DISCOVERING THE PEDAGOGICAL PARADIGM INHERENT IN
INTRODUCTORY ART HISTORY SURVEY COURSES, A DELPHI STUDY

by

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A Dissertation
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Dedication

This dissertation is dedicated to my lovely wife Dr. Ashley Babcock and my parents, Arthur and Cheryl, who pushed and supported me throughout this process to get this milestone accomplished.

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I would like to thank Dr. Schrum for her dedication as a dissertation advisor, providing me the support and push to complete this process. I would also like to further acknowledge my wife, Dr. Ashley Babcock, for her efforts as an editor for this dissertation.

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List of Acronyms

Art History Teaching Resources………………………………………………AHTR
College Art Association………………………………………………………CAA
Computers and the History of Art…………………………………………….CHArt
Open Educational Resources…………………………………………………..OERs
Partnership for 21st Century Skills……………………………………………P21
Study of Teaching and Learning……………………………………………...SoTL
Science, Technology, Education, and Math…………………………………...STEM
Team-Based Learning…………………………………………………………TBL

Abstract

DISCOVERING THE PEDAGOGICAL PARADIGM INHERENT IN ART HISTORY SURVEY COURSES, A DELPHI STUDY

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George Mason University, 2016

Dissertation Director: Dr. Kelly Schrum

This dissertation utilized a Delphi methodology in discovery of the perceived outcomes and teaching strategies that are common for art history survey courses taught at higher education institutions throughout the United States. A group of art history faculty, chairs, and current researchers focused on studying teaching and learning within art history weighed in on their perspectives through three mixed method survey rounds, ranking the importance of various themes developed through the responses. The results discover that there is still a strong preference for a Socratic seminar teaching strategy, while the participants also highlighted other outcomes and strategies that are important areas for future research in the discipline.

Keywords: Study of Teaching and Learning (SoTL), Art History Survey, Delphi Methodology

Chapter One: Introduction

Statement of the Problem

The art history survey course has been, and continues to be, a staple of many undergraduate post-secondary education programs. The course is typically required by arts and art history programs as an introduction and is often included as a distribution requirement for other undergraduate programs. In this capacity, the art history survey course has been influential in delivering aesthetic knowledge of a canon of historical artistic objects and a basis for visual literacy for students of every major at many higher education institutions throughout the United States. Art history surveys are also often the sole course within a student's curriculum to provide any familiarity with visual art and architecture within culture.

A once pedagogically innovative course, the survey has, with few exceptions, stagnated. Titles such as "Art-in-the-Dark" or "Midnight-at-Noon" are often tagged onto the nearly standardized dual slide lecture. At many institutions, faculty still teach this course to auditoriums of 100 or more students as part of their obligation to their departments, while their attention is directed more to their tenure research than to the art of teaching (D'Alleva, 2015; Donahue-Wallace, La Follette, & Pappas, 2008). The course relies heavily on a few expensive textbooks, hardly read by the students (Baier, Hendricks, Warren Gorden, Hendricks, & Cochran, 2011), that provide chronological

structure to a generally accepted western canon of art. Students no longer find importance in memorizing the names, dates, styles, terminology, and other such facts that are often required to pass the midterm and final exams when the Internet is at their fingertips to answer such questions in an age that represents what Mansfield Spitzer (2012) has coined *Digital Dementia.*

A clear marker for the ways in which the art history survey has stagnated is the publication of a text, *A Survival Guide for Art History Students,* written by Cristina Maranci (2005) and published by Pearson / Prentice Hall. This text has provided an attempt to explain the importance of visual literacy and, using a humorous tone, debunked various myths about the course, but continued to describe "the anatomy of an art history class" (p. 6). The anatomy of a survey course is considered so standard and mystifying that there is an apparent market for the complete publication of a guide for students on how to make sense of this now foreign world. Tests are standardized in a manner that their structure and the specific study skills necessary are broken down for the student to get past this course and move on. The book even presumed to explain the exact manner on how to take bulleted notes from an art history lecture.

The existence of Maranci (2005)'s text speaks volumes to the problems this course currently has for a student population that may have never visited an art museum. Kathleen Desmond explained:

> Visiting an art museum is a first in the lives of many of our first-generation
> college students. Some students ask what they should wear and if they are allowed
> to talk in the museum, indicating why they have not visited an art museum before.

We take a lot for granted as art professors, and we need to try to remember what it was like before we devoted our lives to the study of art.

Many professors teach the way they learned, with no consideration of the fact that students learn differently these days than they did. Some professors are also dedicated to the "canon" and cannot figure out how to get that canon taught if not by lecture-the way they learned. (Phelan, Concannon, Irina, Desmond, & et al, 2005, p. 35)

Maranci (2005) mirrored these claims of "profound disorientation" that these first-time students face what she believes are the standard components of the introductory art history class as taught in colleges and universities in the United States" (p. x). This assumed standardization mirrored by statements of concerned professors at the prominent College Art Association (CAA) conference (College Art Association [CAA] Education Committee, 2015) amplifies the problems of stagnation and lack of connection with students.

In the recent Survey of Public Participation in the Arts conducted by the National Endowment for the Arts (2013), there is a demonstrated downward trend in art museum or gallery attendance, especially among adults aged 18-44 years old. Especially telling is the importance of education in museum attendance. In 2012, as the National Endowment for the Arts stated, 9.9% of high school graduates noted having visited an art museum or gallery, whereas 19.7% who have attended some college and 37.2% of college graduates have visited art museums or galleries at least once within the year surveyed. This statistic has demonstrated the importance of the art history survey course to engage students, but

it should also be noted that these numbers are in steady decline of several percentage points each year the survey was given. In 2008, the number of college graduates attending museums was over 40.6% of those surveyed and this downward trend has been consistent since 1992, perhaps also adding to the significant shift in philanthropic giving by Gen Xers and beyond, forcing museums to rethink their fundraising strategies (Merritt & Katz, 2013).

Current political trends have also added additional pressures on the art history survey course. The Department of Education, over the past six years, has shifted focus within K-12 education to Science, Technology, Engineering, and Math (STEM) claiming these career disciplines require a growing workforce for global competitiveness (United States Department of Education, 2010). The recent Gainful Employment pressure and growing dialogue of a new rankings system for higher education institutions further expands the career policy focus of higher education (United States Department of Education, 2014; Studley, 2015). These pressures account for less funding as noted by the National Art Education Association (2015) and the trends for funding the arts in education by the Department of Education. These pressures are leading to fewer high school graduates experiencing arts courses necessary for critical development within our visual culture (Arnheim, 1969; Eisner, 1998, 2002; Gardner, 1982, 1994; Metros & Woolsey, 2006; Pink, 2005).

These policy shifts toward college access and STEM fields are opening college access to a more diverse population of students with an equally diverse set of demands for student success. The world of higher education is thus rapidly evolving to meet the

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growing demands of increasingly diverse learning styles and changing demographics of the new digital learners. Institutions have taken on new delivery models including on-ground, hybrid, and online. As new technological and pedagogical innovations become available to instructors, each contains its own set of challenges for adopting and integrating. Meanwhile, there is little published research focused on the study of teaching and learning (SoTL) within the discipline of art history. Donahue et al. (2008) suggested that this is likely a result that the tenure process rarely considers such research for promotion. SoTL research into art history is important to meet an increasingly diverse student body where the art history survey may be the only course that students encounter with a focus on the arts within their education due to decreased funding for and attention to arts and arts education.

The art history survey course was once one of the most innovative and widely attended courses in higher education. Higher education institutions of the 19th century demonstrated the importance of technology and media as they turned lectures into performances, engaging students with visual material from photographs, drawings, casts, and later slides. The dual slide projector lecture became an art form that captivated students. As the years progressed, certain canons and later prominent texts such as H.W. Janson's *History of Art* (1962) began a trend toward standardization of artifacts, styles, and terms discussed in these courses. Janson's text is now in its eighth edition (Janson, Davies, Denny, Hofrichter, Jacobs, Simpon & Roberts, 2011) and is accompanied by such widely accepted texts as *Gardner's Art Through the Ages* (Kleiner, 2013), now in its fourteenth edition, and Stokstad's *Art History* (Stokstad & Cothren, 2013), now in its

fifth edition. Digital resources currently accompany each of these texts in an effort to maintain their pedagogical imperative in the new digital age. These texts, and their costs, also represent the control gained by the various publishing companies invested in the conservation of a standard art history curriculum (Schwarzwer, 1995; Weidman, 2007).

As technology progressed, the field expanded, and new theoretical models, such as feminism, developed in the study of art history; as a result, several published conversations about the survey and its resilience to change emerged. Carrier and Cavalier (1989) began to look at technology and the history of art history followed in 1995 by a special issue of the CAA's *Art Journal* (Collins, 1995) focused on the survey course and developing trends. This journal issue included case studies (Cothren, 1995; Schaefer, 1995; The 301 Project, 1995), objectives (Mathews, 1995), critical studies on the survey text (Schwarzwer, 1995), and discussions about visual culture (Winter & Zerner, 1995). Nelson (2000) continued the conversation by alluding to Walter Benjamin's (1968) *The Work of Art in the Age of Mechanical Reproduction* and discussing the nature of the slide lecture in the new digital age. In 2003, these concerns again surfaced in a published round-table conversation organized by the editorial board of the *Art Journal* at the CAA Conference (Phelan, et al., 2005) where researchers discussed topics such as the textbook, audience, assessment, and pedagogy. Once again, in 2008, a group of art historians compiled a collection of case studies regarding contemporary pedagogical trends and the integration of new technology in *Teaching Art History with New Technologies* (Donahue-Wallace, et al., 2008).

The outcomes, pedagogical trends, and the future of the survey are currently in question considering these mounting concerns. The development of communities of practice such as Art History Teacher Resources (AHTR), ArtHistorySurvey.com, Computers and the History of Art Group, and Art Historians Interested in Pedagogy and Technology further demonstrate the growing desire for the scholarship of teaching and learning in art history. Finally, a recent CAA annual meeting directly addressed such issues and the desires for developing and recognizing such scholarship moving forward (CAA Education Committee, 2015).

The art history survey course currently stands at a precarious point in the face of mounting pressures from trends and policies in higher education and culture. The survey may regain its importance not only in moving citizens toward a deeper appreciation for visual arts, but also aiding in the development of skills in history, visual literacy, research, writing, and other cross-disciplinary outcomes that are required, if not essential, as a 21st century learner. In progressing the pedagogy of the art history survey, the survey can meet the challenges of the 21st century (Partnership for 21st Century Skills [P21], 2002; Soulé & Warrick, 2015) and further the scholarship of teaching and learning beyond its discipline. A clear set of objectives and suggested teaching strategies are necessary for the discipline to move forward with more focused future research in this area.

Purpose

No extensive study exists regarding overall pedagogical directions in the art history survey course. Several publications described previously (Collins, 1995; Nelson,

2000; Phelan et al., 2003), a plethora of literature exists on pedagogical innovation (Ball

& Kilroy-Ewbank, 2014; Baxter, 2012; Cothren, 1995; Dietrich & Smith-Hurd, 1995;

Donahue-Wallace, La Follette, & Pappas, 2008; Elkins, 1995; Giuntini, 2013; La

Follette, 2008; Mierse, Kiedaisch, & Dinitz, 1995; Moilanen, 1995; Reed, 1995; Sandell,

2015; Selden Barnes, 2009; Sowell, 1995; Steele, 1995; Yavelberg, 2013; Yavelberg

2014a), and several articles exist in critical response to the status quo of slide lectures

(Harris & Zucker, 2009; Nelson, 2000; Witcombe, 2009; Yavelberg, 2014b), but there is

a lack of unified thought with regard to the direction that art history survey courses

should take in the 21st century. The purpose of this study is an analysis of the current

perceived pedagogical outcomes of the art history survey course by experts involved in

teaching or overseeing the course at their respective institutions. The study extends to

include current pedagogical practices within the discipline as a means to understand the

current trends and models that may differ from the traditional slide lecture and meet

current challenges faced by the course. The goal of the study is to build upon this

consensus to propose goals supporting future directions for research and practice within

the discipline of teaching and learning and inform decision making by various

communities of practice.

Overview of the Research Design

To accomplish these goals, a Delphi study was utilized bringing together the

opinions of experts in this field under a post-positivist theoretical framework seeking

consensus and forecasting of pedagogical innovation. The process was guided by the

following research questions:

1- What are the desired learning outcomes for students engaged in art history survey courses in the 21st century?

2- What pedagogical models support these outcomes and in what contexts?

3- What are suggestions for future research and policy in teaching and learning within art history survey courses?

The Delphi technique consists of three rounds of open-ended survey questions allowing a group of experts to weigh in on the current pedagogical issues based on the methodological foundation laid by the Rand Corporation and Helmer (1967). The first survey round consisted of a series of open response questions informed from, and delivered with, an overview of the current research in the field. Each subsequent round utilized the previous results to focus the survey questions inviting participants to revise and explain their answers based on the responses of the field. The goal of such studies is to allow for consensus while overcoming issues such as geographic disparity, specific content expertise, or power structures within the group. Helmer (1967) described three main challenges to Delphi studies: selection of experts, developing an environment where experts may perform aptly, and focusing differing opinions.

Experts in this study were defined as (a) current researchers or contributors within the field of SoTL in art history, (b) instructors at various higher education institutions with five or more years of experience teaching art history survey courses, or (c) supervisors or chairs of programs in higher education that contain art history survey courses. The nature of these three groups make up the variety of opinions of the art history survey field within a *homophilous* group in that the individuals are similar in

education as defined by their practice and have the potential to influence pedagogical innovation (Rogers, 2003). The division of participants into different categories aligns further with Rogers' (2003) categories of individuals within the diffusion of innovations. It stands to argue that the current researchers and contributors maintain a varying understanding of the directions that the field should take and are typically the innovators or early adopters of such innovation within the context. Instructors of art history survey courses with five or more years of experience in the context would very likely offer a range of pedagogical insights. These instructors would likely rest across the scale of innovation ranging from *innovators* to what Rogers (2003) refers to as *laggards*. Meanwhile, the third leg of experts within this homophilous group consisted of supervisors or chairs whom again may speak to a range of practical pedagogical issues, but may also speak to broader concerns such as assessment, curricular design, budget, or tenure to name a few. Input from these three distinct subgroups would likely represent the global perspectives of the direct stakeholders within this social system.

 Participants in this study were identified through a variety of methods to reach saturation in each of these three groups. Dalkey (1969) defined saturation in a Delphi study as "n heads are better than one" (p. 6) but does not define a specific number of participants necessary for the Delphi methodology. Several factors were considered in choosing the number and distribution of participants within the expert group. Researchers and contributors to the field that that made-up group (a) were contacted directly by phone and email requesting participation in the study. The field of art history and the availability of the survey course is now quite large within the higher education landscape

in the United States alone allowing for a large pool of instructors available for group (b) and a similar quantity of supervisors for group (c). To insure a distribution across the higher education landscape with regard to type of institution (public university, private university, non-profit and for profit institutions, and community colleges), a distribution of participants was identified randomly and contacted directly seeking participation in the study.

The study compiled quantitative data providing a median and weighted average between each round derived from qualitative and ranked value responses. This mixed method process requires a balance between forming a level of participation that is both significant for finding descriptive, quantitative results and reasonable for coding. Rogers (2003) also described five adopter categories ranging from innovator to laggard within a social system. When considering these elements, a practical decision was made to balance the participant pool so that the innovators inherent in participant group (a), researchers and current contributors to the field, do not outweigh the other two groups that may contain a more diverse range of opinion. As such, the aim for the initial pool of participants was for no more than thirty where a ratio of two participants is present in groups (b) and (c) to every one participant in group (a). The goal was for twenty to thirty participants across the three expert sub-groups during the first round. Attrition of the participant group was a potential factor due to unforeseen external circumstances.

As the experts were geographically disparate, the study utilized a secure digital survey providing participants with three weeks for each round of responses. This timeline allowed ample time for each participant to reflect and respond and two weeks between to

code and deliver the next round. The survey provided respondents with various options to deliver their responses and accommodations were made to provide methods such as phone interviews, video conferencing, e-mail, or other means to maintain the confidentiality of the participants. The short interval between rounds was important to maintain momentum throughout the study and deliver rounds of questions while the information was still fresh in the minds of the participants. The intervals also considered alignment with the academic calendar with an understanding of the competing priorities in higher education. An online web resource displayed the results between survey rounds and all information pertaining to the study was available to participants through an online web resource, allowing for a single point of contact and communication. Communication and anonymity are highly important within a Delphi study. This interaction allows participants to fully reflect, utilizing their expertise, and to do so in a manner that removes many of the power relationships that often form in face-to-face interactions.

As an active member within the area of research, it was important to acknowledge my bias and make every effort to not to influence the consensus of the field. Between rounds, I analyzed the demographic data and the data derived from each round of the Delphi study by coding qualitative data with a focus on demonstrating trends in responses. I used SPSS to compute descriptive data regarding demographics and ranked response data. Between rounds, I also was able to provide participants with all qualitative responses, in their entirety, under the coded theme to assure the accuracy of interpretations. As there were multiple survey rounds, participants could respond after each round to the analysis of the data provided.

Theoretical Framework

This study utilized a post-positivist theoretical framework (Campbell & Russo, 1999; Patton, 2004) seeking socially constructed truths regarding the current pedagogical position of the art history survey course and the necessities of the community moving forward. The Delphi study thus sought to gather information about pedagogical innovation, and, as such, Roger's (2003) *Diffusion of Innovation* model was the theoretical framework for guiding this study. This model served as a guide to understanding innovation, the nature of stakeholders within the social system, and the requirements for innovation to progress within the system.

This study utilized a Delphi methodology to focus attention on discovering the current pedagogical paradigm (Kuhn, 1962/1996) from a plethora of recently studied and suggested innovations by surveying the experts of the art history field. The framework of diffusion of innovations described an S curve to the adoption of an innovation into a system over time as different categorical members of the group move from acceptance to adoption of such proposed innovation whether technological or pedagogical. As this study focused on narrowing the field of innovation toward practical solutions, the study stands at the early stages of diffusion research in the field. More specifically, the study focused on applying the currently generated and existing pedagogical innovations toward the beginning of a decision-making process considering the future of the field.

The Delphi structure allows for consensus gathering and forecasting of the socially constructed realities of those engaged with art history survey courses through a post-positivist rigor. The diffusion model, however, comes with certain implied biases.

Rogers (2003) clearly noted the pro-innovation bias of such research. Essentially, this study pit new pedagogical models over the existing pedagogical paradigm. The research has also leaned toward innovation in that it seeks out innovators and new paradigms that upset the status quo of art history survey pedagogy (Graham, 1995). The study further sought to understand the needs of the community moving forward to support the adoption of innovation.

<div align="center">**Significance**</div>

This study is significant within the art historical community that currently stands disjointed in terms of pedagogical innovation and support. The study sought to discover key information regarding accepted pedagogical models and areas for future research in this field. Focused understanding of the problem and accepted solutions will help to further policy and curricular decisions with the desire that institutions maintain consider the importance of the outcomes of the art history survey course for their diverse student bodies.

The study is also helping to inform and perhaps further support the growing communities of practice focused on supporting art history faculty in their pedagogical practices. Many of these groups are thirsty for research that compiles the sporadic case studies currently evident in the field and focuses the argument toward new ways of thinking about this important course. The study itself may also serve to develop the beginning of a broader dialogue between various participant groups per the diffusion of innovation model. Innovators in this study had a chance to voice their concerns

anonymously among other scholars who maintained and even stand by the current slide lecture paradigm.

These controlled conversations provided a unique opportunity for dialogue in a field that has lost much of this conversation with the loss of social spaces such as slide libraries (Harris & Zucker, 2009; Yavelberg, 2014b). Historically, art history courses were at the mercy of the physical image collections on a campus or library. These physical image spaces became social spaces where instructors often shared and reviewed lectures with their colleagues while assembling slide carousels. Today, as institutions have digitized collections, there has been a notable loss of these social spaces. Instructors in art history now often find themselves isolated from their peers without established communities of practice discussing the nature of their lessons.

Researcher's Connection to the Problem

In acknowledging biases, I have a strong connection to the issues of the art history survey course. After a master's program in art history at Pratt Institute, I continued my studies at the Graduate Center of the City University of New York seeking a PhD and later moved to the Metropolitan DC area to teach in higher education. After a decade of teaching art history survey and other visual arts courses in higher education, I have conducted a previous study (Yavelberg, 2014b) seeking answers to this very issue while attempting to maintain a place as an innovator and change agent. This study led to the development of a community of practice, ArtHistorySurvey.com that invites scholars to contribute their thoughts, lessons, research, and other useful information regarding art history pedagogy. I made every attempt throughout the study to acknowledge this

viewpoint while maintaining a neutral stance allowing for the possibility of acceptance by

the broader community of the existing paradigm and acknowledgement of the current

state of innovation.

Chapter 2: Review of the Literature

History of the Art History Survey Course

The art history survey course has a long tradition in higher education stemming from early in the 20th century. The courses in art history took two forms, an introductory survey directed toward a chronological discussion of art history over three hours per week and a more thematic approach discussing styles, ideas, and artistic problems directed typically for the non-major. Minor (1994) stated, "The colleges apparently were aware that students received little or no instruction in the history of art in secondary schools, so their beginning art history courses were more foundational and introductory than, say, courses in sciences or mathematics" (p. 22). An early pamphlet from Prime and McClellan written in 1881 about the establishment of Princeton's Department of Art and Archeology described the very issue that art history courses and the institution's museum collection planned to overcome:

> It is a profound absurdity of our systems of education that a vast majority of accomplished and instructed men and women, seated at luxurious table, are unable to tell whether their plates and cups are of pottery or porcelain, and have no conception of the meaning or uses of the enamels which they handle. It is an equal subject of regret and shame, that neglect of instruction in colleges and schools of learning has left so large a portion of the intelligent men and women of

our country at the mercy of ignorant teachers, whose profound absurdities, and

jargon of technical terms and phrases, have contributed to a prevalent impression

that the word Art implies a mystery, which can be penetrated by only a few

intellects (as cited in Aronberg Lavin, 1993, p. 9).

These early college art history programs thus relied heavily on original and reproduction

collections to provide a generalized understanding of art history as a means not only to

introduce future art historians to visual culture, but also to broaden a liberal studies

agenda for all students enrolled in higher education.

James Mason Hoppin also discussed these concerns for a broadened liberal

education that includes the arts at Yale as early as 1866 where he offered seven reasons

why aesthetic culture should be part of higher education:

1. Art is an intellectual pursuit;

2. Art can elevate people above materialism to a new freedom of spirit;

3. True art is an ethical influence;

4. Art helps counteract the narrow education promoted by a focus on science,
   because it too presents truths of nature, but in living, concrete forms;

5. Art helps one cultivate perceptive powers of the mind;

6. Art aids the study of other subjects;

7. Art promotes kind feelings, drawing people together in common interests (as
   quoted in Stankiewicz, 1993, p. 185).

These early statements are similar to calls by John Ruskin (1886/2005) toward aesthetics and have persisted in statements on education and psychology by Elliot Eisner (2002) and Howard Gardner (1982; 1994, 2012).

Before a chair and formal department of art history, the development of art history programs at the various higher education institutions often stemmed from art history courses delivered within other disciplines. Institutions such as Vassar, where the early developments of its art history program were pushed by Lewis Frederick Pilcher in the early 20th century demonstrate a look toward technologies in support of these courses and a formal direction for instruction. In an early technology request for the course, Pilcher requested "an electric light stereopticon and a 'motion projection apparatus,'" as well as developing a series of courses that described an "evolution of art form," and the "conditions that have influenced the various manifestations of its development" (as quoted in Askew, 1993, p. 61). These requests and curricular designs mirror modern techniques for chronological, almost Darwinian evolutionary concepts of art, and are similar to current approaches that many institutions maintain to delivering course material.

A growing number of institutions incorporating art history into their curriculum between 1900 and the 1930s demonstrated an evolution in the field when a wave of refugees fleeing Europe brought with them developments in art history instruction and analysis. The history of art historical instruction has often referred to Edwin Panofsky as a marker of change within the discipline when he arrived in the United States in 1931. Smyth (1993) describes Panofsky's lectures as innovative, brilliant, and unlike anything

that American students had ever encountered. These European instructors challenged

American audiences with lectures that focused on broader concepts, a strategy that stood

at odds with the democratized design of the art history lecture that focused on developing

factual knowledge. The instructors shied away from assessments focused on

memorization and instead expected students to enter classes equipped with such

knowledge and deliver critical responses through seminar papers that required

argumentative theses. The exams also focused on comprehension rather than memory.

The clash of cultures led to a rethinking of the delivery of art history courses and became

a strong influence for Janson's (1962) *History of Art* textbook (Michels, 2003).

The foundation of art history survey is thus one that continually references

appreciation and its importance in the civilizing process in course descriptions (Minor,

1994). The introduction of Janson's (1962) textbook marked a point of standardization

for the course material that focused on the linear Western chronology and instruction has

changed little since then. This standardization maintained a tension between the issues of

factual memorization and critical comprehension. The tension between the course as an

introduction of factual knowledge versus a broader *Bildwissenschaft* (Bredekamp, 2003),

or study of visual culture incorporating contemporary visual forms and sensibilities, is a

constant in many of the discussions regarding course outcomes.

The course over the last 60 years changed little, but remained innovative in its use

of visuals coupled with lecture to engage students and its utilization of necessary

technologies to display such visuals within various contexts. Witcombe (2009) likened

the current state of art history research and pedagogy as similar to what John Ruskin had

described in a letter to his father in 1846 referring to the Daguerreotype photograph as "the most marvelous invention of the century" (p. 21-22). The state of the art history classroom is now in flux, challenged by visual technological advances and the changing expectations of a growing visual culture.

The Status Quo

To understand the phenomena that is the art history survey course, it is important to establish a contrast between a traditional model for the art history survey and the possible present and future directions that the course is taking. The traditional survey, as Phelan et al. (2005), Minor (1994), Donahue-Wallace et al. (2009), and Yavelberg (2014b) described it, is commonly referred to as "midnight at noon" or "art-in-the-dark." The course presents students with dueling slides in a darkened classroom and asks students to demonstrate their memorization of a Western canon of names, dates, terms, and other rote information on assessments typically consisting of slide identification exams coupled with specific compare and contrast short essays and likely a term paper. The growing market of survey texts stemming from H.W. Janson's (1962) *History of Art* model for a chronological Western narrative of a canon of works of art and trends leading linearly from prehistory to where we currently stand demonstrates the dominant nature of such pedagogical practice.

Published companions such as Maranci's (2005) *A Survival Guide for Art History Students* have described and broken down in detail this traditional delivery method and have provided suggestions on how to succeed in the subject. Maranci's text published by

Pearson/Prentice Hall, the same publishers of the survey text, Stokstad's *Art History*

(Stokstad & Cothren, 2013), began with a preface to the student:

> This book is written for you, the college student, who has had little or no
>
> experience with courses in art history. While you are familiar with how English
>
> classes are run, and feel comfortable with the format of science labs, what you
>
> will experience in an art history class is entirely new. As the class begins, the
>
> lights go down, and slides are projected on screens in pairs. Certainly, you have
>
> been to slide lectures before, but in those cases only one slide was projected at a
>
> time. And not only is the visual format new, but now your professor is actually
>
> *talking about the slides.* You had always thought that art was meant to be admired
>
> in silence. How are you, a student, supposed to put your own words to great
>
> works of art? In the upcoming weeks, you will be asked to do just that – to speak
>
> about images, to write about them, to remember them, to prioritize information
>
> about them – in sum, to engage with them visually in a way that has never been
>
> asked from you before. This book is designed to guide you through the process,
>
> assisting you with art history papers, exams, and note taking (Maranci, 2005, p.
>
> ix).

The preface continued with a note to the teacher describing a student disconnect with the

art history lecture course based on conversations the author had had with students in her

courses. The author explained that the book is a companion used to guide these

disenfranchised students through a "standard" format taught across universities in the

United States.

The following review of the literature will break down these standard pedagogical methods and objectives. These are placed in direct contrast with described innovations in the research. The goal here is to establish the ranges between tradition and innovation used in the study. These themes were largely introduced by the participants within the study, but the literature also described some areas that were not directly described by the participants that may also be areas for future research.

Current Discussions

A conversation regarding the pedagogy of art history survey courses became visible within a special edition of the CAA's *Art Journal* in 1995 under the title, "Rethinking the art history survey: A practical, somewhat theoretical, and inspirational guide" (Collins, 1995). Only a few years after the World Wide Web was founded, authors of this edition were describing the nature of art history survey courses to improve visual literacy (Clayson & Leja, 1995; Strickland, 1995), thematic approaches (Condon, 1995; Mathews, 1995), Feminist and cross cultural views (Dietrich & Smith-Hurd, 1995; Sowell, 1995; Winter & Zerner, 1995), and specific pedagogical approaches such as writing (Mierse et al., 1995; Moilanen, 1995; Steele, 1995), collaborative learning (Moilanen, 1995; Russo, 1995), artistic production (Elkins, 1995), and rethinking the pedagogical structure in consideration of new directions (Alpers, 1995; Cothren, 1995; Graham, 1995; Hales, 1995; Schaefer, 1995; The 301 Project, 1995). Furthermore, the issue covered the history of the survey text (Dietrich et al., 1995; Schwarzwer, 1995) and proposed in several articles the move away from these traditional texts as a primary source for the course content (Alpers, 1995; Condon, 1995; Mathews, 1995). It is to this

compilation of essays that much of the literature and future discussions have focused as *Art Journal* has yet to formally approach the topic of pedagogy and the art history survey since this publication.

The 1995 special edition of *Art Journal* highlighted many of the innovations attempted at the time across a variety of public and private higher education institutions under a theme of rethinking how institutions implement the art history survey course, its objectives, and its place within curriculum. Collins's (1995) introduction stated,

> Originally I wished simply to provide possible solutions to those looking ether for ways to reconfigure the old survey or for the resolve to entirely scrap it for methodological approaches… In final analysis, however, I think the collection raises important questions about the viability of what appears to be our discipline's continuing allegiance to the totalizing approach pioneered by the 19th century German art historians and then institutionalized in this country after World War II. The conception of art as a manifestation of large, sweeping historical forces has largely been rejected by so-called new art historians for one that emphasizes its complex embeddedness in the lives of its makers and users (p. 23).

Collins clearly described the "institutionalized" nature of art history courses and the desire to move away from the developed status quo in search of new paradigms by these "new art historians." The direction at the time focused less on technological advances and more on pedagogical shifts that were in favor of more learner-centered approaches and

post-modern epistemologies focusing on connecting content to an increasingly diverse student body.

Nelson is credited with the next highly cited references in questioning the pedagogical direction of art history survey courses in his articles "The map of art history" (1997) and "The slide lecture, or the work of art 'history' in the age of mechanical reproduction" (2000). In the former article published in the *Art Bulletin,* Nelson described the moves toward categorization of arts and the history of art. In this article, he critically engaged in the issues of specifically Janson's (1962) *History of Art* and its subsequent editions over the following thirty years, questioning the "plotting of time and space in the survey book as a means of understanding the Western narrative of art history and the historical narrative of Western art" (p. 34). Nelson here questioned the Western objectivism of the text in relation to the current social world and the varied point of view of the modern audience. As a result, he called for the inclusion of more diverse narratives in our discussion of a survey or art history.

In Nelson's later article, "The slide lecture, or the work of art 'history' in the age of mechanical reproduction" (2000), he opened with the assertion that computers and new technology would have a massive impact on the classroom within universities and museums based on the precedent of photography and its similar impact on classroom instruction. The essay continued to make connections to the previous art historical mastery of the use of photography combined with lecture. This process holds implications for understanding how the presence of visuals combined with lectures applies to other disciplines. Nelson made a case in support of the advanced qualities of

strong lectures in the art history classroom, but also described the complexity of the practice of lectures from a philosophical viewpoint.

Bersson (2005) similarly discussed the nature of lecture, but with a more critical stance toward the contemporary issue of student engagement. The article followed a round-table discussion held in 2003 by the CAA and their publication *Art Journal* to revisit their earlier 1995 special issue. The following questions guide this discussion regarding the art history survey: "why it continues to exist, who teaches it and how is it taught, and what have been effective challenges and innovations to its traditional form" (Phelan, et al., 2005, p. 32). *Art Journal* published the engaging discussion in whole describing issues of faculty versus student perception and preparation, a variety of teaching styles, the contemporary outcomes, market demand, and assessment. Many of the issues that the round-table discussed were broad but were discussed in relation to the each of these faculty members' individual experiences. The nature of the discussion will be broken apart later in this literature review in relation to the specific questions of pedagogy, outcomes, and assessment.

Technological implications dominate the most recent decade of conversation surrounding the issue of the art history survey course. A British group, Computers and the History of Art (CHArt) began holding annual conferences in 2001 and continues to publish papers delivered at these conferences in which volume 1 (Bentkowska-Kafel, Cashen, & Gardiner, 2005) included papers from the first two conferences and began with a paper, "History of art in the digital age: Problems and possibilities" (Vaughan, 2005). The group considers many of the philosophical and practical implications of

computer and digital technologies as we read works of art describing similar issues to Benjamin's (1968) discussion regarding the nature of visual image and art in the age of mechanical reproduction and now digital production.

The conversation moved back to direct applications of technology within the context of art history survey courses in Donahue-Wallace, La Follette, and Pappas (2009) *Teaching Art History with New Technologies.* This compilation of reflections and case studies described various innovations occurring across higher education and provides insight into their effectiveness. The compilation demonstrated a marked shift in the conversation toward connecting directly with schools of education, library sciences, or instructional design in future efforts of reshaping the survey classroom in the growing variety of contexts including both on-ground and online settings. Each of the case studies described a trend of successful results occurring from these collaborations across the institution while also demonstrating innovative approaches that break from the status quo.

The CAA conferences have also demonstrated a trend toward discussions of technology and pedagogical practice in the art history survey. A review of sessions describing topics related to art history pedagogy since 2003 has demonstrated a marked increase in 2006 as described by Wheeler (2006), and the trend has fluctuated between three and fifteen papers delivered annually at the conference. Within the association, committees such as Art Historians Interested in Pedagogy and Technology (Formerly the Art History Technology Consortium), the CAA Education Committee, CAA Student and Emerging Professionals Committee, CAA Museum Committee, Pedagogy Issues Forum, Advanced Placement (AP) Program in Art History, the Visual Resources Association,

and the Community College Professors of Art and Art History have all chaired sessions with topics covering art history pedagogy since 2003 (College Art Association [CAA], 2015a). The list of sessions has often described poster sessions regarding the topic of SoTL delivered by such recent organizations as AHTR (arthistoryteachingresources.org) and a rotation by the CAA Education Committee between topics related to art and art history instruction.

Often the CAA only holds one or two panels discussing the topics of SoTL. This constitutes a small proportion in relation to the entire conference, but the sessions are well attended as witnessed by this researcher at the recent panel by the CAA Education Committee, "Learning to Teach and Teaching to Learn: Developing a Scholarship of Teaching and Learning for Art History" delivered at the 2015 conference in New York (CAA Education Committee, 2015). The topics questioned the direction of scholarship in SoTL and made a call for a journal to legitimize research in the field and aid professors interested in such topics with their tenure process (D'Alleva, 2015). Beyond the CAA, several communities of practice (Wenger, 1998) are continuing to deliver content in SoTL. These include AHTR and ArtHistorySurvey.com, which are both growing communities of practice that rely on contributions and review of material by a body of experts in the field. These trends describe an increasing population of art historians interested in SoTL now more connected through the benefits of the digital age, thus organizing toward delivering formal scholarship in the field; however, all the research currently remains disjointed, without formal direction, or established support from the leading scholarly organization, CAA.

Course Objectives

Course outcomes or goals are extremely important for student-centered instruction, a common focus of contemporary instructional practice (Driscoll & Wood, 2007). Sometimes referred to as course goals (Suskie, 2009) and listed often as the first section of a course syllabus, these objectives are vitally important for describing expectations of student learning in a course and these expectations guide methods of instruction and student assessment. Often course outcomes align with the long-established *Taxonomy of Educational Objectives* (Bloom, 1956) characterizing learning experiences on a scale of comprehension ranging from the memorization of factual knowledge to the highest tier of evaluation requiring students to assess, compare, and form personally critical stances to the material of a course. The tiers in between these learning outcomes consist of comprehension, application, analysis, and synthesis in order of complexity of learning student experiences.

Fink (2003) extended on Bloom's (1956) taxonomy by describing a taxonomy of significant learning. Fink's taxonomy described six kinds of learning that are important throughout a learner's life and encourage life-long learning in students. These concepts are important to the art history survey course given its place in a liberal arts agenda for broadening student learning experiences within higher education. Fink described significant experiences under six general categories: foundational knowledge, application, integration, human dimension, caring, and learning how to learn. Each category overlaps and interacts with every other category to create significant learning

experiences, unlike Bloom's taxonomy that looked to each level as independent learning outcomes with specific types of pedagogical practice.

Art history survey courses have continued to maintain a set of outcomes that describe a democratic approach toward liberal arts education and expectations influencing life-long learning with visual culture through an understanding of design, styles, and precedents throughout human civilizations. Since the inception of art history survey courses, learners often attend from a variety of academic disciplines, still required to enroll in the course to meet a part of their general education distribution requirements. Such learners often lack pre-existing knowledge of art and design consisting of art terms, names, dates, processes, and styles (Phelan et al., 2003; Yavelberg, 2014b). Outcomes for these introductory courses thus remain broad and describe justifications toward developing visual literacy and an appreciation for the arts. Hales (1995) described a version of the survey that resembles foundational English courses focusing on method through reading, analysis, comparison and writing rather than a specifically agreed-upon body of material. Such broader outcomes not only meet higher tiers of Bloom's Taxonomy (1956), but they also speak to skills that are transferable to other fields of study and encourage life-long learning dealing with Fink's (2003) significant learning outcomes of human dimension, caring, and learning how to learn.

Foundational Knowledge

Regardless of outcomes or a particular canon, a foundational knowledge (Bloom, 1956; Fink, 2003) of vocabulary specific to the analysis of art and comprehension of how that vocabulary is applied is essential to the art history course. Arnheim (1974) described

the importance of understanding formal concepts in art in relation to visual perception and fundamental psychological connections. These connections are specific to visual literacy, but also form a basis for students to build common knowledge and apply such comprehension in higher domains of learning. Efland (2002) referred to this as *symbol-processing,* applying constructivist realities specific to a particular domain of knowledge. Outcomes relating to foundational knowledge often consist of easily assessable student outcomes such as:

- Discover visual structure within the work through visual or formal analysis, developing an eye for style, iconography, and composition (La Follette, 2008);

- Gain a broad understanding of the historical development of the visual arts through a wide range of cultural artifacts (Art History Teaching Resources [AHTR], 2012);

- Build a basic art history vocabulary (AHTR, 2012);

- Format and structure an Art History response paper (AHTR, 2012); and

- Develop skills in identifying, describing, and analyzing works of art (College Board, 2015).

Comprehension, Application, Analysis, Integration, and Learning How to Learn

Art history survey course outcomes also consider Bloom's (1956) higher levels of learning such as comprehension, application, and analysis of learning. Comprehension requires summarizing, demonstrating and discussing. Application moves toward outcomes such as problem solving, and analysis considers finding patterns, organizing concepts and recognizing trends while making learning useful (Bloom, 1956; Fink,

2003). Fink (2003) also described the necessary dimension of learning how to learn, requiring students to develop skills necessary for finding answers and continuing learning in a discipline.

Goals such as research and analysis skills and learning to write about art history or argumentatively comparing and contrasting foundational knowledge are areas that meet these course outcomes. Eisner (2002) described this type of learning as "differentiation" as students utilize a symbolic system or foundational base and begin to compare and form concepts critical to that material. Comparisons are important across any foundational canon as they raise questions as to the nature of similarities and differences between concepts. Gardner (1982) made a strong case for comparative analysis in his discussion of comparison demonstrated through analysis of a particular educational exhibit displayed at the Minneapolis Institute of Arts in 1973 that emphasized these modes of learning. In his analysis, he described the nature of comparison to form critical thinking moments within authentic case studies. The exhibit forced the viewer to overcome a lack of knowledge through active engagement in the process of comparison of formal, thematic, and contextual issues related to the objects on display.

Aspects of research and analysis are important for students to develop skills that will allow them to answer questions and apply learning beyond the course. Learning how to learn by developing study and application skills are vitally important for creative problem solving moving forward in their educational and life career. Within art history, learning to look and describe what they are seeing are skills that are unique to the discipline and challenge students to apply foundational knowledge to cases either in

comparison or in isolation. These qualities relate directly toward a balanced cognitive outcome beneficial for lifelong learning (Eisner, 2002; Gardner, 2009; Pink, 2005). Several possible course outcomes might include:

- Order visual findings in a clear and logical way (La Follette, 2008);

- Place the work of art in its cultural context, by drawing inferences from what is observed and relating those visual cues to what is known about the society, economy and culture that shaped it (La Follette, 2008);

- Develop a number of works of art as reference points from which to compare and contrast unknown works to attribute them to specific time and place (La Follette, 2008);

- Develop methods of visual analysis through "close looking" and formal analysis on a variety of works of art and cultural artifacts using developed vocabulary (AHTR, 2012; Cothren, 1995);

- Learn to identify common characteristics among diverse artworks based on periods/styles and themes (College Board, 2015);

- Develop strong writing skills when describing, analyzing and comparing works of art (College Board, 2015); and

- Relate and discuss works of art to their proper cultural and historical origins (AHTR, 2012; College Board, 2015).

Synthesis, Evaluation, Integration, and the Human Dimension

The study of art history thus has the power to fill a cognitive domain that pulls students out of their disciplinary comfort zone and expands their understanding of the

world. These skills are important not only for engaging the whole mind, but also for remaining flexible toward an uncertain future. The United States federal government currently stresses specific educational priorities such as STEM (United States Department of Education, 2010) and Gainful Employment (United States Department of Education, 2014). These initiatives stress the occupational preparedness of graduates based on predicted employment futures, however the initiatives do not address the broader cognitive implications and inflexibility of graduates of these narrow foci.

The literature describes the broader benefits to developing an appreciation for art and a stronger understanding of visual literacy. It is in these outcomes that the art history survey course moves beyond foundational knowledge necessary for the field of art historians, and has the potential to engage students in ways that are more meaningful. These outcomes demonstrate the possible broader applications of the course that relate to the diverse audience and implications for life-long learning. From the outset of the survey course and the development of history of art programs in higher education, the survey course has understood its importance for informing an audience lacking prior knowledge to fundamental artistic or visual concepts (Aronberg Lavin, 1993). The concepts of creativity and visual literacy are essential to contemporary ways of knowing as they relate directly to psychological cognitive development (Arnheim, 1969; 1974; Efland, 2002; Eisner, 2002; Gardner 1982; 1994; 2009).

The conversation continues regarding demonstrating a place for the arts in general with the growing educational focus on the disciplines of science, technology, engineering, and math (STEM). Many art educators concerned with the lack of focus of

such directions to incorporate arts and humanities, who understand the importance and connectedness of the arts as a way of knowing, pressure the conversation toward a "STEAM" philosophy by adding the "A" for "Arts" into the existing acronym. These instructors incorporate connections between the various disciplines within the practice of art making or artistic research (Bequette & Bequette, 2012).

Howard Gardner (1982) expressed the interconnectedness of the arts to human development and cognition through his psychological studies. He suggested that aesthetic appreciation or study helps to balance cognitively stringent study in other domains given that "such a tendency toward exclusive concentration on scientific quandaries may become sufficiently dominating that, as a precaution, one should perhaps deliberately set aside time for involving faculties that would normally fall into disuse" (p. 323). The argument is that knowledge is more difficult to attain later in life and one should remain flexible or prepared by remaining open to other domains.

Gardner (1982, 994) also described the relationship of the artwork to various types of viewers. In his studies, he suggested that the artwork resides in the center between the artist and audience member and between the critic and performer. Eisner (2002) made a similar distinction between connoisseurship and criticism with regard to the audience of a work of art. The goals for an art history survey course should be to engage students in the task of becoming active audience members toward a level of connoisseurship. These distinctly different viewing angles are important to understanding the instructor's relationship to the student audience given that many attend the art history survey course often apprehensive to the domain of fine arts, viewing it as elitist (Phelan

et al., 2005). A majority of students, especially students enrolled in these courses as a general distribution requirement outside of their domain of study, thus reside outside of even the boundaries of audience members upon enrolling into the course. It would stand to reason that an outcome for the course would be to develop student's understanding of art toward a cognitive domain beyond the levels of favoritism or a distinction of beauty and realism toward understanding of artistic expressiveness, style, and form (Parsons, 1987). It would be a loftier goal if such an introductory course expressed a desire toward autonomy (Parsons, 1987), or the perspective of a critic (Eisner, 2002; Gardner, 1982) as these would align with the highest domain of learning: *evaluation* (Bloom, 1956).

The bridge toward these higher level cognitive domains and allowing students to step out of the shadows into the perspective of an active audience member is developing a difference between looking at the lower tiers of Bloom's (1956) and Fink's (2003) taxonomies and the higher levels of understanding. Arnheim (1969) stated this relationship of looking and understanding as cognitively aligned, and he outlined the differences between *laymen* and *experts*. Experts see more when provided with a visual problem because they have more formal information for comparison, allowing them to form more critical judgments through personal experience. Laymen simply are not seeing the same thing that experts see, and experts see differently based on their own developed foundation of retained information.

The work of Arnheim has spurred further studies in the field of *neuroaesthetics* and the study of the psychological effects of creativity, aesthetics, and the arts. Chatterjee and Vartanian (2014) have summarized that empirical research has shown the importance

of artistic knowledge in terms of formal, thematic, and contextual understanding (Swami, 2013) and engagement with original works of art (Locher, 2011) as positively aligned with viewers' aesthetic experience. Similarly, Kim, Bae, and Nho (2012) described the importance of language use in differentiating experts from laymen or novices as experts form greater connections between perception and memory through their expertise as reflected in their use of specific terminology and shift to a more cognitive and less emotive response. Such results were also confirmed in a study on response to visual art by students in Leder, Gerger, Dressler, and Schabmann (2012). Solso (2001) also provided empirical analysis of visual comprehension and the influences of art history on visual cognition in his text.

