

Electronic Theses and Dissertations, 2004-2019

2009

Content And Citation Analysis Of Interdisciplinary Humanities Textbooks Within A Framework Of Curriculum Theory

Julie Guidera
University of Central Florida

 Part of the [Curriculum and Instruction Commons](#)
Find similar works at: <https://stars.library.ucf.edu/etd>
University of Central Florida Libraries <http://library.ucf.edu>

This Doctoral Dissertation (Open Access) is brought to you for free and open access by STARS. It has been accepted for inclusion in Electronic Theses and Dissertations, 2004-2019 by an authorized administrator of STARS. For more information, please contact STARS@ucf.edu.

STARS Citation

Guidera, Julie, "Content And Citation Analysis Of Interdisciplinary Humanities Textbooks Within A Framework Of Curriculum Theory" (2009). *Electronic Theses and Dissertations, 2004-2019*. 3888.
<https://stars.library.ucf.edu/etd/3888>

CONTENT AND CITATION ANALYSIS OF INTERDISCIPLINARY HUMANITIES
TEXTBOOKS WITHIN A FRAMEWORK OF CURRICULUM THEORY

by

JULIE K. GUIDERA

B.S.E. Delta State University, 1980

M.Ed. Delta State University, 1983

M.L.A. University of South Florida, 2002

A dissertation submitted in partial fulfillment of the requirements
for the degree of Doctor of Education
in the College of Education
at the University of Central Florida
Orlando, Florida

Fall Term
2009

Major Professors: Edmund Short
David Boote

ABSTRACT

The purpose of this dissertation was to analyze the content of textbooks used in undergraduate survey courses in interdisciplinary humanities to understand the content of the curriculum and how an author's viewpoint shapes the product. By enumerating the texts and images authors and their publishers used to illustrate 20th century culture and the transition into the 21st century, the analysis generated a description of the range of perspectives from traditional to postmodern found in six sampled textbooks. Textbook content provided chronological data, while authors' source citations established identity properties of the works' contributors. Through a ranking system of authors' treatment of content and citations, the most traditional perspectives were compared to the most postmodern. Classifying cultural contributors by identity properties gave a quantitative rate of inclusion of traditionally excluded groups. A trend of increase in "diversity-infusion" was observed among all authors when the content of the textbooks was compared in chronological sequence. The qualitative differences, as constructed for this dissertation, indicate that each textbook constitutes a varied and unique representation of author perspective. The project's contribution to future research is the development of a database of art works and literary sources from the years 1900-2006 that can be used for quantification and for further study.

ACKNOWLEDGEMENTS

I thank my committee for the many ways all have inspired me with their intellect and encouraged me with their enthusiasm and energy in their own work, in their teaching, and in their willingness to support this dissertation project.

Sincere thanks to the committee: Dr. Margaret Miller, Director of Community College Education, Dr. Amy Scheick, Instructional Technology, Dr. Penny Beile, University Librarian, and Dr. David Boote, Director of Graduate Studies in the College of Education and Committee Director. To Dr. Edmund Short, my major advisor, patient mentor, editor, and committee chair, my sincere and humble thanks.

I gratefully acknowledge the help of student assistants, Elizabeth Gilson, Mike Saracco, Jonathan Putman, and Ivan Gonzalez for helping me to collect all the data. Thank you, Leah Mitchell-Fisher, for helping me throughout the program, and Maria Mertens for everything.

I deeply appreciate my family who helped me through the difficulties: Mary Boguslaw, Patty Nelson, Mary Guidera-Fason, and Alice Guidera-Harvey. My friends, Susan Bausch, J.D., Dr. J. William Johnson, and Professor Joe (Brick) Milton, I thank you for your support and encouragement. Every person listed on this page has inspired and motivated me, but I dedicate this work to my husband, friend, and partner, Dr. Tom Guidera. Thanks again, Tom.

TABLE OF CONTENTS

TABLE OF FIGURES.....	viii
TABLE OF TABLES	ix
CHAPTER 1 INTRODUCTION.....	1
Purpose.....	1
Rationale.....	3
CHAPTER 2 LITERATURE REVIEW	7
Tradition and postmodernism.....	8
The use of textbooks as research instruments.....	16
Content analysis as a research methodology	17
Content analysis of textbooks in humanities disciplines:	17
Art History	18
Philosophy.....	22
History.....	27
Bibliometrics and citation analysis.....	30
Citation analysis defined.....	32
Citation analysis in education or curriculum	33
CHAPTER 3 PLAN OF INQUIRY.....	37
Research delimitations.....	37
Research Questions.....	40

Units of Analysis.....	42
Question 1	43
Question 2	45
Question 3	48
Question 4	49
CHAPTER 4 DATA ANALYSIS	51
Process of Inquiry	54
Research Questions Discussed With Data Analysis	55
Question 1a	55
Question 1b.....	59
Question 1c	62
Question 2	69
Analysis of Perspectives by Gender	70
Analysis of Perspectives by National Origin of Contributor	75
Overlapping Identity Category: “Global” Origin	79
Analysis of Perspectives by Race or Ethnicity of Contributor	81
Question3	88
Question 4.....	109
Degrees of Variation in Perspectives.....	109
Distance from the Mean on Gender Indicator.....	111
Distance from the Mean on the Origin Identity Property	116
Distance from the Mean on the Race/ Ethnicity Identity Property.....	120

Final Summary of Variation in Authors' Perspective.....	126
Variation on Traditional and Postmodern Indicators.....	133
CHAPTER 5 CONCLUSIONS AND DISCUSSION.....	136
Summary of Dissertation Findings.....	136
Problems and Dilemmas Encountered in the Dissertation Process.....	138
Gender as Indicator.....	141
Origin and Ethnicity as Indicator.....	143
Overlaps within Origin and Ethnicity.....	144
Contribution to Humanities Curriculum Research.....	145
Discussion of Texts and Images found In Common.....	146
APPENDIX A IRB LETTER.....	156
APPENDIX B GLOSSARY OF DEFINITIONS.....	158
Glossary of Authors' Definitions of Research Constructs.....	159
Glossary of Terms Constructed for the Research.....	162
APPENDIX C: CODING RUBRIC.....	164
Coding Rubric and Checklist.....	165
APPENDIX D: DATA TABLES ASSOCIATED WITH QUESTION 1.....	169
List of Works Found in Common in 2-5 Books by Author.....	171
APPENDIX E DATA TABLES ASSOCIATED WITH QUESTION 2.....	178
- Female Citations by Art Type.....	179
Works In Common for African American Contributors.....	180

List of African American Contributors Found in 2-5 Textbooks	181
List of Works by Contributors Identified as Other	183
APPENDIX F DATA TABLES ASSOCIATED WITH QUESTION 3	187
Benton and DiYanni Postmodern List	188
Cunningham & Reich Postmodern List	190
Gloria Fiero’s Post Modern List	192
Matthews & Platt’s Postmodern List	195
Henry Sayre’s Postmodern list.....	198
Mary Warner-Marien’s Postmodern List.....	201
APPENDIX G COPYRIGHT LETTER FOR PERMISSION TO USE IMAGES	204
REFERENCES	207

TABLE OF FIGURES

Figure 1 Research framework modeled in this project	36
Figure 2 Graphic display of art types appearing in all textbooks	58
Figure 3 Benton & DiYanni art types in combined periods	94
Figure 4 Cunningham & Reich Art types in Combined Periods	98
Figure 5 Gloria Fiero art types in combined periods	100
Figure 6 Matthews and Platt Art types in Combined Periods.....	102
Figure 7 Sayre Art types in Combined Periods	104
Figure 8 Warner-Marien Art types in Combined Periods.....	106
Figure 9 Graphic representation of gender difference	114
Figure 10 Graphic representation of author's difference on origin	119
Figure 11 Graphic representation of authors' difference on race/ethnicity.....	125
Figure 12 Picasso (1919) <i>Les Desmoiselles d'Avignon</i>	147
Figure 13 Pablo Picasso: (1937) <i>Guernica</i>	148
Figure 14 Salvador Dali (1932) <i>The persistence of memory</i>	150
Figure 15 Gropius, W. (1925) <i>Bauhaus School of Design</i>	151
Figure 16 Wright, F. (1937) <i>Falling Water</i>	152
Figure 17 Lange, Dorothea, <i>Migrant Mother</i> (1936) Carnegie Arts of the United States Collection.....	154

TABLE OF TABLES

Table 1 Texts Selected for Study	38
Table 2 Number of works in each textbook.....	56
Table 3 Art Types found in all six textbooks.....	57
Table 4 Works found in all six textbooks-.....	60
Table 5 Contributors found in all six books.....	63
Table 6 Texts or Images appearing in two to five books coded by author	66
Table 7 Frequencies of works by gender of contributor	72
Table 8 Authors' rank for gender inclusion.....	74
Table 9 Frequencies of unique citations by national origin of contributor.....	76
Table 10 Authors' rank for western/nonwestern origin inclusion	78
Table 11 Ranks of the textbooks on the global value	80
Table 12 List of contributors coded global and cited in 2-4 textbooks	81
Table 13 Frequencies of citations by contributors' racial/ethnic identity.....	84
Table 14 Author's rank on inclusion (race/ethnicity).....	85
Table 15 Overlapping unique citations by the category: "Other."	87
Table 16 Frequency of works in order of chronological periods.....	89
Table 17 Comparison of Citation Coverage of Art Types by Period	91
Table 18 Comparing observed and expected average (male).....	112
Table 19 Comparing observed and expected average (female).....	112

