Understanding How Perceptions of Power and Identity Influence Student Engagement and Teaching in Undergraduate Art History Survey Courses

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Cover Page Footnote

This article, included in a special issue of this journal, demonstrates one of a variety of research methodologies appropriate to the Scholarship of Teaching and Learning in Art History. It is accompanied by a brief introduction by a SoTL mentor, who worked with the author in the project's development and publication.

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Method: Qualitative Case Study and Action Research
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Mentor: Kelly Donahue-Wallace, *University of North Texas*

SoTL Introduction

It is not accurate to describe my role in Rebecka A. Black's article as SoTL mentor. This distinction belongs to the faculty she worked with on her fascinating dissertation completed at the University of Arizona.[1] In this preface to her article, I therefore merely endeavor to summarize her research method for the benefit of art historians wishing to pursue similar work.

Dr. Black's study of perceptions of power and identity within the art history classroom considers student engagement and instructor pedagogical efforts. She approaches her investigation with the underlying assumption that instructors and students have unequal power within the art history survey class based on Michel Foucault's theory of power imbalance, Judith Butler's notion of citational practice, and educational researcher W. Marc Jackman's assertions about classroom power dynamics. The article's extensive literature review sets the stage by providing definitions to this multi-layered and complex research project. To aid the reader, Dr. Black organizes the review of scholarship by theme, moving from the history of art history instruction to analyses of student engagement, identity, and power.

To conduct her research, Dr. Black selected a qualitative case study method mixing concept mapping, interviews, and observation of both students and instructors. The concept maps asked each category of participant—instructor and student—to consider the other. She then interviewed both sets of participants twice, recording answers to open-ended questions. Dr. Black analyzed the data collected in the concept maps and interview notes for descriptive language addressing power perceptions and pedagogy. Her third method of data collection—observation—complemented the other two sources. Watching students and instructors in action was particularly important for gauging student engagement and instructor pedagogical practice since it could account for unconscious actions not self-reported elsewhere. In this way, Dr. Black closed the circle to develop a keen understanding of how instructors and students interact and perceive each other within the art history survey classroom.

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[1] Rebecka A. Black, "Understanding how Perceptions of Identity and Power Influence Student Engagement and Teaching in Undergraduate Art History Survey Courses," (Ph.D. dissertation, University of Arizona, 2018).

Understanding How Perceptions of Power and Identity Influence Student Engagement and Teaching in Undergraduate Art History Survey Courses

Rebecka A. Black, *Rocky Mountain College of Art and Design*

INTRODUCTION

In 2011, art historians claimed art history in America was in crisis as evidenced by cultural ridicule, decreased funding, and low student engagement at the undergraduate level.[1] Joshua Yavelberg echoed this five years later but focused his attention on perceived issues with the undergraduate art history survey course.[2] The reasons given for the crisis in 2011 were numerous and included external and attributed to government policy, economic decline, increased interest for contemporary practice, changing museum audiences, issues in higher education administration, and student deficiencies.[3] And the harbingers of our supposed disciplinary crisis call for a critical reevaluation of what and how we teach art history to undergraduates, particularly in the survey courses.[4]

These recent calls to arms, however, are not isolated to the discipline of art history, nor are they without precedent. Since 1917, art historians have called for pedagogical change at the undergraduate level.[5] Yavelberg addressed this call by interviewing a handful of his art history colleagues in an informal study. The results of his study revealed that while there are multiple pedagogical approaches to teaching the art history survey being practiced, there remains no consensus on which are most effective at addressing student engagement.[6] Complicating this issue further is that the definition of student engagement varies among scholars. For the purposes of this study, I employed the definition set forth by Lane and Harris that defines student engagement as "on-task behavior in the classroom."[7] On-task behaviors include note-taking, active listening, asking questions, and participating in group activities or discussions. I chose this definition of student engagement because it gave me a set of observable actions to record and from which to collect data for this study.

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[1] Patricia Rubin, "Defining the Crisis in Art History," *Visual Resources* 27, no. 4 (2011): 308-314.

[2] Joshua Yavelberg, "Questioning the Survey: A Look Into Art History Survey and its Pedagogical Practices," *Journal of Mason Graduate Research* 1, no.1 (2014): 23-48; Joshua Yavelberg, "Discovering the Pedagogical Paradigm Inherent in Introductory Art History Survey Courses, a Delphi Study," PhD dissertation. George Mason University, 2016. http://arthistorysurvey.com/AHSDelphi/Yavelberg_Dissertation_Final.pdf.

[3] Rubin, "Defining the Crisis," 308.

[4] Peggy Phelan, Kevin Concannon, Irina D. Costache, Kathleen Desmond, David Little, and Steve Shipps, "Art History Survey: A Round-Table Discussion," *Art Journal 64*, no. 2 (2005): 32-51; Yavelberg, "Discovering the Pedagogical Paradigm."

[5] Duncan Phillips, "What Instruction in Art Should the College A.B. Course Offer to the Future Writer of Art," *The American Magazine of Art* 8, no. 5 (1917): 177-182.

[6] Yavelberg, "Questioning the Survey," 45.

[7] Erin Lane and Sara Harris, "Research and Teaching: A New Tool for Measuring Student Behavioral Engagement in Large University Classes," *Journal of College Science Teaching* 44, no. 6 (2015): 84.

Problem Statement

The perceived problem of low student engagement in undergraduate art history survey courses is three-fold. The first aspect of this disciplinary problem is finding ways to increase student engagement, and many art historians have proposed potential solutions. But these proposals have led to the second part of this larger problem. There exists no large-scale consensus as to how exactly to alleviate the crisis to increase student engagement in art history.[8] Mark Miller Graham has argued for a structuring of the survey course, beginning with a rethinking of the standard survey text.[9] Graham, along with others have argued for a total revamping of the survey course altogether.[10] Several scholars, like Penelope Gioffre, have argued to emphasize discussion models rather than lectures in undergraduate surveys.[11] The third aspect of the larger problem of low student engagement, and what this study seeks to address, is the lack of scholarship regarding what the real issue is with student engagement in art history. We, art historians, have been trying to solve the problem of low student engagement without knowing its cause leading to our unproductive cycle of proposals for change to a problem we have not fully investigated.

Significance of the Study

The study I describe here is a summary of my larger, more in-depth dissertation study conducted in 2017-2018. The original study is significant because data I gathered regarding student and instructor identity in undergraduate art history survey courses contributes to better understanding the power dynamics between students and their instructor that influences student engagement. The disciplinary history of proposing solutions for low student engagement without a broader understanding of what causes low student engagement, specifically in art history survey courses, has, in my estimation, contributed to the underestimation of art history's importance on a larger cultural level. This is evidenced by recently proposed major funding cuts, possibly total elimination of funding, to the National Endowment for the Arts and the National Endowment for the Humanities by the Trump administration.[12] But this attack on the arts is also and more directly evidenced by former President Obama's implication in 2011. He said to a crowd of supporters, "Folks can make a lot more potentially with skilled manufacturing or the trades than they might with an art history degree."[13]

Ann Johns, a senior lecturer of art history at the University of Texas, quickly came to the defense of art history as a relevant career option in a response email to the president. Explaining her defense, Johns said, "I wanted to dispel any notion that art history is frivolous, and I wanted to

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[8] Yavelberg, "Discovering the Pedagogical Paradigm," 7.

[9] Mark Miller Graham, "The Future of Art History and the Undoing of the Survey," *Art Journal* 54, no. 3 (1995): 32.