Outcomes related to fostering visual literacy and developing cognitive flexibility through artistic research and analysis should connect students to the material in a more critical way, engaging them in learning something important about themselves (Fink, 2003). By breaking students from their comfortable disciplines and engaging them in creative thinking, perhaps by bringing them closer to the domain of the artist, critic, or expert through analysis and comparisons, they will become more flexible to the demands of future learning and employment (Eisner, 2002; Gardner, 2009; Pink, 2005). Possible outcomes under these categories might include:

- Complex reasoning, that is, the understanding of ambiguity in form and content, a challenge which requires thinking of multiple possible meanings and hypotheses to explain why an artist made the work (La Follette, 2008);

- Critical distinction, learning to recognize innovation or the degree to which a work challenges convention and to evaluate various interpretations of the work by other, situating one's own interpretation and reasoning in relation to these (La Follette, 2008); and

- Demonstrate an ability to critically analyze a variety of texts in order to complete class assignments and develop close analysis skills of text and objects in conjunction with each other (AHTR, 2012).

Caring and the Human Dimension

Fink (2003) described the connections between pedagogical imperatives of caring and the human dimension for significant learning experiences. These are often described in outcomes related to the connectedness of art in its context within visual cultures. To provide significant learning experiences, Fink described the necessity to connect course information to individual learners. Learners who find meaningful connections to learning experiences engage more fully and make stronger cognitive connections. To create meaningful knowledge, knowledge must scaffold from previous experience (Arnheim, 1969). The concept of scaffolding and forming connections assumes three cognitive orientations: symbol-processing, sociocultural perspectives, and the concept that individuals form their own realities. These concepts of cognition further the cognitive developmental directions described by Piaget and Vygotsky (as cited by Efland, 2002).

Empirical pedagogical objectives for the art history survey course directly relate a canon of terms to analytical methods and further apply these connections formally through a critical understanding of connections in the formal, thematic, and contextual

elements of artistic artifacts. Course objectives of this type focus on connecting students

with a set of pre-compiled structure or canon of art masterpieces. These objectives

assume a grand narrative and leave little or no room for "devising alternative knowledge

structures that either contest the progress notion or identify criteria of excellence other

than the work's placement on a timeline" (Efland, 2002, p. 98). The empirical course

objectives may bring students to higher levels of learning in terms of the tiered nature of

Bloom's (1956) taxonomy, but may not connect with learners connecting experience in a

socio-cultural or post-modern way.

Socio-cultural and postmodern epistemologies seek to situate learning in the

contexts of the physical and social context. Learning outcomes seek to connect course

material to authentic issues that may be experienced by the learner. These outcomes seek

to meet directly Fink's (2003) taxonomy in their connection to student's realities and a

personal, human dimension and increase caring in the learning process. These objectives

also expand student understanding of visual culture providing potential opportunities for

students to decode the values and ideas embedded in popular culture as well as fine arts

(Eisner, 2002). It is important for students to gain such critical perspective through

contemporary connections because it will not only make the learning experience more

significant or authentic, the focus on visual culture will allow students to become more

well-informed citizens in our visual world. The College Board (2015) summarized this

outcome as, "Cultivate an appreciation for all styles of art."

21st Century Skills and Technological Literacies

The current digital age is ushering in many new ways of thinking and requiring courses to rethink objectives to meet the demands of the 21st century (Hainline, Gaines, Feather, Padilla, & Terry, 2010; Soulé & Warrick, 2015; Vaughan, 2005). The Partnership for 21st century skills (P21) (2002) published an inventory of skills they believe are now necessary for the 21st century learner to attain to be successful in this new global digital age. Beyond the foundational learning of the subject of art history, the goals should include emphasizing learning skills including information and communication skills, thinking and problem solving skills, and interpersonal and self-directional skills similar to Fink's (2003) learning to learn. The elements continue with using 21st century tools, teaching within the global context expanding beyond the classroom walls, and teaching specific content unique to this new world including global awareness, civic literacy, and financial, economic and business literacy. The objective must be meet the demands of a variety of learning styles, and implement outcomes that foster competitiveness. Course objectives specific to the digital age may include:

- Develop an understanding of Copyright as related to visual cultural artifacts (CAA, 2015b; Vaughn, 2005);

- Develop an understanding of problems of analysis and interpretation based on the digital versus physical context (Collins, 1995; Vaughn, 2005);

- Develop an understanding of global concerns and interpretations of visual artifacts (P21, 2002);

- Development of digital communication skills and group work (P21, 2002); and

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- Development of digital research and self-directional problem solving skills (P21, 2002).

Pedagogical Options / Teaching Strategies

The discussion in the literature related to the art history survey course focuses heavily on pedagogical methods or teaching strategies expressing innovations in the field. Focusing here on art history, this section develops ranges through published pedagogical practices or teaching strategies describing specifically the art history survey course or referring to a polarized option from a discussed pedagogy in effort to inform the initial survey options of the Delphi study.

Traditional Methods

To restate the traditional methods of instruction and assessment in art history survey courses, Minor (1994) and Maranci (2005) explained that the outcomes of the course remain with the goal of covering content related to a chronologically described narrative of the western canon of art history constructed by one of three possible leading textbooks: *Janson's History of Art* (Janson et al., 2011), *Gardner's Art Through the Ages* (Kleiner, 2013), or Marilyn Stokstad's *Art History* (Stokstad & Cothren, 2013). The method to deliver course content is a lecture format presented to classes ranging from thirty students to several hundred, depending on the institution, over two or more terms breaking the material into chronological chunks. Student assessments take the form of a midterm and final exam along with a term paper. The exams often consist of slide identifications asking students to recall from memory names, dates, media, styles, and perhaps one or two observations based on the lectures and reading. The tests may also

require students to respond to short answer questions, and perhaps one or two compare

and contrast analyses. A term paper will typically vary based on instructor requirements,

but often asks students to apply research skills toward a fashioned set of topics related to

the course material. Course outcomes target lower levels of Bloom's taxonomy (1956)

and seek standardized knowledge and comprehension, often expecting students to have

already developed foundational research writing skills prior to attending the course.

Western versus Global

A leading contemporary debate regarding the art history survey course is the issue

of the western versus a more global perspective of the content delivered. Several articles

in the 1995 *Art Journal* described the issue of the western canonicity and attempted shifts

away from the canon to a more global view, incorporating more cultures. Graham (1995)

stated, "The survey's traditional concentration on the art of the West now derives mostly

from a set of rigid assumptions about what must be understood, in the end, as a claim for

a natural canon of Western artistic and moral superiority" (p. 30). His assertion is that the

canon is a constructed colonial perspective based on the traditions of art history

developed from eighteenth-century art historians and progressed to modern time.

Hales (1995) mirrored the statements by Graham (1995) and explained the

following:

> this urge to colonize is more the case in history of art than in other academic
>
> disciplines, because other disciplines in the American system of higher education
>
> rarely if ever propose to present the sum of accumulated knowledge in a coherent,

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ideally seamless, chronological journey lasting exactly two semesters and

traveling from the beginning of human history to the immediate present (p. 65).

The very act of changing the survey from this Western canon is thus a political act and to

add further cultures into the course demands dropping current content due to the

limitations of time. Sowell (1995) suggested a cross-cultural survey taught in addition to

the traditional survey course, but Hales (1995) suggested a course that divides the content

into chronological chunks with thematic elements cross-culturally described within each.

Hales further described the issues with putting this pedagogical design into practice as

individual instructors often shifted the focus of the course toward their personal areas of

expertise and subverted the structure toward the traditional Western perspective.

The later round-table discussion by Phelan et al. (2005) continued to describe this

very issue with the survey. One of the discussants, Costache, described the issues with

the sporadic links to other cultures, especially with an increasingly diverse student

population. Costache described turning the survey into more of a dialogue allowing

students to come to terms with the survey as a discovery process. Costache went on to

write that her course focused on the process of art history and meaning making rather

than delivering the strict canon attempting to connect to the students on a personal level

(as cited by Phelan et al., 2005).

The issue with a global art history survey is extremely political, and is discussed

at length in James Elkins (2007b) edited volume, *Is Art History Global?* The volume

raised many further questions assuming this initial question. Elkins and the subsequent

authors of the text described not only the issues of perspective within the traditional

survey, but also the very nature of art history as a deeply Western practice with standards

of knowledge production that do not readily translate to other cultures' meaning-making

regarding their visual artifacts. By moving to a more global art historic discipline, art

history seems to dissolve into image studies or visual studies. Elkins (2007a) further

described that this Western perspective is perpetuated by the research in the field of art

history given the statistics of the leading artists that are researched, leading to an

extremely imbalanced research agenda and is further stressed through the global versus

local imbalance in curatorial exhibits (Kesner, 2007).

In our increasingly globalized world, the nature of the Western canon of art

history should be revisited considering new research and pedagogical methods that break

from the imperialistic nature of this current perspective (Errington, 2007; Kaufmann,

2007; Okeke-Agulu, 2007). Errington (2007), Kaufmann (2007), and Okeke-Agulu

(2007), described the many socio-political issues maintained within the status quo of the

Western canon and subjective categorization and reading of artistic artifacts across

cultures. Attempts to move away from the western canon have political and social

implications that prove to be challenging to not only the pedagogy of the survey course,

but also the entire paradigm of art historical research toward more democratized

possibilities. Minor (1994) suggested that this shift will probably result in the invention

of new ways of sorting out historical data of art and perhaps a new construct of art history

that incorporates multiple voices. The study must not only question the possible desire

toward a more global approach, but also practical methods for doing so within courses

given this debate.

A course that breaks from the western mold may instead look toward visual culture education (Winter & Zerner, 1995). Dancum (2010) set forth seven principles that may guide art historical themes or lenses for lessons that relate to a more global approach. Dancum suggested that in looking at visual culture, lessons should focus on power, ideology, representation, seduction, gaze, intertextuality, multimodality, and considering the future. Seen broadly, cross-cultural connections form through analyses of these principles.

Ambugy (2011) described several pedagogical exercises that have allowed students to explore concepts of visual narrative to get to a more culturally diverse perspective on art. The projects described are for an art education course, but many of the lessons taught in art education may be beneficial for this discussion about art history pedagogy. In these described exercises, Ambugy pushed students by pulling them from comfort by asking them to interview other viewers of art and analyze artworks or view works of art through different identity and cultural lenses. Discussions such as these within art history survey may allow students to not only connect at a personal level but also see past their personal identity to view art from different perspectives.

Similarly, Baxter (2012) and Reed (1995) have asked students to engage with personal life experiences, connecting with art on a safer plane that expands their connectedness with other cultures and artistic artifacts by comparing their personal snapshots with artworks discussed in the class through dialogic questioning. Rose (2012) utilized family heirlooms in much the same way to engage students in art history. Rose provided the objectives of forming an articulated, expansive conception of art,

understanding the importance of context, and forming a connection with art and human experience. Baxter (2012), Reed (1995), and Rose (2012) have provided opportunities for students to tie their personal and cultural identities to the course material while open discussion about the results of these exercises may broaden the global understanding of art across the students in the class.

Chronological versus Thematic Approaches

The status quo relies on a narrative structured chronologically to describe a history that is positivist, which is to say that our present styles and artistic processes are constructed from previous generations in a progressive manner. This narrative approach is the commonly taken by many of the art history texts, but neglects outliers to this progressive narrative and does a possible disservice to other views or "spaces" (Nelson, 1997). This narrative assumes that nature of artistic movements and styles is a linear process or even a cyclical one (Graham, 1995; Hales, 1995; Schwarzwer, 1995). Nelson (1997) further postulated the potentiality of art histories based on "function, meaning, form, social and economic context, as well as time and space" (p. 40).

Described by Graham (1995), a thematic approach can break away from the traditional chronological story of art. Graham's global themes move toward a thematic approach, but remain fixed to a chronological sectioning of these themes, thus remaining tied to a chronological narrative. By breaking down the standard chronological narrative, students may learn about larger issues and topics, seeing how things take place in one time and relate to similar topics in other cultures and times bringing about connections to

the contemporary world (Yavelberg, 2014b). Graham (1995) further described what such a thematic approach might look like:

> The alternative might not be a survey at all, but an introductory course based on a series of questions rather than a set of universal laws. The result of this more radical restructuring might be a series of courses similar to those that form the basis of the fundamental courses in most English departments: courses whose outcome is the mastery of a method – close reading, analytical comparison, critical writing – rather than an agreed-upon body of subject matter. (p. 69)

This thematic approach thus may serve to overcome outcomes related to art historical method rather than the coverage of a specific Western canon. The result would be a critical understanding of visual culture possibly delivered much in the same vein as Clayson and Leja (1995) or Cothren (1995).

Textbooks versus Open Educational Resources

Nelson (1997) described the possibility for the World Wide Web to break down the traditional map and perspective of art history and open it up to multiple voices, views, and spaces. Nelson predicted a future where the availability of content may break down the existing narrative of the published texts by offering alternative views. The current art history textbooks describe a 19th century vision of history with a linear or cyclical narrative (Schwarzwer, 1995). Publishers provide survey textbooks that allow for a structured pedagogical experience, but limit the perspective of art history to a single voice, often omitting non-Western art or providing limited engagement with such alternative subjects. These textbooks often cost well over $100 and publishers invest

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significant resources in the way of personnel, copyright management, production, and pedagogical resources to remain competitive in the field ruled by several key titles (Weidman, 2007).

The benefits for a single textbook are a clear narrative to deliver to students with easily assessed objectives mirroring the content of the text. Textbooks, however, limit the critical experience and further a dominant narrative perpetuated from the 19th century, remaining inflexible to contemporary perspectives in the field despite their multiple editions (Yavelberg, 2014b). An alternative to the published textbook is the use of reserved readings or readily accessible materials freely distributed over the Internet. The open educational resource (OER) movement has been noted as a possible disruption to the status quo of the ivory tower and control of publishers providing possibilities for a radically different approach to the delivery and consumption of education (Broekman, Hall, Byfield, Hides, & Worthington, 2015; Ko & Rossen, 2008). The movement also has strong implications for the future of the art history survey course (Allen & Donahue-Wallace, 2008). Institutions such as Khan Academy have absorbed and expanded developments such as Harris and Zucker's (2013) *Smarthistory* focusing on delivering the history of art in short learning modules, now adapted into a platform that drives personal growth and assessment (Khan Academy, 2015). UNESCO (2012), already housing valuable resources covering art historical monuments, has declared their commitment to the development of OERs to support the development of communities. Furthermore, museum websites have continually dedicated themselves to freely supporting the public's understanding of art and art history. Sites such as the

Metropolitan Museum of Art's (2015) Heilbrunn Timeline of Art History, have brought

together various authors providing thematic essays pertaining to art historical topics

covered throughout the museum's collection. The use of such sources may provide

flexibility in terms of content while providing multiple voices or alternative perspectives

to the prominent narratives outlined by the dominant survey textbooks. The multiple

voices provide further opportunities for engaging students in critical thinking by allowing

them to review multiple perspectives on a single topic.

Standardized Assessments, Writing Intensive Approaches, and/or Authentic Assessments

As described by Maranci (2005), the standard of the survey consists of

assessments that test content knowledge through a nearly standardized format of slide

identification, short-answer identifications, slide comparisons, and possibly an essay

question or an element of unknown artworks presented to test critical thinking and

application skills. Test banks delivered to instructors by the publishers of the survey text

further this practice by allowing instructors to compile their tests using these sets of pre-

defined questions. Students study and pass standard assessments such as these much in

the manner that Maranci (2005) has described: "Flash cards for memorization, standard

outlines for short-answer, comparisons, and essay questions, and when all else fails,

guessing, especially for multiple-choice exams" (p. ix). These standard exams hardly test

higher domains of Bloom's (1956) or Fink's (2003) taxonomies as they encourage

memorization of content knowledge and limited critical thinking or application skills, but

also allow instructors challenged with hundreds of students an efficient means of assessment in terms of grading.

In Phelan et al.'s (2005) roundtable discussion, Concannon described the frustration about the lack of shared resources in the scholarship of teaching and learning in art history regarding assessment and grading. Concannon referred instead to broader texts on assessment and grading published under the study of education as resources that should be consulted for stronger art history teaching (as cited in Phelan et al., 2005). Essentially, instructors need to design assessments with outcomes in mind and effective and transparent methods of grading (Phelan et al., 2005). Several publications directly related to the art history survey course have described alternatives to standard forms of assessment such as Russo's (1995) collaborative assessment model, approaches such as writing intensive models (Mierse et al., 1995; Moilanen, 1995), or authentic assessments, which may serve as pedagogical methods that reach toward higher levels of learning.

Writing intensive models and writing across the curriculum have been noted to provide a positive influence resulting in "writing-to-learn pedagogy, moving away from the lecture/exam format, or seeing the importance of immersing students in discipline-specific ways of making meaning through writing" (Melzer, 2009, p. 258). The approach to writing is often difficult for students who have not previously encountered art within an academic context. Engaging students in writing intensive course designs allows students to focus attention on concepts and artifacts in an exploratory manner and can build on the higher levels of Bloom's (1956) and Fink's (2003) taxonomies through comparison, research, and critical analysis. Melzer (2009) described a specific journaling

assignment offered within an art history course, "The journal is a space for you to investigate your own thoughts, reactions, and feelings on particular art ideas and works. I'm asking you to make connections between what you are learning and what you have already experienced" (p. 247). This assignment expresses the constructivist pedagogical value of writing as it seeks to connect the student's individual lived experiences to the discipline-specific knowledge.

Writing about art is also a very discipline-specific style of writing that comes with its own set of challenges including the use of discipline-specific language and terminology, various types of individual and comparative analyses, and the use of a standard writing style such as Modern Language Association or Chicago, which may be outside of the student's preferred discipline. Maranci (2005) explained these challenges and her observations are mirrored in other excellent texts that have been developed to support discipline-specific writing in the arts such as Barnet's (2015) *A Short Guide to Writing About Art* now in its eleventh edition, Sayre's (2009) *Writing About Art* in its sixth edition, and Munsterberg's (2009) *WritingAboutArt.org* a website that also includes a print version of a frequently updated text. Each of these texts includes a rationale for writing about art, guides to different methods of analysis, and sample essays from both students and notable critical essays in art history to serve as guides for academic practice.

Arthur Danto (1994) stated about art:

Until one tries to write about it, the work of art remains a sort of aesthetic blur…

After seeing the work, write about it. You cannot be satisfied for very long in

simply putting down what you felt. You have to go further. (p. 14)

Writing about art is important for students to apply discipline-specific terminology and to come to personal terms with the visual content that they encounter. In large lectures, a student may become isolated, but writing can form individual connections with the material and inform student's perceptions. As Danto stated, it allows the writer to dig deeper into the material and come to personal terms with what is often a very foreign stimulus. Writing intensive approaches often take the form of journaling assignments, analyses, and researched term papers. The instructor can also consider the audience of the assignments to be between the student and the instructor, peer reviews, or even sharing with a wider audience (Melzer, 2009; Mierse et al., 1995; Moilanen, 1995; Selden-Barnes, 2009).

In moving a step further away from the traditional assessment models of memorization exams based on slides, Wiggins (2011) suggested utilizing *authentic assessments*. Wiggins explained that authentic assessments "replicate the challenges and standards of performance that typically face writers, businesspeople, scientists, community leaders, designers, or historians. These include writing essays and reports, conducting individual and group research, designing proposals and mock-ups, assembling portfolios, and so on" (p. 81-82). More importantly, authentic assessments require direct assessment of individual student outcomes allowing for response and dialogue. Projects that place students within actual challenges and standards of the field of art history thus create authentic connections between the material and its application, revealing achievement in a qualitative manner rather than the often-mechanical checking of a standardized exam. Authentic assessments can be conducted in an exam model, but

Wiggins expresses that the true test should be designed with the ability to enable students toward further learning through constructive feedback.

Meanwhile, authentic research projects within an art history course may reflect a standard practice of the field. A degree in art history can lead to many career options including museum, gallery, or library work, teaching, appraisal and dealing, preservation and conservation, art law, and governmental or organizational support of the arts. These fields leave open the door for many possible authentic projects that students can apply content knowledge toward problems that test their critical understanding. Projects could include developing a research presentation to teach their peers, curate a museum or gallery space, conduct case studies on issues of copyright or law, or even produce categorical analyses. In designing authentic projects, there are many noted constraints and concerns. These strategies are often costly in terms of time, students may lack skills or linguistic demands on populations such as English language learners may result in equity issues, and the increased validity often results in a decrease of reliability where results are often inconsistent. In addition, when providing feedback, rubrics become a necessity to provide the structure to assess and develop a dialogue with students by providing transparent expectations (Montgomery, 2002).

Individual versus Team-Based Learning (TBL)

The standard art history classroom varies significantly in terms of class size. Commonly the course delivers information to students as individuals and assesses students on an individual basis as well. *Team-Based Learning* (TBL) provides an alternative to the traditional individualized model of instruction (Ball & Kilroy-Ewbank,

2014, Moilanen, 1995). TBL is an instructional strategy that originated with Larry Michaelsen in the late 1970s in response to growing class sizes. TBL expands from small group assignments by transforming these group assignments into more powerful learning experiences based on the scholarly literature on the development and management of teams. To produce stronger outcomes, TBL requires knowledge of effective teamwork and design for effective teams that simply placing students into groups does not provide (Michaelsen, Knight, & Fink, 2002).

This instructional strategy is a method that may break from the individualized approach of the lecture class by bringing students together with the instructor to share ideas, become involved in the content, seek solutions to authentic problems, and engage in a form of peer review. This instructional strategy requires energy and preparation. Fink (2002) noted that TBL:

- Transforms "small groups" into "teams,"

- Transforms a technique into a strategy,

- Transforms the quality of student learning,

- And, for many teachers, transforms or restores the joy of teaching (p. 4).

These transformations go a long way toward reaching higher levels of learning and increasing engagement, not only for students held accountable by their peers, but also for instructors. Michelson et al. also began the Team-Based Learning Collaborative (2013) that conducts conferences and shares resources through their website. These resources are a starting point for any instructor looking for a way to begin with utilizing this teaching strategy in their courses.

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Russo (1995) described his use of a collaborative learning / assessment model that he found to be successful in his courses where course material is broken up for groups to work together to discuss significant information and present to the class. Moilanen (1995) described the structure of a group-writing project on a single work of art. Also, many problem-based learning assignments or authentic assessments can be easily altered to include TBL such as curating a museum exhibition or even conducting library research such as with Gendron and Sclippa's (2014) description of librarians teaming with art historians to increase assessment of student learning and improve library-based research assignments. Similarly, Selden Barnes (2009) described a hands-on writing assignment that team students together for collaborative writing utilizing sticky notes to develop analyses and arguments through peer discussions.

On-Ground versus Hybrid versus Online Delivery

The higher education landscape has expanded to various methods of delivering courses. The traditional, on-ground or face-to-face, method physically requires students to attend class sessions. Recent developments in technology and learning management systems at colleges and universities now also allow students to enroll in hybrid classes that push a percentage of the physical class time into a digital space, or to enroll in fully online courses delivering content virtually through synchronous or asynchronous designs. As this study focuses on a move away from the traditional course, it would seem natural to look at these different methods of course delivery; however, the specifics of these areas are complex with other engagement issues that would broaden the focus of this study beyond management. As such, this study expects to highlight trends within the on-

ground class in that these suggestions may influence course designs in other digital

formats.

Use of Technology

Though this study is limited to the on-ground art history survey course,

technology has changed significantly over the last century. Institutional art and image

collections strengthened early art history programs, where visual reference and the lecture

paired for a unique instructional style. The development of the slide projector further

allowed for a classroom experience that was unlike other courses in its allowance for

content delivery. Nelson (2000) argued, "New computer technologies will make

classrooms "smart" and more efficient and will greatly extend access to the visual for the

audiences of well-equipped and well-endowed universities and museums" (p. 414).

Nelson described a transformed art history classroom where slides and access to content

can greatly expand the lecture experience and the best of what art history lectures are

about, connecting word with image.

This access and presentation of information also provides further opportunities

(Carpenter & Cifuentes, 2011). Vaughan (2005) described the changing nature of

information technology and the implications for knowledge and art history.

Advancements in information technology continually raise questions regarding the

quality of artistic reproductions both in resolution and emotive response. The process of

digitizing art and use of digitized course materials also raises possible issues of copyright,

raising further questions within the discipline. Furthermore, there is opportunity to

discuss the nature of analysis and classification of artworks as databases and tools

become available.

The CAA includes sessions annually from Art Historians Interested in Pedagogy

and Technology and CHArt have frequently produced research on art history and the use

of technology within pedagogical practice. More specifically, Donahue-Wallace et al.

(2008) compiled a book of recent research in this area of technology and the art history

classroom. Topics referring to practical application of technology looked at various tools

for mapping art history and course management. All the research studies describe a

strong relationship between the instructional technologists or technology support services

on campus toward successful pedagogical implementation.

Radical Approaches

The research in teaching is diverse and many radical approaches stand as outliers

with promise of engagement and results in higher levels of cognition. Recent buzz in art

history pedagogy describes methods for developing flipped classrooms (Giuntini, 2013),

incorporating gamified designs (Sheldon, 2012; Yavelberg, 2014a), and the use of music

within the survey course (Schmunk, 1995). These designs, among others are relatively

new with very little research, especially within art history survey courses. Practices such

as flipped classrooms and gamification may allow for increased engagement by fostering

discussions, developing new systems of reward and assessment, and support authentic or

problem-based learning. Radical projects such as incorporating non-visual material such

as music (Schmunk, 1995) or non-linear thinking in the form of mind mapping (Sandell,

2015, Yavelberg, 2013) further represent pedagogical concepts that think beyond the

traditional art history classroom, but may also be too radical to be widely incorporated by the art historical field. As such, these concepts remained out of the initial Delphi survey, but it is important to note as such practices were touched upon by participants the study.

Gaps in Research

In 1995, when Collins brought together various articles SoTL in the art history survey for *Art Journal*, he expressed concern over the lack of articles and the desire for a series of issues that would maintain a discussion and propel the survey course into the new millennium. This conversation soon ended and the art history community has had sporadic engagement in the topic since. The topic next arose in 2000 with Nelson's articles regarding the slide lecture, and soon afterward in 2003 when *Art Journal* revisited the 1995 issue with a round-table discussion of the current scholars in the field focused on SoTL in the art history survey (Phelan, et al., 2005).

Over the past decade, groups of art historians interested in the topic have developed communities of practice dedicated to the topic of SoTL but with varied success due to the broad nature of the topic and the lack of training that art historians teaching the subject have with the study of education and college teaching. Recent enthusiasm for the online community AHTR and the success of conference sessions have begun calls for a journal on the topic to validate research and highlight achievements in this field. Studies in the field currently take the form of singular interventions and reflective case studies that suggest possible new directions and their benefits, but do not formally support such arguments in a manner that much of educational research often requires.

SoTL in art history, and specifically the art history survey, currently lacks a direction for research or a consensus in the field of whether research is truly necessary. The few art historians engaged with these issues may currently be the outliers of a professional crowd that is content with the status quo. The broader field may not be finding the same challenges of meeting student outcomes and forming engagement with the material. There has not been a large-scale study on the subject that provides an answer to the pedagogical imperatives of the field. Such a study may serve as a springboard for focused research on the topic of the art history survey course.

Summary and Conclusion

An overview of the literature demonstrates a long-standing debate regarding the desired outcomes and pedagogical methods of the art history survey course. The current art history survey course's outcomes and methods traditionally align with the base levels of both Blooms' (1956) and Fink's (2002) taxonomies. Though there have been active calls for a rethinking of or a departure from the traditional lecture course, these calls have been met sporadically by reflections from art history instructors in the field on their specific interventions but not by rigorous academic research. The field of education currently provides rich alternatives to the standardized practices of slide lectures; however, professors in the field of art history often lack the resources or training to implement new pedagogical directions. A study developing a consensus of the current issues of outcomes and pedagogical practice within the discipline may provide insight and direction for the next century.

Chapter 3: Methodology

General Design of the Study

This study employed a Delphi methodology developed by the Rand Corporation and Helmer (1967) and expanded by Dalkey (1969). The study consisted of three rounds of survey responses by expert participants currently invested in the art history survey course. The Delphi methodological framework seeks to find consensus regarding course outcomes and forecast pedagogical innovation in the art history survey course. There is a current lack of educational research specifically focused on the art history survey course, but a growing demand to understand SoTL in this field. This study provides insight that will inform the direction of future art history course designs, pedagogical support, and future research in the discipline.

The review of the literature described a long-standing status-quo for course objectives and pedagogical practice in the art history survey course that remains dominant. The literature also demonstrated that there is a concerted effort by several, very vocal art history instructors and researchers in the field to move away from this model seeking to adapt to the 21st century learner. To guide this research, the following questions were considered:

1. What are the desired learning outcomes for students engaged in art history survey courses in the 21st century?

2. What pedagogical methods support these outcomes and in what contexts?

3. What suggestions might be made for future research and policy in teaching and learning within art history survey courses?

Method of Inquiry

The Delphi method (Dalkey, 1969; Helmer, 1967; Weaver, 1971; Williams & Webb, 1994) places attention on forming consensus of a group of experts through anonymous rounds of survey and response and has been touted for its use in developing goals, objectives, and other curriculum planning in higher education (Judd, 1972). Developed throughout the 1950s and 1960s as a method for decision making and forecasting for long-range policy formation, this technique is a "method of eliciting and refining group judgments" (Dalkey, 1969, p. v). The process, as Helmer (1967) stated, "derives its importance from the realization that projections into the future, on which public policy decisions must rely, are largely based on the personal expectations of individuals rather than on predictions derived from a well-established theory" (p. 4). The nature of the problem is that social pressures and innovation influences the outcomes and pedagogical practice of art history survey courses, but the field lacks consensus as to what these implications mean or what changes are necessary to keep the course relevant within this new century. Furthermore, the lack of consensus stems from power structures within the expert field that places pressure toward conformity.

Helmer (1967) described three basic rules for success in developing consensus with experts: "First, select experts wisely; second, create proper conditions that they can perform ably; and third, use caution forming a single combined position from various

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opinions" (p. 4-5). As the experts in the field of art history are geographically disparate, maintain different frames of reference to the problem, and hold different levels of power within their social structure, the Delphi method allows these experts to perform most ably through asynchronous, distance participation, and anonymity in responses to remove social pressures.

Consensus is not always the result of a Delphi study. There was a strong possibility in this study given the long-standing nature of the status quo and the small, but vocal, number of innovators that there could be two polar responses within a particular theme, both with highly credible *anchors* (Bardecki, 1984), or statements of value that exhibit truth. It is assumed by Bardecki (1984) that participants without strong views naturally conform in this process to the truest option; however, when two options are available, the results may become polarized as results cluster around two or more points (Dalkey, 1969; Helmer, 1967). The purpose of this study was not to form complete consensus, as is typically the motive of a Delphi study. Instead, in searching for the pedagogical paradigm from this homophilous group of experts, the study desired to develop a stronger understanding of the problem and inform the communities of practice as a result. Coates (1975) stated:

> The criteria in evaluating a Delphi are not so much that it is right, but that it is useful. The value of the Delphi, is not in reporting high reliability consensus data, but rather in alerting the participants to the complexity of issues by forcing, cajoling, urging, luring them to think, by having them challenge their assumptions. The reader or user of the final output in turn may have to challenge

his own assumptions on seeing the diversity of opinion brought forward by others

(p. 194).

Coates further urged the highlighting of the diversity of thought rather than simply

focusing on a rationale of convergence, a goal I hoped to obtain through the analysis of

the data in this study. Consensus, therefore, was not defined as Williams and Webb

(1994) suggested, but the level of consensus on each point developed in the survey was

acknowledged.

Sample Selection

This study relied on the insight of experts with personal investment in art history

survey courses to answer the questions posed in this study. Experts in this study were

selected through purposeful sampling (Patton, 2004) forming three distinct groups that

created a balance of opinions based on their varying frames of reference. This created a

diverse yet homophilous group whose expertise is similar in terms of experience with the

course, yet participants in the group maintained different motivations for participating in

the study (Bolger & Wright, 2011; Rogers, 2003; Yaniv & Milyavsky, 2007). These three

groups included current researchers or contributors within the field of SoTL in art history,

instructors at various higher education institutions with five or more years of experience

teaching art history survey, and supervisors or chairs of programs in higher education that

contain art history survey courses.

Current researchers in SoTL for art history make up a minority of the art historical

field as described in the literature. This group is an important element to the study as they

have spent the most time thinking about issues of pedagogy and art history. This group

was predicted to have a strong understanding of perceived outcomes and pedagogical methods related to the course given the nature of their publications on the topic. Through their research and experimentation, this group is defined by what Rogers (2003) terms *innovators.* They are the early adopters of innovation and contributors to the field. As such, this group forms a strong voice within the overall discourse applying pressure toward innovative course competencies and pedagogical methods. Though anonymous, their knowledgeable feedback was predicted to influence the results away from the status quo in terms of course outcomes and pedagogy (Bolger & Wright, 2011; Judd, 1972; Weaver, 1971). These researchers were predicted to most likely stick to their positions given their informed position meaning that they are unlikely to waver much in their input and decisions from one round of surveys to another (Bolger & Wright, 2011).

Instructors currently teaching the art history survey course made up most the participant group. To ensure expertise, outreach efforts looked for instructors that have been teaching the course for at least five years as this assured that these instructors have formed strong opinions regarding their teaching methods and may have revised their approach across that span. The opinion of this participant group was likely to vary based on personal experience and commitment to pedagogy. Instructors likely have the least general expertise regarding SoTL and be most likely to have the most divergent opinion. In addition, to assure a distribution of the higher education landscape, outreach efforts focused on finding instructors at various types of institutions such as private non-profit, public, community colleges, and for-profit, as well as a diverse geographic distribution. The purpose of this distribution is that each of these institutions have very different

student bodies often based on admission requirements, mission, and regional influence possibly highlighting objectives, concerns, and innovation that the literature may have missed.

Supervisors or chairs of programs made up the final participant group. This participant group is necessary as supervisors of art history programs often contain insight into the broader function of the art history survey course within the curriculum and what outcomes for a single course are necessary for future courses students may take. Supervisors are often knowledgeable about contracts, support options, enrollment trends, and other institutional connections that the course may have. As top management decision makers, supervisors and program chairs are likely to utilize the outcomes of the study which may have been a reason for them remaining invested in the process (Delbecq, Van de Ven, & Gustafson, 1975).

The history of Delphi studies a "minimally sufficient number of subjects and should seek to verify the results through follow-up explorations" (Hsu & Sandford, 2007, p. 3). Delbecq, Van de Ven, and Gustafson (1975) suggested that a homogeneous group of ten to fifteen subjects could be sufficient, though the more diverse the participant groups, the more participants may be necessary. The target goal for saturation in this study was between twenty and thirty total participants. Ideally, the participant group would have contained 25% from researchers in the field of SoTL in art history, 50% instructors randomly selected, and 25% supervisors and program chairs. Following approval by the Institutional Review Board (IRB), 150 participants were approached via email (See Appendix A for IRB approval and Appendix B for the letter to participants

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and informed consent) and telephone to allow for the likely possibility that a large percentage may not be able to participate. Researchers were sought from the literature and from various communities of practice including AHTR and the CAA; instructors were sought through a randomized selection of institutions that offer art history survey courses; and program supervisors or program chairs also were contacted for participation from a variety of institutions using the same randomized spreadsheet and through snowball sampling methods. The selection of participants took care to assure that instructors and supervisors do not share the same institution professionally as, although the process is anonymous, there was chance for participant discussion and pressure outside of the study. The purpose of the distribution was to allow for a representative description of the currently perceived teaching and learning paradigm of the course without allowing the voices those that are most knowledgeable, the researchers and supervisors, from outweighing the random sample of instructors in the field.

The search for participants resulted in 55 responses and 29 participants agreeing to participate. Despite 29 agreeing to participate, 19 were able to complete Round 1 ($n = 19$), 16 completed Round 2 ($n = 16$), and 14 participants completed Round 3 ($n = 14$). Some of the attrition in the first round was due to incomplete survey results despite the various methods provided to participants to complete the survey along with several non-responsive individuals. Participants expressed various factors for attrition between subsequent rounds including professional obligations, lack of personal/professional connection with the study, and travel.

Bardecki (1984) in a review of Delphi studies to that point noted that the median

dropout result between initial contact and response appears to be between 20% and 30%.

By contacting 150 possible participants and collecting nearly 30 participants, this not

only allows for the attrition noted by Bardecki, but also a further cushion. Participation

and participant attrition is often the issue with a Delphi study due to the multiple rounds

of surveys that require considerable time to respond (Hsu & Sandford, 2007). This

represents a significant time commitment required from experts who are busy with their

many obligations. The addition of an honorarium for participation has been shown to not

only increase participation, but also to increase the quality of participant responses as it is

assumed that participants will place more time and thought if they are invested in the

process and egocentric discounting is reduced (Bolger & Wright, 2011). Though an

honorarium is encouraged, it was not possible to procure for this study, but remains a

suggestion for future research given the importance of this topic.

Several researchers also described the possibility of attrition because of strong

contrary positions to perceived consensus (Bardecki, 1984; Hsu & Sandford, 2007;

Woudenberg, 1991). Bardecki (1984) believed the possibility that some individuals find

it easier to leave the study than to change their viewpoint to conform, and take the path of

least resistance. As consensus is often, but not always, the result of this technique,

participants were made aware of this possibility and in instances of polarization, the

results were displayed honestly and in their entirety requesting feedback on

interpretations to assure their continued involvement and not mislead participants (Hsu &

Sandford, 2007). Though there was attrition throughout the process, the level was

minimal and likely because of the study holding a high level of intrinsic motivation for participants to persist given their personal investment and expertise in the questions (Bolger & Wright, 2011).

Demographic Breakdown

The first round of the survey (See Appendix C for the Round 1 Survey) included questions seeking insight into each participant's expertise as well as general institutional data related specifically to the art history survey course. All demographic data was compiled through voluntary responses of the participants' perception and included both quantitative and qualitative responses. Though the values are perceived responses, they demonstrate the general challenges faced in administering this course to various populations and will later highlight possible correlations to how individuals responded to various topics contained within the surveys.

Table 1 describes the initial categorical response for the participants by round. The table further illustrates the level of attrition, but also the balance of the participant groups to the desired percentages referred to previously. Participants could identify with multiple groups, but were categorized as a researcher or supervisor if they identified with those groups. Many participants naturally included themselves as faculty within their institutions in addition to other roles. Those who identified themselves as chairs or supervisors maintained a high level of participation in the study. While it was assumed that this study would be an intrinsic motivator for researchers, the numbers did not maintain the initial response or the continued participation of researchers in the field where two participants dropped off. Overall, the balance between participant groups was

maintained, though the desired ratio of faculty to other participant groups was not

attained.

Table 1

Demographic Frequencies by Participant Groups Per Round

Group	Round 1	Round 2	Round 3
Faculty	8	7	6
Chairs	6	5	5
Researchers	5	4	3
Total (n)	19	16	14

As this study required a participant pool that is knowledgeable of the topic and

actively engaged in the issue, the years of expertise seen in Figure 1 as well as the

number of course sections taught or supervised, described in Figure 2, are especially

important to lend credibility to the results gathered. Figure 1 demonstrates the high level

of expertise of the field and Figure 2 shows that the pool is also actively involved in

teaching the course apart from one chair who has been involved in the past but has moved

to supervising other areas within the art history department. Areas of expertise described

in Figure 3 are important to note. The areas of expertise are especially important as the

survey covers the entirety of either western or global art history and thus the specific

areas of expertise may correlate directly with some of the response data.
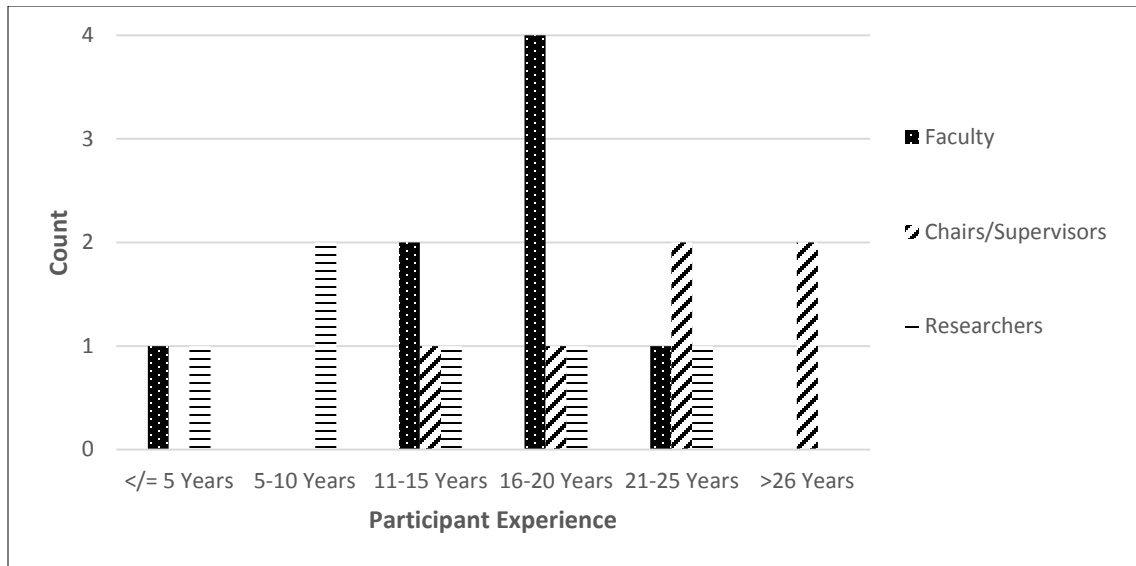
Figure 1. Participant experience by participant group. This figure demonstrates the range of experience reported by the participant groups from the minimum required to participate in the study to seasoned veterans of the art historical field.
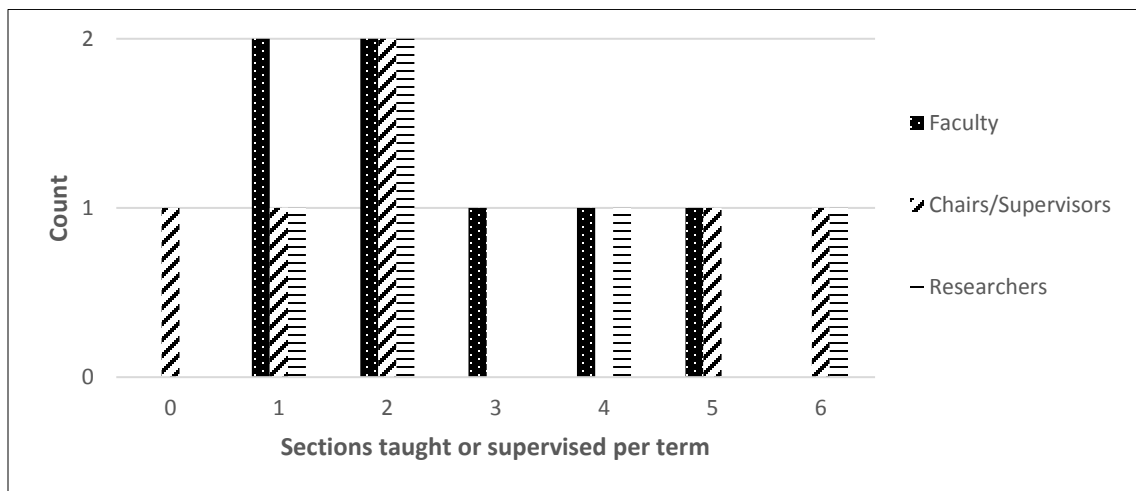
Figure 2. Sections taught or supervised per term. This figure demonstrates the participants' connections with the course in that they all, with one exception, are currently engaged with the course.
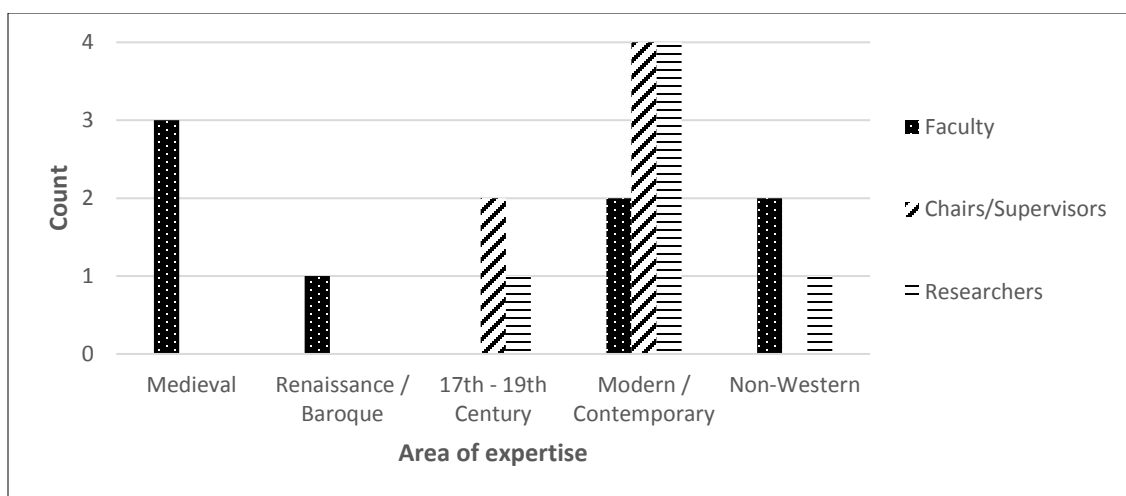
Figure 3. Art historical areas of expertise. This graph provides a view of the range of the specific areas of expertise to which each participant associates.

The diversity of institutional type and course placement within the institution are also important to note as they speak to the diversity of contexts of which the survey course resides. Figure 4 describes the range of institutional types with which participants associated themselves. Of note is the high level of participation from research institutions. Active attention was also placed on diversifying the participant institutions by including community colleges and other institutions to bring broader perspective to the varying contexts.
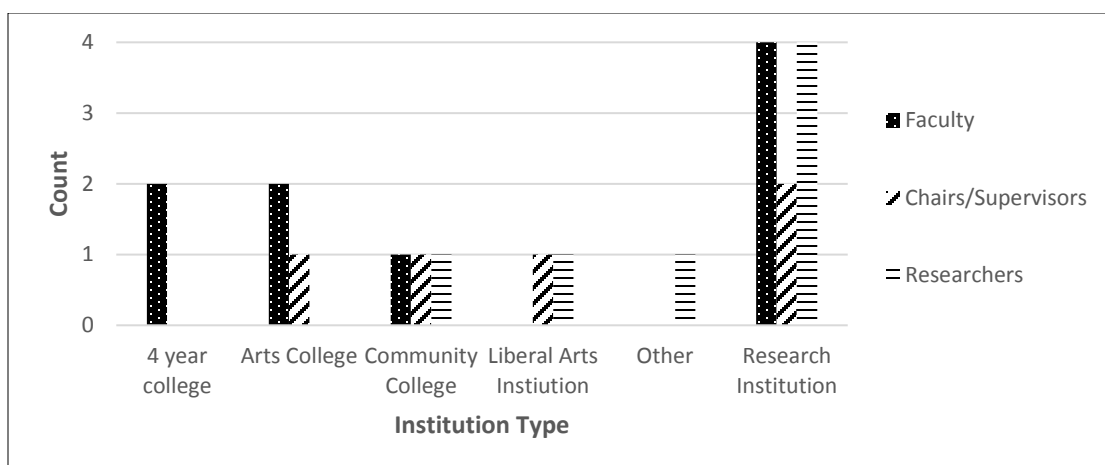
Figure 4. Institutional type described by participants. In this question, participants could associate themselves with multiple institutions. The figure thus provides the range of different higher-educational models that engage with this course and that the participants in this study associate.