Table 20 Authors' distance from mean% male/female	113
Table 21 Comparing observed and expected average (west).....	117
Table 22Comparing observed and expected average (non-western)	117
Table 23 Authors' distance from mean% west/non-west.....	118
Table 24 Breakdown of "all other" category	121
Table 25 Comparing observed and expected average % (white).....	123
Table 26 Comparing observed and expected average%-all other.....	124
Table 27 Author' Distance from Overall Mean % in Both White and Other Indicators	124
Table 28 Summary of citation identity properties for both chronological periods.....	126
Table 29 Number of Postmodern citations based on chronology and identity for B&D	128
Table 30 Number of Postmodern citations based on chronology and identity for C&R	129
Table 31 Number of Postmodern citations based on chronology and identity for Fiero	130
Table 32 Number of Postmodern citations based on chronology and identity -M&P....	130
Table 33 Number of Postmodern citations based on chronology and identity: for Sayre.	131
Table 34 Number of Postmodern citations based on chronology and identity for Marien- Warner.....	132
Table 35 Overall Ranks on Identity Properties.....	133

CHAPTER 1 INTRODUCTION

As the teaching and learning environment becomes increasing technical, data-oriented, and based on empirical models, a re-evaluation of the position of humanities and liberal arts is called for. A certain threat to the value of a generalist and liberal arts-based education comes from divergent forces in education, and is tied to changing educational culture and norms. New methods for integrating the subjective function of liberal arts with the objectivity of science and technology are on the horizon. This dissertation research project analyzed the content and citations of 20th century art work from 1900-2006 located in six interdisciplinary humanities textbooks. The project provided a record of textbook content on cultural production, enumerated the individual sources cited by six textbook authors, and provided a quantitative database for future study. The project was designed to assess the difference among introductory texts in an introductory humanities course and to evaluate the variation in authors' perspectives. By analyzing both content and citations of six interdisciplinary textbooks, the dissertation also explored the possibility of integrating seemingly conflicting research perspectives for the humanities: the qualitative and the quantitative.

Purpose

The purpose of this dissertation project was to analyze the content of interdisciplinary humanities textbooks widely-used in undergraduate survey courses and to compare what six authors currently identify as the tradition of core texts in

interdisciplinary humanities curriculum. Recognizing that tradition maintains the entrenchment of the liberal arts in higher education curricula (Cohen & Brawer, 2002), the research was designed to gauge the level of traditional ideology compared to the infusion of reconceptualized curriculum ideas associated with postmodern critical theory.

The task involved scrutinizing the ways that humanities textbooks narrate and illustrate culture, and examining the texts and images authors and publishers selected to clarify such narratives. The results of this study could enhance instructional practice, could help instructors, planners, and textbook adopters understand the specific contents of each text, and assist them to recognize the models each author uses to shape a view of humanities curriculum. The ability to identify the changes in “core texts” in the liberal arts, the weight of coverage of diversity infusion, and the author’s positioning of western culture in the global context was explored, and each of these topics may contribute to institutional discussions about which author’s textbook might be recommended and why.

In this research, a limited range of perspectives from traditional to postmodern was found. Nearly all authors could be classified as traditional; however, on selected indicators derived from a study of reconceptualized curriculum theory (Kim & Marshall, 2006), the six authors showed variation in both coverage and emphasis. This variation was the focus of the analysis. The inquiry produced quantitative data regarding the perspective of individual textbook authors which could also help instructors and planners interpret how each textbook critiques, reconceptualizes, or upholds a traditional or promotes a more postmodern viewpoint. The content and citation datasets are included in appendices to provide data for further exploration. Content data, citation data, the coding

rubric, and the findings of this study will allow future explorations in how humanities curriculum may be shaped and assessed according to the instructional or institutional goals of textbook adopters and other stakeholders.

Rationale

The development of new methods for integrating the subjective function of liberal arts with objective goals and accountability strategies is an ongoing trend in the current transformative period at all levels of education. The dissertation researcher undertook the creation of a coding catalogue and analysis of sources and artifacts (also called works, texts, and images) the six sampled authors considered important cultural products of the 20th century, including the years 1900 to 2006. The investigation sought intertextualities, overlaps among the references, and indicators of multiculturalist, feminist, and globally inclusive content

The research had components of text-driven, methods-driven, and problem-driven analysis. At the surface, the analysis was text-driven. The researcher closely studied textbooks constructed for survey course delivery in order to facilitate better comprehension and insight. A coordinated section of each textbook was unitized into descriptive packages. Continued reference to Krippendorf (2004) for content methodology and appropriate practices kept his text at the forefront, and to a large degree; Krippendorf's rationales of content coding shaped the analysis. The text-driven element was also present in the use of the literature review for models, as the project

relied strongly on key articles for research constructs (Kim & Marshall, 2006; Bloland, 2005).

The design was methods-driven because the researcher also sought to emphasize the difference between content and citation analysis with clear effort at showing the latter to be an important research tool, especially when used in conjunction with content analysis. The citation analysis method, distinct from content analysis, is designed to determine the impact of a single author on a given field by counting the number of times the author has been cited by others (Moed, Luwel, & Nederhof, 2002). Although commonly used to validate academic writers and the quantity of publications to their fields, the dissertation research demonstrated that citation analysis is a necessary component in establishing textbook author's perspective. Certain elements of the study could only be applied to the creators of works and not the works themselves; therefore, citation analysis methods, counting how authors cite other authors, allowed data reduction and provided a major source of the sought-after differentiation of authors' perspective.

Problem-solving to enhance instructional practice is the particular drive of the curriculum specialist. Conflicting views of "what should be taught" due to the evolving information environment, its influence on culture and perception of identity continue to impact instructional planning and transfer. The role of textbooks as the location of knowledge has been somewhat undermined by global access to information; however, the textbook in print media or as accessed electronically is, arguably, still the most ubiquitous element in course development. The problem-driven purpose of studying

textbook content is to distinguish the status of author as a part of what Issit (2004) has described as a communication circuit. How do academic authorities currently perceive their role in constructing knowledge? To what degree do authors vary when producing introductory textbooks? Although many relevant lines of discussion concerning writing, publishing, and disseminating textbooks could be pursued, the perspective of the author, considered integral to the construction of the textbook, was the focus of this inquiry. Within the most general of introductory textbooks, the author's perspective is not only discernible, but because of the manner in which textbooks are packaged, the author's perspective also can drive course development, delivery, and assessment, especially at the introductory or survey level.

The premise of this project was that the author made the choice of "what should be taught;" the author's theoretical perspective was clear through the citation examples included in the textbook, and the information disclosed helped to demonstrate how the books treat humanities curriculum goals. Finally, with regard to authors and differences, further reading in the front matter of the Benton and DiYanni text acknowledges the contributions from the author, Henry Sayre. Despite this consultative input from one textbook author to another, the overarching purpose of the study, to situate the authors along a continuum according to the weight of coverage of certain indicators of "diversity infusion," (postmodern constructs) was not compromised. If one author helped another, it does not follow that they had the same views or found the same issues

important. The outcome of this study provided a small, but new perspective on how the arts and humanities may be categorized in the future.

CHAPTER 2 LITERATURE REVIEW

In general, the content and citation analysis was undertaken to understand how introductory textbooks in the humanities contribute to creating knowledge about contemporary and 20th century culture. The researcher sought the traditional viewpoints in introductory humanities textbooks and looked for an agreed upon group of core sources acknowledged by all authors. The researcher also tracked the inclusion of a range of influences and voices of traditionally excluded groups. The literature review furnished background on the concepts of tradition and postmodernism and summarized studies of textbook coverage in arts and humanities disciplines.

Little work was available at the onset of the study concerning the content of interdisciplinary humanities textbooks themselves. For information on issues in textbook composition, content and citation analyses were selected from publications in several of the singular disciplines comprising an integrated/interdisciplinary humanities course. The literature review also supplied some evidence to support the relevance of distinguishing traditional from postmodern strategies in textbooks for courses designed to redress a previous lack of inclusion and diversity. Finally, the articles of the literature review provided elements considered when developing the model for the dissertation research design.

Tradition and postmodernism

For many, the liberal arts represent the foundation of a college education (Cohen & Brawer, 2002), and the wellspring of tradition. The array of disciplines comprising the traditional liberal arts was conceived in classical antiquity and codified by medieval scholasticism in the formation of the first European universities (Brawer, 1999). In both Europe and the United States, until the end of the 19th century, the traditional study of Greek and Latin with grammar, logic, and rhetoric were the standard features. According to Brawer (1999), the liberal arts curriculum as described was the foundation of study for the clergy and for students of law from early colonial times in American culture, implying that law and religion help to codify the ethos. According to Brawer (1999), at the turn of the 20th century, in the United States, due to social change and a repositioning of wealth, the classical tradition of academics was interjected with the addition of modern languages, natural sciences, and philosophy as the major areas of curriculum.

The classical curriculum expanded and modified as college access expanded. In her summary, Brawer (1999) also noted that after World War II a new interest in math and science created new models of general education, while in the 1980s and 1990s, the emphasis on gender equity and ethnic pluralism required a further alteration of a “fairly solid and consistent curriculum” (Brawer p.18). Both Brawer and her partner, community college authority, Arthur Cohen (Cohen & Brawer, 2002), assert that the central liberal arts curriculum has stood intact at the university level as well as the community college “through the power of tradition.”(Cohen quoted in Brawer p.18).

The term “humanities” is synonymous with the liberal arts and encompasses the disciplines Brawer enumerated. Controversy within models of humanities has been a recurring theme in the last decades of the 20th century and into the contemporary era. In the journal, *First Things*, English professor, Wilfred McClay (2001) called for a redefinition of the humanities along traditional lines. Like Cohen and Brawer (2002), McClay (2001) observed that the humanities reached their highpoint of prestige and funding in the post-World War II era, but in his opinion, humanities disciplines have declined ever since. He has found fragmentation due to disparate academic communities, each formed around what he described as identity politics and varying ideologies.

Tradition, which for Cohen and Brawer (2002) allowed the liberal arts to maintain a strong footing as the foundation of a baccalaureate degree, in McClay’s view (as of 2001) was also weakened. His sense was that the decline of tradition made the humanities disciplines factions of postmodern theorists. For example, McClay stated that in the field of literature, postmodernist methods for seeking intertextuality reduced the spirit of an author’s text, changed the comprehension of works, and ignored their aesthetic intent. He stated, “too often there seems to be a presumption that the only value of Dickens or Proust or Conrad derives from the extent to which they confirm the abstract propositions of Marx, Freud, Fanon, and the like, to promote the proper political attitudes, or to lend support to identity politics du jour...why bother asserting the autonomy or integrity of the imagination, unless one genuinely respects the imagination, and admits that there might be forms of knowledge unique to it?”(p.3).

