the arms and armor collection. They approached the fresco *Sugar Cane* by Diego Rivera with their little canvas stools and pushed forward, getting settled while looking at the wall painting. Marla announced, "We are at the end of your visit and I'm going to be on the sidelines. Tell me whatever you want about this. Tell me all about this." A child said, "Looks like Africa," and Marla repeated this statement to the whole group so they could hear, then she affirmed by saying, "Yes, they have brownish skin. It looks like another country." She then repeated another student's comment, "They're doing a lot of work," and added, "Are they working with their brains or their bodies?" Then she repeated another student's comment, "I think it's slavery," adding that there were guns in the picture, and that it looked like someone was guarding the people who were working. She repeated other students' comments, such as "Looks like a pointing sword," and "There's a white person relaxing," and "They're chopping something." She told them to look at the porch where "the guy is sitting down" and to see the way that the artist painted the poles. She told them that the brushstrokes matched the poles. She asked, "What are the main colors?" and they answered variously, "Dark red," or "Dark brown," or "Dark white," and she said that the colors were all different. Then she asked what she said would be her last question: "Does this artist think that slavery is a good thing or a bad thing?" They said, "Bad!" She said, "How does the artist convey this message?" Then she pointed to the child's face in the painting and asked the students if the child was sad (they all said, "Sad"). She then said to look at the "mean" faces of the guards. She pointed out the roundness of the child's face and the straight shapes of the man with orange hair. Marla sighed and said, "I don't have anything else to say about this because you have seen so much." She repeated some of their observations. Then she announced, "This is a painting by Diego Rivera. It was painted in Mexico about when the Mexican people were slaves of European people. This is sugar cane that is being cut down and these are coconuts. A boy once told me that coconuts are green before they ripen." She directed them to come up close and see if the paint "sticks up a lot." Then she told them it was fresco, in plaster. Marla asked the students to notice the brushstrokes and to say if they were "big, long brushstrokes." They all replied (in unison), "Big, long brushstrokes." She said that the plaster was cracking after a student commented that, "I thought you told us the museum doesn't put glass on things!" She smiled and said, "Aha! You caught me on my mistake!" She explained that Rivera's work was often created so that many people could see it outside, but because this one was cracking, the museum was protecting it. Then a young boy started to tell a long story about a book he read on Rivera for a Spanish class and the fact that Rivera "was sick a lot when he was a kid and he had a pet parrot and he drew a lot." Marla repeated these facts for all the students to hear, commenting to the boy, "Oh you have read about this artist. Who else has studied this artist in Spanish class?" Then Marla told the students the museum owned another Rivera and that they would be able to tell which one it was because they would recognize the "style" of his painting. " It's right in this room." The students gathered their chairs and looked around, and she kept saying, "Keep looking, keep looking. You'll have no doubt. Let's go see!" Then the students rushed up to the other Rivera and she asked, "Raise your hands if you think this is it!" (They all raised their hands.) Then she said, "A+! This is it." She asked, "How can you tell?" and a student said, "The brushstrokes." Marla pointed out how the shirt bunched up in the painting with the same kinds of brushstrokes they just saw. "This has the same Mexican theme," she said, while a girl was raising her hand and asking, "What's going on? What's happening?" Marla explained that a person had been whipped, and "we don't know if he is dead, we don't know if he is alive. He might be in between. We don't know. Sometimes artists leave us not knowing, and not all paintings have happy subjects." She continued to repeat the students' comments. "Maybe he is getting water. Maybe he isn't dead,"

one said. Then she said, "I agree with you. It leaves us in between." The boy who had
read the book on Rivera began telling another anecdote about the time the artist fell
asleep on his scaffold because he was painting night and day and he almost fell off.
Marla repeated the story for the whole group and then she brought the story to a
close with, "And he didn't get hurt!" She told them they can read books about famous
artists, and then she said, "You've done a great job! Great job!"