Within the institution, the placement of the course may result in differing perspectives about the desired course outcomes. Figure 5 describes the diversity of contexts in which institutions place the survey course. As an introductory course, the art history survey course is most often encountered in the freshman (first) or sophomore (second) years. While some institutions contain a separate art history department, many more bundle the art history department within a broader visual arts department. Most importantly, nearly all participants describe the art history survey course as part of a general education distribution. Whether required or not, the student demographic for the course will be broad as a result given that not only art history majors would be enrolled within the course.
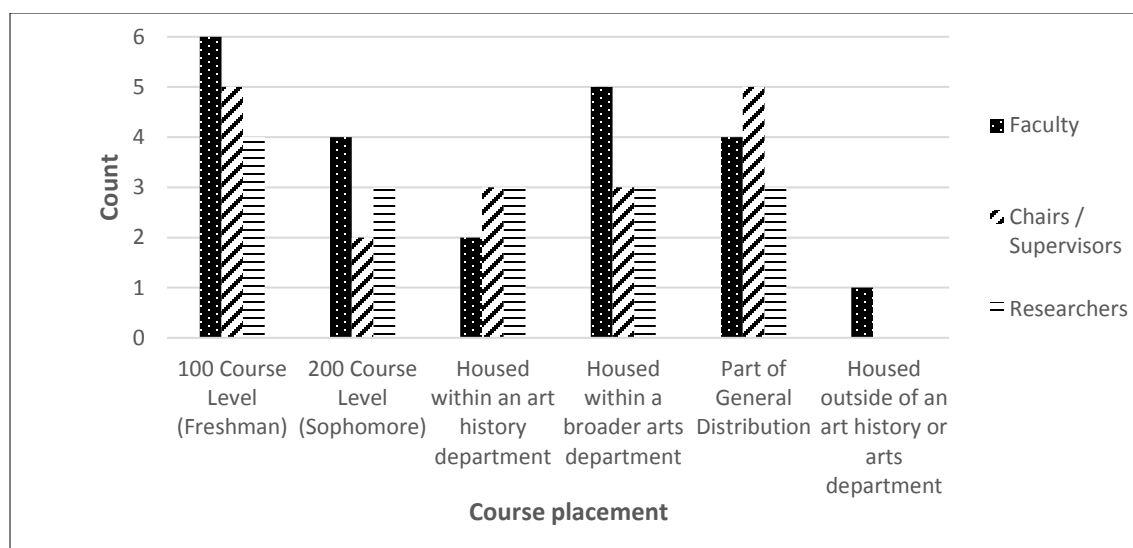
Figure 5. Placement of the course within the institution. This figure describes the range of structures associated with the art history survey course within institutions. The participants further spread themselves across these different possibilities. Please note that each participant could choose multiple responses to the placement within the institution.

Participants also were able to describe the method that their institution took to break up the survey across multiple courses. Participants described their institution's structure qualitatively and the themes were coded quantitatively by frequency. Themes that developed in the structure were varying times, format and breakdown of coverage. Times included four-hour versus three-hour courses, and the difference between ten- and sixteen-week terms. Format included seminar or lecture courses and large lecture versions that may involve breakout sessions facilitated by teaching assistants at larger research institutions. Figure 6 describes how the content is often broken apart, which includes a single course, a western versus a non-western focused course, or other possible content break-ups based on institutional need.
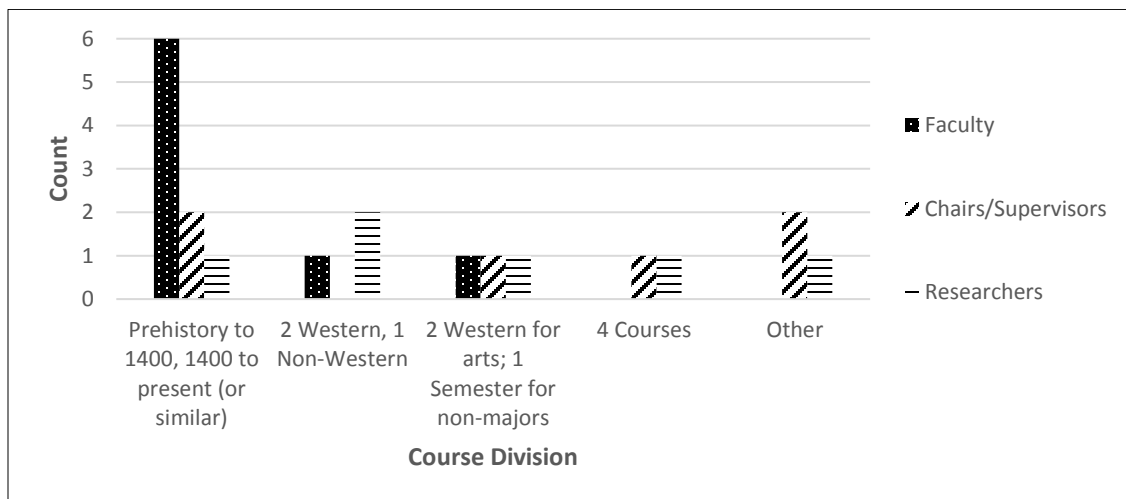
Figure 6. Participant descriptions of the course division. This figure provides the distribution for how the content of the course was described as broken up within their institutions. No participants responded to the course being a single term only.

Diving deeper into the variety of institutional strategies for delivering the art history survey course, I asked participants to provide their understanding of the modes of delivery (See Figure 7) and course prerequisites (See Figure 8). While this study only focuses on the face-to-face delivery of the art history survey course, institutions provide the course in several different formats as seen in Figure 7. Some institutions require a prerequisite for the course, while others do not. As the course is often listed as a 100 or 200 level by the participants, the tendency was for no perquisite. One participant described that there used to be prerequisites for the course, but they their institution eliminated these requirements. After round 1, in response to the provided demographic

results, another was surprised to find the lack of prerequisites at most institutions given

the perceived lack of reading and writing skills of students entering the course.
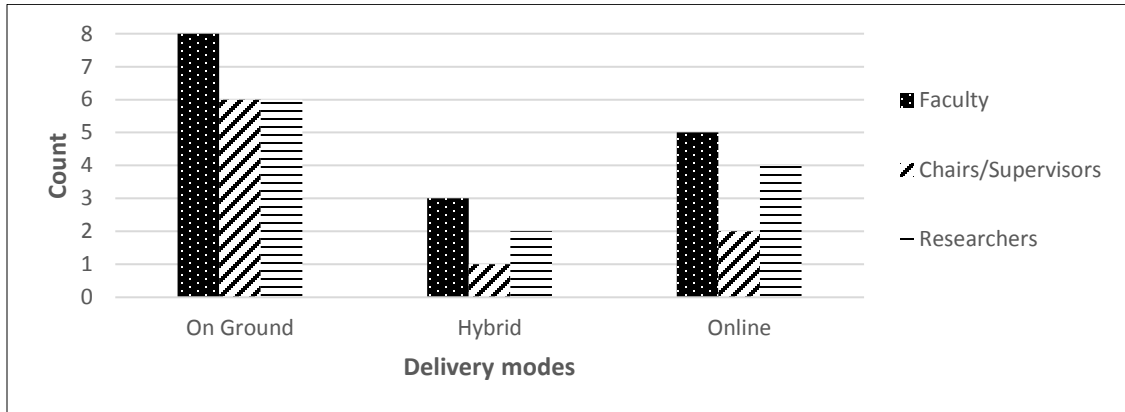
Figure 7. Course delivery modes at the participants' institution. This figure describes the response by participants to the various methods of delivery in terms of physical versus virtual at their institutions. Please note that participants could select multiple modes of delivery.
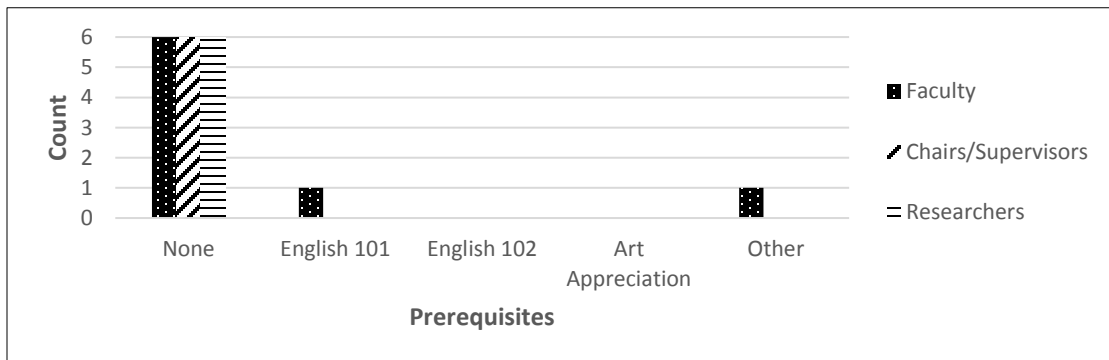
Figure 8. Course prerequisites as described by participants. This figure demonstrates the dominant trend by institutions to not require any prerequisites for the art history survey course.

While the focus of this study is on face-to-face learning, the institutional context has expanded into the digital realm. Included in the demographic questions was an inquiry into the types of learning management systems (LMSs) and physical spaces that support instruction. Participants described the importance of Internet access and LMSs to their instruction. Tools such as document cameras, clickers, and even designated learning spaces were of great importance to several participants. The most utilized LMS was Blackboard, but participants described the use of Digication or Canvas as alternatives for housing blogs, ePortfolios, and supplementary readings. While several described an auditorium space as the main space for learning, the majority ($n=14$) described traditional classrooms with one or more projectors and individual student desks as the main space for delivery.

The art history survey course typically constitutes a specific focus on either western or global art. While some institutions provide these as separate foci, this categorization became blurred in the participant responses given the nature of the textbooks associated to the course. Participants described often that an institution labels the course as global, but the focus is a western narrative with short chapters summarizing entire cultures. The question was also difficult to answer for some who describe having separate western and global focused survey courses at their institution. Figure 9 provides detail to this response. Most notable is the heavily Western focus of many respondents, but this imbalance is typical in the field. The researchers and supervisors/chairs also were split between the two different foci.
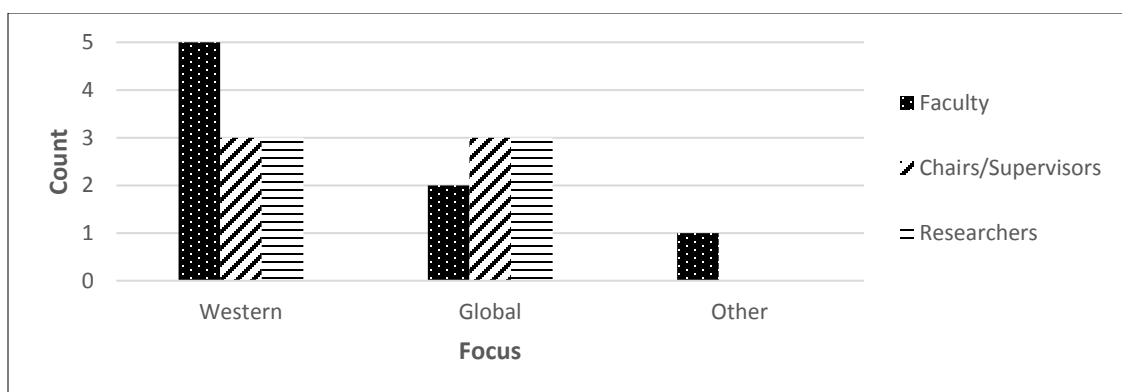
Figure 9. Focus of the course as described by participants. The figure provides the comparison of the frequency of the western versus the global approach to the content required in the art history courses at a participant's institution. One participant provided an alternative approach to these two.

The approach to teaching the course may also take be take a linear, chronological approach or a thematic approach describing universal themes and the connections across cultures and time. While other methods may be possible to cover the content depending on the institutional outcomes, these were the two major approaches described by the literature. Figure 10 demonstrates the participant response to the method employed by their institutional context. Not surprisingly, participant response demonstrated the traditional reliance on standard textbooks. Nearly all institutions maintain the linear Western narrative to delivering art historical content. It is also important that several participants have taken a different approach in their institutional context and may lend a contrary point of view to questions surrounding this topic, listing other as they also utilized other textbooks as required reading that differed from the standard linear or thematic required reading.
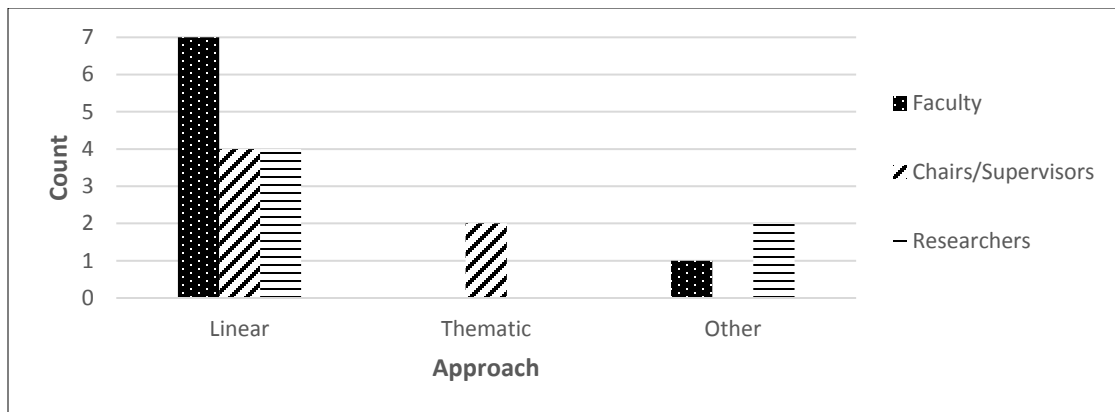
Figure 10. Linear versus thematic approach of the course delivered at participant institutions.

Another contextual consideration is the requirement of a textbook. Figure 11 describes the requirement of a textbook, while Figure 12 provides more detail regarding the specific textbooks used or required in the course. While most institutions require a specific textbook, those that did not still had participants who listed a particular textbook encouraged or often used by the instructors at the institution. Figure 12 further demonstrates the preference for Stokstad & Cothren (2013), and while other commonly survey texts were noted, participants also added the options of Fiero (2015) and Wilkins, Schultz, & Linduff, (2009).
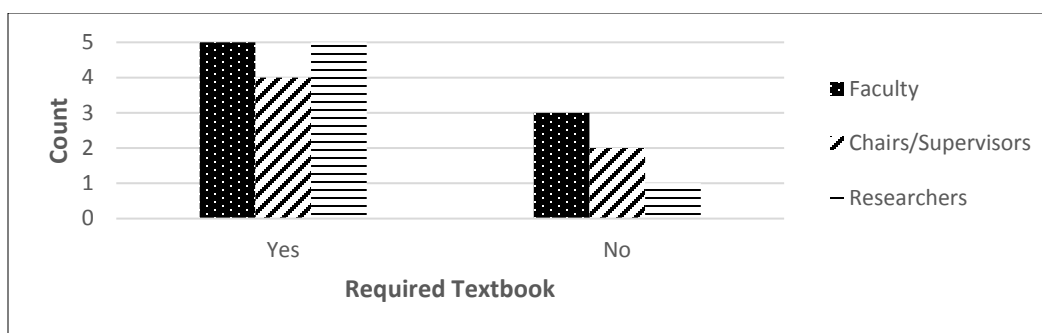
Figure 11. Participant response to the requirement of a textbook for their course. The figure demonstrates the predominance of a specifically required textbook for the course at the participants' institutions.
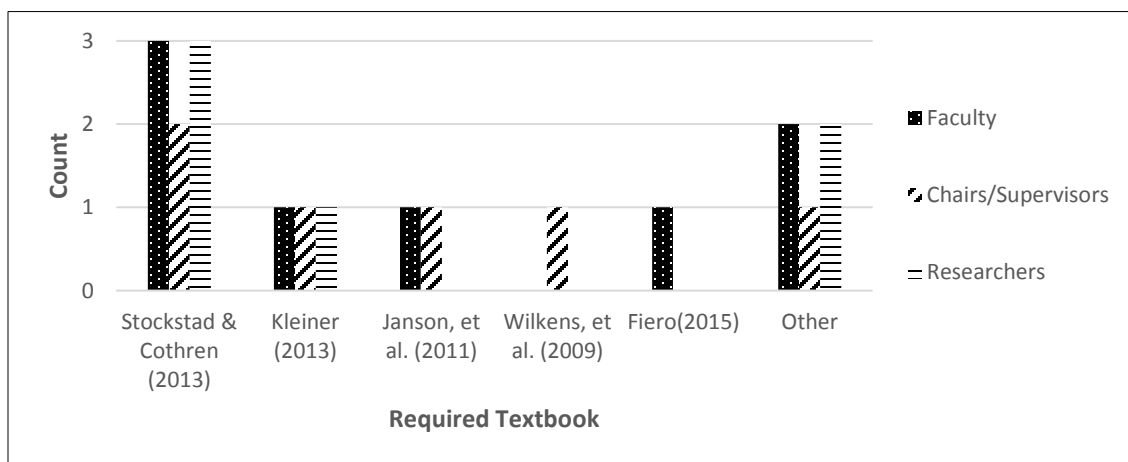
Figure 12. Required textbooks described by the participants. Participants suggested the textbook that they required for the course through an open-ended response. The range of responses is cataloged here. Other texts refer to texts that do not specific to the discipline.

Class size is another demographic component that influences the contextual response of participants. Figure 13 shows participant responses to this question. The data suggests that most survey courses are conducted within a seminar context of 21-35 students. Larger auditorium courses of 100 or more, while enrolling large numbers of

students, were also described as including break-out, seminar sessions facilitated by

teaching assistants, thus also reducing these into sections of 21-35 students as well. The

diversity of class size also provides an interesting contextual challenge for the

participants when responding to the survey rounds.
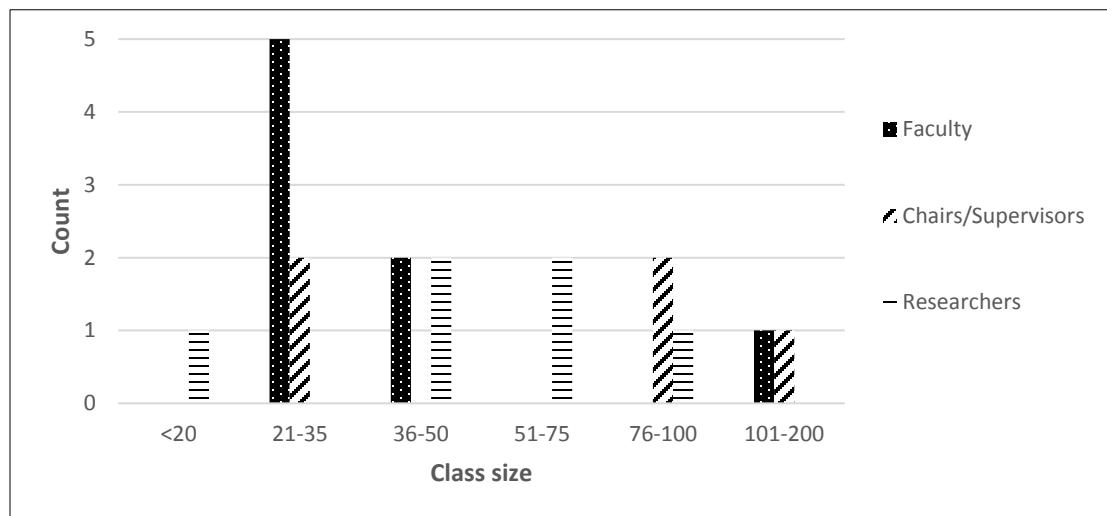
Figure 13. Average class size as provided by participants. The figure demonstrates the range of class sizes that participants teach the art history survey. Predominantly it is noted that participants teach to class sizes of 21-35, but some institutions allow for class sizes over 100 students.

In Round 1 participants described in their long-answer responses a variety of

student population themes. As the diversity of the contemporary student population is an

important factor in considering outcomes and teaching strategies, I included an additional

question in the second round (See Appendix C for the Round 2 Survey) to dig deeper into

the participants' perceived student demographics that they encounter in the art history

survey course. The results of Round 2 were averaged to provide an overview of the

student demographic for the course as described in Table 2.

Table 2

Average Perceived Percentage of Student Populations

Category	Average Percentage
BFA/BA (Art Majors)	51%
Non-Art History Majors Fulfilling General Education Distribution Requirement	39%
Non-Art History Majors Fulfilling General Education Requirement	74%
Art History Minors	8%
Art History Majors	9%
International / English Language Learners	9%
1st Generation Students	49%
Minority / Under-Served Populations	27%
Military	6%
On-Campus	47%
Off-Campus / Commuter	57%
Non-Traditional Students	30%
Traditional Students for the Course Level	74%
Students who take the course out of sequence	32%
Part-Time Students	16%
Full-Time Students	84%

Note. The responses to each represent broad ranges of student demographics
dependent on institution.

Several participants felt that the generalized categories did not describe the

specifics of their institution expanded the demographics. Participants also noted issues in

responding to this question as they may teach at multiple institutions or the institution

may have two separate courses for visual arts and art history majors versus non-majors,

which makes responding to some of the percentages difficult. Also, the inclusion of

students with disabilities is another demographic that was overlooked in this data. While not statistically significant or generalizable, these percentages provided an interesting consideration for participants while reflecting the broad audience of the course.

Technical Design

Given the disparate nature of the participant group, each round of the Delphi employed a remote survey method utilizing SurveyMonkey and Portable Document Format (PDF) Forms. To house the survey, data, and information disseminated to participants, a website was developed and participants were directed to the content on the site with each question. This methodology of digital surveys and a digital space combined nicely to allow for rapid production of content, tracking, and the development of robust survey instruments that export easily to spreadsheet data for analysis. This digital combination was ideal for use with a diverse population due to its popularity, ease of access, and conformity to the practical advice for e-Delphi application set forth by Cole, Donohoe, and Stellefson (2012).

Survey Round 1. The first survey round was the scoping phase of the Delphi study (Cole, et al., 2013). In this phase, participants were provided a brief overview both by email and housed on the website of the study along with definitions of Blooms' (1956) and Fink's (2003) taxonomies, course outcomes, and pedagogical methods. Access was provided for participants to the literature review and specifics regarding various pedagogical taxonomies, but the survey remained open-ended allowing participants to develop the themes through their responses. Following collection of demographic data, participants filled out a survey (See Appendix C) that requested participants to define

outcomes that they perceive to be important for the course, rank their outcomes by percentage of importance, and suggest a pedagogical approach to meeting the stated objective. Each area in the exploratory survey also had a further prompt asking participant to briefly explain their reasoning and provide notes on any external support or technology that would be necessary for success of that objective or pedagogical technique.

Participants had two weeks to complete this survey and had the option for an alternative entry method on request. Following the two weeks, I contacted any participants who had not yet completed their survey directly via email and phone to urge participation allowing for an extra week. Once these surveys were gathered, results were analyzed using logical content analysis (Patton, 2004) to code and transform qualitative themes into descriptive data to note general trends (Creswell & Plano Clark, 2011). I generated a report of the frequency and rank-order of themes and this information was provided to the participants. Further data analysis was conducted following the completion of the study to provide a more detailed view of perceived importance of each process related to each outcome and each outcome to the whole of the course as well as the alignment of response to particular participant demographics and institutional themes.

Survey Round 2. Following analysis of Round 1 data, conducted within two weeks of the extended deadline, a second survey was produced (See Appendix D for the Round 2 Survey) following suggestions by Hartman (1981) and suggestions by Bolger & Wright (2011):

1. The facilitation process underlying a Delphi application should act to both preserve and enhance any differences in panelists' viewpoints. As far as possible, the anonymous participants should be perceived to be of equal status.

2. Panelists with known "maverick" opinions should be included into the Delphi process wherever possible – in order to prompt and promote challenge to conventional thinking.

3. Throughout the exchange of rationales over Delphi rounds, questions of clarification should be allowed, but challenges that others are "talking nonsense" should be proscribed (p. 1510).

Along with the survey, I uploaded the data analyzed from Round 1 to the study's website along with any relevant material proposed by the participants. I then emailed participants their entries for the first survey to allow them to compare their previous answers with the current options. Considered the first iteration of the consensus phase, participants, with the data provided, had the task of rank ordering the importance of the outcomes and pedagogical techniques provided. For each ranked list, participants had the opportunity to provide other themes for consideration and their rationale for their rankings or any change that they made because of the group response (Hartman, 1981).

Participants were again given two weeks to complete this task and were provided the option for a different method of delivery on request. Any participants who did not complete the task in this time were again contacted by phone and email to encourage their participation and were provided an extra week to complete the Round 2 survey.

Following this time, I analyzed the survey results using the same qualitative coding and analysis procedures as Round 1. For generalization of the data, the rank-order responses were provided as weighted averages and ordered accordingly for participants to view.

Survey Round 3. The third survey round mirrored the second in process in many ways. This round provided both data from previous rounds to participants and allowed them to stay with their previous response or change their position based on the new data provided. Individual participant responses from Round 2 were given to each participant and the survey was updated (See Appendix E for the Round 3 Survey) with the newly coded material and statements including suggested changes that were added to the original content. The website was once again updated with new information based on responses and participants were given another two weeks to complete the final survey, reevaluating their position on the narrower results and providing any further comments supporting their rationale. As this final round coincided with the traditional end of the spring semester, I again contacted participants who did not complete the survey in time by phone and email to encourage their participation and accommodations were made to gather as many final responses as possible.

Final data analysis procedure. Upon receipt and follow-up with the Round 3 survey, I once again coded responses considering the research questions and the results of each theme were quantitatively analyzed for level of consensus or, as is possible, disagreement. I conducted further analysis seeking correlations between participant groups, institutional demographics, and expert opinion and opinion change as this may demonstrate specifics that influence future intervention studies.

After highlighting outliers, I conducted specific case analyses to highlight themes in participant responses alongside general themes produced from open-ended questions influenced by participant interest in divergent areas surrounding the topic. Also, as there were questions about the participants' perception of the process at each stage, analysis into the practicality of this methodology was conducted to inform future research.

Limitations / Delimitations of the Research

The main critique of the Delphi method is that accuracy and reliability is difficult to ascertain, as it requires direct comparison to other judgments in the same situation by a like participant group. As such, reliability has exclusively been evaluated by comparing results of two groups of participants within the same study (Woudenberg, 1991). Many Delphi studies focus attention on numbers and forecasting, as well as a reliance on consensus as described by Dalkey (1969). This, however, is not the purpose of this study. This study is an effort to not only to find convergence of expert opinion, but also the diversity of opinion given the various frames of reference that participants in the study hold regarding the art history survey course. While there are less than 20 participants, the demographic data suggests that their opinions are informed from a range of influencing factors that resulted in divergence of opinion on various themes. A larger sample may provide further diversity of thought and perhaps lead to different outcomes. The goal then is not to produce a study that may be replicable, but instead highlight the current opinion of the field based on this select group and inform future practice and research.

The limited number of participants willing to respond to the survey following the wide outreach for to randomly selected institutions also demonstrates the potential for a

greater percentage of participants already engaged in the themes of this research. While the participant pool was balanced to account for researchers of SoTL in opposition to the randomly selected other groups, there is a greater possibility that those interested in the topic would engage themselves with the research and remain engaged throughout the process as opposed to those who are not interested in innovation or SoTL.

Another critique by Woudenberg (1991) and Kastein, Jacobs, Van Der Hell, Luttik and Touw-Otten (1993) referred to biases that exist in the wording of questions or the survey. Bias is an element that I acknowledged as the researcher in chapter 1. I understand my position as an innovator as described by Rogers (2003), and as not only a researcher, but also an instructor with strong opinions regarding the course. I made all attempts to actively acknowledge these biases as I worked through the Delphi rounds and survey iterations, and allowed participants the opportunity in these surveys to provide opinion on any perceived bias that they may encounter through their responses. I am of the further opinion that, as the participants in the study are comprised of experts with similar or more experience than myself on the topic, the participants themselves could maintain their opinion without such influence.

Chapter 4: Outcome results

Introduction to the Study Results

The data collected over three rounds of the Delphi study includes both qualitative and quantitative data measuring the values and perceptions of a group of qualified experts. Following a first-round survey that focused heavily on searching out key themes, Rounds 2 and 3 dug deeper into the areas of focus for this study as well as other questions that developed from the participants' response (See Appendices C, D, and E for survey instruments). The results of Round 1 provided initial themes along with supporting arguments describing their value both positively and negatively as well as perceived support necessary to implement described themes. Rounds 2 and 3 asked participants to rank order their perceived value and relevance of the various themes in relation to the course and to defend their decisions qualitatively.

The results are divided between chapters 4 and 5 to relate to topics answering the first research question in chapter 4 and the second and third research questions in chapter 5. The focus of this chapter is on the outcome themes developed through the data collected from Round 1 and a description of how it progressed through each round. This progression intends to explain the complexity of the conversation surrounding each result. Alongside each round's quantitative result, qualitative support is provided.

Following delivery of the results, this chapter provides a broad summary of the resulting themes along with support considerations as necessary.

In the open-ended comments, two clear influences to how participants responded became apparent. Participants often described their results as influenced greatly by their experience with the particular themes and the specific context that they are teaching. In presenting the data, it becomes important to dig deeper by providing insight into various outliers within the group as identified in the quantitative analysis of the rankings and to explain how these case studies might provide further insight into understanding the complexity of this topic.

The chapter is thus broken out into the broader themes related to the research questions, beginning with the discussion of skill development and proceeding through content. Chapter 5 discusses teaching strategies, assignments, reading, and a summary of responses to questions regarding the mission and what would constitute an ideal course. Participants also described the desire for the survey to question participants' teaching philosophies and influences forming insight into the experiences that are informing the comments. Open-ended questions provide further insight into outlying case studies as well as possible areas for future support or research. Finally, as educational research into this topic is relatively sparse, open-ended questions developed response regarding the benefits of this methodology as perceived by the participants.

Skills

The Delphi survey asked participants to discuss their desired skill outcomes for students enrolled in an art history survey course to answer part of the first research

question: "What are the desired learning outcomes for students engaged in art history survey courses in the 21st century?" Learning outcomes, a key component of most syllabi, often correlate directly with Bloom's (1956) and Fink's (2003) taxonomies. The question also alludes to the framework presented by the Partnership of 21st Century Skills (2002). This framework and the taxonomies were presented along with the literature review to participants through the website. The visibility of this information framed the argument and informed participants of the gap in research and rationale for the research questions while the survey remained open for participants to propose themes based on their experiences with the course.

Round 1

In Round 1 of the survey, participants were asked the following question: "If you were to list and rank five skills that you believe students should obtain by taking the course, what would they be? Please provide them also in order of importance: 1 being most important, 5 being least important." An open response area provided participants the opportunity to provide, in rank order, their responses. Following the open-ended ranking, a prompt asked participants to explain why they believed those skills to be important for the outcomes of the course. Based on open-ended responses, I coded the skills into categories with summarized responses and weighted based on the rating and how often the skill was mentioned. The website compiled qualitative responses under each theme in a collapsible accordion view. This view allowed participants to browse the data quickly, but dig deeper where necessary to understand the rationale for each theme's inclusion

(See Appendix F for Theme Summaries). Table 3 demonstrates the themes and their

respective weighted values.

Table 3

Round 1 Proposed Skill Themes with Weighted Values

Skill	Weighted Value
Visual Analysis	68
Art Historical Thinking	48
Critical Thinking	47
Communication Skills	38
Demonstrable Art Historical Knowledge Base	35
Diversity	17
Visual Literacy	16
Demonstrable Historical Knowledge	13
Research / Information Literacy	12
Ability to Engage in Visual and Aesthetic Experience	6
Problem Solving	6
Abstract Reasoning	3
Concentration	2
Independence	2
Cultural Awareness	1
Understanding the Artists	1
Technology	1

In providing a rationale, several participants responded that they were conscious

of ordering skills in an order that reflects constructive growth within the course and as a

foundation for future academic coursework. As a foundation-level course, the survey was

noted by a participant as the place to develop "lower order critical and creative thinking

skills, supported by Bloom's Taxonomy that support higher order thinking in future

courses." Participants further expressed the importance of the development of skills

relative to a general education requirement, often imposed by the participant's institution.

These skills were also noted as important not only to this course and institutional

foundation, but to life as an informed citizen. Many of the participants described this

connection of skills to life. One participant noted:

> The outcomes above hover between those that have been traditionally privileged
>
> in the discipline -- the technical skill of learning the terminology and skill of
>
> analyzing a work of art, with those that while nascent in traditional intro courses,
>
> need to come more to the forefront -- understanding human diversity.

Others also expressed the importance of understanding a visual culture, development of

skills that inform global citizenship and necessary for any profession.

Round 2

Round 2 provided the skills in the order described in Table 3 and asked

participants to rank the coded skills based on their perceived importance to the course.

The website provided data for the participants to clarify the various skills. Participants

also accessed the demographic data of respondents to consider how the skills may relate

to a broader institutional context. Table 4 provides the analysis of the rank-order data.

Table 4

Round 2 Skill Ranked Results

Skill	*n*	Minimum	Maximum	Median	Weighted Average
Visual Analysis	16	1	12	2.37	16.63
Critical Thinking	16	1	8	3.00	16.00
Visual Literacy	16	2	14	5.38	13.63
Art Historical Thinking	16	1	16	5.94	13.06
Demonstrable Art Historical Knowledge	16	2	10	5.94	13.06
Communication Skills	16	3	18	7.00	12.00
Ability to Engage in the Visual and Aesthetic Experience	16	2	15	8.06	10.94
Demonstrable Historical Knowledge	16	5	17	8.63	10.38
Research / Information Literacy	16	2	15	9.94	9.06
Cultural Awareness	16	3	17	9.94	9.06
Diversity	16	2	17	10.13	8.88
Problem Solving	16	6	17	10.56	8.44
Abstract Reasoning	16	9	17	12.38	6.63
Foundational Skills in Reading and Writing (As distinct from research skills) [a]	3	3	18	11.00	6.00
Understanding the Artists	16	4	18	12.69	6.31
Concentration	16	10	18	13.81	5.19
Independence	16	11	17	15.06	3.94
Curiosity [a]	1	3	3	3.00	3.00
Contextualization [a]	1	4	4	4.00	2.80
Technology	16	13	18	16.56	2.44
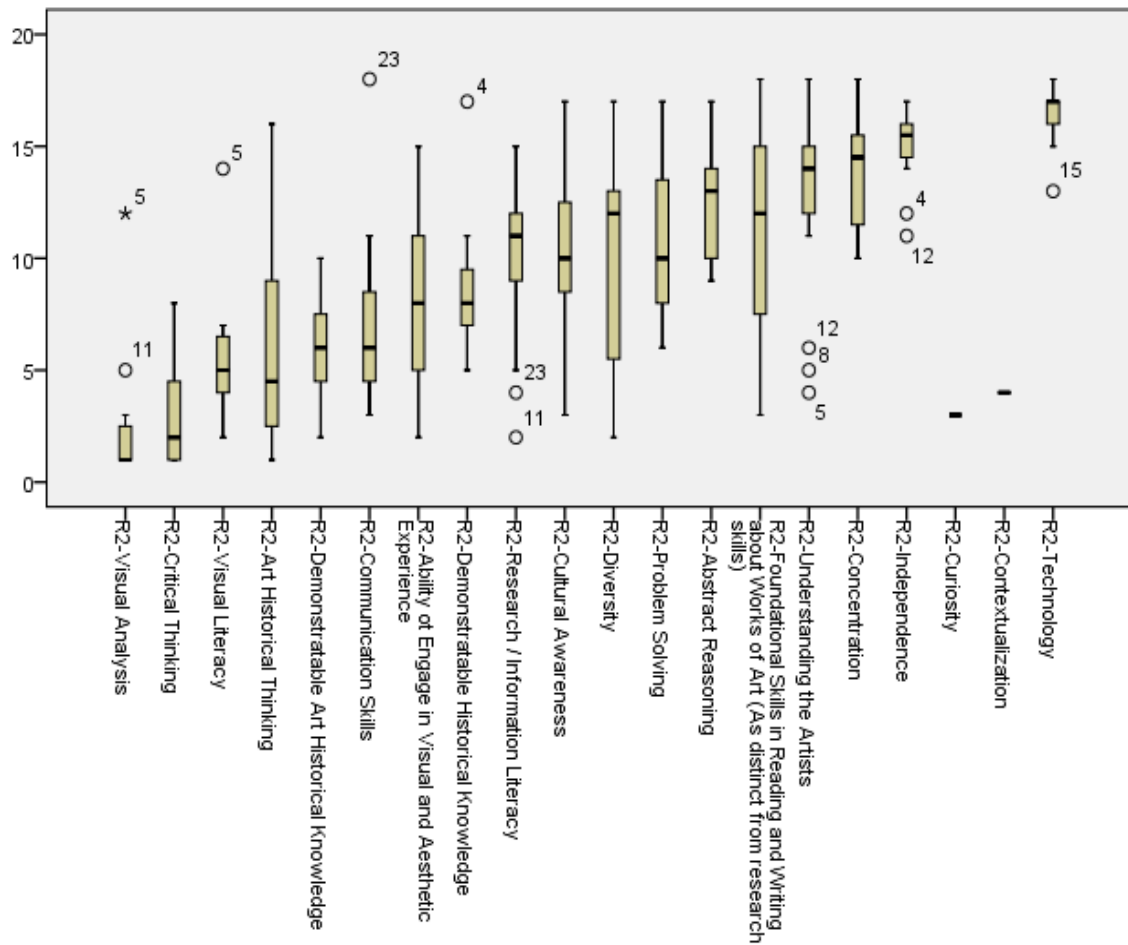
Figure 14. Boxplot Demonstrating Round 2 Skill Rankings. This boxplot has been placed in ranked order based on the weighted average provided to participants. The boxes represent the middle 50% of responses with lines that extend to the highest and lowest values within 1.5 times the interquartile (IQ) range. Outliers are described using a circle for outliers within 1.5 and 3 times the IQ range and stars representing responses that are considered as "far out" by SPSS being that they are beyond 3 times the IQ range.

Table 4 demonstrates the large variance of opinion for each listed skill. To highlight specific outliers, a boxplot (See Figure 14) allowed individual cases to become more evident. Figure 14 displays the result of this data visualization. The boxplot displayed the median and highlights the top 50% responses for each theme. The visual

presents outlying cases as participant numbers alongside a circle representing a response

that measures outside of 1.5 times the interquartile range (1.5xIQR) or a star representing

cases that SPSS refers to as "far out" or "extreme values." Each of these cases will be

considered in more detail later in this analysis.

The open-ended response asked participants to describe their rationale for their

top five "necessary skill" outcomes considering their student demographic and

institutional profile and to explain any adjustments made in their response because of the

data provided from Round 1. Several participants described the necessity of combining

skills as dependent on each other in the design of outcomes for this course. For instance:

> Visual analysis is the key skill in art historical process. Such analysis helps to
>
> create art historical thinking, although it is not the only element. (In my classes
>
> with history majors who are art history minors the difference between really
>
> understanding how to employ visual analysis and art historical thinking is clear
>
> since this is not already part of their disciplinary thought-process or practice.)

This comment also speaks to the focus on specific institutional demographics as many list

skills that they believe as important higher and as appropriate for the students that they

encounter. Also, there is a noted difference between responses considering a general

education requirement versus those who teach at institutions with a visual art focus in the

purpose of skill development.

Several participants also noted an issue of differentiating the notion of skills

versus content noting such themes as demonstrable art historical knowledge base. For

instance: "I read the list above as comprising more than skills. There are skills and

content mixed in the list. For instance, demonstrable art historical knowledge base is not a skill but rather content. I adjusted my ranking based on the list provided and listed the outcomes I see as most important regardless of whether it is a skill or content." The subsequent round and other areas under study provide more analysis into this phenomenon.

Round 3

Round 3 required participants to answer the same question as Round 2 while providing an updated list of skills in the order suggested by Round 2 results. Participants were also provided their previous round survey responses to provide rationale as to any changes that they made after seeing the overall Round 2 results. Table 5 provides the ranked results describing the minimum and maximum choices for each skill along with the median and the range of responses within the first quartile as well as the minimum and maximum for each response. The results demonstrate where there is greater consensus and where there is a greater disparity in the opinion of the participants. For instance, visual analysis and critical thinking were ranked at the top of the list with greater consensus by participants; however, diversity and demonstrable art historical knowledge demonstrate a greater difference.

Table 5

Round 3 Skills Ranked Results

Skill	*n*	Minimum	Maximum	Median	Weighted Average
Visual Analysis	15	1	9	2.27	19.73
Critical Thinking	15	1	7	2.60	19.40
Art Historical Thinking	15	1	15	5.13	16.87
Visual Literacy	15	2	20	5.40	16.60
Communication Skills	15	2	10	6.93	15.07
Demonstrable Art Historical Knowledge	15	2	17	7.47	14.53
Ability to Engage in the Visual and Aesthetic Experience	15	3	17	7.60	14.40
Cultural Awareness	15	3	13	7.87	14.13
Demonstrable Historical Knowledge	15	5	19	9.67	12.33
Research / Information Literacy	15	5	16	10.67	11.33
Problem Solving	15	6	17	11.27	10.73
Diversity	15	4	20	11.67	10.33
Abstract Reasoning	15	9	17	12.93	9.07
Foundational Skills in Reading and Writing (As distinct from research skills)	15	3	20	13.20	8.80
Understanding the Artists	15	11	17	13.93	8.07
Contextualization	15	4	20	15.40	6.60
Curiosity	15	5	20	15.47	6.53
Concentration	15	5	18	15.80	6.20
Independence	15	11	19	16.40	5.60
Technology	15	13	20	18.33	3.67

Note. One participant finished this portion of the Round 3 survey but did not complete the entire survey.

Figure 15 provides greater insight into the results of this rank-order list. The visual describes a clearer ordered list, while still highlighting outliers. Most notably participant 5 now demonstrates the "far out" tendency in relation to the rest of the field as noted by the stars next to that participant's responses. Other participants demonstrating this outlier tendency within these results are also more evident in this graphic.
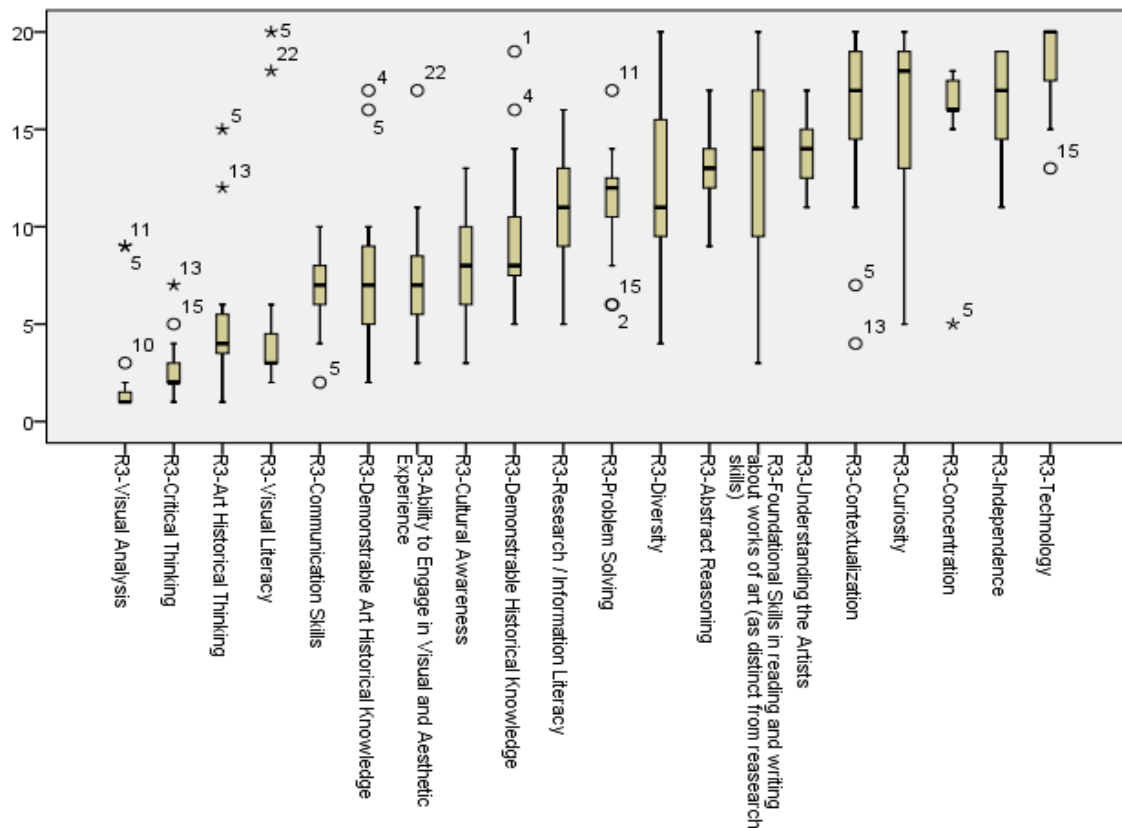
Figure 15. Boxplot demonstrating Round 3 skill results. After round 3, the IQ ranges compressed and demonstrate clearer outlying responses.

Skill Themes

Round 3 resulted in strong support for visual analysis. As described by one participant, visual analysis is a "threshold concept, a skill necessary to the profession of an art historian and one in which marks the discipline." Another described the motive of privileging the concept of "analysis" over "literacy" in that it implies more cognitive work being done by the student. While participants noted the importance of all the listed skills, skills tied specifically to the discipline rose to the top. Visual analysis consistently remained atop the skill outcomes described by the participant pool along with critical thinking, art historical thinking and visual literacy.