Writing from the perspective of a traditional scholar, McClay believes in the formal properties of the arts, their organization, their compositional elements, and their lineage within a set of aesthetic principles. In a traditional view, art, literature, performance, music, etc. due to their independent adherence to specific aesthetic structures, can stand on their own merits despite social context. In a traditional view, each of the arts follows organizational qualities, and these forms, because of their coherence, can exist for their own sake.

On the other hand Ajay Heble (2002), also a professor of literature, asserted that the goals and logic of business and industry have defined the academic frame of reference. Therefore, he explained that postmodern curriculum in literature (or other humanities disciplines) questions the position of power as expressed in literary terms, takes on as ultimate goals, the democratization, the pluralization, and the reconstruction of public life. He argued that shifting priorities and modes of accountability have created new processes of contextualizing the location of power with broad institutional consequences. Heble explained postmodernism as a valuable model of intellectual inquiry because of its ability to expose the “constructedness” of positions that have been presented and accepted as natural and self evident (p.146). He would not rely on tradition or literary works to stand on their own.

Still, Heble (2002) admitted a drawback to the postmodernist strategy in that questioning the “constructedness” of ideology to such a degree can create resistance in students, when traditional values, or the reconstruction of new ones are subjected to derogation in argument. To justify or ground any position, then, is made difficult

(p.146). The skepticism inherent in postmodernist models created, for many of Heble's students, dissonance in times when they needed acceptable justifications and grounded judgments (Heble p.146). Heble concluded his essay describing the difficulty he had in implementing post-colonial strategies within his literature classes. He acknowledged the confusion and difficulty of critical postmodern teaching, but struggled to continue since the need to sharpen and invigorate understanding of the way judgments and commitments are grounded in complex social patterns was important to him as an instructor.

The Glossary found in Appendix B contains definitions of modernism, postmodernism, and other terms used throughout the research taken from the textbooks studied. Among them are definitions coinciding with the citation analysis by Harland Bloland (2005). His article located modern and postmodern perspectives among social theorists and scholars of higher education. For the purpose of this dissertation, Bloland's (2005) definition allowed the use of the term postmodernism, not as a theory of deconstruction, but as an element of chronology; designating a break in the modern epoch of history. As you will see, this research designated two major categorical attributes of tradition and postmodernism. One category defined postmodern attributes as including content from non-dominant cultural contributors. The other category defined postmodernism as a chronological frame of reference, supported by Bloland's (2005) overview.

In gathering supports for a chronological definition, Bloland (2005) credited historian, Arnold Toynbee (1954), with the first use of the term and traced postmodern

ideologies back to France in the late sixties. Bloland (2005) also contributed to the definition of “traditional” used here.

In his summary of the traditionally held assumptions about the institutional role of the modern university, he differentiated traditional perspectives from postmodern perspectives in general. Bloland (2005) explained that in the traditional view, campuses have been the sites of professional training; colleges and universities promoted civic virtue, transmitted culture, and aided economic development. The modern university has been counted on for high quality scholarship and has been supported and operated by what Bloland called the “nation-state” which also protected the autonomy of higher education in exchange for scientific and technological research (p.132).

Why did postmodernists criticize the traditional value system that has held the modern university aloft? Bloland (2005) explains that the concepts and vocabulary used in critical theory derived from a severe sense of “rupture” experienced initially by a distinctive group of French intellectuals evaluating the failure of student and worker revolutions in the late ‘60s. As the decades have progressed, the dislocation, the risk, the anxiety, ambiguity, and, important to this research, the fluidity of self-definitions and identity are increasingly felt and understood by people outside of academic circles. “Postmodern” is a term that has trickled into the vocabulary of mass media

As curriculum models have been required to over-reach the limitations of tradition, and the term postmodernism is no longer an arcane intellectualism, the juxtaposition of tradition and postmodernism does not seem like an illogical dichotomy. For example, in popular media, postmodern is used to describe any ironic dysfunction

that simply has no grounding in tradition at all. Bloland (2005) cites a review of the television show “The Sopranos” remarking that the term postmodern is used 7 times (p.132).

At one time, not very long ago, the concepts of postmodernism were difficult abstractions, but as institutions reflect change in the overall social milieu, Bloland’s (2005) descriptions of rupture, interpenetrability of overlapping forces, and the jumbled mixture of ironic economic, political, social, and cultural forms (both positive or negative) are readily acknowledged. Most everyone has been impacted by personal events and a historic context unprecedented within the limitations of tradition, so that the recognition of the difference between postmodern and traditional perspectives is applicable, not only in the arts and humanities, but at all levels of education.

Pertinent to the purpose of the current study, Bloland (2005) cites globalization as a new key to fixing the place of academia. Global identity became one of the variables in the research. Within the constructs used in the dissertation research design, the more global identities found within textbook chapters on the 20th and 21st century coverage, the more postmodern the author’s orientation. Referring back to McClay (2001) and forward to others in this literature review (Graham, 1996; O’Kelly, 1983), the more reliant the author is on formal organizational properties of texts and images, regardless of social context, the more traditional the author’s perspective.

The dissertation research is directly concerned with the perspective of textbook authors, and as Bloland (2005) asserts through his citation analysis of 12 scholars in higher education and critical theory, most academics adhere to the traditional modernist

view described previously, and for the most part, do not accept postmodernism as a particularly coherent theoretical position. For this project, the problem of using postmodern as the opposite of tradition was rightly questioned.

To consider the functionality of the term “post traditional” as an alternative, and more consistent term for evaluating authors’ perspectives, an essay by Anthony Giddens (1998) was recommended. Giddens (1998) described the same sort of social and cultural dilemmas considered here, not as postmodern, but as post-traditional. Giddens, a British economist, argued that a return to the type of traditional civil society promoted by the modern university model is not something that can be recovered. Tradition and social solidarity, in Giddens’ (1998) view, may create a high level of internal pacification within a community, but the strong identity invested in commonly held social values carries with it a strong sense of exclusion. The correctness of strongly-held common values can create an adversarial relationship with others.

Giddens (1998) discussed qualities of tradition that are incompatible in the world of intensified globalization and interdependence. Although educated citizens may wish to maintain traditional views, Giddens (1998) suggested that tradition, overall, is exclusionary, oppressive, and exerts pressure for compliance and conformity. In global society, some traditional communities have cut themselves off from the larger whole, encouraging fundamentalisms. In Giddens’ description the traditional reverts to qualities of the “pre-modern”.

For the study of the arts, humanities, how much focus on the long line of cultural masterpieces, would be considered too exclusionary? As the constructs developed for

this research, the term postmodern was selected to contrast with tradition. Postmodern was used here as the category which enumerated an author's infusion of diversity and the attention paid to global concerns, while tradition was used to enumerate the quantity of coverage of well-known and revered masterworks of western production.

One further element was taken from these sources to define constructs used in the research (Giddens & Huntington, 2003). Because the timeframe of the works studied were all within the 20th century (1900-2006), the student assistants had an understanding of the way that the Cold War era had defined nearly all modern institutions. In order to collect and code data, it was important to establish what was meant by "west" when analyzing western humanities. According to the experts, (Giddens & Huntington, 2003), the end of communism changed the meaning of west, the identity of Europe, and the expansion of the power of the United States. For the purposes of this study, it was difficult for coders to figure out whether or not to consider "The West" a geopolitical formation, to determine the category by geography, or by its cultural ideas. The article helped rationalize coding where western works included the creative products of Russia, Europe and the United States and Canada. With the definitions garnered from these three discussions, the coding rubric used in the research analysis was confirmed, although it was subject to discussion as to its adequacy and reworked accordingly.

The use of textbooks as research instruments

John Issit (2004) saw textbooks as a research tool offering a promising empirical ground, enabling lines of analysis to be traced across fields. Issit enumerated the ways that textbooks formalize issues of curriculum through the synthesis of a range of sources including the configuration of dominant ideas and social values; the “commercial impulses” of the publishing industry; the academic and disciplinary conventions of authorship; and the ongoing advances in media production.

Issit was also helpful in differentiating traditional from postmodern viewpoints. For postmodernism, he argued that textbooks express the concerns of the agencies that influence production and use. In the traditional view, textbooks were once finished objects, printing technology was a revolutionary force, and authors were the agents of that force. In the digital world, the production of printed material represents a communication circuit (Darnton, 1990 in Issit, 2004, p.691) involving the author, publisher, printer, bookbinder, bookseller, and reader. New information practices de-center the technology (printing) and the author.

Issit (2004) elevated the importance of the textbook author among the members of this communications circuit. If the researcher takes the view that knowledge results from negotiation and contestation, textbook authors are the interface of a larger discourse between the message (knowledge) and the receiver (scholar/inquirer). The textbook goes beyond its intellectual construction to the context of its use, hence the author launches his

perspective and the work takes on its own life. Issit's work supports the search for author's perspective in the study.

Content analysis as a research methodology

In research in order to refine understanding of a subjective topic such as attitude or perspective, survey data is often used, however, Carpenter (1998) points out the two elements of content analysis making it expedient. Content analysis requires no sophisticated technology, the drawbacks of survey research including non-probability sampling; small sample sizes; poorly constructed questions and the time invested in data gathering are avoided. Also, textbooks are nonreactive, stable, and easily accessed (Krippendorff, 2004). Throughout the literature review, content analysis studies differentiated between traditional and postmodern perspectives, characteristics of each were noted so that change in authors' perspective from traditional to postmodern was clarified.