[10] Peggy Phelan, Kevin Concannon, Irina D. Costache, Kathleen Desmond, David Little, and Steve Shipps. "Art History Survey: A Round-Table Discussion." *Art Journal* 64, no. 2 (2005): 32-51.

[11] Penelope Gioffre, "An Investigation of Interactive, Dialogue-Based Instruction for Undergraduate Art History," unpublished report. Wilmington University, 2012, 37.

[12] Sopan Deb, "Trump Proposes Eliminating the Arts and Humanities Endowments," *The New York Times* (New York, NY). Mar. 15, 2017. https://www.nytimes.com/2017/03/15/arts/nea-neh-endowments-trump.html?_r=0. 1.

[13] Tracy Mueller, "The Famous Obama Apology Note and the Truth about Art History," *UT News* (Austin, TX). Feb. 20, 2014. https://news.utexas.edu/2014/02/20/the-famous-obama-apology-note-and-the-truth-about-art-history/

dispel the notion that we are elitists."[14] However, the disciplinary focus to try to solve a problem for which we do not understand the cause is hubris. And putting the cart before the horse, so to speak, does little to dispel the idea that art history is an elitist, thus unnecessary, discipline and impractical career option. Therefore, this study offers data and suggests causes for low student engagement in undergraduate art history survey courses. Additionally, an underlying goal is for this study to contribute to scholarship in art and visual culture education through identity studies and student engagement in the pedagogical practice of art history.

Research Questions

To address this problem and redress the paucity of scholarship concerning what influences student engagement in undergraduate art history courses, in this study I relied on the scholarship of identity, classroom power dynamics, and undergraduate learning across disciplines in higher education to answer the questions:

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

   a. *student engagement in undergraduate art history survey courses?*

b. *pedagogical practice in undergraduate art history survey courses?*

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

REVIEW OF THE LITERATURE

I ground my theoretical framework for this study in theories of power and identity largely through Michel Foucault's concepts of power and Judith Butler's concept of citational practice.[15] I used the double lens of Butler and Foucault along with work done by Jackman on power relations in the classroom to ground my discussion of the perceptions of identity and power through the roles of student/teacher in connection to the historic elitism in the arts.[16] Additionally, I support this qualitative study with scholarly literature I explored through pedagogical practice in art history and undergraduate learning and engagement. I do so by exploring how art historians have historically taught and continue to teach (1917-1990) undergraduate art history survey courses. I then connect the discussion of pedagogical trends to my exploration of undergraduate student engagement.

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[14] Ibid., 1.

[15] Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (New York: Vintage Books, 1995); Judith Butler, *Undoing Gender* (New York: Routledge, 2004).

[16] W. Marc Jackman, "Teacher-Student Discourses: Power-Brokerage and Classroom Engagement," *International Journal of Humanities and Social Sciences* 4, no. 7 (2014): 154-160; Arthur D. Efland, *A History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts* (New York: Teachers College Press, 1990).

History of Teaching Art History (1917-2017)

Researchers have traced the development of art history as an established discipline in modern American universities to Erwin Panofsky, who emigrated to America from Germany in 1931 during the tumultuous interwar period in Europe[17] Panofsky promoted and perpetuated what is referred to as the German model of art history, wherein the content expert (art historian) lectures to only focused graduate level students, via a lantern-slide show to teach major styles and movements of art, and the formal qualities. This model prevailed in America even before Panofsky's arrival and it has remained the standard mode of teaching art history survey courses throughout the 20th century, despite multiple calls for change to the lecture based style as well as through calls for change of the survey text and structure of the survey class. According to Maryalys Hill, what few changes were made were to the lecture-based format were "based on professional needs and personal experience," which helped to perpetuate the teacher-centered approach.[18] Furthermore, Hill points out that "rarely was the student or learning theory consulted for guidance."[19]

Hill's dissertation research is in conversation with Gioffre's report. Hill's study of undergraduate opinions about academic learning and their unique learning needs through multiple surveys gives quantitative results to Gioffre's in-depth discussion of how neuroscience and psychology affect student learning in higher education.[20] Overall, Hill's dissertation, which she terms as a "descriptive study" gives and promotes priority status to student evaluations, which although is student-centered could be problematic for future studies of undergraduate learning.[21] However, the basic premise of Hill's research question is that undergraduate students can assess their own learning due to "common schooling experiences and attitudes developed during those experiences."[22] This idea opens the possibility to explore further Michel Foucault's ideas of *connaissance* and *savoir* with an established study.[23]

Joanne Sowell contends that the general public envisions art history classes as experts telling others about art and art historians, by 1991, had done little to change that negative perception.[24] And, Robert Nelson claimed in 2000 that for many, art history simply "is" the lecture and slide show.[25] But the passive student traditional lecture method is outdated, has been shown to produce

[17] Laura Trafí-Prats, "Art Historical Appropriation in a Visual Culture-Based Art Education," *Studies in Art Education* 50, no. 2 (2009): 156.

[18] Maryalys K. Hill, "A Study of Academic Learning in Undergraduate Art History Courses," Retrieved from ProQuest Dissertations and Theses Full Text. (304147072), 2.

[19] Hill, "A Study of Academic Learning," 3.

[20] Gioffre, "An Investigation of Interactive, Dialogue-Based Instruction," 5-12.

[21] Hill, 20.

[22] Ibid.

[23] Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*, ed. Colin Gordon (New York: Pantheon Books. 1980), 201.

[24] Joanne E. Sowell, "Learning Cycles in Art History," *College Teaching* 39, no. 1 (Winter 1991): 14.

[25] Robert S. Nelson, "The Slide Lecture, or the Work of Art "History" in the Age of Mechanical Reproduction." *Critical Inquiry* 26, no. 3 (2000): 414.

the "lowest learner retention rate,"[26] and "permits negligible overt student participation."[27] However, current researchers point out that many art historians still use this model because they are teaching via the same method from which they learned.[28] They also teach this way because they do not understand that students today learn differently than they did. And, many art historians still teach in this manner "despite the disconnection" this method causes some of their students.[29]

In 2005 art historian Kevin Concannon remarked at how frustrating it was that there was such a "dearth" of resources about teaching in art history.[30] Art historian Robert Bersson also noted: "The amount of writing on art pedagogy is astonishingly small" and most of it was published in the same issue of *Art Journal* in 1995.[31] Unfortunately, despite Bersson's wish that his issue of the *CAA News* would be one of many future issues devoted to "addressing the long-standing neglect of education"[32] in art history, not much has changed in the decade since and art history has been slow to embrace new forms of teaching content.[33] According to Gioffre, "A dearth of published material on art history pedagogy and alternative methods of teaching and learning in the discipline" made it necessary for her to expand her literature search to general education and other related fields.[34]

One of the most recent studies of teaching in art history is from Joshua Yavelberg's dissertation which confirms the lecture method remains the preferred teaching method in undergraduate art history survey courses.[35] Yavelberg surveyed 19 art historians across several American universities. Each participant was required to have at least 5 years of survey teaching experience. Yavelberg's primary research questions addressed what his participants defined as the highest priority learning outcomes for survey students as well as what the participants thought were the most effective pedagogical models for achieving those outcomes. In three rounds of surveys, Yavelberg's research participants ranked visual analysis as the top learning outcome for the art history survey course. One participant described the visual analysis as the "threshold concept…necessary to the profession of art historian."[36]

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[26] Kathleen Desmond in Peggy Phelan, et al. "Art History Survey: A Round-Table Discussion," *Art Journal* 64, no. 2 (2005): 36.