Participants often described these top skills as interconnected in that there is the necessity to develop one skill to support or enhance the development of another in a constructive manner. When providing a rationale for listing essential skills, a participant described the interconnectedness of the ability to engage in visual and aesthetic experience and visual analysis: "I believe the latter is only achievable by fostering both the skill of visual analysis and critical thinking." Responses to skills such as contextualization expressed this interconnectedness as well because it is similar to or embedded in art historical thinking. Round 1 definitions further described this connection and, as a result, participants ranked contextualization much lower with note of this connectedness. This similarity was also noted with the skills of diversity and cultural awareness as well as foundation skills and communication, which resulted in participants grouping them close together in their rankings.

The vagueness of some of these terms also resulted in certain skills appearing lower in the list. Though the rounds formed clearer definitions of many of the skills or well-known terms presented, one participant mentioned, "I believe I do not understand what 'art history thinking' is? I do not think that non-majors will be able to learn to think like a PhD in one course." Because participant response defined the themes, often themes in the middle of the pack were not clearly defined because participants focused attention on their top and bottom ranked skills.

In Round 3, participants noted areas of consensus and diversion in response to the presented rankings from Round 2. Responses noting consensus such as, "My ranking concurs with the group" or "is in line with the participant pool." The majority of the consensus remained in the top three or four skills in a variety of orders, but often not more than one or two points from the presented list. The noted diversion by a few was in response to strong personal beliefs and specific contextual focus. One participant expressed, "the biggest discrepancy was on 'demonstrable art historical knowledge' – in an era of quick Internet access, I honestly don't think that demonstrable knowledge is nearly as important as the ability to find information and communicate it effectively." Another noted the importance of the course in developing specific skills for students as global citizens:

> I break away from the group when I place a high emphasis on "cultural awareness" and "diversity." I think as art historians we are particularly poised to advance global understanding. By this I mean more critical thinking about what "culture" even means, how it's produced, what constitutes art in a world of

difference shaped by historical forces like colonialism and contemporary ones like globalization.

The analysis of individual cases further parses out these areas of diversion.

While some noted thinking hard about college students in general, the leading theme in responses was also the issue of relating the skills to the specific institutional context of the participant. There was a noted difference described by participants in weighting skills that aid students in applying/critiquing art heavier at art and design schools, whereas at research universities there was often the note of developing generalizable skills for non-majors. One participant from an art and design school described:

> I teach art and design students who make visual works so my concern is how they are going to apply/critique art history information in relation to their works and visual culture in general. Critical thinking, information literacy, written/oral communication and cultural awareness are more critical to them than specific historical art history information.

This response provides an important contextual distinction as art and design schools have a very different student body enrolled in the course with needs that differ from the non-visual arts major. A participant from a research university with an art school described the issue of these different student and institutional demographics in more detail:

> We have thus two different constituencies of students. The Art School has its own art history classes, which are oriented more towards art appreciation and contemporary examples, than history of art proper. By art appreciation I

understand, perhaps, something different from what you seem to consider in the survey data. Art appreciation is like art criticism, based on analysis of the art work without putting it in a wider cultural, historical, etc. context. However, I teach in the College of Arts and Sciences and we treat art history as a humanistic discipline. This means that we should pursue general learning objectives of a liberal arts education, such as critical thinking, cultural awareness (and that is why I bumped it higher in the ranking) and historical thinking.

The participant here described the importance of considering a difference between art appreciation and art history in meeting the varying contexts even within the single institution. In providing a rationale for the ranking, this participant described the necessity of ranking important skills lower so that skills exclusive to art history could be ranked highest, considering the generalizable skills that are specific to the discipline rather than the complication of individual context.

The survey focused heavily on the top and bottom ranked skills in asking participants to explain their rationales. The largest differences in opinion among participants, however, resided in the middle-ranked outcomes where there was less direct discussion, but the most divergent responses. These remain areas for future study as the responses demonstrate the themes that remain debatable in terms of importance.

Skill Outliers and Individual Cases

Noted in the boxplot presented in Figure 15, participant 5 was presented as "far out" from the consensus of the participant pool on many of the noted skills. This participant resides in the researcher classification and describes an institutional context

that is a comprehensive university without an art history major or minor. The course, in this context, supports the visual arts department and the broader general education outcomes. The response to the notable difference in ranking is a result of both this institutional context and personal values:

> Because we have no art history major or minor, it is most important for our art majors (in four different disciplines) to be able to think critically about art history and art theory and to engage in the aesthetic experience visual art and experiences provide. Awareness and the diversity of both Western and non-Western cultures (and even Western urban and rural cultures) within which artists work is important. The ability to communicate same, orally and in writing, is essential. All skills are ranked in order of importance to our student population.

In support of this participant's final ranked list, which provided some shift, the following was described:

> I thought hard about college students and our students in general, and ranked skills according to what they would need to succeed in all their college courses, first, and then the skills they would need for an art history course. My answers did shift slightly. Primary in my thinking is that #1 Students need to learn to think critically, and #2, #3 they need to be able to communicate their thinking both orally and in writing. Then I ranked being able to ENGAGE in visual and aesthetic experience, with concentration, cultural awareness, contextualization and problem solving, #4, #5, #6, #7 and #8 before ranking specific art history skills starting with Visual Analysis #9. I rank contextualization higher than formal

analysis which is how I "read" Visual Analysis. I rank Visual Literacy very low (#

20) because I don't know how that is defined here and I am suspicious of that

term. Abstract reasoning and independence are ranked lower not because they

aren't important but because that is a skill developed in upper division courses.

The participant demonstrated the unique institutional position in the response, but also

considered the generalizable outcomes for the art history survey course. While showing

skepticism with some terms, the main outlying difference is the constructivist rationale,

flipping the order of the list and thus placing visual analysis lower, rather than higher.

This rationale was similar to the response by another researcher participant

number 13. This participant described shock that the rank of diversity was not higher, but

also pushed critical thinking down the ranking list because:

Critical thinking is a great skill to hone, but to me it requires the student to have

accumulated knowledge beyond the basics of a survey, in order to formulate

judgments, to be able to examine assumptions and to distinguish between weak

and strong arguments. I would ascribe this skill more to more focused, upper-level

courses, so this is why in my list it is a little lower than the average.

This participant response is an important interpretation of the method for ranking skills in

that the participant considers the level of the course. While the skill of diversity might be

fostered through the content, critical thinking, in this case, was judged to be a lofty goal

for an entry level course, and, while necessary, would better be fostered in a higher-level

course where more time could be spent on projects. This participant also ranked other

skills such as abstract reasoning and problem solving lower using this same rationale.

Participant 22, classified as part of the department chair/supervisor group, mirrored some of participant 13's rationale to several skill rankings. Like the other outliers, this participant described skepticism to the term "visual literacy" and its differences from analysis. This participant further described the discrepancy with the participant pool in ranking diversity and cultural awareness higher in the skills rankings:

> I break away from the group when I place a high emphasis on "cultural awareness" and "diversity." I think as art historians we are particularly poised to advance global understanding. By this I mean more critical thinking about what "culture" even means, how it's produced, what constitutes art in a world of difference shaped by historical forces like colonialism and contemporary ones like globalization.

The theme of globalization seems to be apparent in defending the benefits of the skills of cultural awareness and diversity. Meanwhile, although not an extreme outlier, participant 4 who has a background in non-western art also placed these themes higher but also clearly ranked demonstrable knowledge much lower as well.

Content

The second section of the survey focused on describing and ranking across rounds the necessary content to cover in the art history survey course. Content can vary greatly by institution and is often described alongside skill development in learning outcomes within a course syllabus. Themes generated from the open-ended questions in Round 1 were presented to the participants over subsequent rounds to provide rankings on their

perceived importance in supporting the development of skills and meeting the needs of the students taking the course within their context.

Round 1

Round 1 provided participants with the question, "Please list and rank five content outcomes do you believe are necessary for students to gain from this course? Please also provide them in order of importance, 1 being most important, 5 being least important." An open-ended text area followed this question asking participants to explain their rationale for including these skills and another area allowing participants to note any other outcomes or skills to consider in the research. Table 6 provides a summary of the responses weighted by the frequency and ranking that the content outcome was mentioned (See Appendix F for Theme Summaries).

Table 6

Round 1 Content Themes with Weighted Values

Content	Weighted Value
Historical Contextual / Thematic Knowledge	41
Foundational Art Historical / Formal Vocabulary	35
Artistic Canon	29
Art Historical Writing	27
World Visual Culture	21
Critical Understanding of Art History as a Discipline	20
Critical Thinking	19
Visual Analysis	16
Problem Solving / Application / Doing Art History	15
Visual Literacy	14
Linear Development of Art History	13
Critical Historical Research	6
Communication / Group Work	4
Ethics	3

Participants supported this list with various rationales for including these content outcomes. One described the method of inclusion as learning outcomes ranked with higher-order last in a constructivist manner. Others described these as the basic or foundational knowledge for an art history course and future study in art history or design. This thinking regards the content as foundational for future art historical coursework in that "they are evidence that a student has achieved the foundation of the skills and knowledge necessary for art historical inquiry on a higher level," as noted by one participant.

The rationale for inclusion of various content outcomes also considered context and, again, the difference between visual arts majors and those taking the course as a general education elective. One participant described:

> I do think one needs to consider the institution where the art history survey is taught and how that course functions within that institution. For instance, at an art and design school art history is NOT a humanities course and must be separate from general education courses. At my institution, there is not general education world history (or even Western history) and so the art history survey is the students' only exposure to art as history. And since many freshmen come into college with little to no knowledge of history, the art history survey is one of the most important early classes.

The responses often expressed this applicability of content to non-majors regarding content that should be required for the course along with the noted challenge of these two

different demographics of students (visual arts/historians versus non-arts majors). Another participant wrote:

> I have different goals and thus desired learning outcomes for students who are art or design studio, art education, and art history majors and those who are non-majors. I believe that this means there should be two different types of art history survey courses. For non-majors this might be the only time they are exposed to art and art historical concepts. I want them to become visually literate individuals, who value art and art history, realize it does communicate meaning, is based within history, which must be taken into account, and that knowledge is constructed. Part of my mission for non-majors is to develop an avid and passionate audience for art that believes in its cultural importance for humanity and that art history can help us to understand who we are as people. Because of this the content outcomes I have outlined are not applicable to one specific period or type but are broad.

This connection of content to the two distinct audiences is a challenge noted throughout the responses. These challenges also led another participant to describe a need for two distinctly different courses rather than a single course to meet both student demographics, an approach noted by some participants in the description of various institutional demographics.

Connecting the content to the desired skills was another approach to the listing of content by participants and a direction alluded to in the survey instrument. One participant noted: "These outcomes are necessary and important because they indicate the

acquisition of the skills." This approach is also important to note as many participants describe the course content and especially a specific art historical canon as a foundation to developing skills of interpretation and contextualization. When describing the necessity of an art historical canon, participants were torn as to the necessity of a Western narrative, but described the importance of a canon to provide a framework for inquiry. This is also the case for the focus on an art historical vocabulary as it is necessary to inform other skills related to the course. One participant noted the use of content and skills to develop broader inquiry: "A survey course merely skims the surface; if an artist or art movement provokes them to search for more information outside of the classroom, then the material has, in a small but profound way, affected the student's quest for more knowledge." The participants thus put forth the two possible options for content also related to the two different audiences for the course. The content is needed to set up a canon of terms, styles, and other facts that aid in the development of experts in the field of visual arts and art history, but the content also should drive broader inquiry as a humanities course largely attended by non-majors at many institutions.

Round 2

Round 2 required participants to rank the coded results of the content outcomes from Round 1 and provide a rationale for the top five course content outcomes. Round 2 provided participants the option to provide other content areas for consideration in their rankings and were further asked to explain any deviation that they make from Round 1 to Round 2 based on the results provided to them. Table 7 provides the results of this round.

Table 7

Round 2 Content Ranked Results

Content	*n*	Minimum	Maximum	Median	Weighted Average
Historical / Contextual Thematic Knowledge	16	1	5	2.81	13.19
Foundational Art Historical / Formal Vocabulary	16	1	8	4.38	11.63
Visual Analysis	16	1	14	4.38	11.63
Critical Thinking	16	1	13	5.63	10.38
World Visual Culture	16	1	12	6.75	9.25
Visual Literacy	16	2	13	6.88	9.13
Problem Solving / Application / Doing Art History	16	5	11	7.81	8.19
Critical Understanding of Art History as a Discipline	16	1	14	8.00	8.00
Art Historical Writing	16	3	12	8.06	7.94
The Artistic Canon	16	1	14	8.50	7.50
Linear Development of Art History	16	1	15	9.81	6.19
Communication / Group Work	16	4	14	10.50	5.50
Critical Historical Research	16	6	15	10.69	5.31
Ethics	16	5	14	11.56	4.44

Note. The content themes are ordered in relation to the weighted average as presented to participants in the Round 3 survey

Table 7 demonstrates the broad distribution of many participants in ranking the various content outcomes. This lack of consensus is further highlighted in Figure 16 presenting a boxplot of the data presented in Round 2. At this stage, only one outlier is present in participant 22 in referring to a stronger stance toward ethics. This participant explained the addition of ethics although not initially considering it as a theme: "Any discussion of art history often leads to a discussion of canonization and colonialist

collecting practices. Hence acknowledging the traditional power operations on which the

discipline is founded is very important." Although important, the participant still did not

rank this content area highly, rather still placing it among the middle of the rankings in

terms of all proposed content themes.
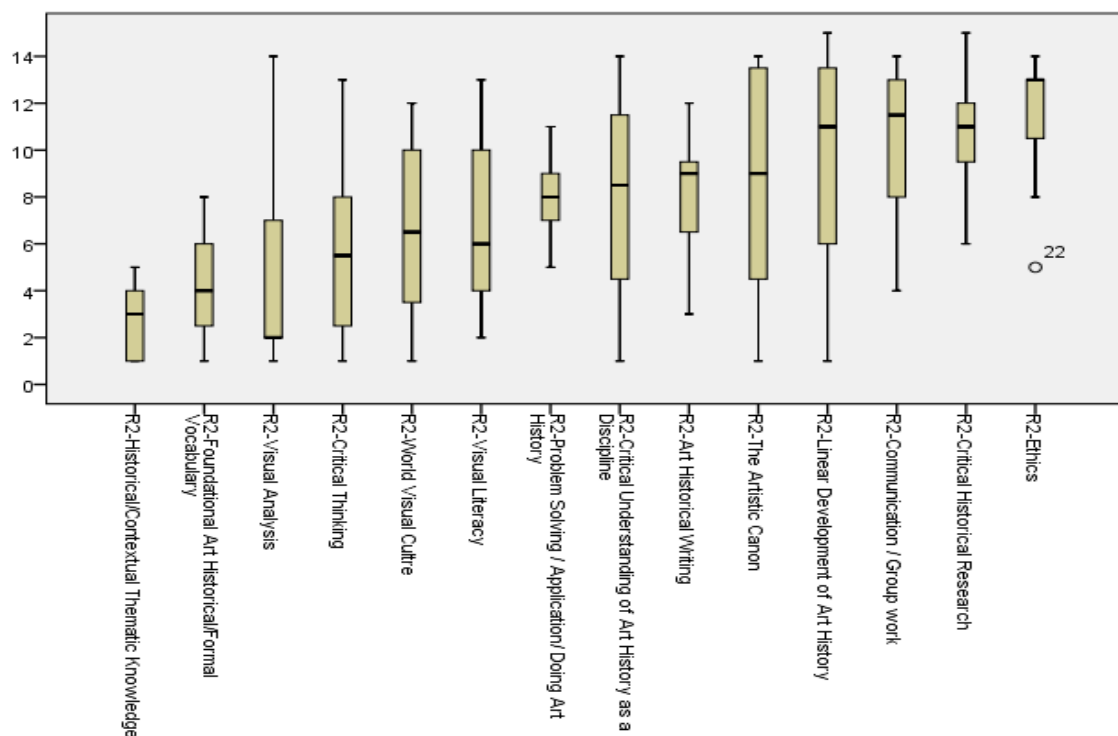
Figure 16. Boxplot of Round 2 content rankings. This boxplot is presented in ranked order of the weighted average as presented to participants. After this round, there are few clear outliers.

Based on open-ended responses, a variety of themes developed in rationalizing

the ranking of these outcomes. A leading rationale was for the inclusion of outcomes that

are measurable and demonstrable of the level of the course. As a typically introductory-

level course, the outcomes focused on developing critical skills and basic knowledge critical to future applications, as described by participants. There were several responses by participants regarding maintaining this foundational level and warning against moving toward "too-advanced theoretical information." This constructivist approach to knowledge and skill development also guided several participants in providing a contrasting rank-order from others who listed essential content outcomes higher and "important" content lower despite the interconnectedness. Two participants note this placement as well as general context describing the rank order of outcomes as correlated directly with the mandated outcomes of their institution.

Participants also noted issues with interpretation of skills versus content. Content such as critical thinking and visual literacy was problematic when considering it as content, or something taught directly rather than only as a skill. While seven participants note this as an issue in defining this ranked list, several others support their inclusion as major content goals. Such themes remained included, as there was no unanimous call from the participant group to remove them from the ranked list, and, contrary to the confusion, they often ranked highly.

Round 3

Round 3 required participants to once again rank order the content outcomes and describe their rationale and any deviation from the previous round. This resulted in the following rankings listed in Table 8. The themes resulted in more consensus than the results of Round 2, but there was very little change in the rank order.

Table 8

Round 3 Content Ranked Results

Content	*n*	Minimum	Maximum	Median	Weighted Average
Historical / Contextual Thematic Knowledge	14	1	5	2.29	13.71
Foundational Art Historical / Formal Vocabulary	14	1	11	3.29	12.71
Visual Analysis	14	1	9	4.14	11.86
Critical Thinking	14	1	8	4.43	11.57
World Visual Culture	14	1	11	5.79	10.21
Visual Literacy	14	3	14	7.21	8.79
Critical Understanding of Art History as a Discipline	14	1	11	7.50	8.50
Problem Solving / Application / Doing Art History	14	6	12	8.07	7.93
Art Historical Writing	14	2	13	8.29	7.71
The Artistic Canon	14	2	13	9.00	7.00
Linear Development of Art History	14	3	14	11.00	5.00
Critical Historical Research	14	5	13	11.07	4.93
Communication / Group Work	14	7	14	11.36	4.64
Ethics	14	6	14	11.57	4.43

The results displayed in table 7 demonstrate a tendency toward consensus, but also the confirmation of critical thinking as a content outcome and not simply a skill outcome. However, a boxplot produced of the Round 3 data (See Figure 17) more clearly highlights outliers to this tendency. There are now a couple of far outliers, but of note is the response to "Critical Thinking" as there is clearly a division of outlier participants responding to this outcome. Also, the response to "Communication / Group Work" also resulted in three distinct outliers.
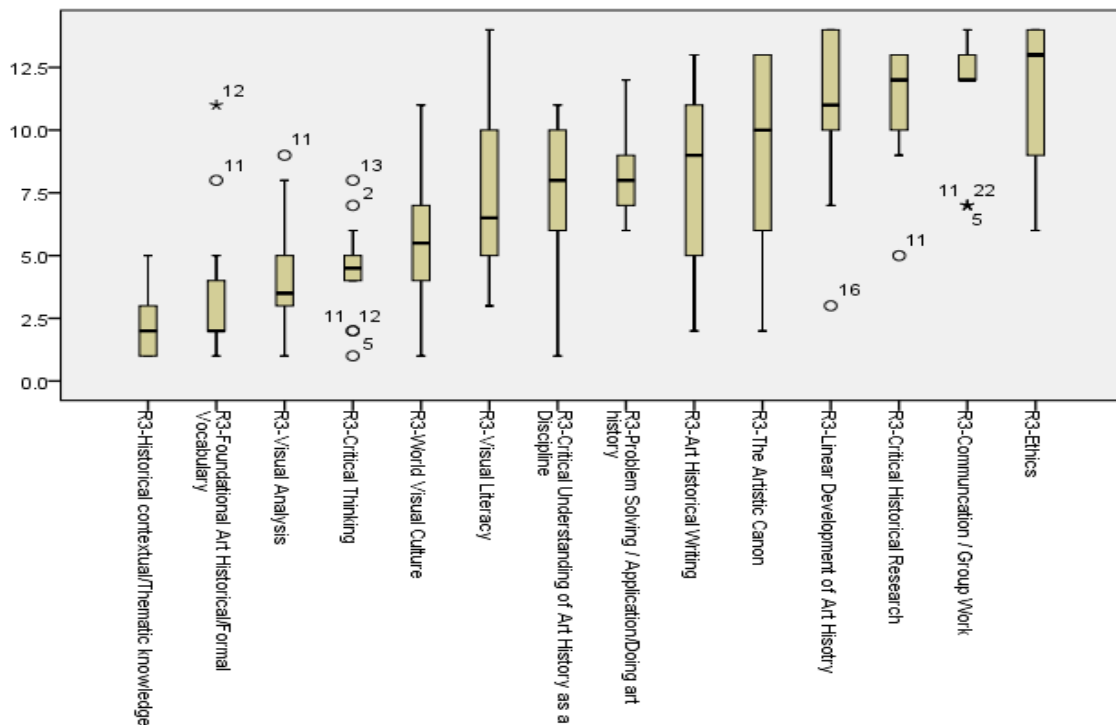
Figure 17. Boxplot of Round 3 content rankings. The Round 3 boxplot demonstrates greater consensus but also highlights clear outliers to content outcomes.

Content Themes

Open-ended response provided general themes that mimicked the response Round 2 regarding vague terminology and confusion in defining skills versus content. One participant attempted to provide a rationale stating: "The only way I can understand this is by assuming that those contents (i.e. visual literacy, critical thinking) are contents that would foster such skills. That still leaves out which content does one need to achieve that learning outcome." Another participant described:

> Before I was categorizing it as a skill rather than content but am now considering
>
> it as one component of the content within the course as well as a skill, which is
>
> the reason for this change. The same rationale applies to the higher ranking of
>
> critical thinking.

Several participants ranked these content themes lower because of the confusion, but not last as might be expected from the comments as the lowest rank remained 8 or 9 out of 14 for visual analysis and critical thinking.

Round 3 provided similar themes of providing order to the rankings based on the constructivist links between content and between content and skills. One participant described a strategy for ranking the listed content:

> For course skills, I ranked critical thinking (1), writing (2), and historical
>
> contextual/thematic knowledge (3). I think an understanding of world visual
>
> culture and possessing the vocabulary of visual analysis to communicate (7) those
>
> ideas is of secondary importance. Finally, I want students to be able to apply their
>
> knowledge and to be able to conduct critical research, ethically, (8), (9), and (10).

The quote here also leans toward an issue of effectiveness. Participants wished many

content outcomes of their students. Another participant made the point that, while almost

all the content areas on the list are vitally important, one should consider how effective it

is to deliver all of these in a single class. Aiming to reach the higher order content might

be the aspiration, but realistically this is not likely possible given the constraints of the

course.

Particular institutional requirements and population imposed further constraints

on considering content outcomes. Once again, the division between art and design

institutions and a general liberal arts requirement become apparent. Participants from

liberal arts institutions explained, "Since I teach in a liberal arts environment, the

awareness of cultural diversity is paramount and that is why I have put World Visual

Culture at the top, while the group has it in position 4." Another described:

> Compared to other participants my ranking of historical contextual/thematic
>
> knowledge is low, which may be the result of the fact that I teach a small number
>
> of art majors (no art history majors at all) and many non-majors, so there is a
>
> greater emphasis on skills than content.

This response differed for a participant from an art and design institution: "At my

institution, and art and design school, the survey is a foundational course for ALL other

courses, including art history and studio courses. Students must understand the

timeline/linear development of art history, the historical context, etc." These comments

provide further insight into the contextual issues of catering content to art and design

students versus non-visual arts majors. According to the participants, the non-arts majors

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require content that focus on developing broad humanities or general education skills whereas visual arts majors require specific content to inform a development of their discipline's foundational knowledge.

Institutionally, there was also the noted pressure of a required textbook in defining content outcomes. A participant described, "The rationale for the content outcomes is heavily dependent on pre-determined course competencies, selected system-wide textbook, as well as IE assessment." This limitation meets the traditional mode for teaching art history, but it did not allow this participant to consider innovation as a result.

In this final round, the participants also clearly described their move toward consensus or divergence from the participant pool as described in the data. Several noted that their rankings were in general alignment with the participant pool with very few exceptions, and the minimal change in the rank order and reduced consensus throughout backs up this narrative. However, those who described divergence from the rest of the participants, focused on the "the artistic canon" and "linear development of art history," defining them as essential to the survey. Though described as essential, these outcomes still ranked relatively low residing in the middle of these participants' list of content outcomes. One stated:

> I may differ from some of the art historians teaching thematically and from some non-Western art historians, when I rank the 'linear development' and the 'canon' pretty high. I believe it is just a question of the particular approach adopted (thematic vs. non-thematic) and by the type of focus (Western-centered or non-Western).

The data for these two themes as well as the focus on writing seem to demonstrate areas of greater divergence based on this proposed rationale and other possible contextual reasons.

Content Outliers and Individual Cases

Using the boxplot (See Figure 17) and themes developed from Round 3, several of the content themes demonstrated tendencies toward deviating opinions. Listed as chairs or supervisors, two participants clearly deviated from the rest of the pool in responding to foundation art historical/formal vocabulary. While most believed that the development of a vocabulary specific to the discipline is vital, these two provided little clarity as to their deviation. Participant 11 described critical thinking, communication, and group work as skills but ranked them high in comparison to other content themes whereas participant 12 provided a bit more insight by stating, "Once again, honing visual analysis and critical thinking remain primary. Establishing various contexts further these objectives regardless of acknowledging or refuting dominant canons." In this the participant is referring to an approach to ranking that focused on the broad, higher-order skills/content as higher and all supporting possibilities as lower on the ranking. This would also explain these two participants' deviation from the field in relation to other content themes.

While it seems that the consensus has moved away from prioritizing a "linear development of art history" as a main content outcome, Figure 17 described Participant 16 as deviating from the pool. In reading the response from that participant from an art and design institution, the focus is that this approach is essential for art and design

students as a foundation for all their future coursework. This view differed from Participant 22 who described listing linear development of art history and the artistic canon last in the ranks:

> I ranked "Linear Development of Art History" and "The Artistic Canon" dead last here and I would actually omit them from the list entirely if that were an option. My class has not been structured to do this in over a decade. To teach art from across the globe responsibly, with "non-western" art not marginalized or other, the teleological narrative of art's progress which is inherently western in perspective cannot be the main framing device for the course. Teaching a 'canon' often means long lists of "important" works of art most of which come from western civilization and students come to know through rote memorization of titles and dates demonstrated in exam identifications. This type of teaching is ineffective and uninspiring.

This distrust of a strictly western narrative and memorizing of facts is a commonly provided reaction in the open-ended response. This reaction came not only from many of the researchers, but the rest of the participants as well. While a linear, Western narrative was not ranked highly, participants opted instead for the broader content of historical contextual and thematic knowledge and formal artistic vocabulary. These could be supported through a more contextually curated list of works and styles, but are still largely influenced by the course text required by the institution.

The more striking outliers are the three that ranked communication or group work higher than the pool. They were not clear as to the rationale for placing this in the middle

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of their rankings, but noted that communication was important to develop. Participant 11

alluded to this reversal in ranking because of the priority of higher order content/skills

versus lower-ranked developmental categories. This may explain the middle ranking of

seven or this content theme.

Chapter 5: Strategy Results

Answering Research Question 2

Chapter 5 continues to provide results gathered in the Delphi but focuses on those questions that relate to the second research question focusing on teaching strategies and pedagogy. This chapter is laid out similarly to chapter 4 in that it covers each round of the Delphi for sections relating to teaching strategies and continues delving deeper into individual cases and outliers seeking areas for future research. This chapter also includes the results to questions that focused on the participant's desired mission and overall direction for the course. The chapter concludes with the results from the final question of each round that asked participants to describe their reaction to the methodology. This final question provided insight into the practicality of this method as implemented and allowed participants to voice any concerns about the process or interpretations so that further survey rounds and data analysis could be calibrated accordingly.

Teaching Strategies

The Delphi next delved deeper into the suggested teaching strategies for meeting the course outcomes described by participants in support of the second research question: "What pedagogical methods support these outcomes and in what contexts?" Round 1 asked participants to describe a teaching strategy that they found successful in achieving outcomes and why they feel that technique is particularly effective or engaging. The

survey asked participants to provide further clarity on the context, support, technology, and/or training that would be necessary for their suggestion to be successful. Along with this open-ended response, the survey requested that participants list a technique that they have found to be ineffective in meeting course content and skill outcomes. These open-ended responses were coded and delivered to participants with all response data as rank-order questions for Rounds 2 and 3.

Round 1

The lack of a ranking request for the first round produced a general list of suggested teaching strategies with descriptions. As a result, participants described thirteen strategies. This section will discuss each suggestion individually describing the strategy as defined by the participants, their rationale for its inclusion, and the support described by participants as necessary for successful implementation.

Lecture. Not to be used as an exclusive technique, the lecture must be purposeful, engaging, interactive, and model historical thinking and methods such as analysis and research. Participants described this as a leading instructional strategy based on the frequency of its inclusion. When noted, the participants consistently provided a caveat that use of lecture cannot be exclusive, in that only lecturing was disengaging. One participant summarizes:

> When used exclusively lecture can be counter-productive, but in purposeful doses and combined with other instructional techniques and assessments, it serves as a necessary backbone to an introductory art history survey course: it provides shape and structure, and introduces students to the discipline of art history through its

use of vocabulary, and its modelling of art historical thinking and methods.

Students need to learn to think visually, and describe what they see clearly using

appropriate art-historical language.

The participants describe the effectiveness across contexts in using this strategy, but also note that good lectures are primarily student driven, adapting to inquiry and in-class discussion.

To support this strategy, high-quality visual presentations are necessary "with a variance between in-depth discussions of key works and less intensively-discussed supporting examples. Students need to see a lot of works including close-ups/details." These are necessary to train the eye and engage them in art historical analysis and thinking. The participants also noted that students need to be capable note-takers, but this strategy requires very little support for implementation.

Interdisciplinary instruction. Interdisciplinary instruction highlights various influences and is more engaging/applicable to the diverse student audience. Interdisciplinary instruction uses "history, philosophy, sociology, anthropology, religious studies, economics, and cultural studies. Because works of art are always products of a myriad of influences. Interdisciplinary analysis is also more engaging for general undergraduate students." To be successful, it requires a sound understanding of a broad context for works of art and "not simply an art appreciation approach."

Course blog / hybrid model. Good for larger classes where discussion is difficult, a course blog extends the classroom to the students' world and brings to the

course a variety of engaged perspectives. One participant noted the use of this strategy in their course:

> In the large lecture class, we have replaced the traditional visual analysis paper which required students to develop a piece of formal writing and develop a thesis statement with several 'In Your Own Words' blog posts they generate over the semester that requires them to go into the local community and identify what it is they want to add to the 'canon' of the course, what work of art they deem is important for us to consider, and why. The 'In Your Own Words' assignment allows students to develop their analytical writing skills over time and enables them to perceive the history of art as open and malleable, the canon ripe for intervention. It also enables them to see the connections between the local 'art world' and the global history in which they're engaging.

As most institutions now maintain a digital learning management system to support on-ground courses and it is now safe to assume the technological ability of students, the support explained by the participant to successfully implement this strategy is to focus course attention toward developing close looking capabilities and art historical terminology. "Without this," the participant noted, "[students] feel less enfranchised as participants in the act of interpretation."

Experiential learning (doing art history / "art lab"). In smaller sections, students are allowed to interact with the course material by exercising analytical and research skills directly under the guidance of the instructor. Experiential learning allows students to act in the process of making/doing art history, a bottom up approach,

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counteracting the traditional hierarchical and authoritative structuring, giving students the tools and confidence to start making informed interpretations about works of art on their own and recognizing that the discipline of art history is founded on questions, many of which remain open-ended.

This approach leaves the instructor open to many possibilities for course assignments and direction appropriate to the context. For instance, one participant described:

A strategy might be asking students to create histories… a mixture of reading and doing history: Readings, lectures and the project focus on different aspect or narratives of the subject to complement or at times conflict each other. While the reading[s] incorporated in the map are arranged chronologically, the assignment focuses more on making history of geographical areas. Students are asked to create regional history exploring the interface through the global history view, or through tags. It more focuses on critical thinking skills and avoiding master narratives (not an outcome on its own). The main idea is to look at history as something made not a reality. Using the same data but creating different narratives through this, ideally, can draw attention to historiography as a construction. But at a more basic level, doing history basically asks students to analyze a mass of data and put them in a coherent narrative. The discussions on what to choose and what to leave out... can underline different issues with the content as well.

Defined as "art labs," another participant described this bottom-up approach to teaching:

We also now employ an 'art lab' method for our weekly recitation sections for the large auditorium class in which students exercise analytical skills and develop arguments/interpretations about works of art as the semester unfolds. The art lab sections are designed to solicit student curiosity, to show them that without ANY prior knowledge, they can begin to allow the work itself to convey meaning through descriptive analysis. Slowly introducing more and more contextual information then leads to a more informed understanding, but we end with asking students to identity that which they still do not know. If, in the lectures, the perception is often that there is a circumscribed set of knowledge that experts know and that we will attempt to allow them 'in' to this knowledge by telling them what's important about particular works of art, then the art labs work from the bottom up to counteract this hierarchical and authoritative structuring, giving students the tools and confidence to start making informed interpretations about works of art on their own and recognize that the discipline of art history is founded on questions, many of which remain open-ended.

Time is a leading requirement for both these strategies to develop the close looking capabilities and vocabulary as well as a digital platform for collaboration, indexing, and other practices natural to doing art history.

Museum / gallery field trips. Engaging students with real works of art, rather than digital slides aids in students' visual analysis skills and increases engagement and empowerment. Museum or gallery field trips were noted as extremely beneficial in engaging students, but that they were not always possible due to institutional context, as

this requires access to live works of art and assumes every student can make the effort beyond the classroom space and that administrative issues are not of concern. One participant also noted the importance of guiding students rather than having them attend on their own to model the practice of close-looking at a museum. Another participant noted, "Students are more engaged with work they behold in person; they are more aware of issues of context and how this shapes their interpretation of the work; exposure to a local gallery or museum makes them feel more a part of the local art 'scene.'"

Less-is-more approach. Instead of clicking through a broad canon with hundreds of slides, limiting the number of images to "very" important works maintains attention and allows more time to model necessary art historical skills. The participant suggested that this method "maintains attention and diverts from content overload as many who took a traditional art history course might experience." Participants described that no training is necessary to conduct this approach, and this approach rejects the traditional lecture and approach of the survey.

Class discussion. In-class discussion requires student preparation, but engages students in the practice of analysis and the lecture. In class discussions allow the instructor to gauge the learning and level of the audience and helps to maintain an open dialogue, allowing students to learn how to ask questions and seek answers. Participants described this strategy often. They noted the importance of student preparation but also the benefits gained from the interaction between the instructor and the students in forming knowledge and making sense of material. The result is that students are less likely to "tune out," and the instructor can gauge the level of learning.

Connected well with the lecture, discussions are often more effective in smaller course sessions of less than 50 students. One participant described how this method is used effectively:

> My class sessions typically begin with a brief introductory lecture outlining the main historical points of the class. I then engage students in a discussion on how the formal qualities of works of art (composition, line, color, etc.) generate meaning in the context of the culture under consideration. Here I weave in a discussion of readings, particularly primary texts. This method both entices students to learn actively and sharpens their skills of analysis and verbal communication. In fact, by the end of the semester students often help direct discussion by asking important questions of me and their classmates. This technique makes students actively engage in the class material--they help construct the content. They are also accountable at any moment, because they can be called upon. They can also ask questions if issues are unclear, and they can argue meaning and disagree with classmates and the professor. But they have to support their arguments from the images and their readings.

This method is participatory and inclusive and provides students with "ownership of the learning process."

Group work. Group work allows students to engage with peers in the act of discovery of knowledge. Students become active in the development of knowledge and in explaining their understanding with their peers. Group work requires a positive and inclusive working environment, where everyone's ideas are considered. One participant

described this strategy as a means of breaking up large courses of around 100 into smaller units to discuss prompts and diversify the lecture experience. Another described:

> Class debates, student presentation, in-class activities that involve a couple of questions that students can work on in groups and then present for a larger class discussion, having students work in groups and develop the questions that they think are important to answer for whatever the movement/period/culture is under discussion. Once students are given the time and opportunity to think about what they are reading/hearing and identify what is important or interesting or relevant to them about the subject (which is why this cannot be done in the same time slot as the lecture because they do need time to think), they come up with their questions and issues. That is what will make the material relevant to them.

The concept of group work expands to a variety of possible projects that encourage peer interaction. In-class students can band together to produce annotated reading of a work of art or text, or online there is the possibility of wiki collaborative spaces to share perspectives among other possibilities.

To support these experiences, fostering an inclusive environment is necessary. For larger projects, clear expectations are necessary to avoid typical group dynamic issues. For developing conversations, modeling is important. Clear scaffolding and division of complex topics along with constant vigilance and guidance may lead to stronger outcomes.

Participatory / student driven. The level and interest of the students drives the lecture and direction of the course material. Participatory or student driven approaches

require a flexible course design and continuous interaction between the students and the instructor. Though class discussion includes some participatory direction, this more radical approach allows the students to shape the direction of the course but requires active engagement by students and preparedness to be truly effective.

Guiding questions. Guiding questions open up lectures by providing outcomes and help students to comprehend the material they encounter by framing their thinking. Such questions also help to model art historical thinking as it is a process of asking questions and seeking answers. This assignment requires forming questions without a single or right answer, which allows students to explore the material and frame their thinking or focus within other teaching strategies. Participants noted as assigning these at the end of a class session as homework or at the beginning and throughout the class period. One participant described the method as:

> The most straightforward technique is to ask questions and follow-up questions of the students and give them time to think and answer. Sometimes I have them write or even draw so they are "forced" to articulate what they see or understand and then they feel more confident and empowered to share their thoughts.

Most important to the success of this approach is providing student with time to write or articulate their thoughts before attempting to answer or discuss these questions. Students must also be able to read carefully and critically.

"Unknown artwork" discussions. Engaging students with an "unknown" work requires prior knowledge of foundational material and allows students to practice art history by applying art historical skills. Unknown artwork discussions are also a good

technique to engage students in discussion and may be coupled with various other instructional techniques. One participant described the use of this strategy:

> Discussion of an "unknown": I show students an image of an art work not discussed in class and not in their textbook. Based on what they've learned, they can identify the time period (and sometimes the artist!) in which the work was created. I ask them to sight as much evidence as possible to back up their claim. Examples of evidence range include subject matter/iconography, media, style (regional, chronological, personal), formal qualities like light/line/color/texture, the level of naturalism/stylization/abstraction, and so forth. I do this as a classroom activity and so it provokes discussion. Students will respond to their peers' responses. I use the Socratic method to provoke more discussion and help the students to draw their own conclusions. Good moments include when students misidentify a work (e.g., saying that a painting is Italian Renaissance instead of Northern Renaissance). I then will get them to think and critically argue why Option B is correct rather than Option A, based on the visual evidence.

The benefit of this approach is that no technology is needed, but students must be familiar with the canon and terminology to make an informed analysis of the artwork.

Role playing. Having students role-play art history engages them in the content and forces them to think critically and contextually. Role playing pulls students out of the passive comfort zone and asks them to participate with the material and their peers. This strategy is also fun, engaging, and allows them to develop communication skills. Two participants noted their experiences with this teaching strategy. One stated:

Students are divided into groups, given an 'identity' to research and then come together in class to act out what they think about the work/s in question. While most of the identities are historical in relation to the work (renaissance portrait/painter/painter/subjects/ audience/), I always include a contemporary person (art historian/curator/feminist/art collector/average museum goer/person of a different race/culture) so that they understand that while the work does not change, its interpretation, audience, and influence has/does. I have done this for years and assess students informally and formally (the latter through mid-semester evaluations that ask them to identify the best ways that they can learn) and role-playing is always at the top of the list. They say that it makes them more willing to read/research and practice defending their positions or changing others' minds. It involves the application of what they are reading and hearing.

The other participant explained their use of this strategy as well:

Reacting to the Past: historical role-playing games are extended (multi-class-session) units that place students in historically-specific roles at a specific moment in time. Each role is provided with the motivations that influenced their character at that moment, and then the game begins. Core questions inspire debates on various issues, and students employ evidence derived from key primary sources that inform those debates. Students must occupy the roles and inhabit the personae of specific individuals in history. They have to learn about history subjectively from the inside rather objectively from a distanced outside. The motivation to learn more related to the course, particularly the primary source

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documents, in order to make more effective arguments is heightened because of the game structure. Students have fun and lose themselves in their roles, accomplishing a depth of immersive learning that they would never have attempted in a more traditional classroom context of lectures and exams. The effectiveness relies on the motivation to win through debate, motivating students to become involved with the material and think critically about how it and the different modes of application.

This strategy uses game theory and, although it does not require any special equipment, it will be relatively difficult to conduct with extremely large lecture classes. Conducting such exercises requires the instructor to come out of the comfort zone of standing and lecturing and creating an inclusive learning environment. Students may require support in effective speech making and writing persuasively.

Multi-modal engagement. Also considered *transmedia storytelling*, the instructor utilizes various techniques to tell the story and engage the audience with various methods of engagement. This method demonstrates the diversity of art historical application and maintains attention. This method also focuses on small, micro-learning opportunities, chunking up content into various delivery methods, keeping students' attention by engaging multiple senses and learning styles. One participant described their approach:

Alternate course content with short videos (Smarthistory works very well). Have students respond to a question on the video in an index card while watching it. Pair share and then class discussion. Call them, keep them on their toes. Integrate

what was found by students with the analysis and contextualization of the piece in question, moving from the detail back to the big picture, so you model behaviors you want them to learn. Due to the amount of technology available, you can lose your student to distractions almost immediately, so it is paramount to work on their attention span. Students are obviously more engaged with short videos - visuals - than with tons of words from the instructor. However, while watching they have to do an activity that requires them to think and write; otherwise, it will be back to their smartphones.

Support for this method can vary based on the modes and the amount of control over the content the instructor is willing to provide students. This participant maintained control over all technology requiring students to keep their laptops in their bags, but support would be necessary in vetting material for use in a class and compiling various sources into a cohesive narrative.

Ineffective teaching strategies. Round 1 also asked participants to describe an ineffective teaching strategy. The coded themes that developed from their responses demonstrate areas of concern. A few noted that there are no ineffective teaching strategies, however "their application is crucial to meeting learning outcomes" and that it was "dependent on the skill [and creativity] of the instructor."

Six participants described issues with memorization, stating, "Any instructional assessment that measures art historical practice through rote memorization of facts and/or dates" does "not help [students] understand how to apply knowledge." One went on to state that this method of learning is "too passive." This strategy extended to the concept

of assessments covered in a later section in that there was noted disdain for the traditional exam.

Another issue that participants had was with straight lecturing. While it was voiced that lecture as a teaching strategy is effective, it was also noted that "lecturing a lot in a class. Sitting and listening and writing down all new information is not the way that our students learn best today." Participants noted the passive nature and the lack of good, consistently updated lectures.

Similarly, while group activities were noted as effective, another participant voiced concern with the strategy focusing on issues of management, diverse student skills and engagement stating a "'slacker' phenomenon," and fitting it in with the content of the course. This participant did state that they are still actively seeking a solution to this issue. Also, while the less-is-more approach was listed as effective, another participant described their strong disagreement:

> I also strongly disagree with the model of "1 or 2 art works, discussed in-depth, representing the essence of a chronological period." How can an art history instructor conscientiously argue that only Picasso and Warhol embody the 20th century? It's irresponsible. A survey course is exactly what it sounds like--a "broad survey."

These responses represent the dialogue that would inform future survey rounds and the decisions in rating these various teaching strategies. Participants also voiced concern over the thematic approach stating that they have attempted it without success and with the course textbook, that was described as never purchased by students. Other ineffective

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strategies include online delivery, lack of scaffolding, and issues with oversized

classrooms.

Round 2

Round 2 asked participants to rank each of these teaching strategies and provide a

brief rationale for their top three along with the support that would be required for

successful implementation. The Delphi survey requested participants describe how the

bottom three or others might not be appropriate to meet the course outcomes or their

rationale for ranking them at the bottom of the list. Table 9 provides a summary of the

results of these rankings. The summary shows large ranges in the rankings for each

strategy, while the boxplot shown in Figure 18 provides little insight in this stage for

significant consensus.

Table 9

Round 2 Teaching Strategies Ranked Results

Teaching Strategy	*n*	Minimum	Maximum	Median	Weighted Average
Guiding Questions	16	1	9	3.87	11.13
Class Discussion	16	1	13	4.56	10.44
Lecture	16	1	14	5.44	9.56
"Less-is-More" Approach	16	1	12	5.63	9.38
Museum/Gallery Field Trips	16	2	10	5.94	9.06
Participatory / Student Driven	16	1	13	6.56	8.44
"Unknown Artwork" Discussions / Assignment	16	3	13	7.38	7.63
Interdisciplinary Approach	16	1	13	7.88	7.13
Experiential Learning (Doing Art History / Art Lab)	16	2	13	7.88	7.13
Group Work	16	1	13	8.50	6.50
Multi-Modal Engagement	16	3	13	8.50	6.50
Role Playing	16	5	13	9.94	5.06
Course Blog / Hybrid Model	16	4	14	10.19	4.81

Note. The teaching strategies are ordered in relation to the weighted average as presented to participants in the Round 3 survey]
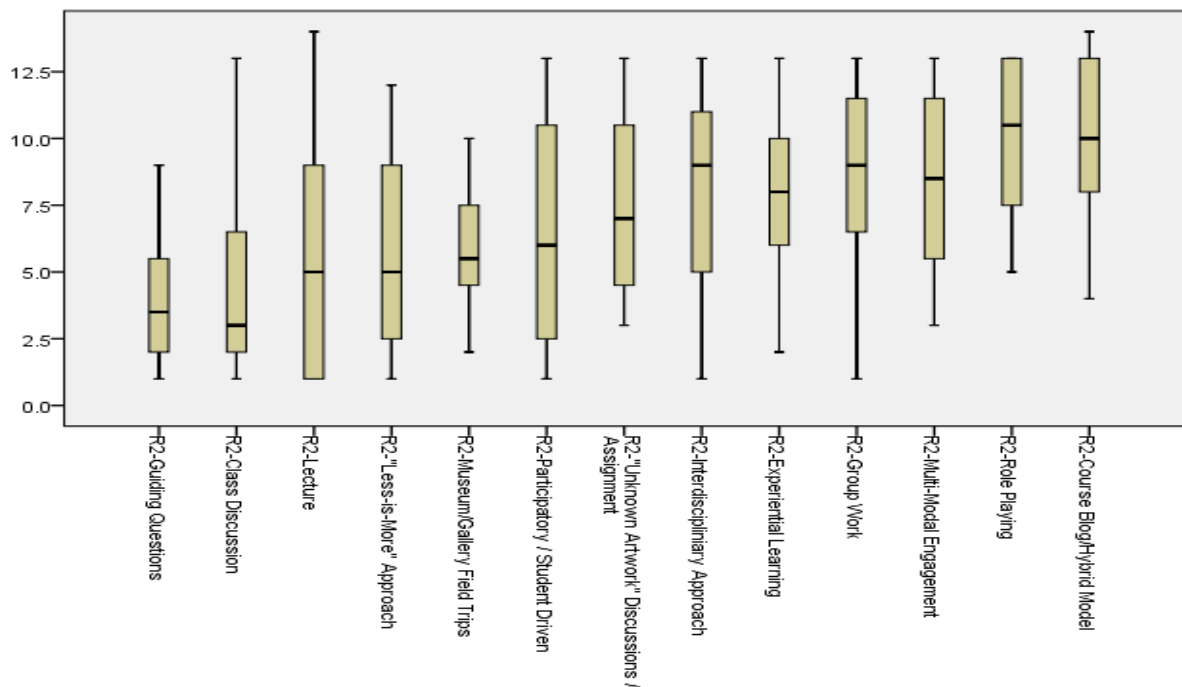
Figure 18. Boxplot of Round 2 Teaching Strategies Rankings. This boxplot has been ordered in terms of weighted averages provided to participants. The broad range of response demonstrates very little consensus and no clear outlying responses.