Content analysis of textbooks in humanities disciplines:

For researchers, the requirement for content analysis ideally includes a systematic observation with clearly operationalized variables; however qualitative variables and descriptive observations are not that discrete. Content analysis does not measure

behavioral operations, but analyzes pictorial or linguistic codes. Descriptive variables must be expressed as measurable units of analysis (Krippendorf, 2004). Each of the following summaries describes how academic researchers treated textbook content. The differences between citation and content analysis were explored in the last few articles and the coding systems developed for each study described. The articles were selected to get a picture of how to code the material found in the six textbooks of the research sample and to find ways to discuss the coverage of traditional and postmodern views.

Art History

The review of research concerning art history textbooks consisted of three articles: a review of survey texts (Graham, 1996), a descriptive analysis of gender role stereotypes in the fine arts (O'Kelly, 1983) .and an essay by Dash (1999) describing the goals of postmodern multiculturalist critique for art curriculum..

Mark Graham (1996) reviewed four well known and widely used introductory Art History books for courses in Art 101. With his expertise as a scholar of pre-Columbian art, he reviewed the textbooks for evidence of inclusion of international voices, examples of balanced gender perspectives, and balanced inclusion of racial and ethnic minority contributions.

Graham's postmodern perspective was demonstrated when he pointed out that habits of vision are instrumental in the construction of reality, and vision is culturally contingent. Relative to curriculum studies, constructivist theory is well integrated in educational programs, but its relationship to critical pedagogy is not as well defined as in

social theory itself. Graham's review was informative for his ability to explain the reasons for differentiating traditional and postmodern ways of seeing.

Graham commented on trivialized inclusion in the oldest of the texts and was disappointed with the treatment of the art of the Americas. He found errors in the information on Olmec art and stated that their traditions have been misrepresented. Like Issit (2004), Graham mentioned the relationship of the textbook author and his audience. In the traditional textbooks, the author/artist and the reader /viewer are considered as transparent roles, and texts Graham (1996) reviewed were said to have constructed narratives from the tradition of formalism and anecdote. Graham (1996) asserted that tradition is an authoritarian stance, maintains style-driven explanations of the arts, and rejects sociopolitical and psychosocial concerns. Traditional textbooks defend traditional canons of great works while adding superficial mention of "outsider" voices in order to be politically correct, Graham argued.

Traditional art history textbooks, in Graham's (1996) opinion, treat masterpieces and famous monuments in isolation. Absent is the consideration of the long series of art works that were the precursors to masterpieces. Graham advises his reader to reconsider the archetypal theme in art history of the western genius constructing order out of chaos, or the idea of art history as a succession of great works. This is the postmodernist deconstructing the "grand narrative" of cultural history. From this review of traditional textbooks, Graham (1996) criticized traditional views for the emphasis of artistic form over artistic content and context.

Why would emphasis on the organization and compositional elements of art be a problem? Feminist researchers for several decades have taken issue with the lack of attention paid to the content of art, because visual imagery in a historic context has an ability to construct and maintain stereotypic ideas through nonverbal means. When O’Kelly (1983) did her research on gender stereotyping in art history textbooks, critical pedagogy was just beginning to make an impact on higher education curriculum. This early example of how gendered content has been analyzed was part of a reconceptualization of how females are portrayed in art and advertising. By helping to identify the subordinate position of women shown in paintings and graphic arts across centuries, her seminal content research helped to bring attention to insidious subjugations of women in textbooks and may have helped to disqualify their appropriateness for survey courses.

O’Kelly (1983) analyzed two of the authors reviewed by Graham (1996), Gardner (1969) and H.W. Janson (1971), as well as a textbook by Canaday (1975). To generate descriptive statistics she compiled records for 971 art works that were coded by gender of subjects, the number of subjects depicted, whether the subjects were nude or clothed, and the activities and roles within the images in which the subjects were engaged.

She calculated the percentage of art works in each of the four categories in relation to all 971 works, and produced three tables comparing males to females depicted. O’Kelly discusses the portrayal of female agency compared to male. Not surprisingly, the visual record of art showed males were active and powerful, and females less so, males mainly depicted fully clothed, females, more often than not, (75% of the time) nude.

O’Kelly examined the Gothic, Renaissance, Baroque and Modern periods and discussed dominant cultural perspectives prior to the “postmodernist turn”. She provided the frequencies of her units of analysis and the percentages are still provocative. Her study is important to the current research because she questioned traditional viewpoints and began to describe how revered textbooks help to maintain tradition based solely on the conventions of composition and organization of art without critique of the content.

Paul Dash (1999) wrote that the importance of intercultural teaching is so great that it requires rethinking and recontextualizing the explanations surrounding famous works of the western painting tradition. He discussed how thoroughly traditional western views have been integrated into nonwestern cultures. Citing multiculturalists, bell hooks (1995), Albert Boime (1990), and others on race, Dash (1999) not only suggested that educators critique content in the fine arts, but also suggested that new narratives and interpretations of traditional art forms be written.

Explaining that vision itself is culturally constructed, Dash gave several examples of how the west constructs vision, and how aesthetic notions are situated in culture through “colonial indoctrination and constant exposure to western canons and ideologies” (Dash, 1999, p.124). He explained that one of the enduring features of racial relationships is the tension coming from the deeply internalized aesthetic biases of the dominant group as subsumed and accepted by the minority self. Dash asserts through his references that although there is a vocabulary of beauty to describe white racial features, there was (at the time of his article) no such vocabulary for approaching the “black subject (p.124)”.

Although it was not the intention of the current research to explore this subjectivity as reflected in textbook content, it is important to make the point that traditional canons of art, in the multiculturalist and postmodern point of view, are associated with an inflexibility of language and perspective which at its worst supports the type of ethnocentrism Doyle (2002) discussed, the objectification O'Kelly (1983) cited, and the sense of inferiority to western aesthetics felt by minority students that Dash (1999) has brought up.

Dash advocated rehabilitation of the narratives accompanying canonical works and the addition of works by lesser known artists of nonwestern and minority racial backgrounds. The addition of such sources has been accounted for in the textbook analysis of this study. The addition of such sources also became one of the defining constructs of an author's postmodern perspective in the current research. .

Philosophy

Two articles describing textbook analysis in philosophy also showed that the difference between traditional and postmodern viewpoints is problematic in introductory philosophy textbooks. One study dealt with the perceived preponderance of liberal arguments in introductory logic textbooks (Bonevac & Koons, 2001), and the other study concerned the omission of direct instruction of ethics in freshman public speaking (Pearson, Child, Mattern, & Kahl, 2006).

Bonevac and Koons (2001) analyzed ten introductory logic texts. Like many professors of survey and introductory courses, they were concerned that their course may be the first and only exposure to their discipline. They expressed the goal that students leave their introductory course with new skills of identifying fallacious reasoning and with a balanced understanding of liberal and conservative rhetorical positions requiring logical critique. The researchers believed that introductory logic textbooks ratify liberal ideologies.

Bonevac and Koons (2001) engaged in a process of partisan “debunking” which is defined as the focus of their study. In their discipline they checked for informal fallacies and systematic bias. They asserted that one in four textbooks gave “fallacious examples of fallacy” (p.24) due to the text authors need to legitimate a liberal agenda. They charged that text authors did not differentiate the substance of a specific argument from the quality of reasoning.

To test their hypothesis, the researchers used descriptive statistics, creating a binary list of controversies in philosophy found within the textbooks. The units of analysis coded the list as either liberal or conservative based on the topic. They produced a table showing the percentage of examples representing each of the following lists.

Liberal issues:

abortion

animal rights

hunger,

censorship

Conservative issues

foreign policy

crime

drugs

education

redistribution of property	family rights
homosexuality	family rights
feminism	human rights
civil disobedience	school prayer.

The authors also coded which side of any given issue got the last word in any example. The researchers point out, the “last word” ties things together and is perceived as the most sophisticated view of the argument. A second table was produced showing the percentage of liberal or conservative last words. A third table showed the results in percentage of liberal to conservative standpoints in order to judge whether the issues got balanced representation in the textbook and if a liberal or conservative argument was used as a summary (Bonevac & Koons, 2001).

As with Professor Graham’s book review, the researchers relied on their own expertise in the field to bring forward their arguments. Their study illustrated that the analysis of semantics and syntax in content analysis required penetrating interpretation. They reported that conservative issues got one-sided treatment in the ten textbooks they examined. Bonevac and Koons (2001) contended that conservative reasoning was portrayed as fallacious in the textbooks they studied, and their analysis supported their view.

Philosophy instructors were not only concerned with the ability to teach skills in analysis and logic, but also with their contribution to development of the collective ethic and individual moral reasoning. Pearson et al. (2006) covered the area of ethics in public speaking courses. They believed that an overall trend reflecting a breakdown of social

values created a culture of cheating, unethical behavior, and lack of empathy in politics and social relationships. The authors, with ties to the Hastings Center and the Carnegie Foundation, expected that liberal education would foster moral reasoning, and sought explicit and implicit ethics instruction within textbooks for an introductory course to get a sense of whether ethics instruction was approached either implicitly or directly across higher education curriculum.

By contacting McGraw Hill, the researchers found the ten most widely used public speaking textbooks to analyze eight concepts related to ethics. Plagiarism, ethical listening, honest, and ethical research were among the concepts covered thoroughly, while freedom of speech, hate speech, diversity, and codes of ethics were also included. The research questions they used are similar to the design of the dissertation research questions. They looked for overall differences in total length of coverage of ethics topics by each of the ten authors. They also recorded the overall difference in coverage for each topic in the ten textbooks in their sample. In line with content methods, they checked to see if a chapter was devoted to a particular concept, looked into the index for ethics topics, and then used a “derived etic content code” (Pearson, Child, Mattern, & Kahl, 2006, p. 512) To consolidate terms and reduce data, the derived etic code for this study was a list of terminology used to describe ethics in all ten texts consolidated into 28 terms that were then collated into eight categories.