[27] Candace Stout, "An Analysis of Students' Questions in College Art History Classes," *Visual Arts Research* 16, no.1 (1990): 60.

[28] Desmond, "A Round-Table Discussion," 36.

[29] Molly Lindner, "Problem-Based Learning in the Art-History Survey Course," *Newsletter of the College Art Association* 30, no. 5 (2005): 7.

[30] Kevin Concannon, in Peggy Phelan, et al. "Art History Survey: A Round-Table Discussion." *Art Journal* 64, no. 2 (2005): 47.

[31] Robert Bersson, "Building the Literature of Art Pedagogy," *Newsletter of the College Art Association* 30, no. 5 (2005): 1.

[32] Bersson, "Building the Literature," 3.

[33] Kelly Donahue-Wallace and Jacqueline Chanda, "A Case Study in Integrating the Best Practices of Face-to-Face Art History and Online Teaching." *Interactive Multimedia Electronic Journal of Computer - Enhanced Learning* 7, no. 1 (2005). http://imej.wfu.edu/articles/2005/1/01/index.asp

[34] Gioffre, "An Investigation of Interactive, Dialogue-Based Instruction," 5.

[35] Yavelberg, "Discovering the Pedagogical Paradigm," 218.

[36] Ibid., 19.

To address his research question about effective teaching methods to achieve the participant's highest-ranking learning outcome, the lecture approach ranked at number three out of 20 in each of the three rounds of surveys. Class discussion and guiding questions ranked at numbers 1 and 2 in each survey round. The lecture method did not rank highest in the three survey rounds, however in participant discussion about their rankings, most noted that lecture should be used in combination with other approaches, such as discussion and guiding questions. Therefore, the lecture approach appears in both pure and hybrid formats as the most "dominant" approach to teaching the undergraduate art history survey course, according to Yavelberg's study.[37] In his discussion section Yavelberg notes that most participants still use the lecture because it is what they are most comfortable with. In fact, participants tended to suggest or rank highest the teaching methods with which they have personal experience or familiarity and comfort. Yavelberg's results speak to claims by Lindner who also notes art historians' tendencies to teach how they were taught, which points to personal preference for familiarity, experience and comfort.[38]

Yavelberg's participant pool was instructors and he did not include student voices in his study. However, Yavelberg did include discussion about student demographics in terms of what type of students his participants work with in the survey courses they teach and have taught. This discussion was included in the form of a demographic chart that breaks down students into categories such as on-campus/off-campus, full-time/part-time, etc. Additionally, Yavelberg included participant discussions about how most of them wanted to "connect" to students in their courses.[39] So, although the preferred teaching method discussed by Yavelberg's participants was teacher-centered, the participants did emphasize their desire for more student-centered approaches.

In this study I connect the lecture-based model of teaching art history to Judith Butler's concept of "citational practice."[40] Citational practice is one in which the performance of a norm, in this case the lecture, is cited repeatedly enough as a teaching practice that it becomes the norm, like gender roles of what society considers, without question, masculine or feminine. Likewise, the lecture has become the unquestioned norm in art history teaching. All three instructors interviewed in this study claim that although they all three have graduate degrees in art history (one held a PhD at the time of the study) none received formal training to specifically teach art history. They each had teaching experience as either a graduate teaching assistant, tutor, or private yoga instructor, but none received direct formal training to teach art history. Instead, they all taught how they were taught, in a citational practice of methods that worked for them, modeling their teaching on their mentors' teaching style. For example, one instructor described her teaching as opposite to what she experienced, but also responsive to what worked for her. This connects directly to what Kathleen Desmond point out in her discussion of how art historians typically repeat the style of teaching by which they were taught.[41]

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[37] Ibid., 218.
[38] Lindner, "Problem-Based Learning in the Art-History Survey Course," 7.
[39] Yavelberg, "Discovering the Pedagogical Paradigm," 202.
[40] Butler, *Undoing Gender*, 218.
[41] Desmond, "A Round-Table Discussion," 36.

Student Engagement

Quaye et al. characterize student engagement as "participation in educationally effective practices, both inside and outside the classroom, which leads to a range of measurable outcomes" [42]. However, Lane and Harris define student engagement as "on-task behavior in the classroom." [43] They define on-task behaviors as note taking, active listening, asking questions, and participating in group activities or discussions. This definition takes into account cognitive and physical behaviors, which is why Lane and Harris term it as "student behavioral engagement," [44] rather than the traditional broad term, "student engagement." Hseih also considers three categories of student behaviors as predictors of engagement: cognitive effort, active participation, and interaction with instructors. [45]

Quaye et al. address misconceptions, misunderstandings, and conflicting definitions of student engagement. The authors do so through a range of varying student demographics, such as LGBT students, women of color, international students, non-traditional students, and several other categories of student identity that populate institutions of higher education in the 21st century. Within each section are strategies laid out to address student engagement for each demographic. Of particular use and relevance to the proposed study at hand from Quaye et al. is the connection between faculty and student in relation to student engagement in the engagement indicator "effective teaching practices." [46] Effective teaching practices are included as part of the high-impact practice category "experiences with faculty." [47] A repeated theme throughout the book, and a claim made in several chapters by the authors is that faculty must listen to their students to improve engagement and ultimately learning. This connects with effective teaching practices because, as Quaye et al. suggest, instructors who engage with students' "vantage points" can adjust course or campus policies that value student identity and enhance engagement. [48]

Lane and Harris explore results of the pilot implementations of Behavioral Engagement Related to Instruction protocol (BERI) – an observation protocol for measuring student behavioral engagement in large university classes. [49] They describe BERI as a new development in assessment of student engagement but specify that BERI is different in that it is designed to also measure student behavior, not only instructor behavior. Lane and Harris developed the BERI protocol from constructivist pedagogical philosophy to help students in large university classes engage with material in more meaningful ways. In the article, BERI is used by the authors to observe and measure student behaviors in seven large university science classes through a coding system developed by the authors. After several formal observation sessions, results using BERI

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[42] Stephen J. Quaye, Shaun R. Harper, and George D. Kuh, *Student Engagement in Higher Education: Theoretical Perspectives and Practical Approaches for Diverse Populations* (Carson City: EBooks Corporation, 2015), 2.
[43] Lane and Harris, "Research and Teaching," 84.
[44] Ibid.
[45] Tzu-Ling Hseih, "Motivation Matters? The Relationship Among Different Types of Learning Motivation, Engagement Behaviors and Learning Outcomes of Undergraduate Students in Taiwan," *Higher Education* 68, no. 3 (2014): 419.
[46] Quaye, et al., *Student Engagement in Higher Education*, 5.
[47] Ibid.
[48] Ibid., 8.
[49] Lane and Harris, "Research and Teaching," 83-84.

protocol show that variances in instructor practice and classroom activities had positive effect on levels of student behavioral engagement, supporting similar assertions by Quaye et al.