The open-ended responses to these strategies highlighted participants' difficulty in discussing each of these strategies individually. Participants explained that many of these strategies are often combined to form instruction and they grouped their rankings accordingly. One mentioned the difficulty of describing the top three as the participant regularly incorporates the top six strategies in the ranked list. Another described how many of these strategies combine within the classroom, possibly explaining the broad distribution in initial response to this ranking as all strategies may be effective and combined to meet various required skills.

The participants also discussed issues with implementation and support of these strategies. Foremost in the response was the issue of class size:

In my view, the most important factor for choosing instructional techniques is class size. I see three basic categories provided in the data: small classes under 35, strange medium size classes of anywhere between 35 and 100, and large classes of 200 or more. My selection is based on the category that I teach and know best-- under 35 students. I have taught classes of 50-55 and employed the techniques that I have chosen, but with diminishing returns. Finally, I do not think a medium or large class, regardless of the instruction techniques, can achieve the same quality of outcomes as a small class, provided all are equally well taught.

Participants described the conscious decision of incorporating strategies or avoiding other strategies based on their class size. While they describe in-class discussion as an extremely important strategy, they questioned its viability in classes of more than 40 students. Other strategies ranked lower on the list were also viewed as impractical for this reason.

Second to the issue of class-size was the description of student ability. For instance, in responding to a more participatory approach, one participant mentions, "I do not feel that my students possess enough confidence in themselves or their grasp of the material to drive the course content themselves, though I believe this would be an admirable goal to work towards." The issue of confidence and student level was also a reason for another participant to rank strategies with more student involvement lower on the list. While student ability is a concern, others noted that the difficulty of the course is

that students are not engaged with the material and that any strategies that assist in engaging students serve a valuable purpose.

The other reason voiced by participants for lower ranked strategies was a lack of familiarity with the strategy or bad experiences with implementation. Describing the rationale for the lower ranks, one participant noted: "I ranked multi-modal and blogs lower only because I have less experience with them (in the case of the former) or don't use them as often (in the latter.)" Also, there was apprehension for other lower ranked items such as role-playing:

> I recently tried the role-playing once, and I decided not to try again until I understand this better. Perhaps other instructors can use this technique much better than me. I have some reservations on this, because if not done properly, it can become trivial and not add anything to the understanding of the discipline (ex, when role-playing in front of an artwork can turn into a mockery).

Here the participant notes that such strategies may be effective if properly planned, scaffolded, and conducted. If support was provided to the participant, this may be an opportunity to bring to the class new strategies, but there is the looming concern of failure leading to trivialization and lack of desired outcomes.

Round 3

Round 3 provided the participants with the data from the previous two rounds along with their personal responses and asked them to re-evaluate their ranked list. The survey asked participants to consider their student demographics and institutional profile and compare their ranking with the participant pool. The final round survey also asked

participants to respond to any changes they made from Round 2 and why they adjusted

their response. Table 10 provides description of the results from this round. While there

was little movement toward consensus, the order of strategies remains nearly consistent

with the previous round.

Table 10

Round 3 Teaching Strategies Ranked Results

Teaching Strategy	*N*	Minimum	Maximum	Median	Weighted Average
Class Discussion	14	1	13	3.07	11.93
Guiding Questions	14	1	9	3.36	11.64
Lecture	14	1	10	4.36	10.64
Museum/Gallery Field Trips	14	2	9	5.79	9.21
"Less-is-More" Approach	14	1	12	6.07	8.93
Participatory / Student Driven	14	1	13	6.50	8.50
"Unknown Artwork" Discussions / Assignment	14	3	13	7.36	7.64
Experiential Learning (Doing Art History / Art Lab)	14	1	13	7.71	7.29
Group Work	14	5	12	8.29	6.71
Interdisciplinary Approach	14	3	13	8.79	6.21
Multi-Modal Engagement	14	1	13	9.29	5.71
Role Playing	14	4	13	10.14	4.86
Course Blog / Hybrid Model	14	8	13	10.29	4.71

The boxplot of these rankings (See Figure 19) shows evidence of this movement toward consensus from the participants regarding the list. Several outliers become apparent in responding to the strategies of "Class Discussion" and "Multi-Modal Engagement." These outliers will be discussed following an analysis of the general themes that this round produced.
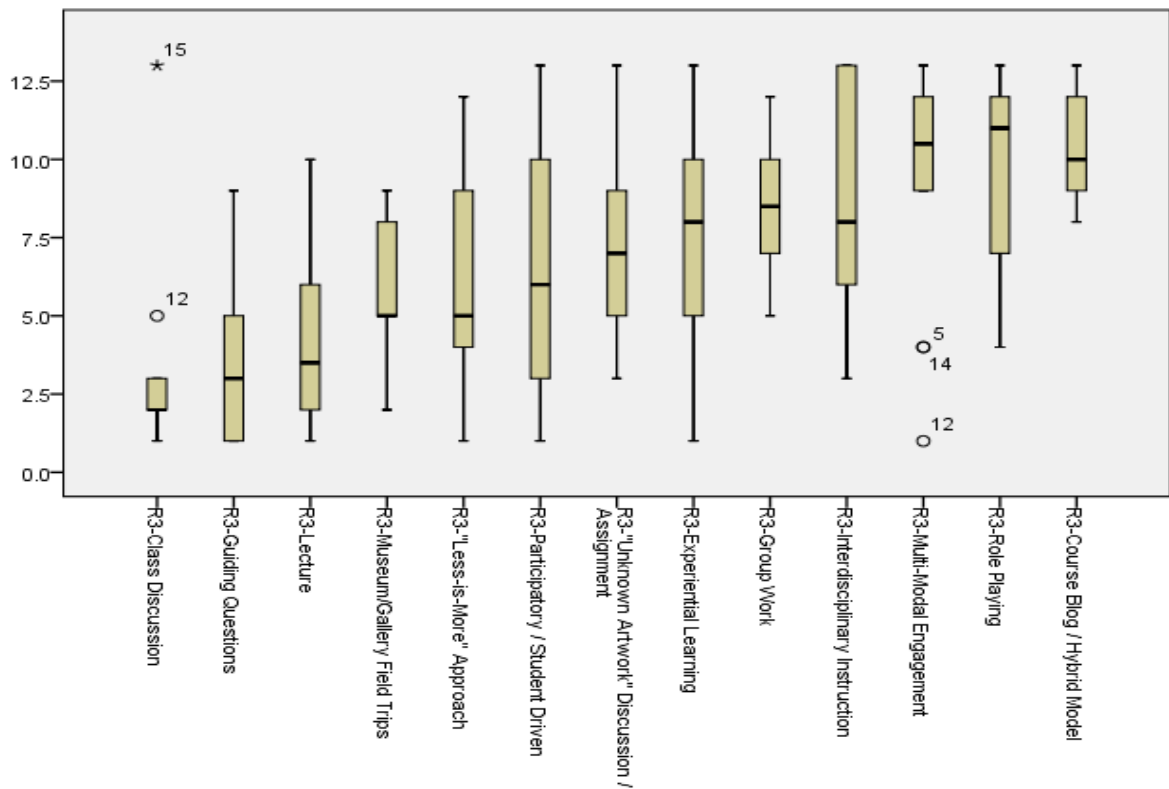
Figure 19. Boxplot of Round 3 Teaching Strategies Rankings. The boxplot demonstrates clearer consensus and several notable outliers for the top ranked class discussion strategy as well as for multimodal engagement.

Round 3 produced many of the same discussions about teaching strategies described following Round 2 including that techniques can be combined and that class size and context are important factors in considering a strategy. As the survey requested participants to respond to the rationale for their rankings considering their context, there was still voiced opinion about teaching strategies that would be practical for their class sizes. Though large class size is described as a noted issue for more participatory strategies, one participant described a lecture/discussion hybrid as the best for the smaller class size of 35 students or less. The context also had a large impact on the use of museum field trips, where although participants believed this to be extremely beneficial, the lack of access was a problem for participants describing no close access to museums and issues with requiring students to attend beyond class time.

Personal experience also played a large role in the order that participants ranked strategies. While some explained that they ranked specific strategies lower due to lack of experience or knowledge of the strategy, other participants avidly defended their rankings due to the experiences that they have had with lower-ranked strategies. For instance, one participant noted:

> I ranked the pedagogical activities according to how I use them most effectively. I teach in a flipped classroom so group work, discussions, role playing, debates, activities of many kinds in which students apply what they have read (readings and online lectures) are my preference and have consistently been identified by students in evaluations and critical reflections as most effective for learning.

Based not only on personal preference and experience, this participant also describes the importance of student evaluations in maintaining these teaching strategies in their instruction as well as in the ranking of this list.

Other participants also described how their experiences with the course maintained their support of particular teaching strategies. In support of "Interdisciplinary Instruction," another participant noted:

> The biggest discrepancy with the group is the interdisciplinarity of the classes, which is very important for me, and not so much for the group. I guess this comes from my less is more approach, which actually allows me to go in many different directions in the analysis of a work of art. I frankly do not know how art history, from a point of view of the humanities, and a historical human product, can be explained or interrogated with critical skills if the students do not have some basic information about the history, ideology, values, culture, etc. of the time.

While defending this strategy, the participant noted that interdisciplinary instruction is tied strongly to the use of a "Less-is-More" approach while also defending the interdisciplinarity as a natural extension of the traditional content for the course.

Two other participants continue support of the "Less-is-More" approach. One stated that this allows for a deeper dive into the material and a model for "doing art history." The other described:

> I stick to my choice of less is more for the top technique. Someone has argued that this reinforces the canon, which does not have to be necessarily so. As I argued before, I have been doing this for many, many years and the students

consistently praise the approach because, in their own words, it allows them to

really understand the art work. I am more interested in art as a phenomenon of the

human experience, rather than as a series of products created by humans.

Again, while defending the use of this strategy, this participant also leaned on the high

regard that students lend to the strategy as validation of its use.

Meanwhile, another participant described the value of such strategies, but noted

that participatory approaches may be more beneficial for upper-level courses rather than

the introductory survey:

My new and corrected order is generally close to the average, except in "Guiding

Questions." I find these useful and do a version of them for exams, but do not for

class meetings. Another method that I rank lower than the average is "Experiential

Learning" because in theory it sounds good, but in practice I have found it rarely

works except in upper-level courses.

Here, the participant ranked several highly-rated strategies lower because of their

negative experiences with implementing these strategies in their course. While this

participant is willing to try different strategies, they noted the issues with student level in

considering the engagement and care provided by the student in successfully meeting the

desired outcomes.

While this round resulted in more consensus and individual notes by participants

that they were now willing to consider strategies that they may not have used previously,

the more vocal comments were toward divergence from the presented ranked list. These

typically came from participants in the researcher participant group. One researcher

reacted with disappointment at the lack of understanding and implantation of the published research of SoTL in art history.

Teaching Strategy Outliers and Individual Cases

Figure 19 describes several outliers. Participant 15 opposed the traditional lecture/discussion format. This participant also wrote:

The top 3 responses of the participant pool are all techniques that have been proven to be inadequate for developing deep and critical learning, as well as severely disadvantageous for the most vulnerable sections of the higher ed. student population -- first generation students, lower income students, and students with disabilities.

This participant's stance is informed from research into SoTL and consideration of the diverse populations served by the course, but from research perhaps unfamiliar to many other faculty involved in the course. Meanwhile, participant 12, a supervisor/chair, placed class discussion outside of the participant pool, but not radically. This was a result of ranking highly multi-modal engagement, but also a consistent ranking with the rest of the pool regarding the use of strategies that are more consistent with the status quo.

Two others from the researcher participant pool ranked multi-modal engagement higher than the rest of the participants as well. One provided very little insight into this rationale while Participant 5 explained the ranking as follows:

(1) Guiding questions (written by the teacher), (2) class discussion, and (3) student driven participation as the most effective teaching strategies. The next set are pretty equal so it was hard to rank them. The lecture is sometimes necessary,

so I ranked it (10) followed by interdisciplinary (that I thought was very like

multi-modal engagement that I ranked (4) only because I thought Interdisciplinary

was repetitious). I don't know what the less-is-more approach is and while I am a

huge fan of experiential learning, I am not a fan of art lab, so I ranked it (13).

This response mirrors many of the themes described in the other responses about ranking

lower strategies that the participant is not as knowledgeable about, felt were repetitive, or

experienced with, while also grouping strategies closely together in ranking that are

perceived to work in conjunction with each other.

Course Assignments/Assessments

To support teaching strategies and assess student learning, a variety of

assignments or assessments can be considered. Traditionally the survey utilizes a

midterm and final exam consisting of slide identification, multiple choice, short answers,

and short essays. Often the course also includes a research essay. While there are many

examples of assignments and variations, the data focused on those introduced by the

participants within this study. Round 1 asked participants to suggest one course

assignment or assessment that they found successful in supporting content and skill goals

described within their response. The survey also asked that participants provide a

rationale as to the effectiveness in meeting course outcomes and developing skills along

with any necessary support. Subsequent rounds asked participants to rank responses

based on perceived effectiveness.

Round 1

In Round 1, participants were required to suggest one assignment or assessment that they commonly used and perceived as effective. The question resulted in ten projects for initial consideration and the allowance for other assignments to be considered in subsequent rounds. The following are descriptions of each assignment along with their rationale for inclusion and perceived support requirements noted by the participants.

Writing journal / blog. A writing journal may be conducted electronically or as an assigned weekly task to be delivered to the instructor/peers in-class. This assignment supports engagement with the course material, lecture, and discussions, models the question/answer process of art history, and critically engages students with their thinking process. Peer-review can open students to the diversity of thought. This assignment supports writing, research, and communication skills.

This assignment was noted by four participants who explain the importance of a clear rubric and the benefits that this method has for improving writing skills. One participant explained how they use the assignment in their course:

> A weekly writing journal where students select one (preferred) work from that
> week's classes and write a short visual analysis (1/2 page). The rubric is provided
> and explained (with samples) and referred to in the assessment with tips for
> improving writing. Journals are posted on the course website and visible to all. An
> added layer is the possibility of peer review/editing of a select number of entries.
> This short weekly writing practice carries a number of advantages: it promotes
> academic writing competency without fatigue on one topic, and repeatedly

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reinforces the genre. Overall it maintains student engagement with the course

from beginning to end (rather than mad rushes to study only at mid-term and final

time).

Another participant described a similar use of journal entries through the institution's

LMS, Blackboard:

They always involve some critical thinking, application of information they

learned in class and that they have to apply to a different art work. The journals

force them to put their ideas in writing and provide me with an opportunity to

give them personalized feedback. If the entries are really bad, they need to keep

re-writing them until they are up to par. In order to write their entries they need to

look carefully at the art work and to be able to see what is interesting about them.

They also have to articulate their ideas clearly and connect what they see with

what they know about the contexts in which the art works were created and

consumed.

Another participant described the connection of this project with the concept of

ePortfolios:

Identify and post (my students all use electronic portfolios) an image from (pick a

movement, period, culture) and explain why you selected that one, what you

know about it and how you know that. Then, do some research (text,

Smarthistory, Heilbrunn Time Line, databases like EBSCO or ProQuest), and

write down what you found out about this work. Identify and explain what you

think are the most significant fact/issues about the work and how what you

learned changed your mind from your initial position or caused you to think

differently about the work. This kind of assignment is one I use all the time and

students have a rubric for written communication, critical thinking, and

information literacy that they/I use. We also go over one or two in class so they

learn how to critique/interpret works. It really helps them identify how/why they

accept information as valid; how interpretations change depending on the

priorities/theories/background of the viewer and why it is important to ask

questions and evaluate sources. These are skills that do not just apply to art

history and I always stress that.

Each of these participants have taken slightly different approaches, and although it is

possible to do this project without a digital space, each utilize their institution's LMS to

engage students beyond the physical classroom.

In supporting this project, the participants reported that it is beneficial to have a

course website where entries may be shared with the entire class or kept private between

the instructor and students. Participants also noted that this assignment requires a lot of

weekly attention to comment and grade, which may turn off some faculty or teaching

assistants. Also noted in their descriptions, a clear rubric is helpful for successful

outcomes.

Research project of an "unknown." Students engage with artistic artifacts that

are unknown to them, carefully chosen to stretch the student beyond their memorized

understanding of the canon, asking them to "do art history." This project engages students

with issues of cultural and intellectual diversity, critical application of course material, research, argument, and group-work may reinforce outcomes.

This was another of the assignments that was described by several participants as effective. They each noted a different approach to this activity. One described it as such:

On the first day, I often give out works of art and break them into groups. They have to figure out things about the work. Who made it? When? What? Where? All based on just looking at the work. They then make decisions as a group and present this to the group for discussion. It works really well in a non-western art surveyor where I also through in some contemporary or modern works such as Martin Puryear or Brancusi. It teaches them to think and ask questions and use this information. Discussion of an "unknown": I show students an image of an art work not discussed in class and not in their textbook. Based on what they've learned, they can identify the time period (and sometimes the artist!) in which the work was created. I ask them to sight as much evidence as possible to back up their claim. Examples of evidence range include subject matter/iconography, media, style (regional, chronological, personal), formal qualities like light/line/color/texture, the level of naturalism/stylization/abstraction, and so forth. Students are forced to verbally communicate (although on assessments, this takes on a written form). They must apply terminology correctly. They must also critically analyze and assess an object based on their understanding of art movements, artists, styles, subject matter/iconography, media, etc.

Another participant expressed similar pleasure in sharing a similar assignment:

I developed a class activity that I feel worked particularly well. We had a mini-research activity where I put up a slide of an earthward dish/plate produced in Samarquand in the 9th-10th-c., and asked them in groups to 'research' this object and report back to the class as a whole what they were able to find. I gave them a series of websites that would be reliable and useful for them, but otherwise provided no 'framing' or introduction. This object was selected because it was something completely strange, probably unrecognizable to most and stretching the limits of what they traditionally regarded as 'art'. The plate is encircled by black, highly decorative script in Arabic. Hence language access is also a key issue. Samarquand is located in present-day Uzbekistan, a part of the world with which most in the class are very unfamiliar. Hence, from a very early point in the semester, they become art historians, faced with something about which they must learn something about and begin to understand. But it also highlighted the difficulties of this endeavor. The initial impenetrability of the object (the language was unrecognizable) contributed to this endeavor. This activity accompanied our reading of Geertz on Thick Description, what 'culture' is, and how one navigates misunderstanding (if not able to fully avoid it).

Yet another participant provided the assignment with an emphasis on diversity while providing students the opportunity to choose the work of art to research:

The course centers on works of art and sites that are particularly charged contact zones, points of encounter between different groups or cultures that often arise from or generate conflict. The central learning objective of that course is to enable

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students to think more explicitly and reflexively about cultural difference and how 'culture' itself is defined and understood, and often contested. I ask students at the very beginning of the semester to identify those parts of the world about which they feel less familiar and then require that they select an unknown work of art from this region for their semester-long research project. They must thus encounter that which seems most strange or 'foreign' to them. I'm teaching this version of the course for the first time now so have not yet seen the full results of this endeavor, but I ask that students not only present a paper that provides information, contextual understanding and an informed interpretation of the work in question, but that they also report, self-reflexively, on the process of research itself. What are the difficulties that arise when we attempt to learn more about something produced by people who are radically different from ourselves, either due to historical distance, geographic distance, or both. This exercise is thus directly connected to the learning outcomes on 'understanding diversity'.

Each of these participants noted the experiential nature of this assignment as "doing art history" while also engaging in an exploratory process that increases curiosity in cultural diversity. The connections that students form supported several of the skills described previously by participants as necessary for the course.

To successfully implement this assignment, participants noted that strong support from resource librarians is important. They help students to generate bibliographies that enable them to complete the tasks and provide depth to their analysis. Students must also complete necessary reading assignments and homework to place the object within the

canon and faculty must be willing to break away from traditional approaches and "allow learning to be more organic." The final note from participants was with respect to the selection of images in that it must be deliberate and careful to allow for increased effectiveness.

Analysis of a personally viewable artistic artifact. Engaging students with a personally viewable artifact provides a form of experiential learning that engages close looking, analysis, application of content knowledge, and helps to break down the power barrier assumed by visual art. Access to artistic artifacts is necessary, but not necessarily from a major museum as art galleries, public art, or institutional collections may be available alternatives. Participants described their use of this assignment as asking students think critically and engage in experiential learning.

This project typically combines with a research paper and one participant described it as followed:

> I have students in survey I (prehistory-Renaissance) write a formal analysis paper. We go to the museum and they pick of work of art that they must see at least 3 times. We practice analyzing works in class, and I reviewing outlines and drafts of their paper as they work through the process. In survey II (Baroque-Present) they write a paper that takes a formal analysis and builds it into a basic research paper, so that they are then prepared to move into upper-level courses. I have also done an assignment where students need to pick three works exhibited at a local international art exhibition, then without any research they need to fully describe it and connect it with an historical style. This shows art and design students that

nothing is new, it is just a re-thinking of past styles. It gets students in front of

works of art (and not just digital images), it helps them develop visual literacy,

communication skills, and critical thinking.

The participant here noted the preparation formed for upper-level courses and the

connections to such skills as critical thinking, visual literacy, and communication.

Another participant also conducts this project without allowing students to use the

Internet or library, forcing students to focus on formal elements and close-looking.

This assignment does naturally require access to personally viewable artistic

artifacts. Students need time and often transportation to reach the artwork that they are

researching unless there is a means of bringing artwork into the classroom space.

Scaffolding the assignment is also important as modeling the process in class, being able

to read drafts, and walk students through the process will lead to more effective

outcomes. Access to a writing lab and writing support material on the LMS will help

students with the process as well.

Creative re-interpretation. A research project that engages students in the

endeavor of recreating or developing a personally influenced creative piece based on an

art historical theme allows students to make connections to artistic practice, theory, and

history while engaging their own personal creative direction. Creative re-interpretation

was a project voiced by a participant from an art and design institution. The participant

described this project as:

Students are given a final assignment in which they are to pick either a famous

work or artist style and recreate it, or create their own work based on the artist or

style. It helps students make the connections and see how art history can be

applied to their own area of study.

This project requires students to be willing to connect to the process of artistic creation

and think critically about the application of the course material to their contemporary

reality. This project may require a variety of material support and aid from other visual

arts faculty or a clear rubric to aid in interpretation of outcomes.

Scavenger hunt. A scavenger hunt asks students to apply their understanding of

the historical content to their present context. This hunt can be done in an art museum or

by asking students to apply the terminology and ideas from history to look for where it

may be applied or influences the present-day. This assignment gets students outside of

the classroom and teaches them the broader impact of the knowledge they are obtaining.

The project also increases general awareness, close-looking/analysis, and can be

reinforced through group-work.

One participant described the use of this project in a course explaining the notable

connection to various skills listed previously:

Last semester our new art museum opened and I gave a "Looking at Art, a.k.a.

Scavenger Hunt" assignment. I took the students down to our "old main" and we

discussed the campus using the background from the class section on Ancient

Greece. We also discussed the "conversations" newer buildings had with older

buildings and accounted for gaps or jumps in the conversations as well as reprises.

It was a lot of fun for them and me. It got the students into an art museum,

something many had never done before, and they had to apply their skills in

visual analysis, considering contexts, and relate certain works in the museum to concepts we discussed in class.

The participant also noted asking the students what was challenging about the assignment and noted that students liked getting out of the classroom and seeing that "Greco-Roman traditions and boring terminology came to life and could be applied to something they see every day." Though this participant had access to a small museum collection, the project can be done without direct access to real works, but dependent on the instructor's approach, various support may be required.

Comparison essay. Comparison arguments are common within the practice of art history. A comparative essay allows students to apply visual analysis skills while employing the vocabulary and knowledge gained from the course to form critical thinking, communication, and research skills. Comparisons get beyond the regurgitation of facts by showing the interconnectedness of artistic and cultural traditions. This was another of the assignments commonly listed by participants as they noted it develops skills in critical thinking and writing as they arrange their thoughts and use the skills we practice in class." Also, "students must employ the vocabulary of the visual elements and principles of design" considering the "context of the works."

One participant explained their use of this project in their classroom and how it successfully supports outcomes:

I ask students to start from one artwork of their liking in the course/textbook, visually analyze it, find out a larger theme correlated to the piece and choose a few other works to compare-contrast and see the evolution of that theme across

time or cultures. I provide examples of themes/titles that are too wide or generic to be thoughtful, or that are in violation of the course's parameters. Students are given both freedom and responsibility: they have to cast a vision and be persuasive. The assignment must be somewhat integrated into the teaching. In class, students do not only learn content that may come useful for their papers, but also approaches to tackle their assignment. When I teach, I point out at specific approaches we run into that could help them in reflecting on their own papers' approach, so that the course models the assignment. The techniques I adopt are modeled on Metacognition, a deep thinking strategy that makes students aware of the learning process and helps them think.

For this project to be successful, the participants have noted that students must complete assigned readings and participate in classroom discussions about formal, thematic, and contextual elements of art. One participant expressed the benefit of in-class writing sessions allowing students to ask questions and conduct peer review.

Critical analysis essay. Analyzing a single artifact or source material allows students to learn how to critically think about the content that they are engaging with. This assignment engages students with the practice of asking questions and forming arguments about a single artifact, movement, or source and look for answers that help to place the material within the broader context/conversation of doing art history. This essay is a very similar assignment to the "Unknown" artifact analysis, but allows for the choice of recognizable works of art or a focus on a broader theme.

This assignment allows students to include various historical issues into the "explanation of important issues and questions in human cultural history." One participant described more specifically how they use it in their class:

> Watch "Crash Course History: The Renaissance." In 400 to 800 words, discuss the following topic: The Renaissance: Was it a Thing? Based on the argument in the video above, do you agree or disagree with John Green (the narrator)? Why or why not? To support your answer, make reference to at least one work of art or building in our textbook and quote from at least one primary source document from previous homework assignments. It requires them to make convincing arguments using art historical evidence, including primary textual sources, in a context that they (probably surprisingly to them) have an opinion about after finishing a third of the course.

The support of this assignment requires research access to primary textual sources and "better analytic and writing skills that are now lacking in undergraduate students." Other institutional support such as a writing center or library support would be helpful to assist students in forming thesis statements and successfully supporting arguments.

Art history games / role playing. A project in the form of a game may engage students with the material in an experiential/role playing manner that differs from traditional course projects. Games require a clear objective and set of rules, thus requiring advanced preparation on the part of the instructor to implement. Role-playing or in-class debates, described previously as a teaching strategy, may also be an assessable course element.

Role playing can take many forms. As a term paper, role playing may become a more assessable project. One participant explained:

> The assignment is for students to assume the guise of an artist discussed in this course and to write from the perspective of the artist (1st person), in a journal-like format, as the artist completes the work. Research is required: students must investigate the working process of working in particular medium (carving marble, painting in oil or fresco, casting bronze, making a mosaic, building a church or temple, etc.), while also investigating the historical circumstances at the time the work was made. The paper gets students thinking about (a) how to manipulate materials, (b) the outside influences affecting an artist's work, and (c) the length of time it would actually take to complete a work of art or architecture. As a soft skill, it helps them improve written communication. Challenges include the lack of historical context for ancient works of art, due to lack of documentary evidence.

The participant here provided a strong rationale as to the benefits of a structured role-playing assignment.

As this assignment deals with notion of play, it has been grouped with the concept of designing games to support knowledge acquisition and assessment. Another participant described one creative approach:

> I like to play an art trading game with my students wherein they basically become art collectors; sometimes we'll build a collection together. The assignment ends in a presentation about why they chose their top works. Students can take several

approaches to the game, some of them using purely financial incentives and others buying what they like. Most of the goal is just to get them thinking about distribution channels of art and that validation often involves money, so this illustrates that art objects are often not just valued for their beauty.

This role playing example is an extreme assignment that thinks outside the box to bring understanding to the abstract concept of value. Participants described that support for role playing assignments requires assigned readings on the art market to provide a framework for students.

Note taking. Note taking may be approached as a gradable project. The purpose is to engage students in the skill of listening and engaging with the lectures/reading and forming their own critical notes that reinforces other course projects and outcomes. This was a project idea introduced by one participant who described:

What some call journaling, but what I can a personal textbook, which is essentially rewriting notes, inserting images and including notes on readings. It is a great write to learn technique, but I do not assign or require it. I strongly encourage students to use this technique to prepare for their exams. It forces students to essentially review in their own words the material covered in class and in their readings. The class lecture-discussion is structured to accomplish the outcomes and skills.

The participant's answer provided little in the way of support for successfully implementing a grading structure for this assignment, but it did bring into question

concepts of creative journaling, concept mapping, and development of other note taking skills.

Group research project. Group/team research projects bring together students under a particular theme to engage in peer interaction with the goal of forming a broader understanding of that theme built from the respective foci of the group/team members. Group research projects, engage students in experiential, "doing history" while learning skills such as research, communication, and critical thinking. Group/team projects also bring students together to engage with the diversity of thought and questions that are developed in doing art history.

Group research projects can take many forms. This participant described a possible project for inclusion in the course that had not yet been personally implemented with a class:

> "Doing history" as the final project: Focused on selected cities, this group project is at the scale of a city and must study a length of time, which reflects change of cultural norms but not a complete replacement. After the initial reading on the subject, each member of the group selects 10 buildings that they consider as the best representative of the city's architecture. In the next step, the group is asked to select half of the structures from the list provided by its members. After making a general narrative, each student works on 2-4 structures or sites. In the last step, instead of implanting the buildings within the first narrative, the group gathers to discuss different narratives of framing their buildings, each of which must include 40 to 90 percent of the buildings. NOTE: I have not used this assignment in any

classes. I believe asking a question is often more effective than lecturing. In

addition, when a number of students work in a group, they need to discuss their

own understanding/narrative of the material. In this assignment, supported by

readings and in-class discussions, students are invited to reflect on the

mechanisms of history and the many necessary biases within the discipline. For

example, the rather vague definition of the project leads to the question of the

scope of the project. It invites the students to engage with a discussion on what is

architecture? (What is inside and what is out?) It can pose questions regarding

architectural theory, canons, patronage. Working in groups is useful for

discussion; at the same time, when at the end they create different narratives,

instead of one for the group, they have individual responsibilities.

The participant here noted the importance of emphasizing and assessing the individual

within the group and the benefits that peer interaction can provide on knowledge

formation. A digital platform helps avoid, as one participant noted, "ready-made stories

of the textbook" and allows for tracked asynchronous collaboration.

Multiple choice, slide ID, short answer exam. Though not introduced by

participants directly, the traditional exam is a staple of the survey. It was mentioned as an

ineffective assessment by several participants and was thus included in subsequent

rankings to form a comparison with suggested course assignments. Participants noted that

they were not thrilled with its use but it is what is used within their context. One stated:

I am growing increasingly suspicious about the efficacy of the exam, at least as it

is traditionally employed. For years, I have ceased requiring that students

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memorize names and dates. But even so, I'm unsure whether the quick

regurgitation of facts to demonstrate content knowledge that is often required of

short-essay identification and long essay comparison essays is effective or

connected to the broader learning outcomes for the course.

While these exams favor memorization, another participant noted that they are

"problematic because of the high-stakes pressure that in-class exams place on students,

and are not necessarily a fair reflection of their learning."

Round 1 general themes. The participants provided a variety of considerations

when considering the choice of assignments or assessments in supporting learning

outcomes and teaching strategies. Firstly, projects should support visual analysis and

critical thinking skills. They should also be clearly organized and scaffolded. Several

participants described the importance of the project's structure and expectations. Others

noted the importance of providing tips for improving writing, guiding questions to

structure thinking, and modelling and supporting the process in-class to support desired

assignment outcomes. The concept of building in failure and critique by "allowing

opportunities to rework assignments, gain feedback, and review the project with others

further allows students to evaluate their thinking critically and better meet project

expectations." Participants described the importance of student participation in other

reading assignments, homework, and attentiveness in class for successfully completing

assignments or assessments.

While these are important elements for success, some participants voiced concern

with facilitating peer review and group work given the constraints of class sizes and time.

Student demographics and initial skills or abilities also raised concern in implementing these assignments. Projects that require access to personally viewable artifacts was also an issue for completing some of these assignments.

Many of the proposed assignments focused on experiential learning or "doing art history." They emphasized writing and research utilizing different art historical methods such as analysis and comparative arguments. The assignments proposed also emphasized gamification and there was noted effort by several participants to try new things in their classrooms as they look to break from tradition.

Round 2

Round 2 reported the results from Round 1 including other participants' suggestions along with their responses. This round asked participants to rank these proposed assignments and assessments. Participants were also asked to describe why they ranked the top three assignments and how these assignments best met proposed outcomes for the course also providing any further support that they felt was necessary for implementation. Participants were also asked to describe why the bottom three were listed as lowest ranking. Table 11 describes the outcomes of these rankings. Participants were provided the option for an "other" but did not present any new assignments for consideration. Table 11, along with Figure 20, provides little insight into a significant order to the rankings of these assignments or assessments given their median of responses and interquartile ranges. While there is no apparent significant ranking for these suggested assignments or assessments, the debate surrounding each of these items

resulted in strong arguments both for and against the various assignments highlighting

many personal experiences and values.

Table 11

Round 2 Assignments/Assessments Ranked Results

Assignment/Assessment	*n*	Minimum	Maximum	Median	Weighted Average
Analysis of a Personally Viewable Artifact	16	1	9	4.00	9.00
Comparison Essay	16	1	10	4.25	8.75
Writing Journal / Blog	16	1	10	5.19	7.81
Critical Analysis Essay	16	1	11	5.81	7.81
Research Project of an "Unknown" Artifact	16	2	11	5.75	7.25
Note Taking	16	2	11	5.88	7.13
Multiple Choice, Slide ID, Short Answer Exam	16	1	11	5.63	7.00
Art History Games / Role Playing	16	1	12	7.56	5.44
Group Research Project	16	2	11	7.69	5.31
Creative Re-Interpretation	16	2	12	8.06	4.94
Scavenger Hunt	16	2	12	8.25	4.75

Note. The assignments/assessments are ordered in relation to the weighted average as presented to participants in the Round 3 survey
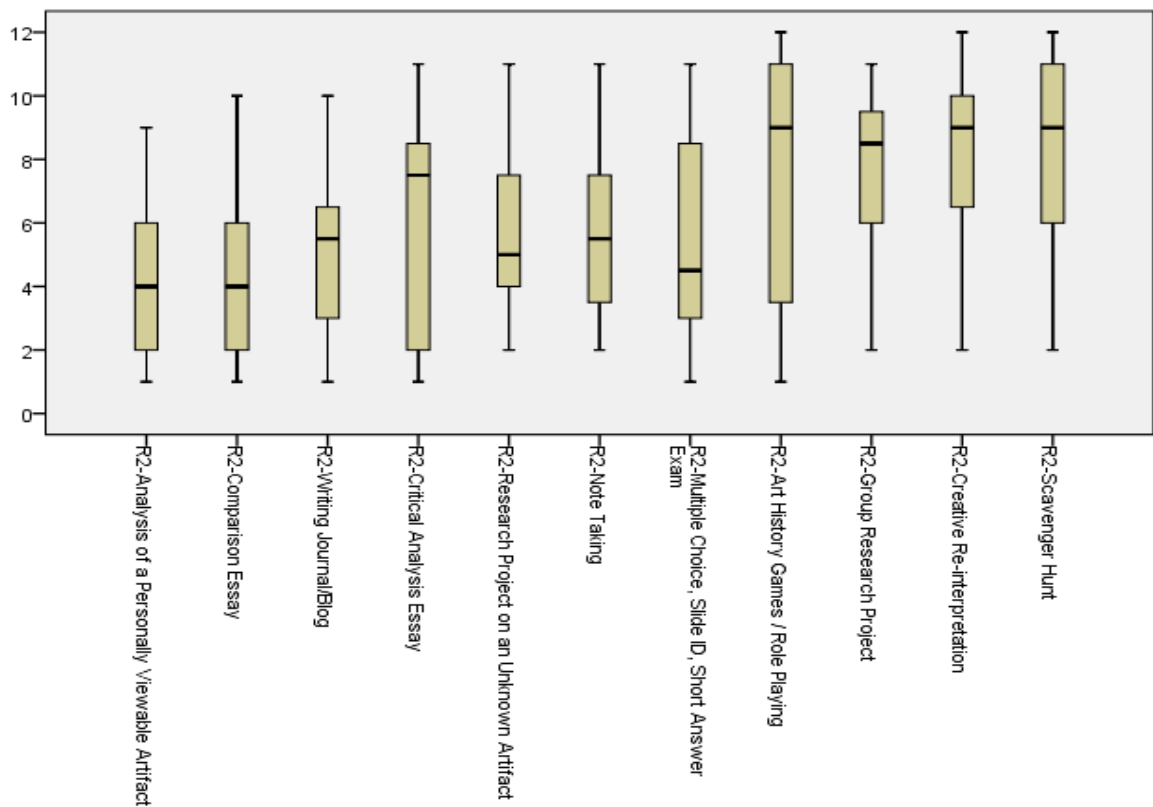
Figure 20. Boxplot of Round 2 Assignment/Assessment Rankings. The categories were listed in order of their weighted averages as presented to participants. The figure demonstrates a current lack of consensus and a broad range of response to each category.

Similar to the descriptions regarding teaching strategies, many participants ranked assignments that they had not used or still felt unfamiliar with at the bottom of their rank order. Commonly used assignments such as "analysis of a personally viewable artifact" and the "comparative essay" received additional feedback as to the benefits of these assignments. Whereas assignments that were ranked toward the bottom of this list such as "creative re-interpretation" and "scavenger hunt" received strong arguments both for and against their use.

When describing the implementation of assignments and assessments, participants again noted issues with class size, student ability, and connections between assignments. Participants described the difficulty of implementing participatory assignments such as games or group work in large classes and noted that multiple choice exams are often dictated by circumstances including class size. Meanwhile there was question as to the benefits of using such exams when the time saved does not "outweigh the deadening effect to which this method of evaluation can lead."

Student ability was also commonly questioned given that the typical survey resides as a freshman-level course. Participants noted that group projects and projects that requiring a high level of critical thinking or "doing art history" are often not appropriate at this level and are used more routinely in higher-level courses. They noted issues as well with papers and research projects because "half the students have learned that writing a research paper means copying from the Internet, and includes very little critical analysis." This is a common issue noted by several participants that may be in large part a result of a lack of an English composition prerequisite where writing and basic research skills are often reinforced. One participant from an art and design institution noted:

> I don't give "research" projects in art history survey. Students struggle with visual analysis and getting a basic understanding of the material, and as freshman are not prepared to do research that connects a work of art to artistic practice, theory, and history while engaging their own personal creative direction. At my college students are very creative and creating works in the many studio classes, so they are already overwhelmed with creating works. I have tried something like this, but

was disappointed with the results and many students did not feel prepared to take the material to this point.

Participants also expressed displeasure with students' ability to take notes that reflect independent analysis and the lack of scaffolding often found in the development of projects by most instructors. While many expressed the lack of such writing and research skills as a result of the typical course level, others saw such assignments and writing as "preparation for a more advanced essay in 200-400 level courses."

Instructors also need to be prepared for the time involved in developing and implementing many of these more intensive projects. One participant noted that games are great for deeper engagement in material, but "are also very time-consuming on the side of the instructor as course designer." The result is often too much leeway provided to students when instructors do not put the time in to clearly design experiences. When describing lack of design in scavenger hunts, a participant mentioned, "this often results in students selecting the first thing they stumble across and make connections that are only thin and tenuous." Critical analysis essays and other research projects are also quite lengthy and require grading time that is "rather unwieldy."

When the time is committed to the success of the assignments, there were many that expressed high levels of engagement from their students in the projects that they delivered. Though many expressed the engagement benefits of various assignments, they provided words of caution on projects such as creative re-interpretations and games. In responding to the inclusion of creative re-interpretations as an assignment, one participant stated:

Are we talking about history, or about art-making? I believe that, due to the huge

breadth and the unavoidable relative 'superficial' nature of a survey course,

creativity can be engaged up to a certain extent, to allow students to learn the

process of connecting, interpreting and evaluating, but not to the point of

misrepresenting real facts.

This participant described the issue of a poorly structured creative assignment and the

superficial results that result from such assignments. The issue as described by this

participant is that students are not at a level to reinterpret, connect, and evaluate the

content to an extent that is meaningful. Another participant, when describing engagement

with games, mentioned that most students were not engaged or were not interested in

fully participating.

Round 3

Round 3 asked participants to reevaluate their rankings for assignments and

assessments based on the Round 2 results as well as their own response. They were again

asked to describe their rationale for ranking the course assignments and explain any

adjustments that were made from the previous round. Table 12 provides the results from

the Round 3 rankings providing a clearer rank order list with reduced interquartile range

from the previous round. Figure 21 also provides a clearer rank order with notable

participant outliers.

Table 12

Round 3 Assignments/Assessments Ranked Results

Assignment / Assessment	*n*	Minimum	Maximum	Median	Weighted Average
Comparison Essay	14	1	10	3.43	9.57
Analysis of a Personally Viewable Artifact	14	1	8	3.71	9.29
Writing Journal / Blog	14	1	8	3.93	9.07
Critical Analysis Essay	14	1	8	4.07	8.93
Research Project of an "Unknown" Artifact	14	2	11	5.21	7.79
Multiple Choice, Slide ID, Short Answer Exam	14	1	11	6.36	6.46
Note Taking	14	1	10	7.14	5.87
Group Research Project	14	2	10	7.43	5.57
Art History Games / Role Playing	14	1	12	8.21	4.79
Scavenger Hunt	14	2	12	8.64	4.36
Creative Re-Interpretation	14	3	11	8.71	4.29
Essay Exam	1	1	1	1.0	1.86

Note. Essay exam was added as an "other" category by one participant.
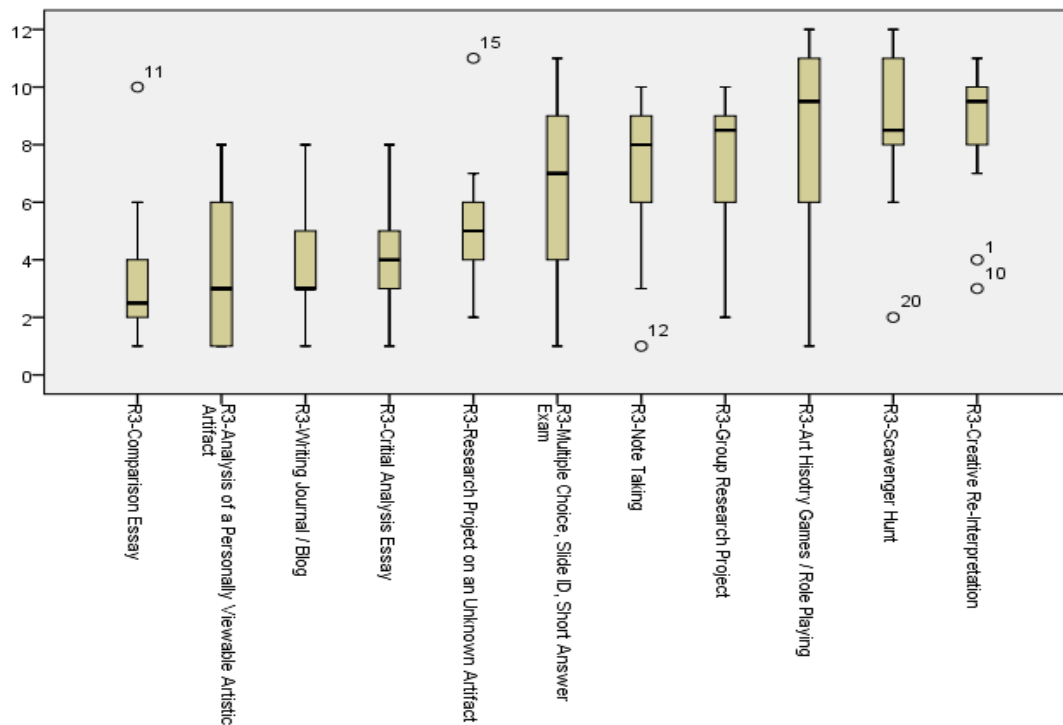
Figure 21. Boxplot describing Round 3 assessment/assignment results. This figure demonstrates the clearer consensus across assessment/assignment themes across all categories. Several outliers are also apparent.

General themes emerged with the open-ended responses regarding these assignments in terms of the practicality within the context and class size as well as in terms of personal experience with the assignments. Analysis of a personally viewable artifact moved lower in the rankings from Round 2 because, although participants found this extremely valuable, it was noted to be impractical in various contexts. Class sizes were still a determining factor in the rank orders described by participants as well as personal experience with the various assignments.

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In terms of consensus, several participants described their rankings as similar with the pool. Meanwhile others defended their introduced, but lower-ranked assignments. For instance, one participant described: "I was surprised that creative re-interpretation was ranked so much lower by all participants. For me, this has been a productive and profitable type of assignment and promotes the expression of critical and creative thinking." Another voiced that they weighted critical analysis essays and research projects lower because, "I find that these are just too pat of assignments and too easy to plagiarize, and that they really don't provide much substance or learning."

Assignment/Assessment Outliers and Individual Cases

This section of the study provided less consensus in that most participants ranked assignments and assessments based on personal experience. Provided that there is a wide range of experiences and contexts weighing in on these few suggested assignments, many of the listed assignments resulted in contrasting opinions as to their effectiveness. This section will first look to the outliers present in the boxplot shown in Figure 21 and highlight individual assessments that produced a range of opinion beyond the rationale initially provided when introduced in Round 1.