Grade 5 Final Viewing Experience

The large group of 34 5th-grade students and six adults were at the last stop in their
90-minute visit to the museum. The students were talkative, tired, hot, and wiggly
during their post-lunch tour of the Chinese temple, Japanese Teahouse, tapestry area,
and the arms and armor. Now, at last, they were gathered close to a Diego Rivera fres-
co in the large central hall in the museum. The students were perched on small can-
vas stools that are standard, required furniture for a school tour. Many were too large
for the stools and rocked their chairs back and forth. There was hardly enough room
for all the students and their chaperones in the space next to the grand staircase, and
they were crowded together while being urged by Marla, to "Look up here! Look up
here!" She then asked them to guess how long most people "Look at one thing in a
museum." Students shouted out, "Ten minutes! Fifteen minutes!" and she said, "Less
than that." One student guessed, "Fifteen seconds," and Marla declared, "That's
much closer!" After shushing them for a few seconds, Marla then set up a little game
for them by saying that she wanted them to look closely at one painting to "see how
much you can see in 30 seconds!" She counted off the time by looking at her watch
and marking every 5-second interval, pacing back and forth like a game show host.
Then, she asked them to turn their bodies around with their backs to the artwork.
She said, "Nobody can look! " and then she asked them to remember what they saw.
The children started to call out things they could remember, like "a man on a horse,"
"ropes," and "weeds getting cut." Marla coached them with a few more questions
such as, "How many people? How many animals? Was this a farm or a city? What
colors did you see?" She cautioned students not to look over their shoulders. She said,
"Looking is cheating and we're playing a game!" Then she told them that looking
was forbidden, which seemed to immediately encourage these 5th-grade students to
look around quickly, with even more eagerness. Marla appeared to write down their
answers on a pad she was holding, although I found out later that she only pre-
tended to write down their responses, to act out her mock role as a quiz show host.
She urged the students, with a breathless and fast pace, to "Try to remember!" Then
the students were all instructed to turn around and look at the artwork to see what
they had "accurately" recollected. At her urging, the students, in unison, counted
out 13 people and three animals as she pointed to images in the painting. They then

were most visible in the painting, "Browns! Reds! White! Blues!" Marla said, "No
agreement there!" and then went on to ask them to look at the paint qualities on the
painted ropes and to notice the kinds of brushstrokes the artist used in representing
the ropes. At this point she said this was a painting called *Sugar Cane* by an artist
named Diego Rivera. She told them the picture showed people gathering food and
cutting down sugar cane—adding that, "You wouldn't really know about that." She
asked about one of the figures who had a whip and about the "dude sleeping in the
hammock." She said, "Are people supposed to whip other people?" Students respond-
ed in unison with a choral-like "No!" She asked the students to notice that the guards
were all European, one with red hair. And then she said this was part of the history
of Mexico and she asked them, "Does Rivera think that slavery is a good thing or a
bad thing?" The students responded with "Bad!" She asked, "How can you tell?" She
talked about a "creepy feeling" in the painting and then about the round shapes of
the young Mexican faces and the "sharp, craggy shapes" of the Europeans. She spoke
about the fact that this artwork was an "original" and that it was made on plaster. She
asked the students to move up close to the painting so they could see the plaster with
the paint "which goes into it." The students pushed up close to look at the fresco.
Then Marla said, "I have one last job for you. Somewhere in this room is another
painting by Rivera. See if you can find it." The students picked up their stools and
looked around and then, on the other side of the staircase, the students ran toward
the fresco. Marla announced, with enthusiasm, "You're right! You're right! This is the
next part of the story. How could you tell it was by Rivera?" The students shouted
out, "The way it looks!" When she asked again, "How?", they responded with com-
ments such as, "the round shapes," "the same place," and "the ropes and the whips!",
and Marla added, "The same technique." She told them this painting showed some
friends freeing a Mexican who had been whipped, and she pointed out the burned
house. Then, breathlessly, she told them their time was almost over, that she hoped
they would take home good memories of their visit to the Chinese Palace, teahouse,
tapestries, and armor. Her announcement of "It's time to go!" concluded the visit.

At the Philadelphia Museum of Art, the Education Department has long committed
itself to pedagogical strategies (questions, games, activities) that invite viewers to par-
ticipate actively in the art-looking process, but the educators control the starting places
(through words or through setting) for the art-viewing experiences. Marla expressed
these views to me when I questioned her about what she tried to accomplish in her
school tours. She declared, "I like to play games!" She spoke about the fact that she very
much enjoys working with groups who have never before visited the museum. To her,
there is something attractive about the task of getting students to glimpse the potentials
of looking at artwork during a museum visit for the first time. As she said, she hopes
to get them to understand "that museums are a place to talk about paintings, where
people take paintings seriously and think they're important." Marla likes to start with

ways to find it. I'll often say, 'Tell me about this." As we viewed the Rivera segments on the tapes, she said, "I'm trying to get them to notice something—that this is another country. To use language to help them notice, I repeat their words a lot. I keep asking them, 'What is this about?' I tell the student to 'Look, look' until she finds it!"