Although the pilot implementation of BERI by Lane and Harris yielded encouraging results for how to measure student engagement through engaged behaviors, there are limitations to consider. One is the potential for BERI observers to misinterpret student behaviors as engaged behaviors. For example, note taking for class purpose versus note taking to socialize with classmates or to write a grocery list. These behaviors look similar but are for different purposes and are difficult to distinguish for every student in every instance. And a major assumption by the authors is that BERI can produce positive results in any large university class, regardless of discipline, and with broadly defined parameters like "activities" and "instructional methods."[50] The authors do not acknowledge that student behavioral engagement in this study was conducted only in a very specific environment – science classrooms with student populations of 50 or more with activities and instructional methods appropriate to science disciplines. So, the reader is led to believe throughout the article that BERI is effective in any large class. In contrast, Hseih argues that discipline via the student major is an important factor to consider when studying student engagement.[51]

Hseih studied 231 junior level undergraduate students across 5 majors, including the humanities, at one research university in Taiwan. Hseih's goal was to explore "which types of learning motivation and student engagement behaviors predict different learning outcomes."[52] Hseih used five categories of motivation including intrinsic/extrinsic, perceived value of the tasks, ability belief and expectancies for success. For Hseih, learning outcomes is a broad measure of what gains students perceive from their college education. The survey results of Hseih's suggest that background characteristics (gender, beliefs, and major) of the student were more likely to affect learning outcomes than were engagement behaviors. Motivation was also affected most by background characteristics, particularly student major. This points to an influential intersection between undergraduate identity and learning. Additionally, Hseih also claims that many engagement behaviors, if not explored in connection with background characteristics or motivation factors, may "serve as compensation for underprepared students" rather than evidence of learning.[53] One limitation that Hseih acknowledges in the study is that student ethnicity could not be fully explored as a background characteristic because the entire participant student population was Asian. Additionally, Hseih does not detail how gender influences learning outcomes, motivation, or engagement. However, the results of Hseih's study suggest that identity factors have the largest influence on undergraduate learning through motivation and engagement. Therefore, these identity factors need further study focused on undergraduate learning and engagement.

Identity

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[50] Ibid., 84.
[51] Hseih, "Motivation Matters?," 427.
[52] Ibid., 419.
[53] Ibid., 427.

In comparison to discussions of art educator identity in higher education, there exists little examination of art historian identity in higher education. Literature that does address the topic tends to focus on disciplinary identity rather than individual educator identity. For example, Palmadessa connects the role postwar national identity (1946-2013) played in developing and perpetuating class divisions in America as well as in higher education.[54] This is in conversation with Efland who noted the persistent elitism in the art world, particularly within art history and museums.[55] According to Palmadessa, the elitism and the lecture-based approach of teaching art history is also part of the identity of art history, and this connects directly to Sowell who argues the same.

There are a handful of studies that address instructor perceptions of students based on a range identity factors, like race, gender, social class, and behavior. For example, Boysen et al. explore instructor perceptions of bias in the classroom. But Boysen et al.s' study does not directly address if instructor perceptions of students reflect bias. Rather, the study is about what students and instructors perceive as bias on campus or in the classroom, in terms of comments and incidents, and how the instructor manages classroom response to those incidents.[56] There is also a recent study by Zac Johnson et al. that explores instructor perceptions of misbehaviors and cyber bullying in general college classrooms.[57] Therefore, this study of art history instructor identity and their perceptions of students contributes much needed discussion of perceptions specifically in the undergraduate art history survey class.

There is also a paucity of literature about art history student identity. As such, I relied on more general discussions of undergraduate identity in this study, for example discussions of identity development and identification. Peter Kaufman argues college student identity should be viewed through the lens of collective shaping, via their interactions and social grouping with others, rather than individual responsivity.[58] Since the college experience for the student is focused on the social rather than individual experience of education and character development, trying to understand the individual student's identity formation and development is contrary to how identity develops. Kaufman argues that, "In all cases, one's personal identity will not stick unless it is certified by having others reflect that identity back to the individual."[59] Therefore, self-perception of student identity is inexorably connected to how other students and instructors perceive the student. Ultimately, undergraduate student identity is then mutable, and this is most apparent in the way in which students seek membership, for identity validation, in social groups at university. While in search of validation through membership, college students will adopt styles of dress, modes of speaking and personal beliefs of those from which they seek identity

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[54] Allison L. Palmadessa, "Higher Education and the Discursive Construction of American National Identity, 1946–2013," PhD dissertation. University of North Carolina at Greensboro, 2014. https://libres.uncg.edu/ir/uncg/f/Palmadessa_uncg_0154D_11377.pdf.

[55] Efland, *A History of Art Education,* 1.

[56] Guy A. Boysen, David L. Vogel, Marissa A. Cope, and Asale Hubbard, "Incidents of Bias in College Classrooms: Instructor and Student Perceptions," *Journal of Diversity in Higher Education* 2, no. 4, (2009): 219-231.

[57] Zac D. Johnson, Christopher J. Claus, Zachary W. Goldman, and Michael Sollitto, "College Student Misbehaviors: An Exploration of Instructor Perceptions," *Communication Education* 66, no. 1 (2017): 54-69.

[58] Peter Kaufman, "The Sociology of College Students' Identity Formation," In *In Search of Self: Exploring Student Identity Development*, (Hoboken: John Wiley and Sons, Inc., 2014), 38.

[59] Kaufman, "The Sociology of College Students' Identity Formation," 38.

validation. Kaufman's emphasis on the social aspect of student identity rather than individual may influence student perceptions of their instructors as well as the subject of the courses they are taking.

Fife et al. surveyed 253 college students from one undergraduate psychology class in two Southern universities to assess tendencies of self-identification among college students.[60] Results of the study support the hypotheses that African American students self-identify with their religious beliefs more than Caucasian students and African American students identify with their race more than Caucasian students. The results only partially support the hypothesis that Caucasian students identify with their political beliefs and nationality more than African American students. And results do not support the hypothesis that female students identify with their gender more than male students. While Fife et al. compared tendencies of self-identification among Caucasian and African American college students, the researchers did not extend the comparison into discussion of how these tendencies influence engagement of college students. However, the tendency of Caucasian students to identify strongly with political ideology may speak to Linvill and Grant's study that found students with higher academic entitlement beliefs perceive their instructors as ideologically biased.[61] But, a notable limitation to the study by Fife et al. is that it only explored self-identification tendencies of Caucasian and African American college students.[62]

I also looked at participant identity in this study through the Deleuzian lens of deterritorialization and in conversation with Kaufman's discussion of how student identity evolves through social interaction.[63] At the moment they interact, teacher and student are deterritorialized as distinctive beings and enter a state of "becoming" with the other.[64] The teacher is no longer just a teacher since she is now part of the student learning process. This state of becoming is ever moving as we, according to Deleuze and Guattari are, as desiring machines, always plugging into other machines. Buffington et al. rely on this concept of becoming in their research of how Buffington and graduate students in art education came to be art educators. Additionally, Buffington et al. use the idea of deterritorialization to explore how Buffington's interactions with students have shaped and changed the way in which she teaches.[65]

Power

I connected teaching methods in this study to citational practice, but I also looked at identity roles of teacher/student through citational practice. Citational practice of these specific identity roles perpetuates the constructed identities and reinforces the binary and power norms of

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[60] John Fife, Micah McCreary, Jordan Kilgour, Dave Canter, and Adekunle Adegoke, "Self-Identification Among African American and Caucasian College Students," *College Student Journal* 44, no. 4 (2010): 994-1005.

[61] Darren L. Linvill, and Will J. Grant, "The Role of Student Academic Beliefs in Perceptions of Instructor Ideological Bias," *Teaching in Higher Education* 22, no. 3 (2016): 283.

[62] Fife, "Self-Identification Among African American and Caucasian College Students," 998.

[63] Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, (Minneapolis: University of Minnesota Press 1987), 10.

[64] Deleuze and Guattari, *A Thousand Plateaus*, 10.