Participant 11 is represented as an outlier to the traditional comparison research essay. This participant resides in the chair/supervisor role and explained that when teaching the survey:

I do not give exams and any quizzes are group projects so I place very little emphasis on those kinds of activities. My students write every week which often includes some kind of research. Compare/contrast work is always oral. Role

playing (simulations) have proven to be the most effective for my students because they involve reading, research, argument, interpretation and require students to take a stand and defend it or change their mind and defend it, all of which helps with critical thinking.

This participant clearly has taken a more radical approach by avoiding writing assignments in favor of oral presentations. In terms of context, this participant represented the relatively smaller class size of under 35 students at an art and design institution.

Similarly, Participant 15's outlying response to a research project on an unknown artifact focused on the issues with plagiarism, as noted above, and lack of substance. As a result, this participant favored creative projects that require personal connection and critical thinking:

By contrast, the role playing games, which I weighted more heavily than the participant pool, provide an outlet for accomplishing such learning, writing, and research, but also are engaging as well as very difficult to plagiarize, because they must take into account very specific aspects of how the game is played in that particular class.

Leaning toward games, this participant is a researcher from a community college with class sizes typically under twenty students.

For note taking, Participant 12, a chair/supervisor, consistently ranked the assignment highly alongside traditionally assigned essay projects. This participant did not

suggest this as an assignment initially, but defended its inclusion when explaining the final round rankings:

> A principal goal is to encourage the students - as individuals - to engage deeply and authentically with works of arts. Note taking does this well as it educates the student to select critically important material "to note" from those aspects of secondary consequence. Analytical skills are furthered through comparative papers and research essays.

The sway of the Delphi process here changed the participants view by forcing them to consider the arguments posed by other participants and respond. While other participants began to rank this assignment/assessment lower, this participant began to demonstrate a greater connection with the concept. Perhaps further dialogue or rounds may have resulted in greater group consensus.

The commentary in response to the scavenger hunt assignment is another that produced an outlier. In this case, the participant, connected to both researcher and chair/supervisor participant categories, further explains their experience with the project that they introduced. Participant 20 ranked the scavenger hunt second only to the analysis of a personally viewable artifact. The participant stated:

> I have ranked the "scavenger hunt" higher than most of my colleagues. This has been an important assignment as it gets students into the new art museum, a scary place for the majority who have never been to any museum. The targeted questions guide them through all the exhibits and make them look at a variety of styles, media, and content so they learn how to have visual and aesthetic

experiences and become comfortable looking at art outside of the classroom. They learn to: make connections between things we've learned in class about gothic art and contemporary work, identify and apply art historical terminology to real works, explain differences among similar works through key visual aspects, consider the impact of a patron on the subject, stop and look at non-western work and describe what they are seeing in the abstract forms, discuss cultural meaning in works that at first glance might appear simplistic.

The statement differs from the participant pool in that several participants found this project to be impractical or "edutainment" thus "largely superficial" and "infantilizing college education." Several critiques of art history games and role-playing repeated these criticisms.

Interestingly, the two outliers noted for the creative re-interpretation assignment are faculty members at research institutions. Participant 10 supported their position by stating how "productive and profitable" it was in promoting critical and creative thinking, remaining astonished it was ranked so low by others. Participant 1 also leaned on personal experience in explaining this project's effectiveness:

I also diverge in my high position for creative re-interpretation. Reading the cons argued by some, I think there is a bit of a misunderstanding about the possibilities of this assessment. I use it a lot for art students that have problems articulating their thoughts in words, but can express the most complex ideas in visual form. If we truly believe that art is not just an excellent means of communication, but a very special one indeed, then we have to accept its use in the classroom.

The participant continues by explaining in detail the various ways of implementing this project in their classroom:

> One example is giving them a couple of articles with different views about an issue. Students can write a discussion of both positions, side with one, and argue why, or create an artwork that addresses the issues in the articles and explain why they designed it like this. It is quite amazing to see how students that are always struggling to articulate their ideas in discussions and essays, become so eloquent when they are talking about the choices in their own works. And those choices are related to what they thought about the content of the articles. Another way I use this creative framework is with pretend situations: imagine you are the architects of this and that church and you are trying to convince the king that your design is the best to promote his image as a powerful Christian emperor. They write a dialogue about it, in which they actually use their critical skills, for there is no right answer but only sound arguments. It results in more focused and reflective papers than just asking them to write an essay comparing how both work as representations of the ideology of the king.

These experiences contrast with participants who question the connection of art-making to art history, the problems of grading, and determining the outcomes for broad, open-ended projects. While these statements describe the inclusiveness in connecting with various types of learners, other participants negatively classified this sort of assignment as edutainment.

Reading

Another theme from the literature review was the dominance of singular anthology texts that provide an artistic canon framing the course from a Western narrative. This study explored this concept by asking participants in the first round to suggest course reading that they believe to be important and effective and to support their answers. Subsequent rounds did not rank these as with the other categories. Instead, participants were asked to describe their value based on a five step Likert scale of "very useful" to "detrimental." Participants could choose "not applicable" as well representing the rejection of a particular set of readings for the course.

Round 1

In Round 1 participants suggested their preferred course reading and explained why they thought it was effective at meeting the outcomes. This question resulted in twelve themes. The traditional survey texts were expected, but the other identified themes bring greater insight into the demographic response to this question provided earlier in Figures 11 and 12. These demographic questions asked if their institution required reading and what with what texts. While two participants noted skepticism of students actually reading or doing the homework, the participants introduced the following reading themes.

Traditional survey textbook. Participants frequently described their use of Kleiner (2013) and Stokstad & Cothren (2013). They note that a traditional art history survey textbook provides "key information and a variety of images for reference." They also mentioned that there is access through these texts to digital resources. One

participant noted that Kleiner (2013) has made "marked improvements to Gardner's formalist approach, bringing in discussion of context, reception, techniques/tools, patrons, and patronage." Another participant is a firm believer in the survey text stating:

> While many scholars blame the textbook as being the source of many problems, I believe it provides a foundation for the student. I have tried to teach the survey without the book, and students were lost and request a book. While the art history survey textbook may be overwhelming, I make sure I convey to student that we will not cover everything in the book and we spend time discussing how to selectively read and use the book as a resource.

While participants describe the textbook as a sort of roadmap for students, a final participant describes that the reading is not an important requirement, instead preferring "the students to keep looking at more images of art work, or similar art works that we did not have time to look at in class.

Traditional survey textbook with supplemental readings. Other participants described issues of a singular text in supporting critical thinking and other outcomes. Instead, they suggested supplementing areas of instruction with additional readings of primary source materials or reserve material on other topics they wish to include within the course content. Participants describing this option noted the importance of the survey as a primary textbook, but then introduce the other materials to reinforce areas that the text is deficient or to begin a dialogue regarding art history methods.

Other textbooks. Some participants noted the use of textbooks that are not considered the traditional survey texts (Janson, et al., 2011; Kleiner, 2013; Stokstad &

Cothren, 2013). Two mentioned specifically were Arnold (2004) and Konigsburg (2007). However, other texts have been introduced throughout the literature review and in other comments such as Wilkens et al. (2009). These alternative texts may provide the instructor with a different approach beyond the traditional linear Western narrative.

Reserve material (no textbook). This alternative would be to forego the textbook altogether, and instead place on reserve selected readings for students to access. One participant stated: "I do not use textbooks so all the readings come from database articles or .edu /.org websites and some PDFs that I post online. I also write some of the material (lectures/podcasts) that are online." Another defended this approach stating:

> Unfortunately current survey textbooks are extremely inadequate. Perhaps academic articles on specific issues depending on approach of instructor. If instructor actually teaches and lectures as he/she should, then no textbook is actually necessary given the options. There is need for a new textbook on art history that is not simply pictures and simplified description of artworks, which is the case now.

This method would require substantial effort in arranging material, but would allow for maximum flexibility for the individual instructor to tailor content to course outcomes.

Movies / multimedia. Several participants described the benefits of videos, especially those from Smarthistory (Khan Academy) to be incredibly useful. A participant stated, "The reason I like them so much is that students keep looking at the art work while they are listening to the information. Students tend to not look at the art

works when they are reading about them." Other movies may touch on topics not typically covered in the traditional survey text.

Critical understanding of various historical viewpoints. Similar to reserve material or other textbooks, a set of readings focusing on critical understanding of various historical viewpoints would be a more specific focus and an alternative to the content normally described in the art history survey course. The participant who introduced this concept stated: "I certainly avoid one textbook, which is too easy to be confused with the account of reality. Each subject should have different sources. In addition to readings on different topics, I include some on historiography itself." This focus on historiography would be a very different approach to the course material.

Primary source materials. While, technically, the artworks themselves are primary source materials, conducting the course using primary source materials such as Vassari's *Lives of the Artists* (Vasari, Bondanella, & Bondanella, 1568/2008), Van Gogh's letters, or other treatises from artists was another option introduced by the participants. These texts provide students with a method to "realize the varied intentions of the artists." One participant noted, "Hearing the actual words of the people we study allows the students to understand how historians work." They are important to allow students to "contextualize art works and expand analytic possibilities in the classroom."

Resources on how to write, research, etc. Stated by one participant, "As students do not have a strong writing background, I include readings on how to write an essay in art/architecture history." These readings would likely be in addition to other

content specific readings as opposed to the other suggestions that theoretically could be used solely to teach the course without the need of a traditional survey textbook.

Cultural identity / encountering others' work. For a global art history approach focused on cultural identity, several participants suggested a variety of texts not previously considered in the literature review. One participant notes Pratt's (1991) article, *Arts of the Contact Zone* as a beginning point. Another provided select readings from Appiah's *Cosmopolitanism: Ethics in a World of Strangers* (2007) and Geertz "Thick Description" (1973). And another participant describes the use of excerpts from Summers' (2003) *Real Spaces,* which is noted as being difficult for undergraduates but with the "possibility of building key analytical capabilities."

Ethics. Another topic that was described by a few participants as an area for supplemental focus was ethics. As with the additional readings on how to write, this would likely be in addition to other course readings focusing on the main content outcomes. One participant describes:

> I augment the student's readings throughout the semester with a number of articles about art and ethics (for example, the 2003 looting of the Baghdad Museum, which raises questions of cultural stewardship) written for lay audiences (say, an article from the *New York Times*).

Another describes the use of the movie *The Rape of Europa* (Berge, Cohen, Newnham, & Edsel, 2007) as having a significant impact in a transformative way. "Having the students find an article about contemporary cultural heritage destruction also resonated with them as they wrote about it."

Open educational resources. When describing reserve materials, a couple

touched on the topic of open educational resources (OERs). One participant stated:

> I do not use a survey textbook (other than to review one to explain why a standard
>
> survey text is not the art history we are striving for). Rather, I compile a series of
>
> high-quality online resources and make a hyperlinked course syllabus with
>
> readings held within the course website or Google docs.

The use of sources such as Smarthistory or other freely published, academically vetted

sources compiled digitally allows for a cost-effective alternative to the traditional

textbook and allows the instructor to curate content to their needs.

Round 2

In Round 2, participants were provided the coded themes and rationale from

Round 1 along with their response to the question regarding course reading. Participants

were then asked to rate each in terms of their perceived usefulness in meeting the

participant's described outcomes, strategies, and assignments. The results of this are

demonstrated in Table 13. The data reported from SurveyMonkey ranked the results

using weighted averages, which were reported to the participants. This told somewhat of

a different story than the data in both Table 13 and Figure 22 where notably OERs are

ranked higher according to a weighted average, but come up closer to the bottom of the

list with a lower calculated median. Figure 22 also begins to identify a couple of outliers

in participants 3 and 12 in response to primary source material. This difference in rank

order is due to the high number of participants who did not find the theme applicable to

the course given its description. Initial rankings demonstrated polar response with the

option of not applicable as a choice. In responding to OERs, for instance, participants either rated them "not applicable" or "useful" to "very useful." These ratings were also the case for several other themes that ranked higher initially.

Table 13

Frequency Table of Round 2 Reading Theme Responses

Reading Theme	*N*	N/A	Detri-mental	Not Useful	Neutral	Useful	Very Useful	μ	Weighted Average*
Movies / Multimedia	16	0	0	1	3	5	7	4.13	3.38
Resources on How to Write, Research, Etc.	16	0	0	2	2	6	6	4.00	3.25
Traditional Survey Textbook	16	0	0	3	1	7	5	3.88	3.13
Primary Source Material	15	2	0	0	1	7	5	3.73	3.38
Traditional Survey Textbook with Supplemental Readings	16	1	2	3	0	4	6	3.38	2.93
Readings on Ethics	16	3	1	0	7	4	1	2.69	2.92
Texts Providing Critical Understanding of Various Historical Viewpoints	16	4	2	0	2	6	2	2.63	2.83
Open Educational Resources	16	6	0	0	2	5	3	2.56	3.33
Cultural Identity / Encountering Others' Work	16	4	1	1	4	5	1	2.50	2.83
Reserve Material (No Textbook)	16	5	0	6	4	0	1	1.81	2.55
Other Textbooks	16	9	0	0	3	4	0	1.56	3.00

Note. The table is ordered in terms of the calculated median for each them.
* Participants were provided the list in order of a weighted average calculated by SurveyMonkey.
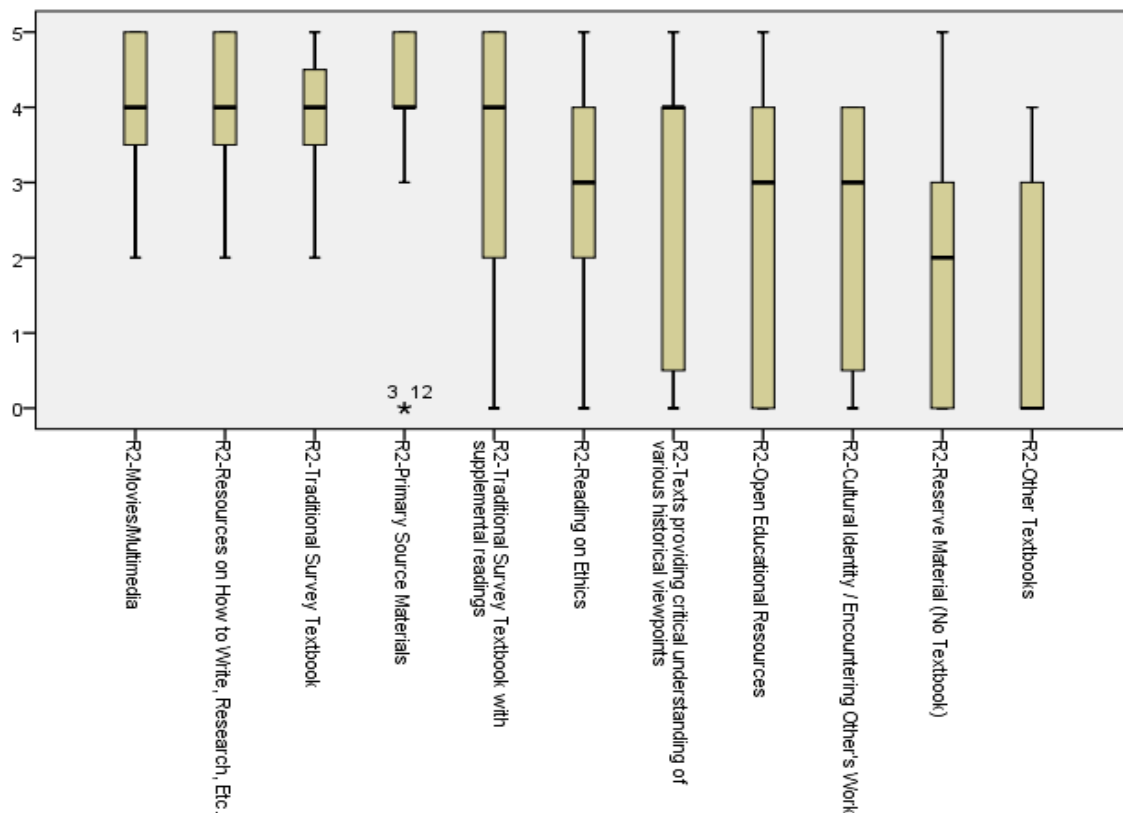
Figure 22. Boxplot of Round 2 Textbook Theme Responses. The categories are ranked in order of their weighted average as presented to participants. The figure also demonstrates a strong consensus for the top four rated themes with a broader response to all other themes presented. A couple of outliers are also apparent in the response to primary source materials.

In responding to these reading options, there were several general themes that were described by participants. First was the issue of student ability or engagement. Participants stressed the importance of a textbook as a resource of good quality images and consistent focus at an entry level. They voiced concern with library reserve materials that require students to have independent drive to keep up with readings, where upper-level students often have better time management and actually access material on reserve.

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This was a concern also voiced with digital material placed on reserve in the LMS, where participants claimed many students still did not access this material.

Several participants also voiced concern with the length of material. Whether text or multimedia, their issue was with information overload and lack of attention. With multimedia, there was concern with the length due to the short attention spans of today's learners:

> I have had students watch the *Rape of Europa* and videos of our own Visiting Artist lecture series, which are about 50 minutes long. After reading a lot of weird responses to the question prompts I discovered through the LMS system that out of about 80 student ONLY one watched the entire thing, about 20 watched 20 minutes and the majority watched it for less than 5 minutes. Short multi-media or videos are great but movie-length are not.

This concern was mirrored with the use of primary source material: "Short excerpts of primary source material can add a lot to a course without adding too much to the reading load."

Participants also described issues of cost and lack of knowledge of the reading material being suggested. In this round, this was specifically noted with library reserve material that often requires photo-copying at the expense of the student. Participants rating items as not applicable often also did so stating that they were not familiar with that particular reading, and therefore, did not believe it to be applicable to the course.

Round 3

In Round 3, participants were once again provided their responses along with a description of the results from the previous round. As noted in the Round 2 results, the data was presented in terms of the "weighted average" provided by the system and not the median for each theme. The participants were also asked to describe their rationale for rating each theme. Table 14 describes the results from Round 3. As these results were not described to participants, the calculated "average weight" has been dismissed from this display. The frequencies demonstrate a tendency away from answering "not applicable" for course reading themes. The results further demonstrate a broad range of responses for many of the themes removing any quantitative outliers as noted in Figure 23.

Table 14

Frequency table for Round 3 Textbook Theme Responses

Reading Theme	*n*	N/A	Detri-mental	Not Useful	Neutral	Useful	Very Useful	Median
Movies / Multimedia	14	0	0	0	2	4	8	4.43
Open Educational Resources	14	2	0	1	1	2	8	3.79
Traditional Survey Textbook	14	0	1	3	1	4	5	3.64
Resources on How to Write, Research, Etc.	14	1	0	1	5	3	4	3.50
Primary Source Material	14	2	0	2	1	4	5	3.43
Texts Providing Critical Understanding of Various Historical Viewpoints	14	2	0	1	3	3	5	3.43
Traditional Survey Textbook with Supplemental Readings	14	1	1	3	3	3	3	3.07
Readings on Ethics	14	1	2	1	5	2	3	3.00
Cultural Identity / Encountering Others' Work	14	2	2	1	2	5	2	2.86
Other Textbooks	14	3	0	3	3	5	0	2.50
Reserve Material (No Textbook)	14	4	1	3	3	2	1	2.07
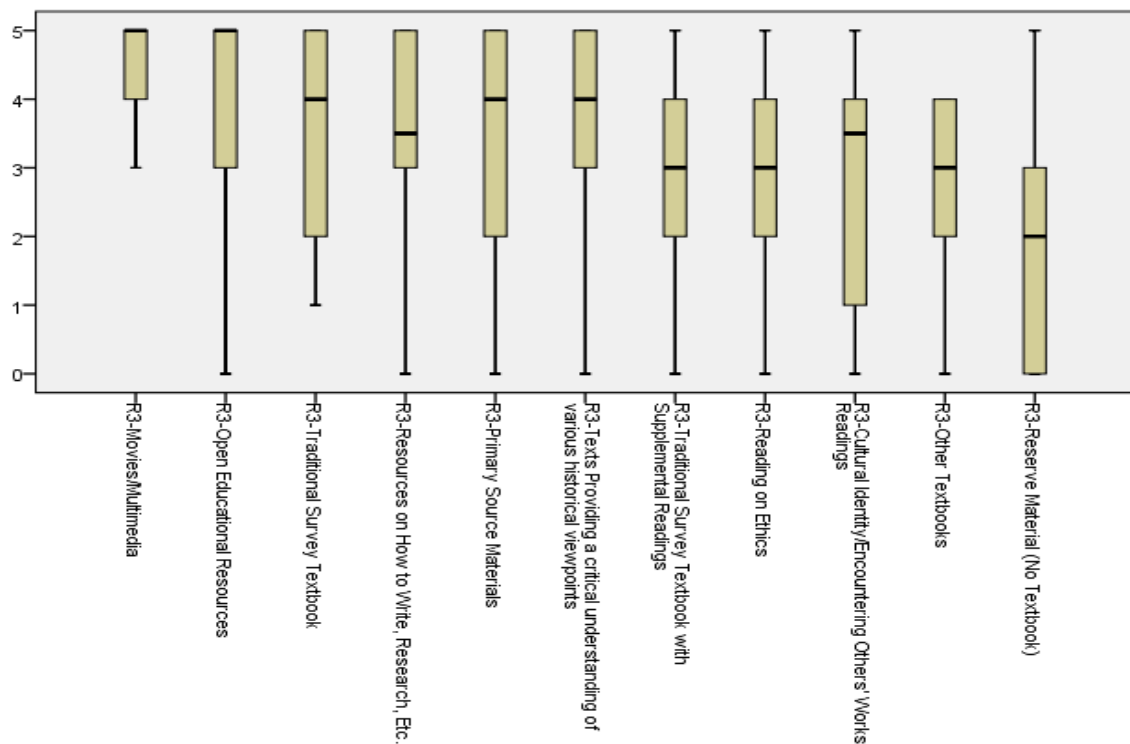
Figure 23. Boxplot Displaying Round 3 Textbook Results. The results display a broader reaction to the textbook themes. No clear outliers become apparent in this analysis.

Round 3 mirrored some of the same themes as the open-ended responses provided in Round 2. Participants voiced concern with student ability or engagement, cost, and several participants still voiced that they were not experienced with the particular reading approach and therefore ranked it lower or not applicable. Participants introduced new themes in the discussion of textbooks this round. This included considering class time constraints and cost to the student.

In terms of cost, participants described the benefits of a single textbook and a singular cost as opposed to multiple texts. In terms of reserve materials, a participant describes only using the reserve process to keep a book on hand for those who did not

purchase the text. Also, in adding other materials, a participant described the possibility of making available various chapters on the LMS since "students hate having to buy a book and not use all of it."

Student ability became another general theme that was expressed throughout. When describing the use of primary source materials, one participant explained that this is "probably more useful for slightly more advanced students," a concern mirrored by several other participants regarding the theme. This was also an issue for the use of articles focused on critical understanding of art history or other additional materials.

Participants also commonly described student engagement as another theme to consider. The descriptions beyond the "do not read" comments were mostly positive in terms of student response to alternative reading suggestions. In response to readings bringing in alternative historical viewpoints, one participant described: "I do this a lot, and students love to learn that people have changed their views about art works." A similar quote described the engagement students have with reading about ethical issues: "Students are particularly engaged when thinking about say, [Native American Graves Protection and Repatriation Act or] NAGPRA, art 'collecting' vs. 'looting,' issues of cultural property, etc." Another described that students "have their own ethic views and feel comfortable arguing them in class and applying them to an art work." In terms of texts on how to write, another participant described the added engagement from bringing students to a library workshop and providing them with information on how to write and cite properly.

While additional material is engaging, others voiced concern with the time constraints of the course. One stated, "There is simply no time to go so much in depth in a survey course; [other] readings work better in upper-level classes." There was concern over avoiding reading overload or making the course too cumbersome when "we are trying to cover multiple centuries of art works in a short amount of time."

Round 3 also had participants describing their consensus with the views of others, but several participants describe their change in response because of reading others' points or changed their response away from not applicable to an applied decision. In terms of consensus, one participant noted:

In general, I agree with the voices of those respondents, who seem to claim that an art history survey course has already a big job to do, and therefore adding anything else can be detrimental to its primary purpose. After all, it is the course that provides the backbone to the upper-level courses.

Meanwhile another describes the general argument being made by many holding contrasting positions stating: "It seems to me though that participants are talking of two different types of [art history] surveys: first year intro world surveys, and more specific surveys at upper undergraduate level."

Course Reading Outliers and Individual Cases

The ratings of course readings led to very different results from the rest of the study. Figure 23 does not describe any specific outliers, but there is a notable range of opinion for each of the course reading suggestions as noted by the comment regarding "two different types" of art history survey courses. The results were definitive regarding

the use of movies and multimedia as a benefit for engaging students and breaking from the lecture, but not as the sole source of information and not as a substitute for assigned reading.

This was also a common theme described in several other choices. When responding to OERs, participants described the benefits of sources such as Smarthistory and customized course content that links within their LMS, but OERs were often described as supplements to a textbook. Also, requiring a standard textbook contradicts the theoretical purpose behind using solely OERs as the reading material for the course. For instance, one participant stated: "I use open educational resources, like brief videos, as a way to flip the class, stimulate discussions and engage students. However, I agree that this should not be a substitute for a well-structured textbook." This response occurred while also rating the use of OERs as useful or very useful. Another brought up the issue of curating materials: "One would need to provide all the basic information that is provided in the book without an overwhelming number of sites. Also, the veracity of the material needs to be checked."

A complete summary of the arguments for each of these reading themes is provided in Appendix F. There was a demonstrated range of opinion on each course reading theme. Also, across the rounds, there was some general confusion about the amount of reading from each area. The instruction was that each of these themes would be considered as the primary focus for the reading material, but several themes such as primary source materials and readings on ethics were commented on as useful but noted in the context as supplements to an already prescribed textbook. Other major responses

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were considerations about the time allotted in class and the students' motivation or level of understanding in accessing various suggested readings. Also, it is interesting to note the lean away from library reserves and toward the use of an LMS in supporting classroom instruction. There were several who noted the issue of physically accessing a library and copying materials while many place such supplementary readings online for students to access.

Course Mission

In Round 1, participants were provided two open-ended questions at the end of the survey seeking perspective on general considerations for this study. The resulting comments addressed the general mission for the art history survey. The participants note a variety of directions that the survey may take as a framework for the course. These responses also provide insight into the focus of participant responses over the subsequent rounds. Participants noted their interest in alternative approaches, their understanding of the conversations within the discipline, issues of student demographics and preparedness, and their questions regarding the direction or mission of the course.

One researcher participant, writing in contrast to the initially believed stance of the researcher group, explained these issues at length, raising questions for others to consider in the subsequent survey rounds:

I am interested in the very nature of the art history survey and how it functions at various institutions. I find that some scholars who are teaching the survey are in fact pushing the course into an area that is not aligned with the foundation of art history. Broad knowledge and intellectual concepts should be the focus of the art

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history survey, not just skills. Too many new approaches focus almost exclusively on skills/attitudes and not art as history. These approaches may work for upper-level courses, but without the foundation that the chronological art history survey provides, students had no background from which to build. Additionally, these new skills-based approaches or thematic approaches usually focus on a faculty member's area of specialization, which makes me wonder if this criticism of the art history survey reflects scholars want/need to teach more specialized classes in their discipline rather than providing a "coverage' of all periods of art history and providing students with a foundation upon which to build? In short, is there a problem with the survey or a shift in art historians' willingness/interest to teach the foundations of the discipline? I am also wondering with so many new approaches to the art history survey if scholars are trying to emphasize the profession too early in a student's college career? Are we ignoring the real needs and educational backgrounds of college freshmen in an attempt teach to a higher level of expertise than they are ready for?

Many of these questions were tackled in the previous data, but they also emphasized areas of concern, especially the argument that alternative teaching strategies or updates to the content neglect the traditionally held foundations of the discipline. These concerns also are considering the student level and what is appropriate to teach in an entry-level collegiate course.

Others parroted these remarks in describing their atypical learning environment focused on "active engagement" and especially the issue with non-majors, meeting both the needs of the discipline and the general education outcomes:

Many non-majors have different attitudes and belief systems they bring to the class versus majors, although this is not always the case. Most majors do not need to be convinced that art is important or that it has some type of value while non-majors run the gamut from actively disdaining it to really wanting to understand its role within cultures. It seems that to best serve these different constituencies that different courses are needed. I think that's something I'm not hearing as much about as I'd like right now as there seems to be a more monolithic understanding of how do we treat "the survey."

Here, again, a participant described the issues of visual arts majors versus non-majors in determining the mission of the course. The participant also put forth the suggestion of two different courses that engage both these audiences appropriately.

This first round was meant as a search for themes, and participants also stated that they too were searching for answers to the questions of the mission and direction for the course. Three participants described their struggles in changing their direction for the course. The first questioned if others are considering similar shifts:

I am really interested in developing a course that is basically chronological but with a cluster of works selected to highlight a theme. I'd also like to step back and create content that specifically addresses issues, like the relevance of art history

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today, or objects' physical state and the changes over time. Are other people

teaching a world history of art and visual culture like this?

The next described the alternative focus of their classroom in line with other disciplines:

I think it is important to weigh the relevance of looking vs. reading. In a literature

or philosophy class, students do not read secondary literature but only primary

sources. I think art is not different. The primary sources are the art work

themselves, and the focus should be on them.

The final participant, a researcher, explained their understanding of the difference

between their approach and the traditional survey:

I have probably described an atypical learning environment compared to standard

lecture/test courses. It represents a different approach to teaching, one that

actually questions what art historians (many in the humanities) mean by teaching.

It definitely promotes the 'active engaged' classroom which is unsettling to many

faculty because it involves risk. It is critical for art historians to understand that

the way our students learn is not the way that most of us learned and that most of

the students in our courses are not going to be art history majors. Pedagogy really

has to change and it is not all that impossible or difficult.

Each participant questioned the motivations of instructors of the art history survey and a

called for alternatives considering a shift in thinking about the mission of the course.

They are also all areas for future research as these concerns are all valid and the scope of

this study did not delve into direct application and assessment of student learning using

the suggestions provided by participants; however, this study does promote a range of possible directions the course may take that may be tested within various contexts.

Ideal Course

In Round 2 participants were asked a general question at the end of the survey about their ideal art history survey course, including the environment and class size. Participants provided a range of opinion in answering this question, the results of which highlighted the themes described previously with focus on class size, technology and institutional support, faculty expertise, student preparation, teaching strategies, content, assignments, and course outcomes.

For class size, nearly all participants noted that a class size of around 25 students is ideal. A few describe that larger classes are manageable, but do not allow for personal interaction, good discussions, and active engagement by all. In larger classes, participants noted the tendency for students to "hide in the corner." The smaller classroom would also allow for trying more diverse approaches to teaching. Those that teach at research institutions with the larger auditorium classrooms noted the importance of the break-out sections that are handled by teaching assistants.

In terms of technology and institutional support, participants expressed a range of opinions. While the now traditional technology of quality projection was important along with steady Internet connections, participants described the effectiveness of classroom spaces that allowed for peer interactions and access to works of art through local museums, campus galleries, or other such means. Several also described that support in terms of instructional designers would be helpful to keep up with technological and

teaching trends that engage students and best use the technology provided. One mentioned the use of virtual and augmented reality tools that would likely become common in the future of teaching.

The participants also noted the importance of both the faculty and the students to be prepared for the course. Faculty with terminal degrees and active research agendas are important, but also with a limit on teaching load. The faculty member should also be adaptive to course evaluations as students provide suggestions on teaching strategies, content, and other elements that may better engage them. Students should be prepared for college-level work and be able to focus with basic writing skills. While there is a tendency toward having students motivated for the classroom, several also noted the benefit of having both majors and non-majors as well as various academic levels in the classroom as it added multiple perspectives to discussions and peer interactions.

When describing ideal teaching strategies, many expressed their comfort with a lecture/discussion format. While traditional, they expressed the desire for a deeper focus in discussions to engage students more in critically thinking and analyzing content. Some described a shift toward a more student-driven or group approach, moving further from the traditional norm. Two participants also described the need of assistance from an instructional designer or campus teaching support staff that would help develop and facilitate a transition toward different teaching strategies.

The discussion about ideal content also highlighted diverse participant perspectives. Participants leaned away from a traditional canon of works toward thematic or more diverse narratives. They explained that there should be consideration for the

visual arts or art history majors versus non-majors, perhaps as two separate courses with different content approaches. There was also a noted stress on bridging historical contextual themes with contemporary culture to increase engagement and encourage critical thinking.

Ideal course assignments were described as participatory and as moving away from traditional exams. There was a noted focus on supporting reading and discussion thorough guided questions and other tasks as well as a focus on further developing research essay projects through scaffolding. Some participants described course projects that they envisioned such as mapping activities or student developed study guides posted through a blog but described varying degrees of success in implementing these strategies. The focus on writing was evident in nearly all participant responses.

When envisioning ideal course outcomes, participants described a shift toward skills rather than content, to "help students to 'understand' art in some depth." Skills focus on the types of thinking and communication necessary for scholarship. One participant also described at length the importance of connecting the content across cultures and context to provide a "global understanding" of "world art." Another participant described the need to maintain a chronological approach to form the foundation for these skills and future application of knowledge.

Teaching Philosophies

In Round 1, a participant described the desire to know more about the participants' teaching philosophies, if any. Round 2 added a question, "Do you have a teaching philosophy that guides your instruction? What research or influences have

helped guide this philosophy?" To this, participants described the importance of a liberal arts education, the understanding of student level and preparation, their focus on student engagement and accessibility, various teaching strategies, and the influences that drive such decisions.

When describing their approach, participants noted the importance of their instruction in providing preparation for future life or coursework as part of a liberal arts education. They noted the course as a foundation for the understanding of content and skills that students would likely be exposed to in upper-level courses. One participant noted:

> I am committed to education in the liberal arts tradition and am inclusive in my methodology and style of teaching. I feel my approach has the ability to transform the way students think about their visual environment. If successful, I have taught them to think for themselves - learning that transcends college.

The concepts of citizenship, critical thinking, and visual analysis were common among participants describing their philosophy. Meanwhile others expressed the move toward focusing on skills more specific to the course such as careful observation that required consciousness beyond what students are accustomed to in a "fast paced, technology-addicted society." Participants involved in visual arts institutions focused further on how their course provided foundations for visual arts students, informing their future practice.

Student level or prior knowledge also became a theme in discussing personal teaching philosophies. One participant stated, "One my biggest challenges as well as my biggest successes has been to reach groups of students of divergent levels of interest in

and preparation for collegiate courses in art history." While participants described the responsibility to "inspire, challenge, and build relationships" they also expressed this as a constant concern with the changing demographic of students enrolled in higher education. In total, their comments describe a focus on having students leave with a "greater understanding and appreciation" of the material covered in the course.

To meet the challenges of a diverse student population, participants noted their teaching strategies and, importantly, a focus on engagement and accessibility. To encourage engagement, several participants noted the importance of creating "a supportive atmosphere where all feel comfortable to participate." This may require addressing students by name, active engagement in discussion both with the instructor and peers, and scaffolded learning. One participant noted, "My teaching philosophy is grounded precisely on the belief that higher education must remain a shared goal and, most importantly, accessible to all." Another participant further described how they approach accessibility describing the challenges of not only meeting the needs of the non-major but the need to specifically connect the material to the needs of visual art majors:

> The fundamental component of my teaching strategy is making the visual arts and art history accessible, edifying, and relevant to all students, regardless of their major field of study or interest. My challenge as a teacher is communicating the significance of the material covered in an art history class. For students majoring in the visual arts, I stress that their future contributions in their field - whether painting, sculpture, or graphic design - is part of a larger dialogue. Their present work contributes to the dialogue with the past. Thus, my art history classes

provide the opportunity to understand what came before them. This historical

discourse can further inspire and fuel these students, allowing them to borrow or

to emulate, to synthesize new formal or iconographic concepts, or to react in their

own work.

A connection with students at the personal level was described as both a benefit and a

challenge by participants. This theme has been described throughout with specific note of

the challenges faced in making the course relevant to both visual arts majors and others

taking the course as an elective or distribution requirement.

To meet these engagement goals, participants further described their specific

teaching strategies expressing focuses on interdisciplinary approaches that connect art

history to a broader context or engaging students through their lectures and discussions in

an attempt to spark curiosity. While some provided much focus on the linear canon as a

constructive foundation for future learning, encouraging writing and a focus on

contextualization, others described active learning strategies including flipped

classrooms, Paulo Friere's active learning models, gamification, and group activities. The

participants also described the connections between these strategies and the concept of

creating a comfortable or accessible environment:

Students must feel comfortable in an environment where they can take risks and

potentially fail in their initial attempts to reason through art historical material; I

implement strategies that demonstrate repeatedly to my students that I trust them

and that they can trust one another.

Participant responses reinforce the notion of learning from failure in that it is important to be proper role models in delivering content and provide opportunities for students to "develop their eyes and brains to think like an art historian."

In terms of influences, several participants described their personal liberal arts education along with their on-the-ground experience in the classroom. Participants also described their understanding of constructivist theory, Paulo Friere, and others such as Ken Bain and Jose Antonio Bowen. One instructor participant was very specific in responding to noted influence:

> 'Conversation' is inspired by Kwame Appiah's use of the term as a means of opening oneself up to understanding, hearing about the perspectives of others not to reach agreement or consensus, but to become more habituated to the diversity of possibilities, ideas, positions. Studying the artistic creations produced by others, often living in radically different times and places, is a keen opportunity to practice this. (While also attempting to understand the original conditions by which the image, artifact or site was crafted -- inspired by the approach of David Summers.) Summers is also central to my thinking about curiosity (or, as he often terms it, wonder). So we aim to really know why things were made to look and function the way they do, but also to understand the situated perspectives of the works' diverse audiences, to accept that single, correct narratives might not be possible.

Researcher participants described their knowledge of SoTL research as well as Blooms' (1956) taxonomy in striving for "something in the middle of the pyramid – beyond rote memorization."

<div align="center">**Discussion on Methodology**</div>

Responses to the open-ended last question about the experience with the research were not fed back to participants but were used to adapt each survey around the participants voiced concerns. These answers also developed a broader understanding of this methodology's value in furthering the discipline and SoTL scholarship. In responding to this question, common terms were established such as the use of "teaching strategies" rather than "instructional techniques." Participants noted the benefits of this process in considering their own approaches. Participants also noted other areas for inquiry.

Round 1

Round 1 concluded with most participants describing excitement in how useful the process was in helping them to think about their course. Participants noted their anticipation toward seeing the results of the first round and the opportunity to participate in the future rounds as a part of a broader "conversation." Several described that the "discussion was long overdue" in the discipline. Individually, the survey seemed "helpful to be able to list and define the key learning outcomes of a course, in order to ensure that you are still emphasizing them." Another researcher group participant wrote:

> I write/talk/teach about pedagogy and assessment all the time. Many art historians
>
> focus on content (that was our training), teach the way they learned (snooze), do

not want to devote hours to reading about pedagogy in general (who could blame

them?), and are willing to try something different if it really applies to their kind

of content/class. This is one way of sharing.

This high level of engagement and lengthy survey process was described as enriching by

many participants, but another voiced concern. This participant described that although

they were personally invested in the outcomes of this study, the time commitment may

decrease the engagement and thought from others.

Round 2

In Round 2, participants voiced more detailed opinions about the process. At this

stage, several reinforced the time needed to complete the survey and the challenges that

this provided while also involved with faculty duties. Participants continued to explain

the personally obtained benefits that came by thinking through each of the questions and

the deeper dive that it produced in Round 2 as opposed to Round 1:

> I find the process of developing and choosing outcomes for any course a rather
>
> frustrating process, as there are too many outcomes to ever include on a syllabus,
>
> and at a certain point the process becomes one of diminishing returns. I am also
>
> interested that there seems to be little struggle over what the actual content should
>
> be in terms of topics and geographical distribution and that the real differences
>
> seem to be over whether the course should teach content (whatever that may be
>
> for the professor in question) or teach skills. Of course many, like me, seem to be
>
> in the middle, but there do seem to be those who are mostly interested in teaching

skills. I think this variety is very healthy and the process has encouraged me to

think of my work in new ways.

The process was also noted as frustrating by others who voiced concerns over vague

terms and concepts that were introduced that they were unfamiliar with, but that these

terms and concepts provided insight for them into areas they had not previously

considered in relation to their teaching. These same participants noted that they dug

deeper into some of these concepts personally to form new ideas of how they may

approach the course.

Round 3

Round 3 reduced the number of questions from 20 to 15 as focused themes were

highlighted in the Round 2 data and there was an attempt to lessen the time commitment

required. Respondents here described the interest they had in reading the other

participants' contributions and how the questions shifted over time. The insight into their

peer's opinions was voiced as something that helped frame each participant's

understanding of where they fit within the gamut of opinion. One participant describes:

This survey process was very professional and you should be commended on

taking on this project. It has made me rethink some things I can do within my own

institution that will help me attain the skills and knowledge learning outcomes I

desire. It is also interesting to see some of the diametrically opposed responses

and the reasons for them. It is also very impressive to read colleagues' thoughtful

ideas on pedagogy. I do look forward to reading about the results and your

interpretation. One thing this brought home to me is that there are so many

different institutional opportunities and restrains and conditions that it might be
more appropriate to talk in terms of the surveys (pl) since one approach would
never fit all circumstance, nor should it if good pedagogy is to be applied for the
best student learning outcomes.

Another stated:

It showed me that I am not all that off-base with my goals for the survey in terms
of content, learning outcomes, or assignments, but it also reaffirmed my general
sense that what I do in terms of instructional approaches is dramatically different
from how the field generally conducts itself. This is extremely useful information
and will hopefully guide my research in the future. It shows me that a lot more
work needs to be done to demonstrate effectively and with sound research that
active learning techniques are highly effective in the discipline of art history --
clearly a position that most of my colleagues have not embraced.

Other participants also expressed the importance of the demographic data included in
how they thought about their class. They thus expressed keen interest in knowing more
about the views of the individual versus the group in the final data, something that is
restricted throughout the Delphi process but was parsed out in the final analysis of the
data.

Chapter 6: Discussion and Conclusion

Reflection

This Delphi research set out to discover the pedagogical paradigm inherent in the art history survey course. After collecting data from a diverse group of participants representing faculty, chairs/supervisors, and current researchers in the field of SoTL in art history, the data suggests insight into the initial questions:

1. What are the desired learning outcomes for students engaged in art history survey courses in the 21st century?

2. What pedagogical methods support these outcomes and in what contexts?

3. What suggestions might be made for future research and policy in teaching and learning within art history survey courses?

This chapter will discuss the key findings from the study. The discussion of these results informs our understanding of the current pedagogical paradigm and informs the current debates within the field. The goal remains to highlight areas of possible innovation (Rogers, 2003) or *fundamental novelties of fact or theory* (Kuhn, 1962/1996) that may inform future research within this very specific discipline.

Discussion

The study dug deeply into the perceptions of experts, developing a dialogue through the Delphi methodology highlighting areas of consensus and dissent among

participant views. Although the literature suggested themes, participants were provided the opportunity in the first round to suggest their own themes and provide support of their perception through open-ended responses, allowing themes to develop organically throughout the Delphi process.

The study began with questions of skill and content outcomes, then provided participants the opportunity to suggest teaching strategies, assessments, and content that support these outcomes Each of these have been summarized in Appendix F. During each phase, several broad themes emerged, such as institutional context, time on task, class size, student ability, student demographics, student academic major, differences in perception on the ranking process and between participant groups, the interconnectedness of themes, and perceptions of technology.

Skill Outcomes

Participants in this study provided 20 skills for consideration as important outcomes for the course. After ranking these skills and revaluating these rankings, the skills of visual analysis and critical thinking rose to the top with noted outliers. These skills correlate with middle-to-upper tiers of Bloom (1956) and within the areas of learning how to learn according to Fink (2003). These skills were described as necessary by participants for students across contexts and in support of both a liberal arts curriculum and for developing skills needed for upper-level courses. While visual analysis is a skill specific to art history and visual arts, critical thinking is an interdisciplinary skill that can be reinforced in a multitude of ways. They may also be combined when considered in the context of J.J. Gibson's theories of art and visual

perception as described by Steer (1989) and continuing the assumption that neuroaesthetics is a developed skill informed through art historical practice. Critical thinking is also an important skill that can be reinforced through the study of art history as noted by Garoian (1988), a study not mentioned previously as it focuses on instruction to high school students. The elevation of critical thinking also aligns directly with a major directive of 21st century learning (P21, 2002). There is also the added possibility of the necessity of developing this skill alongside other skills. The possibility of furthering the 21st century global perspective, a participant describes the importance of developing critical thinking:

> I think as art historians we are particularly poised to advance global understanding. By this I mean more critical thinking about what 'culture' even means, how it's produced, and what constitutes art in a world of difference shaped by historical forces like colonialism and contemporary ones like globalization.

These skills may also be combined with other listed skills such as information literacy, problem solving, or others that reinforce the development of these higher-order skills.

Following the top two ranked skills, art historical thinking and visual literacy closely followed with more dissention and skepticism. These two skills are also closely linked to art history but lean toward foundational skills within the discipline in preparation for future art historical or visual arts coursework. Both of these skills are also more closely connected with the higher-level skills described in these taxonomies, as they would relate beyond areas of comprehension or foundational learning toward analysis, synthesis, and evaluation (Bloom, 1956). Visual literacy also aligns with the need for 21st

century citizens to effectively evaluate and utilize information and media (P21, 2002). While art historical thinking can be introduced at a foundational level, visual literacy is difficult to attain during a freshman-level or introductory-level visual arts course, an issue that has been described throughout by participants.

The top four skills that participants ranked found a high level of consensus. Beyond these, participants described their rationale as ranking skills that were lower in importance as useful to the course and often necessary to reach higher-order skills in a constructivist manner. This interconnectedness of many skills makes the rank-ordered list difficult to analyze as the items ranked throughout the middle received the most polar responses. The next set of 5 skill outcomes contain a mixture of lower-tiers of Bloom's (1956) taxonomy and connect with Fink's (2003) categories of caring, the human dimension, and foundation knowledge. These skills demonstrated relatively little dissention in comparison to other middle-ranked skills. All participants ranked communication skills among the top 10 highlighting in their support the importance of discussion, forming and supporting arguments, and expressing visual analyses. Cultural awareness and the ability to engage in the visual and aesthetic experience seem fairly similar and demonstrates the benefit of art history to supporting citizenship within a 21st century global society. All three of these also meet the demands of the P21 (2002) framework, which emphasizes skills considering this global context and the ability to communicate within it. The last of this set of four is demonstrable art historical knowledge. While several describe that art historical knowledge as not necessarily a skill,

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this theme does correlate with Bloom's (1956) remember and understand base taxonomy levels and with Fink's (2003) foundation knowledge category.