Pearson et al. (2006) did a somewhat interdisciplinary study combining two humanities topics philosophy and communications. They found that ethics was not given the same amount of space in any text. The three topics most discussed were plagiarism,

ethical listening, and honest and ethical research. The authors' comment was that these topics were synonymous with ethical obligations and did not need the type of coverage received.

In terms of citation analysis, the authors found that among the ten texts differential reference to primary sources occurred, resulting in discussions of ethics without significant grounding in philosophy. One textbook referenced no philosopher, one mentioned unnamed Roman educators, only two mentioned Aristotle; one author mentioned nine philosophers but discounted them. Conclusions of the study were first, that philosophy seems to have little heuristic value in an introductory course in public speaking; next ethics is not, in itself, a topic readily standardized and benchmarked for inclusion in a course with such a practical and applied nature. Pearson et. al (2006) suggested the relationship between the authors of textbooks and their audience in their surmise that instructors required textbook authors to focus only on the most essential aspects of instruction.

Finally, because the heaviest treatment of ethics in a public speaking textbook was on the topic of plagiarism, the researchers concluded that the textbooks contained "consequentialism" and isolated rhetorical technique from the reflective, moral social context that the study of public speaking requires (Pearson, Child, Mattern, & Kahl, 2006). The article reflected the broad types of conclusions and inferences that can be made from content analysis of textbooks. Even when modeled on quantitative practices, the discussion was laden with subjective positions. The manner of data reduction described here was emulated in the dissertation research.

History

Three articles with different analytical outcomes categorized the use of content analysis in history textbooks. One study measured the degree of ethnic stereotyping in British school textbooks (Doyle, 2002). Another used content analysis to show the degree of Social Darwinism lingering in textbooks for courses in western civilization (Segal, 2000). The third studied the content of U.S. History course syllabi to critique the use of textbooks in the courses (Cohen D. , 2005).

An Irish scholar discusses the coverage of the Irish Famine and ethnocentrism in secondary school textbooks (Doyle, 2002). The Irish Famine is equivalent in its effect of dispersing the Irish population as the Trail of Tears taken by the Cherokee was to Native Americans. Doyle looks at 40 textbooks from the 1920s, 1970s, the 1980s, and 2000s in order to categorize direct and indirect ethnocentrism within the printed material or within the illustrations.

Doyle (2002) used a mixed methodology to determine the weight of coverage and perception of “the Irish Famine” which she asserted was different in British textbooks where the British were the dominant culture than in Irish books, the culture that experienced the starvation. Chronological categories of texts were correlated with times when British and Irish political relations were in focus. She hypothesized that after uprisings, such as the Easter Uprising of 1919, or the IRA violence/ British reprisal of the 1980s, or eras of conflict resolution, British textbook coverage would reflect different attitudes and coverage of the Irish Famine.

Doyle's (2002) system mixed percentage with chapter, section headings, subsections, paragraphs and lines of narrative as measurements of weight of coverage. She defined direct expressions of stereotyping as over-simplification and generalization about Irish people and Irish culture when represented as facts within the text or illustration with no supporting evidence cited.

Ethnocentric generalizations about the superiority of one cultural group over another emerged from the counts of direct or indirect examples of stereotyping. She used a yes or no system of coding, and applied the one-way chi square test to each set of textbooks. Doyle's coding system based on low-level or inadequate coverage of a cultural event is applicable to the aspect of the current research that sought weight of coverage.

. She found that most textbooks in England linked the Irish Famine to the repeal of Corn Laws, a rationalization with which the Irish perspective differs. In her view (Doyle, 2002), the most recent textbooks did not reflect up-to-date information and reinforced stereotypic qualities for the Irish, including general drunkenness, and false gaiety. The omission of the Irish Famine, altogether in certain current textbooks allowed a larger inference.

In summary, her comment was that textbooks must resist the temptation to edit out events shameful, or inglorious to a nation's treatment of other countries, nationalities, or ethnic communities, such as leaving out the Irish Famine, or reasoning out the racism of the Civil War with the States Right argument. The conflict between and within countries, Doyle (2002) stated, can only be understood if mutual understanding of a

country's history can be encouraged. She commented that the history of colonial power is always the central focus, while that of other cultures will be of interest only as it comes into contact with the West. The degree of centrality of the west in part of the current research, and relates to the topic of Segal's (2000) article.

Segal (2000) wrote with a dual purpose, first to describe and interrogate the development of social evolutionary theory as historical perspective by studying the creation of western civilization courses. The second part of his discussion examined western civilization textbooks to discover if the discredited social evolutionary theory was maintained in current historical narratives. Although contemporary historians disapprove of this concept of history, Segal's content analysis showed that the perspective had an established presence in western civilization textbooks, especially in discussions of European and Native American encounters.

Segal (2000) explained his view of the constructedness of history, especially in the development of the curriculum for western civilization courses. In his view, social evolutionary theory, like social Darwinism, was a vestige of Victorian anthropology. The social theory grew out of the loss of Biblical chronology as the frame of historical reference in the 1850s. He noted that while scientific Darwinism described natural selection and scientific phenomena, social Darwinism erroneously constructed a unitary line of human development, evolving and progressing towards to a more civilized future. By doing this, western civilization courses have misrepresented the location of that development, placing only Europe and parts of Asia in the realm of civilization and therefore, history. Africa, indigenous people of North and South America, natives of

Asian Islands, aboriginal Australians are all outside the developmental chronology and therefore, outside of civilization and outside of history.

In the second section of his article, Segal evaluated 19 survey textbooks in western civilization discover whether authors had maintained a social evolutionary perspective of human development. Content that promoted the premise was found in all textbooks. Segal recorded the way Native Americans were discussed in each text, the chronology of the description, the geographic location of the encounter, the time, type, and narration of the encounters between Native Americans and Europeans within and across textbooks. He used chapter headings, indexes, illustrations and textbook time lines to establish whether or not the textbook authors continued to promote social evolutionary views. Despite noted anxiety over treatment of these “encounters”, Segal (2000) reports that in all the textbooks, the history of Native Americans was compressed toward moments of contact with Europeans, as if they were outside of chronology and did not exist until awakened by the Eurocentric shaping of the narrative. All of these examples helped to establish the process and direction of the dissertation inquiry.

Bibliometrics and citation analysis

As seen from the examples used in the various humanities disciplines, content analysis is an important tool because evidence to support research inquiry is nonreactive, stable material contained in a text. Through descriptive statistics examined in multiple comparative contexts, this dissertation also developed its arguments based on what is *not contained* in one or more of the textbook samples, but is contained in another. The merits

of such an approach come from studies in textbook research. A leading British authority, Issit (2004), advocates three shifts in textbook research focus:

1. From substantive issues to the method of presentation
2. From what is said to what is not said
3. From the intentions of the writer to assumptions about the reader.

On the basis of the first challenge, textbook authority, Issit (2004) gave support to citation/bibliometric analysis in addition to content analysis for this study. The difference between content analysis and citation analysis basically is the difference between employing syntactical and semantic considerations of the linguistic or graphic content of textbooks and calculating the impact-factor of certain writers or contributors as an accounting technique (Smith (1981). Collecting, comparing and interpreting connotations and denotations of ethnocentrism, conservative politics, or ethical concerns required great interpretive skill, while not providing the kind of quantifiable evidence which neutralizes bias, if only connotatively.

However, as the researcher extracted the selected primary sources and cultural artifacts humanities textbook authors hold in common as “core texts”, Issit’s second challenge was met. The second research question shifts the focus from what is considered important by some textbooks authors but not by others. The addition or omission of sources helped quantify the authors’ level of coverage of traditional or postmodern themes, and was a suitable alternative to the interpretation required with only qualitative evidence.

Citation analysis defined

According to both Palmquist (2003) and Smith (1981) citation analysis studies the relationships between authors within a given discipline. Citation analysis considers the many links between authors, between scholarly works, between journals, between fields, or even between countries. References and citations were both studied, but citations were unique. “A reference is the acknowledgment that one document receives from another, a citation is the acknowledgment that one document gives to another” (Smith p.83). Because the textbooks in the study contained contemporary sources, their use was an acknowledgment from the textbook author of the impact of the cited source.

Enumerating the source material citations within textbooks followed the definition of citation analysis in the broadest sense. As Smith (1981) explained, the units of analysis in citation analysis can be individual articles, books, journals, authors, academic departments, universities, states, nations, or even objects. Citation analysis as used in this dissertation was supported by defining the method as it determined the impact of a single author on a given field by counting the number of times the author has been cited by others. (Palmquist, 2001). Counting the number of times a contributor is cited in the sample of textbooks, establishes the impact of that contributor relative to the textbooks in the sample. In the two articles reviewed below, citation analysis was used as a model. Both articles shaped how the analysis of the textbooks in the sample developed.

Citation analysis in education or curriculum

Textbooks in the history of education.

A British scholar, Cunningham 2004, compared and contrasted textbooks by educational pioneers of the early 20th century Ellwood P. Cubberly (1902) *Readings in the History of Education: a Collection of Sources* and Paul Monroe's (1904) *Source Book in the History of Education*. Monroe (1904) recognized a deficiency of primary sources related to teaching the history of education. Both he and Cubberly (1902) compiled works they thought would provide appropriate primary source background.

Cunningham (2004) compared Tables of Contents, Figures and Pictures and the Internal Citations within the two textbooks. This rubric was also used by Kim and Marshall (2006). Although Monroe's claims in his preface, to be a compiler of primary sources "interpretation is purposely left in a large degree to the student," Cunningham finds many culturally interpretive practices in the text.

By evaluating, preface, table of contents, the index, the images included, and the internal citations, examples of "bowdlerization", division of the Greek and Roman periods into a comprehensible sequence of sub-periods and the following themes were uncovered:

child-centeredness

fitting work to the ability of the student

advocating teachers' study of unique pupil characteristics

opposition to corporal punishment

support of professional teachers as prime educators

skeptical of education by parents.