[65] Melanie Buffington, Amy Williams, Ericka Ogier, and Lauren Rouatt, "Telling our Tales: Becoming Art Educators," *Studies in Art Education* 57, no. 4 (2016): 330.

teacher/student. This creation of a role and simultaneous justification of that role reflects one of Foucault's concepts of how norms are created through expressions of power by the dominant classes or social institutions. As such, it can also be viewed as a form of creating students, and instructors, as "docile bodies"[66] formed through discipline, or a knowledge/skill collective. According to Foucault, discipline — the act of behavior modification but also a knowledge/skill collective — "produces subjected and practiced bodies."[67]

Foucault discusses the application of the concept of "docile bodies" through hierarchical observation to the educational model used in America and Europe for centuries, wherein the teacher is an authority figure enacting power over students.[68] The teacher in Foucault's model enacts authority over students thus creating "docile bodies."[69] Once-docile, the students could be subjected to supervision. Foucault argues this organization of space and enactment of discipline "was one of the great mutations of elementary education" because it made possible the "the supervision of each individual and the simultaneous work of all."[70] He further argues that coercion of docile bodies made the educational space function like a "learning machine" for supervising, hierarchizing, and rewarding.[71] But, Foucault also argued "there are always movements" of power from below to above.[72] And for these movements to exist there must be "capillarity" rather than a simple "projection of central power" from above to below, as in from the teacher to the pupil in his discussion of modern classrooms.[73] Capillarity must also exist between student and instructor for power to flow in the classroom. The capillarity allows for power to flow from instructor and from student, regardless if students are aware of it.

Jackman builds on the concept of capillarity in power through the idea of "power brokerage," which is the power dynamics, between student and prospective teachers in secondary schools.[74] He breaks down Foucault's multi-layered definitions of power and divides them into four types of classroom power: authority power (manifested by the role of the teacher in charge, typically), knowledge power (the ability of the teacher to show "intellectual prowess" in the classroom, challenge power (the ability of the teacher to create and facilitate productive challenges), and interest power (the ability of the teacher to engage students or hold their attention).[75] In his observations, Jackman explores how teachers use each type of power and how it affects the students. Results indicate that students respond most to and with fear towards authority power.[76] Students engaged with deficiencies perceived in knowledge power, thus resulting in a reversal of authority power. Results of Jackman's study imply there is a connection to be investigated further between identity and power relations in the classroom.

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[66] Foucault, *Discipline and Punish*, 135.

[67] Ibid., 138.

[68] Ibid., 135.

[69] Ibid.

[70] Ibid., 147.

[71] Ibid.

[72] Ibid., 199.

[73] Ibid.

[74] Jackman, "Teacher-Student Discourses," 154.

[75] Ibid., 155.

[76] Ibid., 157.

McCroskey and Richmond also studied a range of power types, which they refer to as "power bases" classrooms.[77] The four primary power bases they explored are coercive power (students' expectations that s/he will be punished for noncompliance), legitimate power (authority power), reward power (based on student's perception the teacher is able to provide reward for compliance with his/her influence attempt), referent power (student's identification with the teacher as someone less powerful to be like or approved of by someone perceived of as more powerful), and expert power (knowledge power).

For their study, McCroskey and Richmond focused on determining to what degree students and instructors have shared perceptions about how power is expressed or used in the classroom. They argue that if there is a high degree of shared perceptions of power used in the classroom, then all participants are most likely "aware of the power and its outcomes."[78] In contrast, if there is a low degree of shared perception, then either the teacher or students are unaware of the power or its outcomes. A low degree of shared perception of power may point to a lack of communication in the classroom. McCroskey and Richmond employed the Richmond instrument, a survey, to measure relative power as described by participants in their study. They developed this approach from Kurt. R. Student who, in 1968, measured power between supervisors and subordinates by providing a subordinate subject the definition of a power type then asking the subject to rate on a Likert scale how they complied with their supervisor's use of that power type.[79] While McCroskey and Richmond found that students and teachers in their study generally shared perceptions of power usage in their classrooms, they did not find the degree of different perceptions statistically significant indicating that overall, teachers viewed their classroom behavior more positively than did their students. McCroskey and Richmond argue for more research of perceptions of classroom power because "the impact of teachers' use of power in the classroom on student learning is mediated by the students' perceptions of that power use."[80]

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

METHODOLOGY

To answer my research questions, I conducted a qualitative case study composed of two concept mapping activities and two interviews for nine students and three instructors of undergraduate art

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[77] James D. McCroskey and Virginia P. Richmond, "Power in the Classroom I: Teacher and Student Perceptions," *Communication Education* 32, no. 2 (1983): 177.
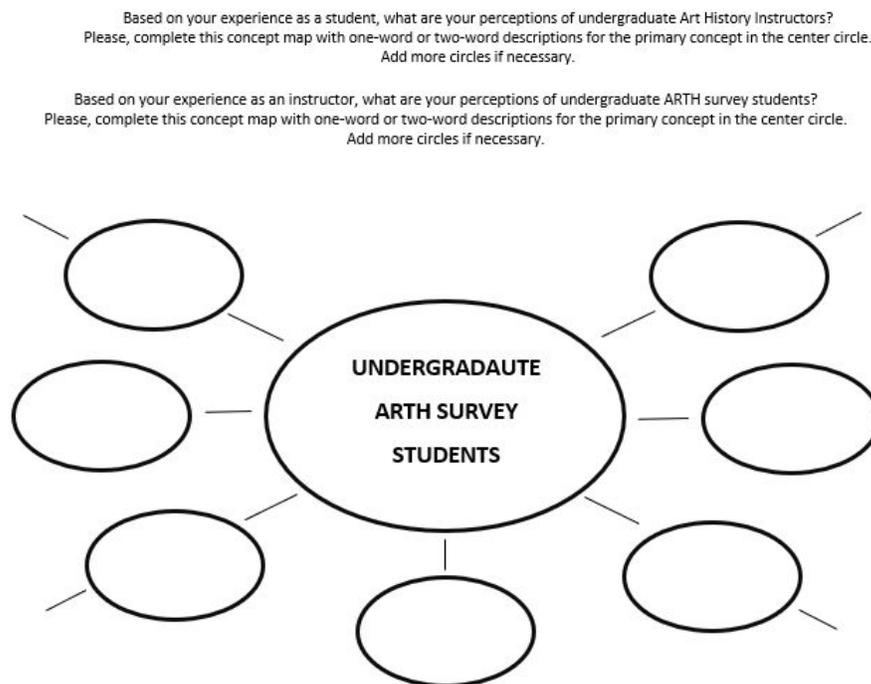[78] McCroskey and Richmond, "Power in the Classroom I," 175.
[79] Ibid., 180.
[80] Ibid., 183.

history survey courses at a public state university in southeastern Texas. I also conducted two observation sessions of the two participating art history classes in which the participants were enrolled or registered as the instructor of record in Fall 2017. I also included myself as a participant instructor in this study as a form of insider research.[81] The format of case study aligns with my goals since I was able to explore multiple real-life situations and analyze the data collected to retrieve descriptive knowledge.[82]

I first collected data through two concept map activities to gather data about instructor participants' perceptions of art history survey students and the student participants' perceptions of art history instructors as seen below.

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

Based on your experience as an instructor, what are your perceptions of undergraduate ARTH survey students?
Please, complete this concept map with one-word or two-word descriptions for the primary concept in the center circle.
Add more circles if necessary.