Research, or information literacy, ranked consistently in the middle. Research is not a skill that is unique to the discipline and prerequisites such as English 101 often reinforce it. A majority of participants describe a lack of prerequisites for this course and thus often are required to develop basic research skills in their students to successfully support learning and assignment outcomes. Institutional support through English courses taken simultaneously, writing centers, and librarians often are a great benefit to reduce the necessity of developing such skills at the expense of valuable class time in the absence of a prerequisite. It was mentioned that the addition of materials to support information literacy and art historical writing be included within the course LMS as well to support this skill. Other suggestions were to provide access to library workshops or supporting assignments with in-class writing, peer editing, or other means.

Other listed skills, while important and individual to the art history survey course, largely were introduced in correlation with the individual participant's context. These skills seem to stretch the mission of the course toward meeting contextual or personally driven desired outcomes and away from the status quo. Given that the status quo for the course resides in providing knowledge of an art historical canon, these lower-ranked skills demonstrate possible disruptions that have developed from contemporary pressures.

Many of these lower ranked skills including diversity, ability to engage in visual and aesthetic experience, cultural awareness, and understanding the artists represent the stretch into the human dimension and caring according to Fink (2003). Such skills may

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also be considered together under the skill of diversity or cultural awareness. Problem solving, curiosity, concentration, and independence also relate to the learning how to learn dimension of Fink (2003). It is possible to categorize several of these as sub-categories of higher-ranked skills such as critical thinking or art historical thinking. Several participants noted this when commenting on the inclusion of contextualization as a separate skill as it is a component that combines with these other skills.

Summary. As a whole, it stands that the final skill rankings demonstrate a lean toward the status quo for the course, providing an emphasis on higher-ordered skill outcomes and alignment with 21st century skills that most closely relate to the content of this course as generally taught. There was noted skepticism that these skills are obtainable at the entry-level and by all students. Many of these skills may also be collapsed together to provide a clearer skill set. As a result of these rankings, several lower-ranked skills such as technology, curiosity, or independence stretch the course toward outlying participants' preferences rather than generally understood course outcomes and demonstrate areas for future research if they are to be acknowledged as both applicable and attainable for art history survey courses.

Content Outcomes

The literature describes the status quo for the course as the coverage of a linear, Western, artistic canon (Graham, 1995; Hales, 1995). Sometimes institutions provide an additional global approach from the same standardized course textbooks that do not go into depth on non-Western cultures. Participants described 14 content outcomes with different approaches to ranking. Some ordered them in a constructivist manner with

higher-order outcomes ranked lower and others ranked essential knowledge for art history and future practice higher. Participants also described confusion between what constitutes a skill versus a content outcome. These content outcomes included a mix of themes but also represent a shift from a specific, desirable canon toward broader outcomes allowing for contextual flexibility such as a cross-cultural approach (Sowell, 1995) or thematic approaches (Graham, 1995).

The top two content outcomes, foundational art historical and formal vocabulary as well as historical contextual and thematic knowledge, received consistently high rankings among the participants. Formal vocabulary received a couple of outliers, but they described a reversal in the rationale for ranking these outcomes from other participants, thus their lower ranking of these two content areas do not stand in contrast with the higher ranking of them by others. These two outcomes both support the foundational knowledge of the discipline as well as remaining flexible to a variety of other content possibilities supporting the top ranked skills. This flexibility stands in contrast to the suggestions of an artistic canon and linear development of art history, which is ranked considerably lower, that represent the current content status quo as presented through the often-required textbooks. The arguments by participants suggest that there is interest to move toward a more inclusive art history focusing on the general vocabulary and contexts necessary to support skill development in art history rather than remain constrained by the traditional content found in the textbook. An area for future research may be to study instructors' lectures as compared to their required reading to understand the effectiveness and accuracy of the reading in relation to instruction.

While there was considerable debate surrounding the inclusion of visual analysis and critical thinking as content outcomes, the participants did not, as a group, move them to the bottom of the list. Some participants believed that these outcomes are skills and not content, but still ranked them highly in comparison to many other content themes. Visual analysis can be taught using instruments such as a *Form-Theme-Context (FTC) Palette* (Sandell, 2011). Such a tool aids students in developing arguments by providing lists of formal, thematic, and contextual prompts that allow the user to develop their analysis skills. Such a tool also utilizes the top two listed content outcomes to help develop art historical arguments. There was no specific content such as a strictly western art historical narrative, specific styles, or movements that should be considered or thematic content described for achieving the critical thinking outcome. The lack of described content support was also an issue with visual literacy where the participants did not provide insight into the content required to meet this outcome. So, while these skills were listed as important outcomes for the course, participants did not make direct connections between relevant content that should be covered to support the development of these skills leaving the course open for individual instructors or contexts to define the content based on the perceived need of the context.

Many of the remaining outcomes have the possibility of being bundled together as noted by several participants, but what is interesting is the listing of content, such as world visual culture and critical understanding of art history as a discipline, much higher than the artistic canon and the linear development of art history. This high ranking is partially due to the debate persisting around the status quo and the limitations of the

standard art history texts, but there is notable resistance against a linear developmental approach of understanding art history from those participating in this study. Contemporary pressures have called for a more global view of art history that questions the commonly understood Western narratives. The debate over a more global or persistence of the western narrative may explain the largely positive rankings of global themes and a possible shift from content that would likely be considered standard. These themes also meet more of the demands of Fink (2003) and the content outcomes expected from P21 (2002).

The content outcomes ranked consistently at the bottom of the list, including critical historical research and ethics, were introduced as an institutional or individual preference for the course. Such outlying content is not broadly applicable to the varied contexts that the participants represented in that most participants described issue simply meeting the current, institutionally driven course outcomes without considering tangential content possibilities. Communication, or group work, was also ranked consistently among the bottom. This was described by participants as a higher-order outcome that would not be realistically possible provided the time constraints. This outcome seems to be similar to the skill outcome of communication, but does not seem appropriate as a content outcome. Instead, these outcomes seem more appropriate as skills and supported through specific teaching strategies. However, though if one is to introduce group work or public speaking, there is the possibility of introducing content to scaffold such experiences. Group work also appeared at various points in response to these survey rounds and often was denounced by participants who voiced common concerns with

fostering successful group experiences in their courses. While possibly a stretch goal for the course, this resistance also may demonstrate reluctance on the part of many art history faculty to adapt their teaching to the needs of 21st century learners as described in the P21 (2002) framework that describes the necessity of developing communication and leadership skills that are reinforced in TBL experiences.

Summary. The leading content outcomes focus on the development of a formal, thematic, and contextual understanding of art and its connection with history. The suggestion of a focus on formal, thematic, and contextual content is a flexible outcome that stands in contrast with the traditional linear, Western artistic canon and the flexible outcome suggests an openness to the inclusion of more global themes as noted by the elevation of world visual culture in the ranked list. Some confusion between content and skills resulted in the inclusion of skills within the content outcomes but there was a resilience to removing them from the list. Other content that stretch the course were also considered but were often ranked low due to the issue of time needed to cover the currently accepted content for the course. Those that did prefer the inclusion of other content areas also did so to meet their own personal preferences or contextual needs. Further research is necessary into the usefulness of alternative sources for course reading and the effectiveness of different content approaches to develop buy-in or consideration of approaches that differ from the status quo.

Teaching Strategies

The art history survey has predominantly utilized the lecture as the main mode for content delivery as described by Nelson (2000). The literature described some innovative

case studies, including TBL (Ball & Kilroy-Ewbank, 2004; Russo, 1995), flipping the classroom (Giuntini, 2013), blended and digital learning strategies (La Follette, 2008; Vaughan, 2005; Witcombe, 2009), writing intensive strategies (Mierse et al., 1995; Selden Barnes, 2009), and other approaches (Yavelberg, 2013; 2014a; 2014b). While teaching strategies are widely studied in SoTL research and presented in contexts not heavily populated by art history faculty, most published art history instructional case studies focus mainly on various modes of assessment or assignments that have been successful in specific contexts. No experimental research has been conducted focusing on teaching strategies in the discipline. The results from this Delphi study reinforce that the lecture model is still a dominant strategy, but with noted caveats. While participants agreed that lecture is the most effective mode of providing content across contexts, they predominantly agreed that good lectures consider the audience, are limited in duration, and must be renewed or refreshed to maintain engagement.

Participants described a wide variety of strategies that they personally found successful as well as strategies that they have found to be ineffective. Some strategies were introduced by participants out of curiosity. Such suggestions led to strong arguments both for and against each. Many comments focused on the issues of student level or ability and the balance of covering content versus implementing the specific strategy. Other comments describe unfamiliarity with various strategies and thus lower rankings for various innovative approaches to teaching.

The results demonstrate notable elevation among the participant rankings of the lecture/discussion model of teaching art history. Discussion and guiding questions were

placed highest closely followed by lecture, consistently demonstrating the desire for active engagement from students in the course material, but under a Socratic seminar format, classical to the discipline. The strong consensus surrounding this strategy led one participant to voice frustration, describing that these are all techniques that "have been proven inadequate for developing deep and critical learning, as well as severely disadvantageous for the most vulnerable sections of higher education student populations." While a legitimate concern, more research is necessary to support these claims within the context of art history testing research in SoTL from other disciplines and its effectiveness against the traditional Socratic seminar.

Museum or gallery field trips also gained favorable rankings. Participants largely agreed that these experiences are transformative and provided richer experiences than learning from reproductions, but were apprehensive toward ranking this highest due to the diverse institutional contexts and issues of access. Class size was also a leading concern for implementing this strategy as well as many of the other suggested strategies.

The remaining strategies represent innovative approaches or fundamental novelties of fact or theory that may prove to be true innovations or paradigm shifting teaching strategies. Many of these strategies require the instructor to step away from the comfort of a Socratic seminar, providing the students power to guide course material and develop meaning. Control becomes very different in a classroom that is student driven or experiential. Less-is-more, experiential, and "unknown" artwork discussions also require students to engage more in their reading and individual comprehension of content. The content knowledge required to meet these strategies is often delivered as reading

homework to successfully engage in classroom activities. Such reading requirements in order to meet desired teaching strategies stand at odds with many who noted issues with students reading level or engagement.

Most notable is the participants continued lower rankings of group work, gamification, and technology in supporting instruction. TBL and group work ranked consistently low with the rationale that this strategy can be difficult to facilitate and often results in standard team dysfunctions mentioning issues such as lack of participation by all members and a difficulty with assessing outcomes. Other dysfunctions may include absence of trust, fear of conflict, lack of commitment, avoidance of accountability, and inattention to results, all of which can be overcome with proper scaffolding and support (Lencioni, 2002).

Some participants rated strategies incorporating game theory, such as role playing, highly, but others responded negatively, labeling these as a move toward edutainment. The discussion of edutainment was also a concern for multimodal or transmedia approaches. Participants voiced that they had not had success with such approaches in the past or that they were a fad that waters down the course content and traditional outcomes. They claimed that students often came away with a superficial understanding of the content or misinterpreted concepts as a result of such strategies. These strategies have been suggested, however, by those who ranked them highly to support active learning, but were noted that they require a significant time commitment for the instructor to facilitate them effectively. Each of these approaches are being discussed across disciplines and, with institutional support, art history instructors may be

able to successfully implement such strategies as suggested by Kapp (2012) or Sheldon (2012). Further research in these areas with stronger tools for implementing such strategies across contexts would be helpful to further adoption.

While several participants noted their use of the course LMS or ePortfolio systems to facilitate writing assignments, blogs, and to house reading material, technology also ranked considerably low. The LMS is a crucial element in allowing for a flipped classroom space, expanding learning beyond the physical classroom. Expanding the classroom in such a way has the possibility to shift the coverage of some material into a digital space, alleviating stresses on in-class time. The LMS and other technologies also allow for easier facilitation, management, and assessment of writing assignments. As participants consistently noted issues with a lack of class time to cover all necessary material and the benefits of weekly writing and analysis, an online blog or a hybrid teaching model would have seemed to be a highly ranked strategy. However, technological strategies ranked at the bottom may demonstrate a hesitance at adopting technological tools and perhaps an apprehension toward ranking the blog higher as it was directly connected in this case with the term hybrid. This understanding of the results is further reinforced by several participants who described a distrust of online art history courses. The low ranking of the blog/hybrid strategy also was likely ranked lower due to the similar apprehension toward online learning. Also, only a minority of participants noted that the hybrid course model is an institutional option possibly leading most to not fully understand the concept of a hybridized course model.

Summary. There was an overwhelming preference in the responses for the teaching strategies that make up a traditional Socratic seminar. The focus of a discussion/lecture course with preference for museum field trips where possible is a traditional method of instruction for the discipline. This result is not surprising provided that college professors in art history are trained in their discipline and not in education leading to a proclivity toward the comfort of their collegiate experience. While some participants described experimenting or fully devoting themselves to alternative teaching strategies, these participants remained in the minority despite strong support for such alternative teaching strategies. With increased visibility of research, practical solutions for implementing alternative strategies, and instructional support, a shift away from the Socratic seminar may be possible if it is found that this strategy is as ineffective as one participant described. Further research is also necessary to describe the connections of various teaching strategies to the content and skill outcomes to suggest their effectiveness.

Assessments

Traditionally, the knowledge and skills gained from the survey are assessed through a midterm and final exam as well as a term paper. While this form of assessment is the traditional approach, case studies do exist that describe alternative assignments and assessments successfully conducted in various contexts and often with notable institutional support as with the cases described in the recent *Teaching Art History with New Technologies, Reflections and Case Studies* (Donahue-Wallace et al., 2008). Participants described various term paper approaches, but also described a variety of

assessments that deviate from this standard survey tradition indicating areas of deviation from this term paper standard.

All the top ranked assessments were variations on the theme of a term paper. These included a comparison essay, analysis of an artifact either personally viewable, or through reproductions, writing journals, and research on an "unknown" artifact. Each of these assessments are, to some degree, experiential learning as they traditionally demonstrate critical thinking, research skills, and the practice of visual analysis that are common to the art historical field. Each of these assessments are a variation on the status quo but some suggest a degree of divergence in that they may utilize technology, take advantage of contexts where personally viewable artifacts are present, and reinforce understanding of the content through application rather than rote memorization. Each of these assignments also requires the support of shared resources on writing for art, scaffolding analysis practices, and institutional support in the way of librarians or writing centers. Where possible, these assignments may also be scaffolded with in-class writing or by using peer tutoring either during class or through the LMS. Outliers noted issues of plagiarism and lack of substance due to the typical freshman-level student enrolled in the course as the leading reasons for avoiding these writing assignments as the main form of learning assessment.

Figure 21 places a clear division between these writing assignments and other suggested alternative assessments in placing the traditional exam squarely in the middle. The traditional was not initially suggested directly by participants as being effective or engaging, but was included in Round 2 to form a comparison between this traditional

approach and other suggested approaches. The inclusion of the exam as a traditional form of assessment resulted in a great deal of comments stating that the exam is ineffective and does not truly measure learning, but is a necessary evil when it comes to large class sizes where alternative assessments seem to participants impossible to effectively facilitate or grade. While not demonstrating the greatest range of responses, it came a close second in the final, Round 3, results.

The remaining five suggested assessment themes, note taking, group research projects, art history games, role playing, scavenger hunts, and creative reinterpretations demonstrate alternatives to the status quo. They were strongly supported by participants who had implemented them successfully within their context, but were challenged by participants from research universities containing larger class sizes or more non-arts majors already not engaged in a personal manner with the material. The descriptions of these assessments are similar to the published case studies in that they have proven effective under specific circumstances, but seem difficult to replicate in other contexts without further study or support.

Note taking ranked highest among these. Note taking, which was suggested as an assessment, encouraged attentiveness and the development of learning skills that may support future coursework. Note taking is a skill that was also noted as lacking in many entry-level college students that demonstrate disengagement with the traditional lecture format by both participants and Maranci (2005). Grading note taking may also increase attentiveness and concentration as well as critical thinking. This assessment also closely relates to writing and other traditional skills, which is why it may have ranked top among

the remaining suggestions. With a creative approach to this assignment, an instructor may also introduce methods of forming non-linear connections through mind-mapping or journaling practices (Sandell, 2015), though these non-linear concepts have proven difficult for undergraduate students to manage (Yavelberg, 2014a).

The remaining assessments —group research, art history games/role playing, scavenger hunts, and creative re-interpretations—were criticized by many for reasons already described. Participants supported each of these by describing how these approaches supported students within the context, meeting the specific audience. They each provided valid alternative approaches to the traditional means of assessment, but would likely require more consistent, replicative success to be accepted by the participants along with institutional support to alleviate facilitation issues and necessary time commitments.

An outlier within the remaining assessment suggestions was the concept of creative reinterpretation. To this assessment, two participants from art and design schools defended the assignment as not only valid, but extremely supportive of the outcomes for the course within their institutions. Participants demonstrated opposition to the concept of art making as an assignment within an art history course due to its vagueness, lack of assessable outcomes, and even "infantilization" of the discipline. Within educational research, there is a noted trend that supports the inclusion of such projects within visual arts contexts. This assignment mirrors concepts from arts based research (Barone & Eisner, 2012) and the vagueness of the outcomes can be compensated for with detailed rubrics and clearly defined scaffolding of expectations.

Summary. Course assignments lean heavily toward applying knowledge through writing intensive assignments. Analysis and comparative essays lead the suggested assessments testing application skills. The traditional multiple choice, slide identification exam was still ranked among the middle of the suggestions and noted to be a necessary assessment given the varying class sizes. Other suggested assignments and assessments provide alternatives to be considered for future research but have not been supported across varying contexts and may require additional institutional support to aid in successful implementation.

Reading

The required reading for the course, traditionally one of a few survey textbooks (Kleiner, 2013; Janson, et al., 2011; Stokstad & Cothren, 2013), has been the most prevalent area of discussion in rethinking the course. The traditional textbook, as the required reading for the course guides the overall content to be covered. The traditional survey textbooks provide an encyclopedic view of artistic culture from a linear Western narrative that has adapted somewhat to contemporary perspectives, but still gloss over the artistic traditions of non-Western cultures. Several of the responses to the Delphi survey mirror the debate over the survey textbook described by Graham (1995), Kesner (2007), Phelan, et al. (2005), Schwarzwer (1995), and Weidman (2007). These responses focused on the usefulness of the traditional survey textbook in supporting course outcomes.

The textbook for this course has a long tradition, and the challenge for the text as a single volume to keep pace with the broadening, more inclusive perspective of the history of art and global culture will continue to put pressure on the text to remain

relevant. The speed of technological innovation has also led survey texts to include high-quality online resources. While these add to the scope of the text, there is the added challenge of condensing this increasing knowledge base in a volume that can be covered in, typically, two semesters. The challenge of covering the scope of material contained in these texts was noted often by participants in response to the usefulness of various suggested readings, but participants also noted apprehension with completely removing the textbook. They stated that it still provided the best structure for the course despite its shortcomings. Lecture and the introduction of minimal extra reading material such as primary sources or alternative historical perspectives could overcome these shortcomings.

While there was noted skepticism that students actually read or complete the homework, participants were clear that they did not rank additional readings as useful because, in addition to the traditional textbook, these readings would produce information overload and apprehension on the part of the student. Issues of cost also were described in the inclusion of additional reading material, but little was described about the cost of the survey books themselves. The standard survey texts cost over $100 each new. Participants did note that many students might not purchase the text but instead rent it or visit it on reserve in the library to save on cost. These costs can be eliminated through OER initiatives where there is no cost to students enrolled in the course beyond any institutional costs such as tuition or fees. OER initiatives also remove many issues of college access and accrual of additional student debt.

In Round 2 of the responses, to perceived usefulness of the suggested readings for the course, the traditional survey text ranked highly with no participant labeling it as not

applicable to the course. The only items that ranked higher in terms of usefulness were movies or multimedia and resources on how to write and research. The participants described that both suggested readings are supplements alongside the textbook, often to be covered within the course lecture and in small doses to add diversity to the instruction and support skills necessary for successful course completion.

Ranked lower or not applicable were all other reading suggestions provided that participants described this concept of information overload along with the ability of students at the freshman-level to comprehend primary sources, alternative perspectives, or academic journal articles. Some themes such as open educational resources (OERs) and other textbooks ranked as "not applicable" by several participants because of a noted lack of understanding as to what these readings might be.

Round 3 told somewhat of a different story about the perceived usefulness of various reading suggestions. In this round, participants demonstrated a broader range of opinions for all suggestions, but described opinions that are more informed about themes that previously ranked as not applicable due to a lack of knowledge of the topic. Still, the results showed an apprehension to consider the removal of a traditional survey text from the rating as comments suggested that the usefulness of such materials were not a replacement for a course text.

The justifications of the usefulness of OERs are specifically enlightening to the understanding of participants in terms of current educational trends. OERs in practice are a theoretical disruption of the status quo (Broekman, et al., 2014). Open education refers to the utilization of resources that are free and open, provided through our current

technologies in an accessible manner. The use of a survey textbook alongside these sources defeats the concept as it continues to require access to material that comes at a cost to the student. While participants note the use of Smarthistory (Khan Academy) in the classroom or links to other sources hyperlinked through the syllabus or through the LMS, supplementary use of these resources does not embrace the OER concept at its disruptive level, in contrast to a course textbook. An example of embracing this concept is the move by institutions such as University of Maryland University College (UMUC), where textbooks are no longer required for any undergraduate course and all courses rely on OERs for support (Klein, 2015). The survey courses here utilize ArtHistorySurvey.com's OER Wiki, maintained with the support of all art history faculty, art historians who request access, and academically vetted suggestions from students who access the material throughout their coursework.

Texts suggesting a global, critical, or thematic narrative were often dismissed as cursory, too advanced, or not formally organized in a manner that provides structure to support student comprehension. The common thematic textbooks such as Wilkins et al. (2009), were described as too broad and resulting in an "art appreciation" approach. Some institutions provide courses labeled art appreciation where, within a single term, a broad, thematic approach seeks to provide awareness of the importance of art and visual culture. To many, this approach stands in contrast to the traditional art historical approach that supports future coursework in the visual arts and art history disciplines where students need a more in-depth understanding of the canon to form the foundation of their discipline. The later assumes that students already have an appreciation for the content

whereas the former assumes that the course is necessary to develop such appreciation. Specific directions to the course readings including critical understandings of various historical viewpoints, only using primary sources, or relying on academic articles were stated as valuable, but these approaches and reading materials were more deemed more appropriate for upper-level art history courses than for the entry-level survey.

Some participants also noted providing chapters of the text and other material in digital format through the LMS. Strongly conscious of issues of copyright, I feel that it is important to note the possible abuse of the course LMS as a repository for scholarly articles and other material. Participants did not discuss shared material as vetted in any manner by a resource librarian or through an institutional guide for fair use. Faculty should remain conscious of fair use policies when sharing resources within their classroom and when vetting OERs. Publishing companies have voiced concern over the issue of copyright as was the case in the lawsuit against Georgia State University that was decided in 2012 and continues through appeals to the present (Association of Research Libraries, 2016). In response to such pressures by publishers and visual artists, the CAA published their *Code of Best Practices in Fair Use for the Visual Arts* (2015) that sets guidelines for visual arts educators and these should be referenced when considering the inclusion of materials within the classroom.

Summary. While participants ranked the use of OERs and multimedia highly as course reading to support learning, they did so without the intent of having these be the main or sole supporting content for the course. There was a proclivity for the traditional survey texts to support the course content as participants noted that there is no current

structured alternative that compares to the production quality of these texts. In addition, while the introduction of other readings may fill in the gaps still found in these traditional texts, they also should be kept to a minimum to avoid content overload on the traditionally first-year student. More research should be conducted on the use of OERs or other course reading and their effectiveness to support content and skill outcomes.

Connections

The initial desire of this research was to also include participant reflections on the connectedness of the themes from reading through assessments and teaching strategies toward outcomes. While the study asked participants to reflect on these connections, the research omitted specific linking exercises in favor of reducing the time commitment necessary for completing each round. Participants, however, did note mainly constructivist rationales to their suggestions and participants who suggested alternative outcomes such as ethics, stood by such outcomes with their continued support of teaching strategies, assignments, and readings that reinforced these outcomes.

Participants consistently responded in reaction to each survey round with excitement about how the process of writing out their thoughts in this manner reinforced their understanding of their teaching. This methodology also forced several of the participants to question their current direction considering other participant comments and further individual reflection on the connections that they were making between course requirements and desired course outcomes. Participants also frequently noted the connectedness of their course design to their context. Responses from participants at art and design institutions differed from those teaching largely non-visual arts majors. A

course design palette (See Appendix G) was developed using the final rank-ordered themes to be used as a tool for continued thought and discussion on the topic. This palette may be helpful in brainstorming direction for the course within a particular context. The pallet can allow one to consider the items to include or exclude within individual contextual constraints.

Themes

Since Collins (1995) edited a special edition of *Art Journal*, there has been a growing return to the topic of SoTL in art history. Select groups of faculty have come together under communities of practice to tackle these issues (Nelson, 1997, 2000), provide discussions (Phelan et al., 2005), and describe individual successes of breaking from the status quo or incorporating new technologies into classroom instruction (Donahue-Wallace et al., 2009). There has been an in increase in recent years of formal communities of practice such as Art Historians Interested in Pedagogy and Technology, ArtHistorySurvey.com, and AHTR. While a variety of topics were discussed in the literature, participants expanded on many of them by providing their own perceptions and experience. They also introduced some new themes to consider.

Participants described the necessity to consider the course and student level in conjunction with a variety of themes. Level of instruction was important given the lack of prerequisites required by institutions offering the course. Students were most often identified as first year, often without any prior experience with art or writing research papers at the collegiate level. This level of student and ability posed considerable challenges when suggesting content or assignment themes that required higher levels of

independent and critical thinking skills. Participants ranked many themes lower in the provided lists because of the perceived challenges of scaffolding for the students at this entry level.

Participants also ranked many concepts with strong consideration of the issues of the time-on-task involved to successfully implement them within the common on-ground course structure. These concerns often resulted in lower rankings as it appeared to participants that such concepts take more time away from classroom content delivery or result in increased effort on the part of the instructor to assess results upon completion. As the discipline progresses, there is a growing amount of material that art history survey courses are required to cover. This material is guided by textbooks that are currently over 1,000 pages in length and are often taught to classes larger than the desirable size of 25 to 30 students. With such pressures, participants ranked much lower certain described concepts that detracted from the time needed to cover this material. The art history survey course is commonly divided into two sections to cover the entire Western canon of art. A question that was not asked was the term length at institutions as this can vary greatly often from 8 to 16 weeks to cover a 3-credit course. With these realistic limitations in mind, participants described that, while critical thinking and higher-order skills are important to develop, these ideal goals may be difficult to attain and assess within one course.

Student level and demographic, specifically visual arts or art history majors versus non-majors, became a sticking point for discussing these themes. While it seemed appropriate to provide students with broader, skill-based lessons focusing on visual

analysis and cultural awareness when discussing the outcomes for non-majors, it was more important to cover a traditional artistic canon to form a foundational vocabulary for visual arts and art history majors in support of future coursework. While it is important to cover a canon for those continuing in the visual arts, there was an expressed desire by participants to advance toward higher-level skills earlier on. Given the average of the student demographic data provided by participants, most students in their class may never experience a visual arts or art history course beyond the one or two sections that meet their general distribution requirements. This lack of engagement with the visual arts and possibly art in general would reinforce a desire to focus more on the liberal arts skills that meet general education requirements than the necessary content outcomes that visual arts students require. The lack of engagement in the arts by non-arts majors also furthers a debate for two separate courses where one focuses on skill development and appreciation for the arts versus a course that maintains a more traditional model, focusing more on developing foundational vocabulary through an artistic canon required to frame the discipline for future arts majors.

The diverse participant pool introduced topics from their experiences that matched most the themes discussed in Chapter 2. These themes that broke from the traditional Socratic seminar introduced throughout the survey demonstrated the willingness of participants to try new teaching strategies and develop innovative perspectives within their context. Participants also noted the need for other instructors to be willing to take risks if they were to implement these suggested strategies when responding to each rounds' results. Both the literature and participants also noted the

importance of instructional design staff and institutional support in successfully

implementing radical strategies and breaking away from the status quo. Also, while there

were SoTL researchers mixed in with the participants and noted innovative strategies

were clearly explained within each rounds' results, items were ranked consistently lower

on the scale that participants were unfamiliar with either in theory or in practice.

Institutional support and increased visibility of educational research may provide these

participants and other art history instructors with the confidence to take risks in their

courses and break from the status quo.

One reason participants voiced concern with traditional teaching approaches was

the lack of engagement or comfort with both the material and mode of instruction. Baxter

(2012), Reed (1995), and Rose (2012) described teaching strategies that developed the

comfort level of students with the material and process of doing art history. They

described engaging students at the personal level and making connections through

personal artifacts and beliefs. Participants described similar successes incorporating

topics, such as ethics, or strategies, such as role playing, and allowing for learning

through failure. In describing their teaching philosophies, participants also described the

importance that they place on creating an inclusive atmosphere where significant learning

could take place. They also noted this to be a considerable challenge for engaging most

students who are non-arts majors and addicted to technology.

While students were described as reliant on technology, participants often voiced

concern over the technological stresses placed on the course. Few described how they

effectively utilized technology in the classroom, some described how they utilized their

LMS or ePortfolio system to facilitate assignments or distribute course material, and others rejected technology completely, asking students to only bring a pen and paper to class and to leave their laptops in their bags. Topics discussed in this study that had ties to technological innovations ranked at the bottom. Such rankings also occurred in contrast to the described successes by participants in implementing technological tools and strategies. The low rankings and negative responses to strategies supported through new technologies may be due in part to an apprehension toward innovation by the participants, or it could be a result of a lack of institutional support dedicated to implementing 21st century technology and teaching strategies. Further research may be necessary to uncover the specific barriers to such implementation and to uncover successful and practical solutions to implementing new strategies aided by technology within various contexts and toward varying student audiences.

The main theme that seemed to emerge from this diverse participant pool was that of context. Participants were asked to consider both their specific context and the broader context of the art history survey based on the demographic data provided to them. Responding largely based on personal experience, institutional context weighed heavily on their decision-making. While it was already noted that a lack of personal experience with various themes caused them to be ranked lower, participants from different institutions, especially art and design versus other institutions often responded quite differently to topics. This varied response is likely a result of the different required outcomes between these two contexts. Art and design students require an art historical base as a direct foundation for future coursework in visual arts or art history. Other

institutions reported a much larger percentage of non-arts majors who take the class to meet general education or liberal arts requirements. As such, these students do not necessarily need to have a complete comprehension of the artistic canon, but they do need to develop the broader outcomes of visual analysis and critical thinking.

Future Research and Recommendations

Participants described two different course models: (1) Art history survey courses that cover the canon; and (2) courses that more closely resemble art appreciation in that they cover broader themes, cultural diversity, and the development of liberal arts skill outcomes. Each course model has potential for individualization based on context and teaching strategies that the individual instructor may feel most comfortable with. These courses should also be customized to meet their student demographics and their specific needs. In reflecting on the initial purpose of the survey within a liberal arts education, Hoppin's (1866) arguments for a course that allows students to form a better understanding of the aesthetic and visual culture that they are a part of seems to be an appropriate argument (as cited in Aronberg Lavin, 1993). With the contemporary trend toward STEM and a professional rather than a liberal arts education, students in higher education are less likely to encounter visual culture in their studies. This course may represent the one opportunity to engage students with visual culture.

A practical solution to this problem, supported by participant descriptions of the challenges with this course, may be to offer two distinct courses. Some institutions described in this survey included separate art history survey course sections for visual arts majors versus non-arts majors. These two types of students have very different

outcome requirements. A separation of the two courses may meet the higher education outcomes of developing educated citizens while also meeting the foundational requirements for visual arts majors. Participant descriptions of the challenges with this course support the argument that an increasing body of art historical knowledge as well as divergent and global perspectives place increasing pressures that make chronological coverage of the history of art more impractical for non-majors. This challenge increases in validity as institutions are unlikely to provide more time to cover this increasing body of knowledge.

Further study should be conducted on the outcomes of visual arts majors versus non-majors in relation to this course and the options of two different art history surveys. As this study focused on faculty, chair/supervisor, and researcher perspectives on the topic, it relied heavily on the participants' personal experience. It did not account for student perspectives or measurements of effectiveness for the various themes described in this study. A study focusing on the needs of these two student demographics would be helpful in informing practice and future SoTL research in this discipline as this may make the case more apparent for a separation of courses and a reframing of course outcomes that meet the needs of the contemporary audience.

Participants described the importance of student feedback. Some participants supported their suggestions by stating the positive responses from students to their strategies. The student demographic in higher education is increasingly diverse. With diversity comes the challenge of meeting a wide variety of learning styles and needs. Connecting content in an art history survey to this diverse audience and developing

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environments that are inclusive require a rethinking of traditional teaching strategies. Students entering college in the next few years were born in the 21st century. While participants in this study expressed reluctance to use technology, today's students do not know a world without the Internet and are most comfortable in a digital environment.

Participants in this study demonstrated a strong preference toward traditional teaching strategies. This differs from my personal experience. I currently teach an art history survey course online, at the 300-level using only OERs. Most students in this course are all non-traditional, non-major, military students. Further research into hybrid and online delivery approaches is important, including a case study approach and experimental designs implementing novel or innovative strategies that measure student engagement and learning outcomes. Such studies should also clearly describe the context that they are implemented to allow for greater chance of replicability within similar contexts or conscious adaptation within alternative contexts. Further studies, published in forums visible to art historians, may inform future teaching and reduce apprehension to alternative strategies.

Instructional support could encourage and support the facilitation of innovative teaching. Institutions that include the art history survey course should consider introducing art history faculty to SoTL research and encourage innovative teaching strategies that progress the institutional mission. Despite increased pressure on higher education to assess student and graduation outcomes, art historians are unlikely to adapt to new teaching styles without institutional support. The negative language used to describe technology in the responses by participants also indicates the need for support

adapting how art history instructors respond to ever changing technological trends. Providing art history instructors exposure to educational research and professional development may help, but direct institutional support should be provided in the form of library staff for aiding in research requirements, writing centers to aid in art historical writing, and instructional designers to help design and facilitate engaging and effective learning opportunities. Both participants and the literature (Donahue-Wallace, et al., 2009) have described the effectiveness of such instructional support on developing innovative and effective teaching strategies.

Strategies should also look to support more individualized instruction, meeting and supporting inclusiveness with the increasingly diverse student body given the response to the questions of institutional demographics. Participants stressed a break from the Western narrative toward a more global and culturally diverse understanding of art history based on contemporary historical critique. They also described the importance of utilizing class time to model art history by scaffolding assignments for in-class writing, peer review, discussions, and other means that constructively develop students toward critical thinking and visual analysis. The increased class time devoted to supporting skills not developed in a prerequisite course, such as English, further supports the argument for utilizing technology such as the now commonly provided LMS to engage the students beyond the confines of the classroom space. The common complaint of students not reading may be a result of the reliance on the lecture model. If instructors provide all necessary content knowledge in lecture form, there is reduced value to reading as students gain necessary knowledge through the lecture. If content is provided through the

reading materials and class time is utilized to discuss content and apply knowledge, students may place more value on completing homework to be prepared for the classroom experience. This flipped classroom model was suggested but did not take on much traction with the rest of the participants. Researchers should consider implementing experimental designs comparing these two methods to describe the outcomes of these two teaching strategies.

In terms of reading, the literature review described the polarizing nature of open educational resources versus the traditional textbook. While participants voiced their concern with the limitations of the traditional textbook and their excitement over a variety of multimedia and open educational resources, they mainly dismissed these as the sole method for supporting the content of the course. They described that these sources needed to be academically vetted and increased time would be necessary for instructors to compile such sources into a narrative. One participant commented that if a volume existed that provided such structure as with the current textbooks, then they would consider using it. The developing communities of practice have begun taking on this challenge. Specifically, ArtHistorySurvey.com has begun a series of wiki pages devoted to supporting the OER initiative at UMUC by inviting all faculty teaching art history classes to contribute and maintain these resources. This community of practice allows for all sources to remain academically vetted while producing a narrative updated through consensus. Students also are provided extra credit for finding broken links and suggesting alternative sources and instructors make edits in real time. Currently, the wiki includes coverage of the traditional Western content in a linear narrative, but there is noted desire

for other subjects and thematic compilations. While the OER approach is innovative, there has been very little research on its effectiveness in comparison to the traditional textbook. While the benefits of cost and flexibility are notable, this concept represents relatively uncharted terrain and more research is necessary to support its effectiveness in replacing the textbook.

ArtHistorySurvey.com and AHTR provide communities of practice that can support future research and discussion on SoTL in art history. AHTR has begun the first academic journal in the field and, with continued support and research, will provide a valuable resource for art historians looking to develop an understanding of the impact of teaching on the study of art history and methods for implementing such strategies supported through research. If research into SoTL within art history is included within tenure evaluations, it will strengthen the field and encourage more art history faculty to engage in SoTL work. With more support and examples of successful teaching strategies replicating suggestions from educational research as well as the possibility of describing failed attempts to expand the field, instructors of the art history survey course may become more open to taking risks and sharing their experiences, lending further validity to various strategies and other suggested alternatives.

Methodological Reflection and Research Limitations

The Delphi methodology provided a valuable structure for this study. It allowed participants to form a dialogue across contexts and distance asynchronously. It also allowed participants to voice their perspectives without fear of reprisal or judgment. Each comment served to support each participants' opinion while also acting to sway other

participants toward their stance. The process also highlighted areas of innovation and opportunities for future research.

Social science is messy and the use of rankings and Likert scales to convert value judgments in a small pool does not produce statistical significance, but the quantitative results helped drive the conversation and provide necessary structure that kept this group of participants motivated toward a common goal. A larger sampler would have provided for greater statistical significance and a larger data set to uncover other possible statistical correlations. A larger sample also would have exponentially increased the qualitative response resulting in a greater impact of researcher bias and the likelihood of participant voices becoming marginalized in the process of summarizing such responses. The number of participants in this study allowed for most responses to be presented to all participants between rounds and allowed participants to actively participate in the validation of researcher interpretation. The greater number of word-for-word responses also allowed for more persuasive statements to come to the surface and sway opinion. These word-for-word responses also had a noted effect on several participants who voiced change because of the provided data. One key factor was the selection of participants who were invested in the outcomes of the project and had the experience to reflect and respond in an informative manner across each round. While complete consensus was not formed, that was not the intent of the research. The intent of the research was to produce a more formal understanding of the themes present in the current instruction of the art history survey course and to provide a foundation from which future research may develop. To this extent, participants produced valuable themes in response

to the problem and provided solutions highlighting both educational trends and areas for future research.

Given the number of possible participants identified and contacted to participate and the small percentage that responded and persisted through the study, the inclusion of a monetary honorarium for the time commitment may have broadened the participant pool and decreased attrition. The participants who took part were highly dedicated and the large majority completed each round, despite voicing concern over the time required. By Round 3, several participants also demonstrated notable reduction in the length of their responses to the questions, suggesting fatigue.

During the ranking process, participants described two distinct approaches to ordering the presented themes. Most participants ordered the lists with essential themes placed atop the list. Others described ranking the themes in a constructivist manner, rating the themes necessary to meet broader outcomes atop the list in order of importance, leading toward lower ranked (higher numbered) broader outcomes. These two interpretations of ordering items within the list may have been a result of the lack of a clearly described rationale in ranking the items within the instructions. Subsequent rounds may have led to more uniform rankings by participants based on presented discussions within the commentary, but evidence demonstrated that the two different approaches to ranking produced an unexpected area of divergence within the study that somewhat affected the quantitative results, but was normalized through the qualitative responses.

Participants also described issues with vague or unfamiliar terminology, overlapping or combinable themes within lists, and issues of interpretations of content and skill outcomes. These were difficult comments to mitigate within the study as I made every attempt to allow the participants to drive the discussion and decide the direction of the results. All information was placed in a webpage condensed into accordion displays allowing participants to click a plus sign to reveal direct quotes that led to particular themes, which were categorized in a manner that demonstrated arguments for and against each theme. The literature review along with descriptions of the various learning taxonomies were also provided to participants. Provided that technology allows for tracking users in online spaces, more forethought might go into the development of web spaces that support such research in the future. The ability to track participants through the website and demonstrate time-on-task in terms of accessing material on the site would prove helpful to acknowledging that the data between rounds is valuable and used effectively in subsequent rounds and discussion.

The theme of role-playing produced differing opinions between its use as a teaching strategy and as an assignment. While this teaching strategy was not heavily criticized, when it was combined with the term "art history games," as an assignment, there was a polarizing effect. While the connection between role-playing and gamification is appropriate, the direct association may have led to an increased negative perception as several participants voiced strong opinions in opposition of anything they defined as edutainment. The combination of role-playing with games was also not consistent with other possible combinations such as contextualization with art historical

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thinking, which did not take place. For consistency, it may have also been appropriate to combine contextualization with historical thinking in terms of skill. Instead, it would have been beneficial to separate these two terms as it may have produced a different result.

The Delphi method, however, demonstrated considerable strength for compiling a range of individual cases and highlighting both themes of consensus and areas of opportunity or innovation. While the results point to a preference for the status quo across contexts, the Delphi methodology produced alternatives and suggestions for various contexts. Within education, the Delphi may be a powerful and practical tool that allows for asynchronous and anonymous conversations for decision-making. This process allows scheduling flexibility to avoid time conflicts as well as the reduction of power structures allowing for more voices to be heard. The method also allows for discussion across geographically dispersed participants if desired.

Conclusion

While there was a diverse range of suggestions to the topics covered in this research, the areas of considerable consensus demonstrate a tendency toward the status quo as the continued pedagogical paradigm for the art history survey course across institutional contexts. This Socratic seminar format has been the standard for instruction in this discipline for decades. The persistence of the pedagogical status quo may be a result of the experience of the participants in both learning and teaching in this manner. The vocal support of novel and innovative trends away from this status quo or toward

technological innovation by participants in this study did not sway the consensus but served to provide areas for future research.

Per the highest ranked themes, upon completion of the art history survey, students should be able to demonstrate an aptitude toward visual analysis and critical thinking demonstrating an understanding of the formal, thematic, and contextual elements of art. The course should reach toward a more global and inclusive perspective conforming to the structure of the global art history survey texts for a lack of widely accepted alternatives. To meet the outcomes, content is best delivered through a Socratic seminar format utilizing discussion, guiding questions, and well-designed lectures interspersed with multimedia and museum visits where possible. Writing assessments focused on individual and comparative analysis through research best assesses the outcomes for the course.

While these are the highest ranked themes demonstrating the most consensus, the research also highlighted extremely valuable outcomes, strategies, assessments, and readings that may be appropriate for differing contexts. The needs of visual arts students differ greatly from those of a non-arts major fulfilling a general education requirement so the consideration of separating these two student groups into two different courses with outcomes related directly to these groups may provide a solution to this issue. The separation of courses would elevate the current art appreciation course and allow a more focused exploration of art history to develop specific skills related only to the visual arts major.

The institution type also leads to very different objectives. A community college, for instance, may have a very different student demographic requiring more scaffolding toward research objectives than students at a research university. Classes of 25 students can implement more innovative and individualized teaching strategies than perhaps an auditorium lecture class of 100 students or more. Thus, while the results demonstrate the continued acceptance of the traditional paradigm, other themes presented by participants and discussed throughout this study represent areas for future research within this discipline. These other themes could offer new paths toward bridging the successes of SoTL with an area of instruction that has largely shied away from suggested educational innovation.

Appendix A

IRB Approval

GEORGE MASON UNIVERSITY

Office of Research Integrity and Assurance

Research Hall, 4400 University Drive, MS 6D5, Fairfax, Virginia 22030
Phone: 703-993-5445; Fax: 703-993-9590

DATE: December 7, 2015

TO: Kelly Schrum, PhD
FROM: George Mason University IRB

Project Title: [842309-1] DISCOVERING THE PEDAGOGICAL PARADIGM INHERENT IN
                         INTRODUCTORY ART HISTORY SURVEY COURSES, A DELPHI STUDY

SUBMISSION TYPE: New Project

ACTION: DETERMINATION OF EXEMPT STATUS
DECISION DATE: December 7, 2015

REVIEW CATEGORY: Exemption category #2

Thank you for your submission of New Project materials for this project. The Office of Research Integrity & Assurance (ORIA) has determined this project is EXEMPT FROM IRB REVIEW according to federal regulations.

Please remember that all research must be conducted as described in the submitted materials.

Please note that any revision to previously approved materials must be submitted to the ORIA prior to initiation. Please use the appropriate revision forms for this procedure.

If you have any questions, please contact Katherine Brooks at (703) 993-4121 or kbrook14@gmu.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within George Mason University IRB's records.

Appendix B

Letter to Participants and Informed Consent

Dear _____ ,

My name is Josh Yavelberg and I am a doctoral student at George Mason University as well as an art history instructor interested in understanding the current pedagogical paradigm of the classic art history survey class in higher education. I am thus conducting a Delphi study bringing together the collective knowledge of the field to answer the following questions:

1. What are the desired learning outcomes for students engaged in art history survey courses in the 21st century?
2. What pedagogical models support these outcomes and in what contexts?
3. What are suggestions for future research and policy in the area of teaching and learning within art history survey courses?

I am writing you to invite you as a possible participant for this study. I am reaching out to you personally as I believe that you have valuable knowledge that you can lend to the answer of these questions.

A Delphi study is a survey methodology that uses a series of three rounds of open-ended survey questions allowing participants to weigh in on the issues at hand. The first survey round will consist of a series of questions informed from and delivered with an overview of the research in the field. Each subsequent round will invite participants to revise and explain their answers based on the anonymously reported responses from the rest of the field. The goal will be to reach conclusions while overcoming issues such as geographic distance, specific content expertise, or power structures.

Each round of the survey will require time from you as a participant to read and respond to the developments from round to round. The surveys will take place beginning in January and will commence through May of 2016. To demonstrate appreciation for your time and expended energy in participating in this study, an honorarium of $300 will be extended to all participants who are chosen to meet the distribution requirements outlined in the initial proposal for research, further defined here as (a) current researchers or contributors within the field of study of teaching and learning in art history, (b) instructors at various higher education institutions with five or more years of experience

teaching art history courses, or (c) supervisors or chairs of programs in higher education that contain art history survey courses.