Knowing the cultural context of both historic textbooks allowed Cunningham (2004) to differentiate perspectives. He placed Monroe's book among the progressives of his time, and Cubberly among the scientists. Although Cubberly (1902) and Monroe (1904) cited classical authors in common, Cunningham (2004) showed that they did so for differing illustrative purposes. This study and the citation analysis by Kim and Marshall (2006) were models for characterizing authors' perspective by what they used as source material and who they credited as influences.

Kim and Marshall (2006) examined eight textbooks on curriculum theory to evaluate how traditional views of curriculum were represented in contrast to perspectives emphasizing emerging curriculum theories. These researchers proposed the following list of theoretical standpoints that might be addressed within an emerging curriculum context:

Curriculum as History	Social-racial equity
Feminist theory	International voices
Critical and/or neo-Marxist theory	Depth Psychology
Sociology of Knowledge	Phenomenology
Literary Criticism	Existential philosophy

The researchers characterized textbooks they examined according to the degree each addressed reconceptualization of traditional curriculum goals using some or all of the viewpoints listed. Qualities discovered within the curriculum textbooks could also be found in the humanities textbooks of the current research sample, and the list provided a

rationale and model for quantifying three of the topics on Kim and Marshall's list as indicators of postmodernism. By analyzing the content of the eight textbooks, Kim and Marshall (2006) were able to categorize the texts along a continuum, defining whether the emerging addenda to traditional curriculum theories as listed above were dismissed, mentioned, treated, or represented. .

The graphic model and analytical framework displayed as Fig. 1 (Kim & Marshall 2006, fig. 2 p. 333) inspired the interpretation of patterns correlating to the humanities authors' theoretical perspectives. . In the citation analysis of curriculum texts, Kim and Marshall (2006) quantified how authors dismissed, mentioned, treated or represented the three variable qualities selected from the indicators of reconceptualized curricula: feminist theory, social-racial equity, and international voices. These three indicators correspond to the three variables used to find the gender of contributors, the race or ethnicity of American contributors, and the national origin of global contributors.

Although the data was collected to report on authors' treatment levels of the selected indicators, the size of the projected and time limitations precluded this analysis. Using the Kim and Marshall (2006) shaped the definition of research construct and was the initial impetus for researching the influences of postmodern theory as it is applied in general curriculum.

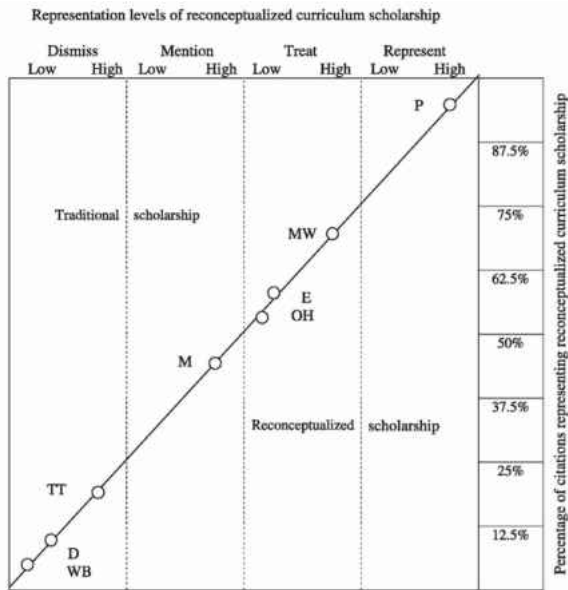


Figure 2. Placement of selected texts on the continuum of curriculum scholarship representation (P: Pinar *et al.* (1995); D: Doll (1996); MW: Marsh and Willis (1999); M: McNeil (1996); E: Eisner (2002); OH: Ornstein and Hunkins (1998); TT: Tanner and Tanner (1995); WB: Wiles and Bondi (1998)).

Figure 1 Research framework modeled in this project

In conclusion, the literature review has given background for the definitions used in the study, tradition, postmodernism, the definition of “western”. It has provided theory and concepts to serve as models, such as the way traditional canons are style-driven, based on western aesthetic principles, and postmodern criticism encourages the questioning of cultural meta-narratives, the inclusion of multicultural issues embedded in textbook narratives. The literature review also differentiated between interpretation and inferences made from enumerating content and the acknowledging the impact of source contributions on a publication through citation analysis. The literature review has helped lay a foundation for inferences that made after the data analysis has been explained. In addition, the discussion of the literature gives insight into the intention of the researcher and the motivation behind this project.

CHAPTER 3 PLAN OF INQUIRY

The practical task of the project was to compile and analyze the primary source citations and graphic content depicting cultural artifacts found in a sample of interdisciplinary textbooks widely-used in undergraduate humanities survey courses. The task also involved scrutinizing ways that humanities textbooks narrate and illustrate culture. By considering each textbook in a comprehensive way, the expected outcome of the research was to understand the ways authors individually influence, reflect, or deflect changes in humanities curriculum. The ability to identify changes or stability in core texts in liberal arts, to quantify the coverage of diversity infusion, and to characterize the author's positioning of western culture in the global context were other aims of this textbook analysis. Modest outcomes, but great potential for further study were expected and achieved.

Research delimitations

The scope of the dissertation research was delimited by three factors: the choice of textbooks, the chronology of the works to be analyzed, and the exclusion of supplemental material. First, the most recent editions of widely promoted interdisciplinary humanities survey textbooks were selected at the onset of the project, July 2008. The six textbooks selected for the research sample integrated the entire spectrum of arts and humanities within the context of cultural history. An underlying assumption was that the content of the selected textbooks could serve as teacher material

for a survey humanities course defined as:“an integrated course designed to increase the student's understanding and appreciation of the creative process in cultures through the study of representative artifacts in literature, music, philosophy, religion, social history, architecture and visual arts from the Enlightenment through the 21st century...a general education diversity-infused course”

http://www.brevard.cc.fl.us/pdf:catalog200809:e_packet.pdf.

The first delimitation of the research design was the number of textbooks. Modeled after the citation analyses cited in the literature review, the study required at least two textbooks from three publishing companies, to provide an adequately balanced sample. Table 1 lists the books, their authors, the year of publication, the publisher, the Chapters assessed and the number of pages examined in each book.

Table 1 Texts Selected for Study

Benton, J., and DiYanni R. 2005. *Arts and Culture 3rd Ed.* Upper Saddle River, NJ: Pearson Prentice Hall. Chapters 21-24, p.539-638.(99 pages)

Cunningham, L. and Reich, J. 2006. *Culture and Values: A Survey of Humanities, 6th ed.* Belmont CA: Thomson Wadsworth. Volume II, Chapters 18-22, p.343-509. (166 pages).

Fiero, G. 2007. *The Humanistic Tradition. 5th ed.* New York: McGraw Hill. Book 6, Chapters 32-38 p.1-168 (168 pages).

Matthews, R. and Platt D. 2007. *The Western Humanities. 6th ed.* New York: McGraw-Hill, Chapters 19 -21, p.605-735 (130 pages). .

Sayre, H. 2008. *Humanities: Connections, Continuity, and Change.* Upper Saddle River NJ: Pearson Prentice Hall. Volume 6, Chapters 41-48. P. 1313-1581 (268 pages).

Marien-Warner, M. 2005. *Fleming's Arts and Ideas. 10th ed.* Belmont CA: Thomson Wadsworth. Chapters 20-23 pp.551-654. (103 pages).

Two textbooks were selected from each of three major publishers, Pearson Education, McGraw Hill, and Thomson-Wadsworth. Other textbooks choices were considered, but eliminated due to incompatibility of size, scope, or duplication of publisher. Each of the books chosen was the latest edition at the onset of the research, July 2008. The authors included three team collaborations and 3 individual authors. Of the 9 authors contributing their perspective for the research, Janetta Benton, Gloria Fiero, and Mary Warner Marien are female.

The second delimitation of the study was that only works created in the twentieth century up to the present were included in the database. The dates of the works were included to allow a chronological sorting, and to differentiate modern works from postmodern works by virtue of when they were produced. Using definitions found in both Bloland (2005) and Matthews and Platt (2006), the year 1970 was selected as an arbitrary cut-off for characterizing objects, performances, and texts as postmodern artifacts (see Appendix B for further definition).

The third delimitation is that supplementary media were excluded from this analysis, although each of the textbooks was accompanied by an array of ancillary components. Only the compact discs containing records of 20th century music performances were used, only if listed in the textbook itself, and only in order to count the author's representation of music within each textbook. All art works were analyzed as photographic reproductions and the primary sources were excerpts from books, letters, and historic documents. Throughout the research the primary resources and cultural artifacts were also referred to as "works", "texts", and "images" when the context of

discussion allows. Individual artists, composers, architects, sculptors, designers, philosophers, performers, and authors etc. used as sources by the textbook authors were labeled “contributors”.

Research Questions

The following research questions were asked and answered.

1. In widely used interdisciplinary humanities textbooks used in introductory survey courses in higher education,
 - a. what specific primary sources and cultural artifacts appear?
 - b. what specific primary sources and cultural artifacts appear in common in all books?
 - c. what specific primary sources and cultural artifacts appear in only some of the books?
2. Among the books containing a unique selection of primary sources and cultural artifacts what traditional and postmodern perspectives appear?
3. What is the primary focus of each text by coverage and period?
4. To what degree do the currently used textbooks vary with respect to traditional and postmodern perspectives?

Research Approach

A combination of content and citation analysis methods produced data units. The content of each textbook, within the chronological limits discussed, generated frequency tables to describe the treatment of contemporary cultural history from 1900 to 2006 (the

last year represented among the textbooks of the sample). Citation analysis methods enumerated the individuals who were commonly cited across textbooks. Comparing the texts and images cited in common (content analysis) with author-specific citations, (citation analysis) allowed the researcher to distinguish individual cultural contributors each author selected for inclusion in a given text. Listing author-specific citations acknowledged the direction taken by the textbook author toward or away from a traditional perspective. The following section addresses the selected procedures appropriate to obtaining answers to each of the research questions.