UNDERGRADAUTE ARTH SURVEY STUDENTS

I requested both concept maps be turned in before each corresponding interview and observation data so that I could gather data about their base, general perceptions of the topics before their perceptions were influenced by my questions, as was done by Carissa DiCindio in her doctoral study of perceptions of students and peer docents in a university museum.[83] I gave the participants no verbal instructions for the concept map activities. I only pointed them to the printed instructions on the activity sheet. I did this also to avoid influencing their responses. Instructors recorded their perceptions of students and students recorded their perceptions of instructors on their maps. Participants completed the concept maps on the same timetable with

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[81] Liz Atkins and Susan Wallace, *Qualitative Research in Education* (Los Angeles: Sage, 2012), 48.

[82] Sharan B. Merriam and Elizabeth J. Tisdell, *Qualitative Research: A Guide to Design and Implementation* (San Francisco: John Wiley & Sons, Inc., 2015), 232-234.

[83] Carissa M. DiCindio, "An Examination of the Experiences of University Students in their University Art Museum through Dialogue and Peer Learning," PhD Dissertation. University of Georgia, 2012. 102.

interviews and observations I conducted. This form of triangulated data collection, with multiple forms of primary source information, allowed me to obtain holistic evidence regarding perceptions about identity and power.[84]

I structured the interviews as a modified version of Seidman's three-interview series.[85] The first interview with instructors consisted of 17 open ended questions about the instructor's teaching style, training, their perceptions of themselves, their students and their definition of student engagement (See Appendix A). The first interview with students consisted of 14 open ended questions about the student's class standing (freshman, sophomore, junior or senior), their perceptions of themselves, their instructor and their definition of student engagement (See Appendix B). The second interview with instructors consisted of 11 planned open-ended questions about the instructor's perceptions of how their race, gender, and social class influence their teaching and student engagement (See Appendix C). I asked questions about the instructor's perceptions of the influence of their students' race, gender and social class on their teaching and engagement. I also asked questions about types of power expressed in their class and I asked questions about their ideal art history course. The second interview with students asked the same 11 planned and open-ended questions, as students reflected on the class, themselves, and their instructor. (See Appendix D). I also asked questions about types of power expressed in their class and I asked students to describe their ideal art history course.

In addition to concept maps and interviews, I also conducted two in-class observation sessions, in which I relied on Jackman and McCroskey and Richmond's studies of power to guide my observational analysis (see Appendix E) of power dynamics and power types in the classrooms.[86] Specifically, I looked for expressions of coercive power (i.e., instructor taking away a student's phone or scolding a student for being late), legitimate power (i.e., the instructor directing class activities at her discretion). An example of this was when two instructors began class after the scheduled time to allow students extra time to arrive. They also both rearranged the syllabus and course calendar. The week prior to this class period, campus had been closed due to Hurricane Harvey flooding. Many students were late or absent following that storm due to loss of home, transportation, or other storm related forces. Both instructors expressed their legitimate power to direct class activities off-schedule to accommodate student needs. I also looked for expressions of reward power (i.e., instructor offering bonus points for student participation), and expert power (i.e., the instructor expressing her expert knowledge beyond student expectations or course requirements). For example, one instructor discussed her special access to a museum collection due to her familiarity with museum personnel. Because of her access, she was able to share information about a work of art the textbook did not discuss. I recorded this as an expression of expert power from the instructor.

I also collected data about class size, attendance, discussion topics, teaching method and student behaviors during each observation. I relied on Lane & Harris' definition of student engagement

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[84] Merriam and Tisdell, *Qualitative Research*, 232.

[85] Irving Seidman, *Interviewing as Qualitative Research: A Guide for Researchers in Education and the Social Sciences*, (New York: Teachers College Press, 2006), 16-19.

[86] Jackman, "Teacher-Student Discourses," 154-160; McCroskey and Richmond, "Power in the Classroom I," 175-184.

as "on-task behaviors"[87] (writing, raising their hands, reading, etc.) to record student behavior during observations. I recorded attendance during observations as I define it as an engaged behavior to attend class. I also noted tardiness for the same reason. I situated myself near the back of the auditorium during each observation so that I could observe a range of behaviors related to computer usage. While this allowed me to see the screen of students in nearby rows, I could clearly not see each open screen. I also could not see the face of all students to determine if they were asleep or looking elsewhere during class. I noted body language of students and teachers in my observations as well to explore teaching style, perceptions, and engagement. For example, during one observation I noted when the instructor moved from behind the podium to then sat on the edge of the stage, students as well shifted their bodies in their seats and appeared to be more engaged at that point.

The timeframe of data collection for this study was during Fall semester 2017 with data analysis conducted during Spring semester 2018. I analyzed the data collected using the constant comparative method and key word-in-context analysis (KWIC).[88] I used KWIC to identify important themes to participants by identifying key words used in context of other words in interview data. I used the terms 'race, gender, social class, age, power, identity, mother, maternal, and mom' as distinct key terms for this analysis since they were keywords noted in analysis of the interview and concept map data. I then used the 'Find' feature in Microsoft Word to find these key words in interview transcripts and recorded the words used by participants before and after each key word to help me understand the context of how participants used those words in relation to identity and power. For example, in conducting KWIC analysis of the word "power" in student responses, one student described the use of coercive power by his female instructor as "soft." The concept of "mother" was repeated frequently in the instructor data collected. In my KWIC analysis of the terms mother, maternal, and mom participants tended to use "mother" when referring to a nurturing female leader figure, particularly their own mother. When they used "mom" they were typically referring to a younger, more hip, nurturing figure who encouraged pursuit of the arts. The idea of the mother figure was also present in data collected from students. Several students implied they perceived their instructors as a motherly figure. One student even labeled his instructor as "his grandma" in his concept map.

To further triangulate the data, I used the genealogical approach to narrative analysis to systematically search for unveiled meaning or themes in my data.[89] In doing so, I explored which kinds of practices and processes, connected to which outside factors determined what participants said as well as how they said it during their interviews. Ultimately, by using the genealogical analysis of participant interviews and in connection with constant comparison and KWIC, I uncovered and analyzed how expressions of power between student and instructor, power expressions between student/instructor and institution and expressions of power between student/instructor and culture created the possibility for certain themes or narratives to be

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[87] Lane and Harris, "Research and Teaching," 84.

[88] Nancy L. Leech and Anthony J. Onwuegbuzie, "An Array of Qualitative Data Analysis Tools: A Call for Data Analysis Triangulation," *School Psychology Quarterly* 22, no. 4 (2007): 566-67.

[89] Maria Tamboukou, "A Foucauldian Approach to Narratives," in *Doing Narrative Research* (London: Sage Publications Ltd., 2013), 88-107.

emphasized or to be "stripped away" as truth of the participants.[90] Through this genealogical process, I concluded that the students viewed their female instructors as mother-type figures and the instructors, very influenced by their own mothers, perhaps subconsciously promote an identity of a maternal art historian figure as an instructor.

The goal of this study was not to generalize how identity and power dynamics between instructors and students influence student engagement. However, the results of data analysis from this case study should be considered as a starting point in a developing conversation about potential reasons that student engagement in undergraduate art history courses continues to plague art history instructors and students.[91]

RESULTS

Overall, the responses from students in this study regarding expressions of power from themselves and from the instructors reinforce Foucault and Manke who argue that the hierarchical power structure of the American education system has become so ingrained in the educational experience of students in Western institutions that it is all we know and all we expect.[92] Based on second interviews with students wherein I asked how the instructors had met student expectations, all eight students who completed the second interview explicitly stated their instructor had at least met their expectations.[93] However, because as Foucault and Manke argue, students expect only what they know.[94] The instructors taught primarily from the citational practice of the lecture-based model students expected from previous classroom experiences. As such, students, as submissive prisoners[95] or "docile bodies,"[96] have learned and have been disciplined enough to accept and expect this structure as the norm.