It is my hope that you will take the time to participate in this valuable study as I hope that it will be beneficial not only to the field of art history, but to the participants of the study as well. The study will be conducted utilizing an online site to compile survey responses asynchronously, but if you desire a different method to complete the survey questions, accommodations will be provided. All responses will be kept strictly confidential as the nature of a Delphi study requires all participants to remain anonymous in an effort to dispel any perceived power relationships that typically arise during in-person discussions. Thus between rounds, responses are coded and returned without mention to any participant identities. While it is understood that no computer transmission can be perfectly secure, reasonable efforts will be made to protect the confidentiality of your transmission.

All participation in this study is strictly voluntary and you may choose to discontinue participation at any time without penalty or loss of benefits entitled. This study will be conducted with the consent of George Mason University's Institutional Review Board and under the supervision of my dissertation committee. If you wish to voice any concerns, Dr. Kelly Schrum may be contacted at xxxxxx@gmu.edu or by phone at xxx-xxx-xxxx. If you consent to consideration and participation in this study, please sign the attached form and return it to me by mail or email by December 15, 2015.

Sincerely,

Josh Yavelberg

**DISCOVERING THE PEDAGOGICAL PARADIGM INHERENT IN INTRODUCTORY
ART HISTORY SURVEY COURSES, A DELPHI STUDY
INFORMED CONSENT FORM**

RESEARCH PROCEDURES
This research is being conducted to develop a researched understanding of the current pedagogical paradigm in the art history survey course often taught at colleges and universities across the United States. If you agree to participate, you will be asked to read and respond to a series of three surveys conducted using a Delphi methodology requiring time for reflection and response.

RISKS
There are no foreseeable risks for participating in this research.

BENEFITS
The benefits to you include compensation for your time in the form of an honorarium of $300 for your time and energy expensed as an expert in the field as well as your knowledge that you are contributing to the field of the study of teaching and learning in art history.

CONFIDENTIALITY
The data in this study will be confidential. Though demographic data will be collected relating to experience, institutional profiles, and geography, all identities will remain confidential and names and other specific identifiers will not be placed in the research data. Instead, names will be coded to mask the identity of participants and an identification key will be maintained confidentially by the researcher in order to link responses.

PARTICIPATION
Your participation is voluntary, and you may withdraw from the study at any time and for any reason. If you decide not to participate or if you withdraw from the study, there is no penalty or loss of benefits to which you are otherwise entitled. There are no costs to you or any other party. If you are selected for the study, you will be compensated in the amount of $300 for your time and experience.

CONTACT
This research is being conducted by Josh Yavelberg, Student in the PhD for Higher Education Program at George Mason University. He may be reached at xxx-xxx-xxxx for questions or to report a research-related problem. The supervising faculty member is Dr. Kelly Schrum of the Office of History and Art History in the College of Humanities and Social Sciences at George Mason University. She can be reached at xxx-xxx-xxxx. You may further contact the George Mason University Office of Research Integrity & Assurance at 703-993-4121 if you have questions or comments regarding your rights as a participant in the research.

This research has been reviewed according to George Mason University procedures governing your participation in this research.

CONSENT
I have read this form, all of my questions have been answered by the research staff, and I agree to participate in this study.

Appendix C

Round 1 Survey

Introduction

Welcome to the first round of the Delphi. This round will ask you questions regarding your perceived outcomes for the art history survey course. It will continue by asking you to suggest various pedagogical methods used in your course or that you believe should be considered for use to achieve these outcomes. Finally, you will also be asked to describe the challenges of the course and possible solutions and/or support for overcoming these challenges. As this survey round contains qualitative responses requiring reflection and thought, I urge you to take time with your overall response. The survey has been broken up so that you may save your progress at any time. If there are any questions or issues, please do not hesitate to contact Josh Yavelberg.

Name: _____

Art History Survey Outcomes

This section will ask you to discuss the desired outcomes for students enrolled in an art history survey course. The goal of this section is to begin brainstorming answers to the question:

> *What are the desired learning outcomes for students engaged in art history survey courses in the 21st century?*

The following questions are open-ended and all responses will be coded for content and to maintain anonymity. A summary of these responses will be fed back to the participant group and will be restructured to inform the second round of the Delphi survey.

If you were to list and rank five skills that you believe students should obtain by taking the course, what would they be? (Please provide them also in order of importance: 1 being most important, 5 being least important.)

1: _____

2: _____

3: _____

4: _____

5: _____

Please explain why you believe these skills are important:

Please list and rank five content outcomes you believe are necessary for students to gain from this course: Please also provide them in order of importance, 1 being most important, 5 being least important.

1: _____

2: _____

3: _____

4: _____

5: _____

Please explain why you believe this content is necessary and your rationale for this order of importance:

Are there any other course outcomes or skills that you think should be considered in this conversation?

Art History Survey Pedagogy

This section will ask you to respond to open ended questions regarding pedagogical practices employed or that you wish to see employed to meet the outcomes you previously described for this course. The goal of this section is to begin to answer the following question:

What pedagogical models support these outcomes and in what contexts?

The following questions are open-ended and all responses will be coded for content and to maintain anonymity. A summary of these responses will be fed back to the participant group and will be restructured to inform the second round of the Delphi survey.

Please describe a teaching strategy that you find to be most successful in achieving the outcomes you describe for this course:

Why do you believe this technique is effective or engaging?

What context, support, technology, or training do you feel is necessary for students to be successful when engaging in the teaching strategy you describe?

What teaching strategy do you find to be ineffective in meeting course outcomes or developing skills? Why?

What is one course assignment or assessment that you find to be successful in supporting the content and meeting the skills you described previously?

Why do you believe this assignment or assessment is effective in meeting the outcomes and developing necessary skills?

What context, support, technology, or training do you feel is necessary for success with implementing this project or assessment?

What suggested course reading do you believe is important and effective for this course? Why?

Are there any other pedagogical techniques, assignments, or assessments you wish to be considered for conversation in this study? Please describe them and the reasons you believe they are important for consideration in this conversation and challenges to their implementation.

Please list any additional comments you wish to have considered/addressed in this research:

Please describe your feelings toward the research process after this "brainstorming" phase:

Demographic Information

The following questions are meant to build a demographic profile of the participants and institutions included in this research. This data will only need to be gathered in round 1 of the survey.

Personal Information

What category(s) do you associate yourself with in relation to this course?

- o Faculty
- o Chair/Supervisor
- o Researcher (SoTL)
- o Other _____

Years of experience teaching/supervising art history courses: _____

How many sections of art history survey do you teach/supervise in a given term? _____

_____

Personal Area of Expertise: _____

Institutional Information

Institutional Type (Check all that apply. If you represent multiple institutions, please check for both):

- o Research University
- o 4 Year College
- o Community College
- o Liberal Arts Institution
- o Art College
- o Other _____

Class Delivery Options at Your institution (Check all that apply):

- o On Ground
- o Hybrid
- o Online
- o Other _____

Class size(s)? (Please choose the typical class size for single sections of art history survey courses at your institution(s))

- o Less than 20
- o 21-35
- o 36-50
- o 51-75
- o 76-100
- o 101-200
- o >200
- o Unsure
- o Other _____

Number of sections offered of art history survey within a given term at your institution?

- o 0-1
- o 2-4
- o 5-7
- o 8-10
- o 11+
- o Unsure
- o Other _____

If you wish to go into more detail as to the typical method of delivery at your institution, please provide that information below:

How is your institution's art history course divided (ie: Prehistory-Gothic / Renaissance-Modern, One course, three courses)? Be specific:

Art History Survey's Placement within the Curriculum at your institution(s)? (Check all that apply)

- o   Part of a general distribution requirement
- o   Housed within an art history department
- o   Housed within a broader arts department
- o   Housed outside of an art history or arts department
- o   100 course level (Freshman)
- o   200 course level (Sophomore)
- o   300 course level (Junior)
- o   400 course level (Senior)
- o   Unsure
- o   Other _____

Does the art history survey require any prerequisites at your institution? (Check all that apply)

- o   None
- o   English 101
- o   English 102
- o   Art Appreciation
- o   Unsure
- o   Other _____

Briefly describe how the art history survey course fits within your institution's curriculum (if you have such knowledge):

Please briefly describe the typical spaces for art history survey course delivery (ie: physical environment and digital LMS space provided):

Please briefly describe the typical demographic of students enrolled in the art history survey course within your particular setting. Demographic information includes: Traditional and nontraditional students, areas of study, academic level, etc:

Please include your institution's course description for the art history survey course (As typically found in the syllabus and course catalog.):

Please list the stated outcomes for your institutions art history survey course (if applicable):

Does your course have a "Western" or "Global" focus?

- o Western
- o Global
- o Other _____

Does your course have a historically linear or thematic approach to the material?

- o Linear
- o Thematic
- o Other _____

Does your institution require a textbook?

- o Yes
- o No

What textbook(s), if any, is required for this course at your institution?

Is there any other information that you wish to provide regarding the art history survey course at your particular institution?

If possible, would you be willing to share a sample syllabus?

Appendix D

Round 2 Survey

Welcome to the second round survey seeking answers to the following questions:

1. What are the desired learning outcomes for students engaged in art history survey courses in the 21st century?
2. What pedagogical models support these outcomes and in what contexts?
3. What are suggestions for future research and policy in the area of teaching and learning within art history survey courses?

Round one collected demographic data and initial responses to the above questions. This survey has been developed to dig deeper into the responses received from round one, as such, you have access to the responses and will be provided by email with a copy of your first round submission (if applicable).

As with round one, you will be asked to provide answers and explain your rationale for your response. In this round, it is important that you take into account the responses of the participant pool, and, where necessary, explain any change in opinion that may have taken place. There will also be additional opportunity to add concepts that may not be presently considered.

With round 1, there was some issue with the saving responses as you proceed. Based on the record, it seems this may have been due to the survey being accessed from a variety of IP addresses or various devices and, as there is no sign-in process, the platform sees this as different people. If you are having difficulty, a PDF version can be accessed on the research site: PDF VERSION.

The informed consent remains applicable to this and future rounds. For any other questions, do not hesitate to contact me at XXXXX or by phone at XXX-XXX-XXXX.

Name: _____

Demographic Question Follow-up

After round one, it became apparent that further exploration into the types of students encountered in the course may be important. Please respond to the following two follow-up demographic questions:

Based on your experience, please list the typical percentage (For example: 20%, 50%, etc.)of the following student categories encountered in the art history survey course at your institution. Feel free to skip any that do not apply.

— BFA Students
— Non-Art History majors fulfilling general education distribution elective
— Non-Art History majors fulfilling general education requirement
— Art history minors
— Art history majors
— International / English language learners
— 1st generation students
— Minority or under-served populations
— Military
— On-campus
— Off-campus / commuter
— Non-traditional students (24 years old or more, work full time, etc.)
— Traditional students for the course level
— Students who take the course out of sequence within the curriculum (Seniors in a freshman level course or freshmen in a junior level course)
— Part-time students
— Full-time students
— Other (Please describe below)

If you added a percentage for "other" in the question above, please explain the answer here.

Is there any other characteristics of the student demographic encountered in the course that you wish to elaborate on?

Skills

Skills are the abilities that the course intends to build or build upon. Skills may be course or discipline specific, or broad and applicable to a diverse student body. Please take a moment to review the participant and institutional demographics and consider how they may relate to the skill outcomes for the course and its place within the curriculum/institution.

The following questions have been populated by the initial responses from round 1. You will be asked again to rank the following skills and provide a rationale for your response. Please consider the rationales provided from the round one data and your initial response to this question.

Please rank the following coded skills based on level of importance as course outcomes. Descriptions of each can be found within the data. If you wish to include a skill that is not present, please add it below and state a reason for including it.

— Visual Analysis
— Art Historical Thinking
— Critical Thinking
— Communication Skills
— Demonstrable Art Historical Knowledge Base
— Diversity
— Visual Literacy
— Demonstrable Historical Knowledge
— Research / Information Literacy
— Ability to Engage in Visual and Aesthetic Experience
— Problem Solving
— Abstract Reasoning
— Concentration
— Independence
— Cultural Awareness
— Understanding the Artists
— Technology
— Other (Please specify in the next question)

If you included an "other" skill for consideration in the previous question, please explain what skill you wish considered and your rationale.

Please describe your rationale for your top five necessary skill outcomes. Consider your student demographic, and institutional profile. If any of your responses changed since round one, please explain why you adjusted your response.

Course Content

What content is necessary for the course to cover and why? Below are the categories presented in the weighted order that they were expressed from round one. Please again consider the data from round one along with your experience, institution, and the general demographics.

Please rank the following content in order of perceived importance to the art history survey course outcomes. If there is another category you wish considered, please use the "other" and then explain your rationale for its inclusion in the text area below.
- — Historical Contextual/Thematic Knowledge
- — Foundation Art Historical / Formal Vocabulary
- — The Artistic Canon
- — Art Historical Writing
- — World Visual Culture
- — Critical Understanding of Art History as a Discipline
- — Critical Thinking
- — Visual Analysis
- — Problem Solving / Application / Doing Art History
- — Visual Literacy
- — Linear Development of Art History
- — Critical Historical Research
- — Communication / Group Work
- — Ethics
- — Other

If you chose to provide an "other" category in question 5, please describe the category you wish considered and your rationale.

Please describe your rationale for your choice of the top five course content outcomes. Please also consider the demographics that the course encounters. If any of your choices have changed from round one, please explain why you have chosen to make a change to your response.

Teaching Strategies

This page will ask you to respond to pedagogical choices considering again the data compiled from round one and any further information you wish to provide. This section will respond to and expand the responses provided toward teaching strategies. Again, please also consider the general placement and audience that the course encounters

Do you have a teaching philosophy that guides your instruction? What research or influences have helped guide this philosophy?

Below you will find a list of the different instructional techniques that were described in round one as effective. These are currently listed in no particular order. Please rank them in the order you believe best meets the outcomes you described previously.

— **Lecture:** Not to be used as an exclusive technique, the lecture must be purposeful, engaging, interactive, and model historical thinking and methods such as analysis and research.
— **Interdisciplinary Instruction:** Interdisciplinary instruction highlights various influences and is more engaging/applicable to the diverse student audience.
— **Course Blog / Hybrid Model:** Good for larger classes where discussion is difficult. A course blog extends the classroom to the students' world and brings to the course a variety of engaged perspectives.
— **Experiential Learning (Doing Art History / "Art Lab")**: In smaller sections, allowing students to interact with the course material, exercising analytical and research skills directly under the guidance of the instructor. (Full description in data)
— **Museum/Gallery Field Trips:** Engaging students with real works of art, rather than digital slides aids in students' visual analysis skills and increases engagement and empowerment.

- — **"Less-is-more" approach:** Instead of clicking through a broad canon with hundreds of slides, limiting the number of images to "very" important works maintains attention and allows more time to model necessary art historical skills.
- — **Class Discussion:** In-class discussion requires student preparation, but engages students in the practice of analysis and the lecture. This allows the instructor to gauge the learning and level of the audience and helps to maintain an open dialogue...
- — **Group Work:** Group work allows students to engage with peers in the act of discovery of knowledge. Students become active in the development of knowledge and in explaining their understanding with their peers...
- — **Participatory / Student Driven:** The lecture and direction of the course material becomes driven by the level and interest of the students. This requires a flexible course design and continuous interaction between the students and the instructor.
- — **Guiding Questions:** Guiding questions open up lectures by providing outcomes and help students to comprehend the material they encounter by framing their thinking. This also helps to model art historical thinking as it is a process of asking questions
- — **"Unknown Artwork" Discussions:** Engaging students with an "unknown" work requires prior knowledge of foundational material and allows students to practice art history by applying art historical skills...
- — **Role Playing:** Having students role-play art history engages students in the content and forces them to think critically and contextually. This pulls students out of the passive comfort zone and asks them to participate with the material and peers...
- — **Multi-Modal Engagement:** Also considered "Transmedia storytelling," the instructor utilizes various techniques to tell the story and engage the audience with various methods of engagement...
- — **Other:** If you have another technique not mentioned that you would like included, use this tab and describe it below.

Please describe how the top three techniques you have listed are best to support the course outcomes. Please also describe the support whether in-class, or institutionally that is required for successful implementation of these top three techniques.

Please describe how the bottom three (or others) may not be appropriate to meet the course outcomes or reasons for placing them at the bottom of the ranked list.

Assignments / Assessments

In round one, participants were asked to provide an assignments and assessments that they wanted considered for the study. As with the other questions, please rank the following assignments in an order that you believe best supports the objectives and techniques previously described.

Below are assignments and assessments described in the previous round by participants. Full descriptions of each can be found within the supplied data. They are in no present order.

— Writing Journal / Blog
— Research Project of an "Unknown"
— Analysis of a Personally Viewable Artistic Artifact
— Creative Re-Interpretation
— Scavenger Hunt
— Comparison Essay
— Critical Analysis Essay
— Art History Games / Role Playing
— Note Taking
— Multiple Choice, Slide ID, Short Answer Exam
— Group Research Project
— Other (please describe below)

As before, please describe why you ranked the top three assignments. Please also explain how they best meet your perceived outcomes for the course and any specific support necessary for successful implementation.

Please describe the why the bottom three or any other assignments you believe should not be used and your rationale as to why they are ineffective.

Course Reading

In round one participants were asked about the reading content that is important for the course. From the themes that were produced, answer the following question.

Please rate the following themes based on your perception of the applicability/usefulness for supporting your described outcomes, techniques, and assignments.

	Detrimental	Not Useful	Neutral	Useful	Very Useful	N/A
Traditional survey textbook						
Briefly Explain:						
Traditional survey textbook with supplemental readings						
Briefly Explain:						
Other textbook(s)						
Briefly Explain:						
Reserve material (no textbook)						
Briefly Explain:						

	Detrimental	Not Useful	Neutral	Useful	Very Useful	N/A
Open educational resources (OERs)						
Briefly Explain:						
Movies / Multimedia						
Briefly Explain:						
Texts providing a critical understanding of various historical viewpoints						
Briefly Explain:						
Primary source materials						
Briefly Explain:						
Resources on how to write, research, etc.						
Briefly Explain:						
	Detrimental	Not Useful	Neutral	Useful	Very Useful	N/A

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Cultural identity / Encountering other's works					

Briefly Explain:

Ethics readings					

Briefly Explain:

Other					

Briefly Explain:

Your Ideal Course

As noted from the participant demographic descriptions of the course and institutional profiles and responses to other areas, there are many challenges that the art history survey course faces within these various contexts. Imagine your ideal art history survey course. What would the environment be? Class size? Institutional support? What would the content and course outcomes be? How would you approach the teaching of the content and why?

Final Thoughts

Please describe your thoughts regarding the process after round two. Also, if you would like to see anything else included within the research, please describe it here.

Appendix E

Round 3 Survey

Welcome to the third round survey seeking answers to the following questions:

1. What are the desired learning outcomes for students engaged in art history survey courses in the 21st century?
2. What pedagogical models support these outcomes and in what contexts?
3. What are suggestions for future research and policy in the area of teaching and learning within art history survey courses?

Round one collected demographic data and initial responses to the above questions and round 2 began to organize the themes into rankings based on participant response and supported by narrative rationale. This survey has been developed to provide participants with the opportunity to respond to the questions provided in round 2 with the understanding of the group response. You have access to the response data from round 2 and will be provided by email with a copy of your second round submission so that you may respond to the questions provided.

As with rounds 1 and 2, you will be asked to provide answers and explain your rationale for your response. In this round, it is important that you take into account the responses of the participant pool, and, where necessary, explain any change in opinion that may have taken place. There will also be additional opportunity to add concepts that may not be presently considered.

With round 1, there was some issue with the saving responses as you proceed. Based on the record, it seems this may have been due to the survey being accessed from a variety of IP addresses or various devices and, as there is no sign-in process, the platform sees this as different people. If you are having difficulty, a PDF version can be accessed on the research site.

The informed consent remains applicable to this and future rounds. For any other questions, do not hesitate to contact me at XXXXXXXX or by phone at XXX-XXX-XXXX.

Name: _____

Skills

Skills are the abilities that the course intends to build or build upon. Skills may be course or discipline specific, or broad and applicable to a diverse student body. Please take a moment to review the participant and institutional demographics (Some additions made following round 2) and consider how they may relate to the skill outcomes for the course and its place within the curriculum/institution.

The following questions have been populated by the initial responses from round 1 and ranked based on responses to round 2. You will be asked again to rank the following skills and provide a rationale for your response. Please consider the rationales provided from the round one data and your initial response to this question.

Please rank the following coded skills based on level of importance as course outcomes. The rationale provided by the group for the following rankings is found in the data and the themes expressed in round 1. In the following question, you will be asked to compare your list with the one provided and note the rationale for any changes you made as a result. (If you wish to include a skill that is not present, please add it below and state a reason for including it.)

— 1: Visual Analysis (16.63)
— 2: Critical Thinking (16.0)
— 3: Visual Literacy (13.63)
— 4: Art Historical Thinking (13.06)
— 4: Demonstrable Art Historical Knowledge (13.06)
— 5: Communication Skills (12.0)
— 6: Ability to Engage in Visual and Aesthetic Experience (10.94)
— 7: Demonstrable Historical Knowledge (10.38)
— 8: Research / Information Literacy (9.06)
— 8: Cultural Awareness (9.06)
— 9: Diversity (8.88)
— 10: Problem Solving (8.44)
— 11: Abstract Reasoning (6.63)
— 12: (OTHER) Foundational Skills in Reading and Writing About Works of Art (as distinct from research skills) (6.0)
— 13: Understanding the Artists (6.31)
— 14: Concentration (5.19)
— 15: Independence (3.94)
— 16: (OTHER) Curiosity (3)
— 17: (OTHER) Contextualization (2.8)
— 18: Technology (2.44)
— Other: Please provide below

If you included an "other" skill for consideration in the previous question, please explain what skill you wish considered and your rationale

Please describe your rationale for your necessary skill outcomes and the order of your ranking. Consider your student demographic, and institutional profile. How does your ranking compare to the average ranking by the participant pool? If any of your responses changed since round 2, please explain why you adjusted your response.

Course Content

What content is necessary for the course to cover and why? Below are the categories presented in the weighted order that they were expressed from round 2. Please again consider the data from round two along with your experience, institution, and the general demographics. You will be asked to explain your rankings and the rationale for any adjustments made from your previous response in the questions following this.

If you do have another content area that you wish to be considered in the research, you have the opportunity to provide that as well.

Please rank the following content in order of perceived importance to the art history survey course outcomes. If there is another category you wish considered, please use the "other" and then explain your rationale for its inclusion in the text area below. These have been ranked in the order provided from the responses in round 2 and are based on the themes expressed in round 1. Please access these data when considering your rankings as rationales are provided by the participants regarding the order of this list.
 — 1: Historical Contextual/Thematic Knowledge (13.19)
 — 2: Foundation Art Historical / Formal Vocabulary (11.63)
 — 2: Visual Analysis (11.63)
 — 3: Critical Thinking (10.38)
 — 4: World Visual Culture (9.25)
 — 5: Visual Literacy (9.13)
 — 6: Problem Solving / Application / Doing Art History (8.19)
 — 7: Critical Understanding of Art History as a Discipline (8.0)
 — 8: Art Historical Writing (7.94)
 — 9: The Artistic Canon (7.5)
 — 10: Linear Development of Art History (6.19)
 — 11: Communication / Group Work (5.5)
 — 12: Critical Historical Research (5.31)
 — 13: Ethics (4.44)
 — Other
If you chose to provide an "other" category in question 5, please describe the category you wish considered and your rationale.

Please describe your rationale for your necessary content outcomes and the order of your ranking. Consider your student demographic, and institutional profile. How does

your ranking compare to the average ranking by the participant pool? If any of your responses changed since round 2, please explain why you adjusted your response.

Teaching Strategies

This page will ask you to respond to pedagogical choices considering again the data compiled from round one, round two and any further information you wish to provide. This section will respond to and expand the responses provided toward teaching strategies. Again, please also consider the general placement and audience that the course encounters.

Below you will find a list of the different teaching strategies that were described in round one as effective. These are now ranked according to the participant ranking provided in round two along with provided rationale as to why they should be considered in the order provided. Please rank them in the order you believe best meets the outcomes you described previously. You will be asked to compare your ranking against your previous ranked order and that of the participant pool as a whole in your response below. Descriptions of each can be found in the data from rounds one and two as well.
  — 1: Guiding Questions (11.13)
  — 2: Class Discussion (10.44)
  — 3: Lecture (9.56)
  — 4: "Less-is-More" Approach (9.38)
  — 5: Museum / Gallery Field Trips (9.06)
  — 6: Participatory / Student Driven (8.44)
  — 7: "Unknown Artwork" Discussions/Assignment (7.63)
  — 8: Interdisciplinary Instruction (7.13)
  — 8: Experiential Learning (Doing Art History / "Art Lab") (7.13)
  — 9: Group Work (6.5)
  — 9: Multi-Modal Engagement (6.5)
  — 10: Role Playing (5.06)
  — 11: Course Blog/Hybrid Model (4.81)
  — Other: If you have another technique not mentioned that you would like included, use this tab and describe it below

If you provided an "other" strategy, please explain it here

Please describe your rationale for your ranking of teaching strategies. Consider your student demographic, and institutional profile. How does your ranking compare to the average ranking by the participant pool? If any of your responses changed since round 2, please explain why you adjusted your response.

Assignments/Assessments

In round one, participants were asked to provide an assignments and assessments that they wanted considered for the study. As with the other questions, these have been ranked according to the responses of the participant pool in round 2. please rank the following assignments in an order that you believe best supports the objectives and techniques previously described. You will be asked in the following question to explain your rationale for this ranking and how it compares to your response and that of the order listed here. If you provide an "other" assignment, please explain that below as well.

Below are assignments and assessments described in the previous round by participants. Full descriptions of each can be found within the supplied data from round one and the rationale for this ranked order is provided in the data from round two. Please rank these in the order you feel best meets the goals of the course as informed by all data provided and your personal opinions.

- — 1: Analysis of a Personally Viewable Artistic Artifact (9)
- — 2: Comparison Essay (8.75)
- — 3: Writing Journal / Blog (7.81)
- — 3: Critical Analysis Essay (7.81)
- — 4: Research Project on an "Unknown" Artifact (7.25)
- — 5: Note Taking (7.13)
- — 6: Multiple Choice, Slide ID, Short Answer Exam (7.0)
- — 7: Art History Games / Role Playing (5.44)
- — 8: Group Research Project (5.31)
- — 9: Creative Re-Interpretation (4.94)
- — 10: Scavenger Hunt (4.75)
- — Other (please describe below)

If you added an "other" assignment to be considered, please provide your rationale here.

Please describe your rationale for your ranking of course assignments. Consider your student demographic, and institutional profile. How does your ranking compare to the average ranking by the participant pool? If any of your responses changed since round 2, please explain why you adjusted your response.

Course Reading

In round one participants were asked about the reading content that is important for the course. From the themes that were produced, participants were requested to rate

the following based on perceived usefulness to the course outcomes. The data from this is provided to you so that you may consider your response to this content in this final round.

Please rate the following themes based on your perception of the applicability/usefulness for supporting your described outcomes, techniques, and assignments. As you are provided data from round 2, please consider this in your response to each and describe any changes made in your view as you respond in this round.

	Detrimental	Not Useful	Neutral	Useful	Very Useful	N/A
Traditional survey textbook						
Briefly Explain:						
Traditional survey textbook with supplemental readings						
Briefly Explain:						
Other textbook(s)						
Briefly Explain:						
Reserve material (no textbook)						
Briefly Explain:						
Open educational resources (OERs)						
Briefly Explain:						

	Detrimental	Not Useful	Neutral	Useful	Very Useful	N/A
Movies / Multimedia						
Briefly Explain:						
Texts providing a critical understanding of various historical viewpoints						
Briefly Explain:						
Primary source materials						
Briefly Explain:						
Resources on how to write, research, etc.						
Briefly Explain:						
Cultural identity / Encountering other's works						
Briefly Explain:						
Ethics readings						
Briefly Explain:						

Final Thoughts

Please describe your thoughts regarding the process after this final round. Also, if you would like to see anything else included within the research, please describe it here.

Appendix F

Summary of Themes

Skill Outcome Themes

Skill	Response Terms
Visual Analysis	Close looking and description; visual, formal, and spatial analysis; articulate what one sees; identify and practice denotation; relation between forms and ideas; critical viewing; learning to look; recognize choices made by artists; analyze art and visual culture in terms of content; ability to assess an image or object in both oral and written form.
Art Historical Thinking	Art historical thinking and methods; ability to make connections; apply discipline-specific concepts; relation between art and context; critical interpretation of iconography across context; apply knowledge of art theory; basic understanding of art historical canon and rationale for its inclusion; familiarity with art historical vocabulary to describe attributes of context; formulate historically appropriate questions and hypotheses; understand traditional problems inherent in art historical and visual culture interpretations.
Critical Thinking	Critical thinking; synthesis of information; demonstrate different positions and interpretations; reflective thinking to recognize and clarify connections; reading analysis; managing the mass of information; know difference between description and interpretation; macro versus micro thinking; identify the premises behind declared theories/ideas/histories.
Communication Skills	Writing skills; effective verbal and written communication; ability to describe cogently and succinctly; ability to clearly articulate in oral form key information and analysis; write in an organized manner with minimal grammatical, syntax, and punctuation errors; write lucidly and persuasively.
Demonstrable Art Historical Knowledge Base	Demonstrate a basic knowledge of visual art and cultural history; ability to notice and define specific artistic/architectural styles throughout history; ability to identify key artists/architects and their context; general periodization of art styles and their development; discuss the value of famous masterpieces; learn and apply discipline-specific vocabulary.
Diversity	Developing empathy; learn to appreciate and respect diverse cultures and human experiences; historical and global thinking; understanding the diversity of materials and media.

Table continued…

Skill	Response Terms
Visual Literacy	Developing sensitivity to the power of images to shape human perception and opinion; relationship between seeing and thinking.
Demonstrable Historical Knowledge	Historical perspective; demonstrate an understanding of social, intellectual, religious, and political contexts of major historical and cultural periods; historical awareness.
Research / Information Literacy	Secondary source research; ability to analyze written sources or other documentation; information literacy demonstrated in research and evaluation of sources from books and databases; critical reading skills.
Ability to Engage in Visual and Aesthetic Experience	Direct engagement with artworks.
Problem Solving	Demonstrate ability to apply of the above when faced with examples of unfamiliar art or objects of visual culture.
Abstract Reasoning	Abstract reasoning
Concentration	Uninterrupted visual and reading concentration
Independence	Developing curiosity; independent motivation to explore material outside of the course.
Cultural Awareness	Ability to understand the role of art in everyday life
Understanding the Artists	Understanding the Artists
Technology	Technology

Content Outcome Themes

Content	Response Terms
Historical Contextual / Thematic Knowledge	Understand the aspects of history and how they affect art and architectural design; describe and explain the art of historical and cultural contexts; identify and explain key issues/events/philosophies that influence art; ability to orally present and explain contexts; how art is distributed.
Foundational Art Historical / Formal Vocabulary	Development of a foundational art historical vocabulary; formal qualities of individual works of art; knowledge and understanding of visual elements and principles of design; identify and explain key terms; understanding artistic processes and media and their challenges; understanding the contingency of ideas about form and space.
Artistic Canon	Identify, analyze, describe, compare, and evaluate major monuments and movements in the history of art; understanding major patterns and periods of world history; orientation to key visual works from the world's diverse visual cultures.
Art Historical Writing	Ability to make convincing arguments about works of art using specific, historical evidence; read and write creatively and critically about the arts and understand research methods and principles; clearly and concisely analyze works of art in writing, adhering to a few basic stylistic requirements; compare and contrast: ability to make meaningful connections between two or more works of art with one or more similarities but different backgrounds or contexts; ability to describe in words visual imagery and objects with discipline-specific vocabulary; footnotes and citations.
World Visual Culture	Identify and explain how key historical works influence popular culture today; acknowledging the relevance and importance of art and art history to society today; art history as a way of knowing and means to understanding ourselves and other people and cultures across time and space; develop an eye to understand how artists/architects have influenced style; understand the basics of the different art languages all over the world throughout history; recognize the function and reception of visual arts in context.
Critical Understanding of Art History as a Discipline	Historgraphy of art history, what art history is and where it came from; exposure to different methodologies of interpretation; the relationship between museums and our understanding of works of art; interpretative frameworks used to discuss art; a general understanding, and critique of, the Western art historical narrative; sourcing: understanding that knowledge is constructed, and the evidence it rests on should be questioned for biases, incompleteness, and outright gaps from primary documents to contemporary readings.
Critical Thinking	Reading art and architecture as more than forms; recognizing that while the past and present may have broad similarities, it is necessary to situate art within period appropriate contexts; relate historical topics to contemporaneous social, political, and cultural issues; avoiding stereotyping and labeling.

Table continued…

Content	Response Terms
Visual Analysis	A basic knowledge of how to look critically; awareness of the interrelationship between seeing, describing, and analyzing; ability to write a short visual analysis.
Problem Solving / Application / Doing Art History	Ability to recognize stylistic similarities between different works and provide possible provenance to unknown works of art.
Visual Literacy	Develop an understanding of how to look at art and talk or write about it, forming connections between art/architecture and everyday life; understand that art is a visual language that conveys meaning in a unique way; images and objects have meaning and their language can be read and interpreted in terms of forms, signs, and symbols.
Linear Development of Art History	Develop a knowledge of art and its development throughout history; understand the chronology of art history at the introductory level; identify and explain the key factors about the development of styles, practices, and canons.
Critical Historical Research	Ability to read primary textual sources and make meaning out of them with respect to works of art; Read and write creatively and critically about the arts and understand research methods and principles.
Communication / Group Work	In class discussion; Ability to work productively with one another in a small group setting, sharing knowledge and entertaining differences of opinion; Oral presentation.
Ethics	Formulate and respond to questions concerning art and ethics; Develop an ethical responsibility to be good stewards of art and visual culture.

Teaching Strategies

Strategy	Description
Lecture	Not to be used as an exclusive technique, the lecture must be purposeful, engaging, interactive, and model historical thinking and methods such as analysis and research.
Interdisciplinary Instruction	Interdisciplinary instruction highlights various influences and is more engaging/applicable to the diverse student audience. Interdisciplinary instruction uses "history, philosophy, sociology, anthropology, religious studies, economics, cultural studies because works of art are always products of a myriad of influences. Interdisciplinary analysis is also more engaging for general undergraduate students."
Course Blog / Hybrid Model	Good for larger classes where discussion is difficult, a course blog extends the classroom to the students' world and brings to the course a variety of engaged perspectives.
Experiential Learning (Doing Art History / "Art Lab")	In smaller sections, allowing students to interact with the course material, exercising analytical and research skills directly under the guidance of the instructor. This allows student to act in the process of making/doing art history, a bottom up approach, countering the traditional hierarchical and authoritative structuring, giving students the tools and confidence to start making informed interpretations about works of art on their own and recognize that the discipline of art history is founded on questions, many of which remain open-ended.
Museum/Gallery Field Trips	Engaging students with real works of art, rather than digital slides aids in students' visual analysis skills and increases engagement and empowerment. Museum or gallery field trips were noted as extremely beneficial in engaging students, but that they were not always possible due to institutional context as this requires access to live works of art and assumes every student is able to make the effort beyond the classroom space and that administrative issues are not of concern.
Less-is-More Approach	Instead of clicking through a broad canon with hundreds of slides, limiting the number of images to "very" important works maintains attention and allows more time to model necessary art historical skills.
Class Discussion	In-class discussion requires student preparation, but engages students in the practice of analysis and the lecture. This allows the instructor to gauge the learning and level of the audience and helps to maintain an open dialogue, allowing students to learn how to ask questions and seek answers.
Group Work	Group work allows students to engage with peers in the act of discovery of knowledge. Students become active in the development of knowledge and in explaining their understanding with their peers. Group work requires a positive working environment, where everyone's ideas are listened to and considered.

Table continued…

Strategy	Description
Participatory / Student Driven	The lecture and direction of the course material becomes driven by the level and interest of the students. This requires a flexible course design and continuous interaction between the students and the instructor. Though class discussion includes some participatory direction, this more radical approach allows the students to shape the direction of the course but requires active engagement by students and preparedness in order to be truly effective.
Guiding Questions	Guiding questions open up lectures by providing outcomes and help students to comprehend the material they encounter by framing their thinking. This also helps to model art historical thinking as it is a process of asking questions and seeking answers. This requires forming questions without a single or right answer, that allow students to explore the material and frame their thinking or focus within other teaching strategies.
"Unknown Artwork" Discussions	Engaging students with an "unknown" work requires prior knowledge of foundational material and allows students to practice art history by applying art historical skills. This is also a good technique to engage students in discussion and may be coupled with various other instructional techniques.
Role Playing	Having students role-play art history engages students in the content and forces them to think critically and contextually. This pulls students out of the passive comfort zone and asks them to participate with the material and their peers. This method is also fun, engaging, and allows them to develop communication skills.
Multi-Modal Engagement	Also considered "Transmedia storytelling," the instructor utilizes various techniques to tell the story and engage the audience with various methods of engagement. This method demonstrates the diversity of art historical application and maintains attention. This method also focuses on small, micro-learning opportunities, chunking up content into various delivery methods, keeping students' attention by engaging multiple senses and learning styles.

Assignments/Assessments

Strategy	Description
Writing Journal / Blog	A writing journal may be conducted electronically or as an assigned weekly task to be delivered to the instructor/peers in-class. This assignment supports engagement with the course material, lecture, and discussions, models the question/answer process of art history, and critically engages students with their thinking process. Peer-review can open students to the diversity of thought. Writing, research, and communication skills are supported.
Research Project of an "Unknown"	Students engage with artistic artifacts that are unknown to them, carefully chosen to stretch the student beyond their memorized understanding of the canon, asking them to "do art history." This project engages students with issues of cultural and intellectual diversity, critical application of course material, research, argument, and may be reinforced through group-work.
Analysis of a Personally Viewable Artistic Artifact	Engaging students with a personally viewable artifact provides a form of experiential learning that engages close looking, analysis, application of content knowledge, and helps to break down the power barrier assumed by visual art. Access to artistic artifacts is necessary, but not necessarily from a major museum as art galleries, public art, or institutional collections may be available alternatives. Participants describe their use of this assignment as asking students think critically and engage in experiential learning.
Scavenger Hunt	A scavenger hunt asks students to apply their understanding of the historical content to their present context. This can be done in an art museum, or by asking students to apply the terminology and ideas from history to look for where it may be applied or influences the present-day. This assignment gets students outside of the classroom and teaches them the broader impact of the knowledge they are obtaining. The project also increases general awareness, close-looking/analysis, and can be reinforced through group-work.
Creative Re-Interpretation	A research project that engages students in the endeavor of recreating or developing a personally influenced creative piece based on an art historical theme allows students to make connections to artistic practice, theory, and history while engaging their own personal creative direction.
Comparison Essay	Comparison arguments are common within the practice of art history. A comparative essay allows students to apply visual analysis skills while employing the vocabulary and knowledge gained from the course to form critical thinking, communication, and research skills. Comparisons get beyond the regurgitation of facts by showing the interconnectedness of artistic and cultural traditions.
Critical Analysis Essay	Analyzing a single artifact or source material allows students to learn how to critically think about the content that they are engaging with. This assignment engages students with the practice of asking questions and forming arguments about a single artifact, movement, or source and look for answers that help to place the material within the broader context/conversation of doing art history.

Table continued…

Strategy	Description
Art History Games / Role Playing	A project in the form of a game may engage students with the material in an experiential/role playing manner that differs from traditional course projects. Games require a clear objective and set of rules, thus requiring advanced preparation on the part of the instructor to implement. Role playing or in-class debates was also described previously as a teaching strategy, but may also be an assessable course element.
Note Taking	Note taking may be approached as a gradable project. The purpose is to engage students in the skill of listening and engaging with the lectures/reading and forming their own critical notes that reinforces other course projects and outcomes.
Group Research Project	Group/team research projects bring together students under a particular theme to engage in peer interaction with the goal of forming a broader understanding of that theme built from the respective foci of the group/team members. Group research projects, engage students in experiential, "doing history" while learning skills such as research, communication, and critical thinking. Group/team projects also bring students together to engage with the diversity of thought and questions that are developed in doing art history.
Traditional Exam: Multiple Choice, Slide ID, Short Answer Exam	The traditional exam is a staple of the survey. It was mentioned as an ineffective assessment by several participants and was thus included in subsequent rankings in an effort to form a comparison with suggested course assignments.

Course Reading

Reading	Pro	Neutral	Con
Movies / Multimedia	Meets student learning styles; Ability to re-watch; Engaging; Motivating; Engage students in a sense of space that static images don't portray; Mental "break;" Helpful for providing context; Generate discussion; Good for flipping the classroom.	Great supplement but never the core of the course.	Can encourage passive, less critical thinking as opposed to grappling with critical texts or primary sources that are often difficult to understand.
Open Educational Resources	Flexibility; Students more comfortable with online resources than books; Excellent sources available; Good for flipping the classroom; Instructor as curator of knowledge; Extremely useful.	Some success but on a limited basis; Use them in conjunction with a textbook; Useful but too much work to introduce and verify information.	Not a substitute for a well-structured textbook; Do not use; But many students do not watch the videos any more than they read the textbook; Don't understand what this means.
Traditional Survey Textbook	Meta-narrative and introduction; Structure; Fair balance of biography, formal analysis, and historical/social/religious/functional contexts; A necessary reference.	Necessary but overwhelming; The book may be easily confused with the account of reality without pointing out the prejudices.	Many students don't purchase the book; Artwork given short shrift; Expensive; Similar information can be acquired at less expense; Doesn't support individualized course designs; Antiquated; Sets up a formalist normative truth.
Resources on How to Write, Research, Etc.	Helpful in supporting assignments; Many students have never written a research paper these make the process less intimidating; Style guide is vital.	Helpful if students actually read them; Copies on reserve but no time in class to cover them.	Students hated the traditional how-to-write art history texts; Students learn these skills better directly from peer review, an instructor, or librarian.
Primary Source Material	Students gain a better understanding of the contexts/voices/ideas; Coupled with lecture, this provides students with multiple voices and context.	Useful, but should be used in conjunction with a textbook; Good, but there is very little time and better for upper division courses.	Not sure what this means at the undergraduate level.
Traditional Survey Textbook with Supplemental Readings	Helpful in weaving in primary sources and other materials; Provide more depth; Easy to do with course LMSs; Readings should be appropriate for the freshman-level.	Unless they are graded, students will not read; Not generally effective.	Already too much to deal with; Students have difficulty with articles and the level of supplemental readings.

Table continued…

Reading	Pro	Neutral	Con
Cultural Identity / Encountering Others' Work	Relevance is reinforced by students understanding of how art works are reinterpreted/ parodied/ critiqued/ revised/ viewed today versus the period of their creation; Important for a global world; Forces students to question "natural" assumptions.	I see how this could be useful but do not fully understand what this means.	Getting off track from the main goals of the survey; not appropriate for the first year; too complex.
Other Textbooks	Arranged thematically, these textbooks provide a stark alternative to the traditional texts;	Students will not read, but providing chapters may be an alternative; A single text may be fine, but multiple will be too expensive.	Students don't seem to access them; Don't use; They often do not address the main content of the course.
Reserve Material (No Textbook)		I place articles on reserve, but mostly on the LMS for students who do not want to purchase a book.	First year students need a guidebook given to them; Only good for self-disciplined and motivated students; Students printing and copying at added expense; Students barely access this material.

Appendix G

Course Organization Palette

Skills	Content	Strategies	Assessments	Reading
Visual Analysis	Historical/ Contextual Thematic Knowledge	Class Discussion	Comparison Essay	Movies / Multimedia
Critical Thinking	Foundational Art Historical / Formal Vocabulary	Guiding Questions	Analysis of a Personally Viewable Artifacts	Open Educational Resources
Art Historical Thinking	Visual Analysis	Lecture	Writing Journal / Blog	Traditional Survey Textbook
Visual Literacy	Critical Thinking	Museum / Gallery Field Trips	Critical Analysis Essay	Resources on How to Write, Research, Etc.
Communication Skills	World Visual Culture	"Less-is-More" Approach	Research Project on an "Unknown" Artifact	Primary Source Material
Demonstrable Art Historical Knowledge	Visual Literacy	Participatory / Student Driven	Multiple Choice, Slide ID, Essay/Short Answer Exam	Texts Providing Critical Understanding of Various Historical Viewpoints
Ability to Engage in the Visual and Aesthetic Experience	Critical Understanding of Art History as a Discipline	"Unknown Artwork" Discussions	Note Taking	Traditional Survey Textbook with Supplemental Readings
Cultural Awareness	Problem Solving / Application / Doing Art History	Experiential Learning (Doing Art History / Art Lab)	Group Research Project	Readings on Ethics
Demonstrable Historical Knowledge	Art Historical Writing	Group Work	Art History Games / Role Playing	Cultural Identity / Encountering Others' Work
Research / Information Literacy	The Artistic Canon	Interdisciplinary Approach	Scavenger Hunt	Other Textbooks
Problem Solving	Linear Development of art History	Multi-Modal Engagement	Creative Re-Interpretation	Reserve Material (No Textbook)
Diversity	Critical Historical Research	Role Playing		
Abstract Reasoning	Communication / Group Work	Course Blog / Hybrid Model		
Understanding the Artists	Ethics			
Contextualization				
Curiosity				
Concentration				
Independence				
Technology				

Note: Content is displayed in order as ranked by participants in this study. This palette may be useful for planning by allowing for the selection of desired approaches and considering how each item may combine and work across the palette to reinforce outcomes.

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Biography

       Always interested in the visual arts, Josh Yavelberg received a BFA and an MS in art history from Pratt Institute in 2002. Following a brief searching period studying art history at the Graduate Center of the City University of New York, Yavelberg moved to Washington, D.C., and began teaching a range of visual arts and art history courses at the Art Institute of Washington, Westwood College, and the University of Maryland University College (UMUC).

       Throughout his time studying higher education at George Mason University, Yavelberg has found interest in ePortfolios, gamification in education, teamwork, and the use of open educational resources. His research has focused mainly on the art history survey course where he has researched and spoken on the topic of pedagogical innovations and the study of teaching and learning in art history. Stemming from this research and efforts at UMUC, Yavelberg founded ArtHistorySurvey.com, a community of practice and OER wiki site to support instructors teaching art history survey courses.

       At the time of writing this dissertation, Yavelberg continues to teach art history and oversees the art history courses as lead faculty at UMUC and has moved into a role as the manager of online education for the National Recreation and Park Association. Yavelberg looks to continue his research in this field and grow ArtHistorySurvey.com, seeking further adoption of the community by others looking to inform the dialog that is contained within this study.