Units of Analysis

In each of the textbooks in the sample, all possible texts (primary sources) and images (cultural artifacts) used by the six authors to illustrate the concepts they discussed in their textbooks were coded as a statistical case. Each case contained 9 variables, and each variable had from 6 to 10 values attached.

First, the principal researcher trained three student assistants to develop lists of primary source excerpts and lists of art, architecture, and any illustrative images within the selected textbook sample. The first group of three student assistants coded different textbooks while working collaboratively in the same work space at the same time. The same three students then received the coding rubric (See Appendix C) and a second textbook, so that once comfortable with the coding process, they could work independently. Two of the students turned in their work in long-hand. The principal researcher input this data. One of the students had the software and input the data units for the two textbooks that were his assignment. As the study progressed, two other coders (both doctoral level colleagues) were enlisted to help with data entry and to add the variables for the third research question regarding treatment levels. The three undergraduates who began the study dropped out after a maximum of two semesters of assistance, and a fourth student coder was enlisted during the checking, recoding, and analysis process.

The colleague coders and the principal researcher extracted and recorded handwritten raw datasets and input those as Excel spreadsheets, creating a dataset for

each textbook. These datasets were then merged into a single database and uploaded to the SPSS Statistical Program. Appendix C contains the training instructions and coding rubric for unitizing the data. The collected data was analyzed using content and citation methods. Four research questions shaped the inquiry. The process of analysis for each question follows.

Question 1

In widely used interdisciplinary humanities textbooks used in introductory survey courses in higher education,

- a. what specific primary sources and cultural artifacts appear?
- b. what specific primary sources and cultural artifacts appear in common in all books?
- c. what specific primary sources and cultural artifacts appear in only some of the books?

Question 1a. asks, what specific primary sources and cultural artifacts appear?

All possible works found in the six sample textbooks were listed. Coders examined the content of every textbook in the sample in textbook chapters covering the years, 1900-2006. The initial data units represented the first four of the nine variables, namely, year of production, the art type illustrated, the contributor of the text or image, and the title of the work coded in one or two words.

These records were compiled into a single database representing all source texts and images across all six textbooks. A total number of works cited, which included both text and images generated frequency tables displaying works that appear in all the books.

Question 1b asks, what works appear in common in all books? By sequentially sorting and consolidating the data across all texts, the researcher and the student assistants determined the works common to all 6 textbooks through a series of reductions. First the records were sorted alphabetically by contributor to generate a table showing the multiples of works. Multiple works were used to establish content frequency. All cases were merged, duplicates were removed and unique works were listed. “Unique” meant that from the number of multiple citations for the same contributor, one and only one citation would be used for the part of the citation analysis requiring analysis of the identity properties of the contributor.

Question 1c asks which works were found in only some books. The researcher sorted the list of remaining citations to obtain which citations were common to 5 books or fewer. As this procedure developed, the focus shifted to the number of works considered important by only some textbooks authors, but not others. As a result, the research method shifted from content to citation analysis. By listing the works and sources added or omitted by the authors, inferences about traditional or postmodern themes were suggested.

Question 2

Among the books containing a unique selection of primary sources and cultural artifacts, what traditional and postmodern perspectives appear?

Throughout this project and its report, the terms tradition, modern, and post-modern have been used. The six textbook authors have their own ways of explaining the differences among the three and a collection of their definitions can be found in Appendix B. Although a range of opinion exists about the principles of post modernism that make it a coherent cultural theory, postmodernism, as a chronological period, defined the currently evolving cultural period of rapid scientific, communicative, and technological change (Bloland, 2005).

The plan of inquiry took two approaches; one was to determine the level of coverage of works within the chronological period designated as postmodern using 1970 as a cut off point, under content analysis methods. The second plan of inquiry was to use identity properties of the individuals (contributors) who created the texts and images under citation analysis methods.

To answer research question 2 and to discover what traditional, modern, and post-modern perspectives appear, the researcher operationalized the definition of post-modern perspective, using identity properties of the contributors, creating three more variables for each unit of data.

Using Kim & Marshall's (2006) article on reconceptualized curriculum theory as a model, three concepts were selected, in the terminology of Kim and Marshall, as

“reconceptualized” versus traditional perspective. From their list, the presence of feminist/gender theory, the inclusion of international voices, and the intention to address social or racial equity were selected. To quantify these constructs as indicators, the variables gender, origin, and race/ethnicity were applied to the contributors in each case in the database of unique works.

Again, unique works referred to lists across texts, where one work was selected to represent a contributor of any number of works within the text content. Identity attributes could only apply to people, not things. If Virginia Woolf was cited for three works in one textbook, it would not be correct to say that the author had cited three women, so a “unique” citation was taken from any multiples. The unique citations represent the author’s rate of inclusion of sources.

Because the study sought the author’s perspective on the individuals and the work they created, coders were instructed to use their judgment as to how each textbook identified these contributors. An inter-coder reliability test designed for content analysis was performed. Krippendorff’s reliability coefficient was calculated as discussed in Chapter 4.

In the heyday of cultural criticism (circa 1985-1995), theorists and scholars began to question the importance of “canonical” works by dead white European males. In fact, humanities instructors in the 1990s, and occasionally a reference in articles discussing culture and the “changing” or “evolving” canon, would use the acronym DWEMs. In essence, this is how this section of the project compared and contrasted a traditional or postmodern view.

The frequency of an author's inclusion of contributors with the three dominant cultural attributes, to the frequency of inclusion of contributors identified with non-dominant cultural attributes signified the author's perspective. Indicators of traditional perspectives on the one hand were construed to be works by males, works from western Europeans or Americans, and works by whites. Conversely, the three indicators used to signal a postmodern perspective were works by females, works by nonwestern contributors, and works by contributors identified with racial and ethnic minorities.

On the assumption that enumerating the identity properties of artists, composers, performers, authors, et al. could allow characterization of author's perspective, data was sorted to compare the ways the text authors incorporated non-western, non-male and "other" contributors. These properties as applied to the contributors of the texts and images found in each textbook were to be categorized on the basis of textbook content and the author's explanation.

In other words, chronology from 1970 forward and the variables for gender, national origin, and racial/ethnic identity provided the operational definitions, or the countable qualities that distinguished tradition from postmodernism as cited in the articles used as models for the research (Kim & Marshall, 2006, Bloland, 2005).

Question 3

What is the primary focus of each text by coverage and period?

The definition of postmodernism as a time period adds texture and another shade of difference to the analysis the data. By examining the primary focus of each text by content coverage and period, the variation in each textbook was made more apparent. Two different frequency tables show the chronological analysis of question 3.

To process this section of the analysis, the researcher sorted the database containing all works across all texts on the year variable, producing proportional quartiles with the median year 1953. The quartiles allowed the periods of the 20th century to be labeled Early Modern: 1900-1927, Modern: 1928-1953, Late Modern: 1954-1976, Postmodern: 1976- 2006.

The amount of source coverage in each text, in each of the four periods of the 20th century was enumerated and crossed with the citations. Works and sources from 1928 to 1969 were categorized as traditional for modern art, and works and sources from 1970 to 2006 were assigned to the postmodern category. Accounting for chronological differences in the author's choice of individual contributors is a form of basic bibliometric/citation analysis. Since citations within the past 30 years are likely to be citations of living contemporaries of the authors, the unique citations reveal the author's perspective in the same way that journal citations would.

Question 4

To what degree do the currently used textbooks vary with respect to traditional and postmodern perspectives?

The inspiration for this question came from the literature review on citation analysis, where researchers placed textbook authors along a continuum of agreement or disagreement on a spectrum of values such as liberal-conservative (Bonevac & Koons 2001), historic-ahistoric (Segal 2006), traditional-reconceptualized (Kim & Marshall, 2006), modern-postmodern (Bloland 2005).

To explain to what degree the six textbooks in the sample varied with respect to traditional or post-modern perspectives, a formula deriving from Kim & Marshall (2006) and other mentioned studies, (Bonevac & Koons, 2001; Bloland, 2005; and Segal, 2000) was designed. The author showing the highest percentage of female, non-western, and “other” race or ethnicity in a count of individual citations set the upper limit for postmodern representation. The author showing the lowest percentage on these three variables set the lower boundary.

The analytic framework of the Kim & Marshall (2006) study was the initial inspiration for constructing this continuum, but as the data accumulated and the complications mounted, a ranking system helped to eliminate some potential misuse of quantitative methods. The study used cross-tabulations, frequency charts and rank ordering of data. Variation is evaluated, but real statistical variance could not be determined.

To summarize the research design, the overall plan of inquiry constructed for the project was a qualitative design and description of a wide range of nominal variables. Content analysis produced a database of over 1800 units of analysis. The units, containing nine variables, were sorted and reduced. Reliability and construct validity metrics as described by Krippendorff (2005) were applied. Over 40 tables and figures were produced in order to provide information about the types of texts and images, works and art forms used by the six textbook authors or teams of authors.

The researcher sorted and categorized the data and generated lists of works authors included in common. A very short list of works unanimously included across texts showed how prolific the arts and humanities have been throughout the century. The research yielded lists of author-specific selections, and the study of each author's choices allowed inferences about each author's position with regard to tradition and post-modernity.

In all, ten works from the list of over 1800 representations are found in every book. The data also revealed the common citation of 17 authors, architects, artists, sculptors, or photographers across texts, although specific titles of texts, kinds of objects, or structures of art varied among them. Finally, the data suggested varied constructions of traditional and postmodern contemporary culture from the individual standpoints of each author. The interaction between author, reader, and instructor interpretation was an additional implication drawn from the attempt to quantify indicators of author's perspective on contemporary culture

CHAPTER 4 DATA ANALYSIS

The data analysis responded to four research questions to quantify the variation in authors' perspective found in their narratives of texts and images for the period (1900-2006). Author's perspective was inferred from the works and the sources found in each textbook. To arrive at this inference, the researcher categorized the content (i.e. the works, texts, and images) produced in the modern and postmodern periods (Bloland, 2005), and also differentiated the contributing individuals referenced in unique citations according to the identity properties outlined in Chapter 3 (Kim & Marshall, 2006).