The final 15-minute videotaped segments of these two classes' museum visits had many similarities. Most obvious was the fact that both groups were asked, in conclusion, to view precisely the same artworks for about the same length of time. The Grade 3 and Grade 5 students were both asked to look at the art objects—the Rivera frescoes—and to offer a kind of summary understanding of their art-viewing knowledge ostensibly derived from their 90-minute museum visits, visits that had included a wealth of imagery and objects. Developmentally speaking, both age groups were treated much the same with a slight difference in the use of more mature vocabulary with the older students. Of much greater significance was the ways in which the educator's approaches were adapted for each group, according to the size and fatigue of the older students, who visited later in the day and following their lunch. The pace was fast and more didactic with the older students to try to capture their attention more persuasively, and to keep them more connected to the art-looking experiences. I had a sense, confirmed by Marla, that these were quite customary closures of viewing experiences by upper elementary students who are visiting the museum for the first time. There was nothing particularly "exotic" or "idiosyncratic" about these particular visits, and she adds:

> When they have spent 12 minutes analyzing one painting, that is good. They go away knowing these two paintings. I want them to want to see more stuff. To enjoy subtlety. To develop a sense of taste that is larger than Norman Rockwell.

Marla, in response to viewing the selected videotaped segments commented, "I try to turn the thinking and looking over to them. I want them to be active in looking, mentally and physically active. The kids seem to be interested in each other's comments, interested in the story of both paintings, maybe the factual information. I do like to play games."

Analysis Related to the Task Force's Criteria

The NAEA Task Force on Student Learning looked at the ways different *contexts* for learning seemed to influence students. We looked at assumptions about the varying views of art *content* that seemed to influence student learning. And we looked across all of the videotapes for selected *characteristics and indicators* to provide a comparison, as we considered the *manner* in which learning appeared to be taking place. The *characteristics and indicators* were the motivational setting, the responses of teachers, inviting responses from students, the layering of responses, the ownership of ideas, teachable moments, and the overall ambiance. The contrasts on each of these qualities within a museum, when compared with a traditional art classroom setting, are

In the museum setting, the *context* of these first "art-looking experiences" for the 3rd-and 5th-grade students is within a special building, a somewhat exotic architectural experience for many of them. The museum is an organization that is customarily regarded as a repository for artifacts about which museum educators are informed. As part of their professional training, museum teachers are expected to have studied a variety of historical properties related to the museum's holdings. As with many customary approaches to the study of art history, the factual and contextual information about a given artifact (artist name, date, material, historical period, etc.) is considered important, but only partially relevant to a more broadly conceived experience of art-looking, especially by children who may have had limited museum experiences. The museum educator's stated intention was to engage her learners with artworks in the museum collection, to invite their responses to a given work. The spaces that the students inhabit during a museum experience are distinctive and worthy of special mention, especially when contrasted with spaces we encounter in everyday life. They are indeed quite different from school classrooms. The museum spaces that these students visited those days were large and dramatic, with huge ceilings and enormous stairs and walls. The sounds were hushed and full of echoes. Sometimes other groups in the museum who were passing through the rooms were briefly distracting to the students as they were trying to concentrate. The lighting in a museum is designed to focus attention on the artworks themselves, not on the students or even the teacher. The spaces are cool and air-conditioned, but when the children all sat together in close proximity, balanced on their little stools to view the artworks, the young people often got hot and sweaty. All of the children's somewhat natural tendencies to move around quickly or to be especially noisy are appropriately discouraged in the museum environment. Of course this is to protect the works themselves, but it assists in focusing the children and exploiting the exceptionally limited time for the students to look closely at objects in the museum. The museum environment seems to insinuate itself aggressively on the students and their approaches to their own learning in this context.

The *content* of an art lesson in the museum setting is partly and particularly "concrete" because it necessarily relates, or at least begins, in reference to a given physical object made by a person or people with particular materials at a given time. The motivation for the learning experience is physically situated in front of the students; a fact that lends itself to an "a priori" view of knowledge that is common in museums. There are of course a wide variety of possible interpretations about the intentions of the artist, the meaning of the work of art, the significance of the piece historically, and the relationship of the object's meaning to a host of cultural, sociological, and aesthetic interpretations. This veteran museum educator considered the lesson content to be one of "learning to see" and "learning to interpret" as the more open-ended and potentially useful content for students, far beyond the mere recognition of dates and facts about a given artwork. As she stated, she wanted the students to learn that

"there is lots to see in one picture." She was interested in telling some of the historical specifics about the two artworks. The students seemed to appreciate the fact that an artist had at one time actually made the paintings that they were viewing. This knowledge was enhanced by the students' interested responses to a peer who had read a book about the artist and his studio activities.