Based on interview results, perceptions of power expressions between students and instructors did not show significant differences nor did they show significant influences on student engagement. A common theme among all participants regarding perceptions of expressions of power from students and instructors was a reluctance from instructors to overtly express certain types of power and a feeling from students of powerlessness. When I asked students "How do you express power in your art history class?" several struggled to respond and almost no student responded immediately except one. He stated that he has no power because he is a student, entangling his power with his identity. Another stated she did not feel powerful at all, and another said she expresses little to no power in class. These responses echo Manke's discussion of students as powerless prisoners, held in the classroom by the instructor, required by law to be in the course, and resistant to participation, which is reflected in interviews with several other

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[90] Tamboukou, "A Foucauldian Approach to Narratives," 90.

[91] Rubin, "Defining the Crisis in Art History," 308.

[92] Foucault, *Discipline and Punish*, 172; Mary P. Manke, *Classroom Power Relations: Understanding Student-Teacher Interaction*, (Mahwah: Routledge, 1997), 3.

[93] Nine students participated in the study discussed here. One student, however, failed to participate in the second concept mapping and interview.

[94] Foucault, *Discipline and Punish*, 172; Manke, *Classroom Power Relations*, 3.

[95] Manke, *Classroom Power Relations*, 3.

[96] Foucault, *Discipline and Punish*, 135.

students and observation data I collected for this study.[97] For example, I observed many long awkward silences after the instructors asked for in-class participation. Also, seven of the nine student participants in this study stated that they were only taking the art history survey course to fulfil a university requirement.

The theme of passivity also came up in discussions with students and instructors about how power is expressed by instructors, in particular coercive power, or power that seeks to change behavior. As noted earlier in interview data, one student said his instructor expressed a "soft" coercive power. Responses from instructors about how they express coercive power indicate that they do not intentionally try to wield coercive power. Their reticence to use coercive power aligns with McCroskey and Richmond's findings that teachers in their study using coercive power least.[98] Although the instructor in the generally accepted power structure of the classroom is thought to hold all the power, according to Manke, "Teachers naturally look for ways to escape from this burden."[99] Overall, students perceived instructor expressions of coercive power as largely non-influential on engagement or behavior.

Some students did acknowledge their instructors' expressions of reward power in the form of bonus points for participation and extra credit. However, student perception of these expressions of reward power did not match instructor perceptions. The instructors viewed their expressions of reward power as generous opportunities. The students did not view the options as enough to encourage extra engagement. Several students of the same instructor were not even aware that their instructor offered bonus points on the exams or for in-class participation. Students of another instructor did not view writing an additional paper to improve their grade as a reward or motivational.

However, data I collected from interviews and concept maps reveals that student perception of instructor identity influenced how students in this study engaged in class. Students discussed gender the most as the marker of their instructor's identity that may influence their engagement in class. Two male students admitted that gender of their instructor likely does influence their engagement, but they are unaware of how. Two female students discussed gender as having a positive influence on their engagement. For example, one student said she probably feels more comfortable in class because her instructor is female, but that did not encourage her to engage more. Another student discussed how her instructor is an attractive female and likely must deal with an additional stigma associated with trying to navigate one's career goals on terms other than your looks. Because of this perceived stigma this same student said she tries to engage more in that class to, in her own way, help the instructor battle that stigma.

Because, according to MaryAnn Baenninger, female undergraduate students seek encouragement and support to build their confidence and leadership abilities,[100] female students in this study perhaps unconsciously or even consciously sought that support from their female instructors

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[97] Manke, *Classroom Power Relations*, 7.
[98] McCroskey and Richmond, "Power in the Classroom I," 181.
[99] Manke, *Classroom Power Relations*, 2.
[100] MaryAnn Baenninger, "For Women on Campuses, Access Doesn't Equal Success," *The Chronicle of Higher Education,* October 2, 2011, www.chronicle.com/article/For-Womenon-Campuses-Access-129242/#top.

because the students perceived their instructors as females with confidence and leadership abilities. This is captured in the first and second rounds of concept maps from female students. Female students described "art history instructor," typically their own instructor, as "inspiring," "strong-minded," "strong personality," "inclusive," "supportive," "knowledgeable," "understanding," and "passionate," all of which are words that connote someone in the position to lead or provide guidance.

Instructor gender influenced female students to identify more with the female instructors, but not always engage more.[101] In contrast, instructor gender influenced male students in this study to engage more but perhaps because they identify the instructor as someone who can be dominated.[102] Jacob Arndt suggests male students engage at higher levels than females. I observed this in both classes during my scheduled observations. Arndt posits this is the case because males "are socialized to be competitive and positioned ideally with power over other people."[103] Arndt's ideas also help explain some of the descriptions of the female instructors by the male students. Male students described "art history instructor," predominantly their own instructor, in concept maps as "frazzled," "hippie," "cat person," "my grandma," "eccentric," "opinionated," and "eclectic." These descriptions, most with negative connotations, move the instructor into a non-dominant position in the mind of the male student by virtue of each of these words, describing some form of an "other," or counter to a dominant normal.

This dominance behavior from male students may also reference findings from Amani El-Alayli et al. who found female professors experience more demands for special favors from students.[104] Another pattern within traditional male socialization discussed by Arndt claims that due to a fear of emasculation and loss of power, male students, again in their pursuit of manhood, may perceive women as sex objects and as inferiors by rejecting what they perceive as weak or feminine.[105] I found a potential example of male sexualization of female instructors in Interview 1 data with a male student. In his response to the interview question, "What engages you in class?" he described in detail how his instructor was sitting on the edge of the stage, perhaps unconsciously, slowly wiggling her foot during class one day. This movement of her foot captured his attention, and he said he had a hard time focusing and engaging after that.

Student perception of instructor race also influenced how students in this study engaged in their art history survey courses. Students assumed whiteness for their instructors, which led two students of color to assume the instructor taught from a place of racial privilege. As such, one student of color felt he was not able to engage the same as other students not only because of his instructor's perceived race, but also because of his non-white race. It is important to note that his instructor self-identified as biracial.

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[101] Baenninger, "For Women on Campuses, Access Doesn't Equal Success."

[102] Jacob G. Arndt, "Comprehending Male and Female Levels of Engagement in Subsets of the National Survey of Student Engagement: Explicating the Dynamics of Gender Role Conflict as a Mediating Factor for Males," PhD Dissertation, Western Michigan University, 2014. 26-33.

[103] Arndt, "Comprehending Male and Female Levels of Engagement," 93.

[104] Amani El-Alayli, Ashley A. Hansen-Brown, and Michelle Ceynar, "Dancing Backwards in High Heels: Female Professors Experience More Work Demands and Special Favor Requests, Particularly from Academically Entitled Students," *Sex Roles* 79, 136.

[105] Arndt, "Comprehending Male and Female Levels of Engagement," 49.

Finally, student perception of their own social class intersected with their race and influenced their engagement in art history survey courses. Minority students of working-class backgrounds engaged less than did white students of working-class backgrounds, who took pride in how they perceived their social mobility as encouragement to engage in class. One student who identified as biracial and working class said she did not feel comfortable engaging in class because she has never been able to travel to see the art represented in the textbook in person. In contrast, another student who identified as Asian and upper class said because she has traveled and seen art around the world, she feels very comfortable engaging in class discussions.

For the instructors, data from interviews indicate that gender and disciplinary identity is the dominant influence on how the instructors teach the survey courses I observed in this study. Gill Hopper argues that females are historically involved in arts education more than males due the socially constructed connection of females with creation and from female relatives' influence.[106] This idea was supported in interviews with all three instructors, including myself. I connect disciplinary identity with the way in which the instructors taught because although none of the instructors were formally trained to teach art history, they all three emphasize their desire to give students access to knowledge they perceive the students' do not already have access to due to students' race or social class, which connects to the historic elitism in art history discussed by Arthur Efland.[107]

For example, I asked the instructors two questions regarding their perceptions about student identity, in addition to concept maps. I asked how the instructor's race, gender, and social class influence how she perceived her students in the survey class and how she thought her race, gender, and social class influenced how students engage. One instructor said she feels that many of her students are from families that do not value higher education as much as her own family did, therefore those students do not typically engage much. The other two instructors stated they assumed, because of their working-class backgrounds, that many of their students are also from a similar background therefore these two instructors perceive many of their students as not having access to resources or experiences due to their own lack. This aligns with Yosso's description of deficit thinking, which assumes "students enter school without the normative cultural knowledge and skills."[108]

Through a critical race theory lens, this is viewing students as deficient, thus teaching from a lack.[109] Historically, the discipline of art history has been one wherein disciplinary knowledge was accessed by few thus most members of non-elite social classes did not have access to art historical knowledge.[110] The citational practice of teaching as a granting of knowledge, I contend

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[106] Gill Hopper, *Art, Education and Gender: The Shaping of Female Ambition*, (Basingstoke: Palgrave MacMillan, 2015), 27.

[107] Efland, *A History of Art Education*, 1.

[108] Tara J. Yosso, "Whose Culture Has Capital? A Critical Race Theory Discussion of Community Cultural Wealth." *Race Ethnicity and Education* 8, no. 1 (2005): 75.

[109] Ibid., 70.

[110] Efland, *A History of Art Education*, 1.

continues in art history. However, with the instructors in this study the granting of knowledge is coming from a passion for student learning and desire to help rather than instructor ego.

Assumptions

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

Limitations of the Study

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

Delimitations of the Study

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

DISCUSSION and CONCLUSION

In this study I sought to determine how perceptions of identity and power between students and instructors influence student engagement and teaching in undergraduate art history survey courses. My findings indicate that student perceptions of identity influence engagement more so than do instructor perceptions of identity for participants in this study. My findings also indicate that there are different perceptions of how expressions of power influence student engagement for participants in this study.

Student engagement for students was influenced most by factors largely unrelated to their instructor, which is a common issue across disciplines. As a large lecture class within a middle-class university in America, student engagement was influenced most by the inherent power structure of the classroom and by student perception of their role as student versus their perception of their instructor's role as authority figure. These perceptions and expectations, based on norms, limited student engagement from students, for example, the large auditorium space that limits one on one interaction between student and instructor and despite instructor attempts for inclusive teaching with increased discussion prompts, multiple expressions of reward power, in-class drawing activities, use of video content, and one instructor allowing students to create a work for their final projects. As well, instructor teaching was influenced most by instructor identity, which is an altered citational assemblage of gender expectations and disciplinary norms. These findings align with scholars of teacher identity who argue across disciplines that teaching practice is a product of teacher identity.[111]

Throughout this study I have realized that although instructors of large lecture courses in art history, like the survey courses, cannot realistically know each of their students, findings from this study support making efforts to do so perhaps by finding more ways to connect with students via online learning management system interactions and discussions. Including myself as a participant has also made me rethink how I perceive student engagement. During this study, particularly during observations, I noted student behaviors in observations that, while not discussed by Lane and Harris as in-class engaged behaviors, indicated engagement from my perspective.[112] For example, students speaking to the instructor before and after class for content clarification may also be a form of student engagement I did not consider in this study because they did not take place during the allotted class time and I could not always hear the conversation details from my vantage point in the back of the classroom, thus I cannot say with certainty if those discussions were quick "when is this due?" talks or conversations seeking more understanding of content. However, I could include those engaged behaviors in future studies.

Including myself as a participant in this study has also made me rethink how I perceive students and how I perceive my own teaching style. I recognize now that while I thought I was being inclusive of diverse student backgrounds I may have been projecting and assuming they come from a place of cultural deficiency. Including myself in this study has also caused me to rethink my place within the discipline. I came to art history because it seemed exclusive, special, and

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[111] Mary Lynn Hamilton and Stefinee E. Pinnegar, *Knowing, Becoming, Doing as Teacher Educators: Identity, Intimate Scholarship, Inquiry*, (Bingley: Emerald, 2015).
[112] Lane and Harris, "Research and Teaching," 84.

something from my working-class perspective that gave the appearance of social mobility, but I want students of every background to embrace it just as I have, despite my having not worked enough to embrace the cultural capital students bring to the classroom. If student engagement is so closely linked with student identity, I should consider how the discipline I am so passionate about continues to overlook many student identities to rethink how I approach teaching the survey course. In doing so, I can also work to break the altered citational practice of teaching the survey the way I was taught and work towards creating a new citational practice by confirming student desire rather than assuming student lack of knowledge in art history.

APPENDIX A:
INTERVIEW 1 - INSTRUCTORS

General Research Question

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

a.   student engagement in undergraduate art history survey courses?

b.   pedagogical practice in undergraduate art history survey courses?

Interview Questions
First Interview
Questions for Art History Instructors

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

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

3. Describe how you came to teach art history.

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

5. Describe your teaching style.

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

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

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

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

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

11. How do you define student engagement?

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

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

14. Define your expectations of your students in your class.

APPENDIX B:
INTERVIEW 1 - STUDENTS

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

Interview Questions

First Interview
Questions for Art History Students

1. Which art history survey course are you taking?

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

3. Describe your previous experiences with art.

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

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

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

7. What is your definition of student engagement?

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

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

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

11. Define your expectations of yourself as a student.

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

13. Define your expectations for the instructor of your art history class.

APPENDIX C:
INTERVIEW 2 - INSTRUCTORS

General Research Question

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

a. student engagement in undergraduate art history survey courses?

b. pedagogical practice in undergraduate art history survey courses?

Interview Questions

Second Interview
Questions for Art History Instructors

1. How do you think your professional identity as adjunct/tenured professor influences how you teach and how your students engage?

2. How do you think your race, gender, and social class influence how you came to study then teach art history?

3. How do you think your race, gender, and social class influence how you teach the art history survey course?

4. How do you think your race, gender, and social class influence how you perceive undergraduate art history survey students?

5. How do you think your race, gender, and social class influence how your undergraduate art history survey students engage in your class?

6. How do you think your students' race, gender, and social class influence how they engage in your art history class?

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

8. How do undergraduate art history students express power in your class?

9. How do you encourage students to express power in your class?

10. Define the ideal art history class.

APPENDIX D:
INTERVIEW 2 - STUDENTS

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

Interview Questions

Second Interview
Questions for Art History Students

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

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

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

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

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

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

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

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

9. How do you express power in your class?

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

11. Define the ideal art history class.

APPENDIX E:
OBSERVATION NOTES

Date: Time: Location: Instructor:	General Notes:
How many students are in this class?	
How is the room organized?	
What is the teaching style of the instructor?	
What activities are the students required to do?	
How accessible is the teacher throughout class?	
What content is covered in class versus book?	
How are students engaging? (Lane and Harris, 2015)	
How do the students interact with the instructor? (Jackman, 2014)	

What types of power are displayed from instructor? (Jackman, 2014; McCroskey and Richmond, 1983)	
What types of power are displayed from students? (Jackman, 2014; McCroskey and Richmond, 1983)	

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