The *manner* of the art museum lesson is built around a tradition of teaching in this institutional setting. Even though the museum educator says, "I want them to be active in looking, mentally and physically active," it is expected that the interaction with the artworks will take place on the terms set out by the educator. The pace of both lessons finds an appropriate analogy with a "call and response" format in music, or in religious celebrations. The teacher asks, the students respond; the teacher affirms, asks something else, and the students respond again. Indeed, there is a particular way that teachers respond to students in these videotapes, and a particular way that the students respond in kind to the teacher.

The *layering of responses* occurs as the unexpected comment or observation by students coaxes the discussion in some new and unanticipated directions. The students "appropriate" the ideas that have been suggested by the teacher and they seem enthusiastic about the ways they transfer their knowledge about one painting to the identification of qualities in another artwork by the same artist. This is done in response to a question posed by the educator, who holds tightly the motivational directives. The teacher keeps a careful watch on the students' responses and spontaneously builds new observations around particular *teachable moments* that arise when students volunteer new information or comments.

In looking at the activities of a museum educator, one can see several dramatic differences from the experience of a classroom art teacher in that museum teachers customarily see their students only once. Few museum programs involve repeat contacts with students, and if they did, this would yield a different comparison with their educator colleagues in schools. The time spent in a museum art lesson is not lengthy; even "12 minutes analyzing one painting" is, overall, very short indeed. The expectation that a student will take away from this experience some learning that will persist over time is impressively ambitious. It is intriguing that, despite this relative brevity, most of us have vivid memories of our first museum encounters and the art viewing that accompanied them.

The museum setting carries its own special challenges because of its direct relationships with particular works of art that are housed there. There are very strong and enduring traditions of teaching from artifacts in museums. Many of us have been taught through approaches to art history education that imply built-in expectations about the museum setting. These traditions make it very difficult to be truly *open* in our invitations to students to respond originally and genuinely to a given artwork. Museum educators have a special problem in embracing *discovery learning*. This can function as a reminder that all educators must struggle with having a *fixed* view of knowledge: the idea that all of the knowledge that is worth knowing already exists, and our job as teachers is merely to uncover it for our students.

Almost 10 years after viewing the videotaped art lessons, Marla reports that as a museum educator, she is still interested in "facilitating student experiences with works of art… a way for students to have their own personal experiences with works of art, and particularly with creating situations in which kids have time to look at works of art when they are not being talked-at by someone." But she quoted the philosopher Nelson Goodman and agreed enthusiastically with his idea that students need to know not only "how to learn" but also "what there is to know."

Educational Implications: Things to Think About

- Think about always limiting the number of students in a given tour, since the most impressive difference between the two tours related to the exceptional challenge of a much bigger group than had been anticipated.
- Think about limiting the numbers of artworks viewed even more than is the customary practice. The sheer volume of viewing experiences in a rare museum visit for an 8- year-old is staggering.
- Think about always scheduling tours in the morning before lunch, avoiding the natural pattern of afternoon restlessness which detracts from the experience.
- Think about the appropriate ways to influence the preparation or orientation of the students for their museum visit.
- Think about expanding the sound practice of engaging students in participatory and active games and exercises to heighten their viewing experiences.
- Imagine ways to use the experience of the child as a starting place in a museum encounter, as much as one can when surrounded by a vast number of stimulating and interesting objects. This is enormously challenging for the museum educator whose work has been customarily and primarily defined by the particular art collection at the institution.
- Think of the ways to encourage students to be reflective and personal in their viewing at the same time that they are encouraged to be informed. This is an exceptionally challenging endeavor for the museum teacher, and not unlike similar problems for the hands-on art teacher. Studio clay teachers, for instance, must encourage students to learn principles of clay forms, materials, and processes at the same time that they are encouraging students to create their own objects with this knowledge and skill.

Endnote

[1] References are: Marla Shoemaker, Personal Communications, 1997, 2002, and 2006 and NAEA Task Force on Student Learning Discussion Notes, 1997.