Question 1a allowed the researcher to itemize the text and image content appearing across texts where the total number of works was found to be 1802. Question 1 b oriented the researcher's sorting system to tease out the "core texts" across books. The result of the analysis revealed a total of 10 works all authors selected in common. Common citations were found in response to Question 1 c of the analysis, which revealed 17 individuals commonly cited across the texts.

Question 2 required the researcher to construct a quantification of traditional and postmodern perspectives. On the basis of identity properties of gender, national origin, or race/ethnicity, the researcher categorized each "unique" citation as part of the author's traditional or postmodern perspective. Overall, traditional coverage outweighed post modernism by a 4 to 1 ratio, a "diversity infusion" rate of about 20%.

Question 3 asks, what is the primary focus of each textbook according to coverage and period? In order to show how each author varied in perspective, the art types they used to narrate their survey of contemporary culture were classified to show which whether the author relied on visual or text materials to exemplify culture. These variations gave another dimension to author's perspective. Traditional narratives of art and literary examples emphasis formal elements (McClay, 2001), present the arts and literature as a series of masterworks by western producers (Graham, 1996). Postmodern narratives of the arts and culture are sensitive to inclusion (Dash, 1999) and reposition the west in a more global context (Heble, 2002). The period defined for this section of the inquiry was traditional/modern (1928-1970) and postmodern (1970-2006).

Question 4 developed an average/ numeric value to represent variation of both perspectives, and used a rank system instead of the analytical framework of the Kim and Marshall (2006) study which served as the initial model for the research. The textbook authors were ranked on the degree to which their texts address the working definition of a humanities course (see Chapter 3) and its requirement of "diversity infusion". Already reported in the range of about 20%, this proportion was analyzed to define how authors' perspective varied.

Overall, the results of the inquiry showed a strong tendency maintaining the tradition of teaching the masterworks of white, European/American males present in all textbooks (the average across all identity indicators in both periods= 75.3%). The contrasting level of coverage each author allowed for the inclusion of female sources, non-western contributors, and masterworks by individuals of minority races and ethnic

groups the average across all identity indicators in both periods=20.4%), is summarized in the conclusion of the chapter.

The textbook *Arts and Culture* by Benton and DiYanni (2005) showed the highest percentages of females, nonwestern contributions, and racially diverse citations (the average across non dominant identity indicators=35.8%). The most traditional textbook was *Fleming's Arts and Ideas* by Mary Warner-Marien (2005), average across all identity indicators in both periods=88.5%. In chronological coverage the “traditional” modern period (1928-1969) with inclusion average of 17% was compared to the postmodern period (1970-2006) with inclusion average of 29.6%. The number of non-dominant cultural contributors who gained prominence in the contemporary (postmodern) period was a substantial increase; however, the coincidence of agreement across textbooks is low, showing a wide range of variation in the contents of the textbooks.

Process of Inquiry

Reliability test

With the vastness of the dataset there are bound to be mistakes in the coding. The reader might want to know up front, how many are acceptable? Using Krippendorff's (2004) model, lists from the coding sheets of two individuals were compared on the same text and the same 96 records. The examination of the documents showed that there were 8 errors of disagreement among the data units. A reliability co-efficient, Krippendorff's alpha (agreement co-efficient) of 0.86 was obtained. In other words, the selected coding sheets contained about 1 error between raters for every 12 units of data (108 variable categories). According to Krippendorff, the cut-off for intercoder reliability is 0.8, with the range of 0.69-0.79 designating questionable reliability. The score .86, for reliability falls within the acceptable range. If the reliability co-efficient is 0.9 or higher, Krippendorff explains that the principal researcher's bias becomes an artifact of the research.

Using the research questions as an outline, the following is an analysis of the textbook content. After total content was determined, the number of unique primary source citations used by each author formed a database for citation analysis also.

From these two types of analysis (content and unique citations), a short list of common texts emerged, and inferences about each author's perspective were provided.

From these inferences the textbooks and their authors were ranked according to the frequency of defined variables found in the content and citation lists.

Research Questions Discussed With Data Analysis

Question 1a

In widely used interdisciplinary humanities textbooks used in introductory survey courses in higher education, what specific primary sources and cultural artifacts appear?

Formula = (# of Works that appear across texts) = $\sum (1+2+3+4+5+6)$

The answer to this question is 1802 works, texts, and images appear.

$1802 = \sum (257+295+273+310+475+192)$.

The researchers created 6 individual datasets, one for each book, and then merged all six datasets to create a database the researchers labeled ALLTEXTS. The sum of the total records extracted from the six books was 1802 actual cases.

Table 2 shows how the 1802 data units were distributed among the books. Table 2 begins with the quantity 27, the number of missing cases. These are empty lines of data where duplicates may have been cleared from the total count. The missing cases account for 1.5% of the total works cited among all of the textbooks. *Humanities: Culture, Continuity and Change* by Sayre (2007) contained 26 % (N=475), the highest percentage of the texts and images. *Fleming's Arts and Ideas* revised by Warner (2005) contained 10.5% (N=192) of the collected cases and is the lowest percentage.

Table 2 Number of works in each textbook

	Frequency	Percent	Valid %	Cumulative %
1 Benton & DiYanni	257	14.1	14.1	15.5
2 Cunningham & Reich	295	16.1	16.1	31.7
3 Gloria Fiero	273	14.9	14.9	46.6
4 Matthew & Platt	310	16.9	16.9	63.5
5 Henry Sayre	475	26.0	26.0	89.5
6 Warner	192	10.5	10.5	100.0
Total	1802	100.0	100.0	

The frequencies tallied in Table 2 show how many works appear in all the books, including duplicates and multiple citations from the same contributor in the arts or humanities. Table 3 shows the distribution of content categorized by art type. The 1802 valid cases (1829-27 missing cases) show that together all six textbook authors selected 50% (N=912) visual works: distributed among paintings 21.7% (N=396), sculptures/three dimensional art 10% (N=182), architecture 5.7% (N=104), photography 5.4% (N=98), and film 7.2% (N=132).

Print matter content within all textbooks totaled 34% of all content with literature, poetry, fiction comprising 23.7% (N=434); essays, non-fiction documents 3.6% (N=65); and excerpts of philosophy, religion, or science; 2.8% (N=51). Performance arts including theater, dance, opera, and certain installations accounted for 4.9% (N=89) of all works in all textbooks. Music was represented at a frequency of 13.7% (N=250) of the

total art forms cited in all six textbooks. This information was analyzed further in terms of citation and chronology.

Table 3 Art Types found in all six textbooks

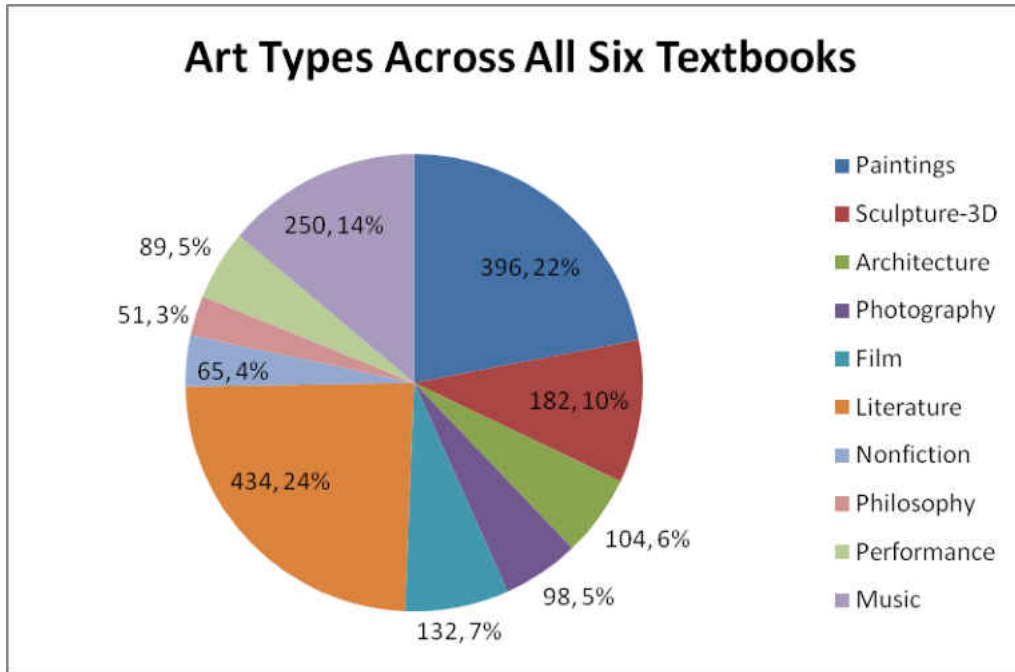
Art Types	Frequency	Percent	Valid Percent	Cumulative Percent
Paintings/ Graphics	396	21.7	21.76	23.3
Music	250	13.7	13.7	36.9
Sculptures/Installations	182	10.0	10.0	46.8
Architecture	104	5.7	5.7	52.5
Photography	98	5.4	5.4	57.8
Film/Video/Digital imagery	132	7.2	7.2	65.1
Literature	434	23.7	23.7	88.8
Essays/ Nonfiction	65	3.6	3.6	92.3
Philosophy/Religion/Science	51	2.8	2.8	95.1
Performance/ Theater	89	4.9	4.9	100.0
Total	1829	100.0	100.0	

Within art types, Painting (21.7%, N=396) and Literature (23.7%, N=434) represented the categories with the highest percentage of representation in all six textbooks. The data demonstrated that the total visual content accounts for half of the cases, with printed material and descriptions of music and performance making up the remainder, suggesting overall a balanced integration of the arts and humanities and a wide variety of examples.

Figure 2 shows the same information as Table 3 in graphic form. Note that the visual arts and literary disciplines were well balanced. For example, the proportion of paintings (blue wedge, 22%) seen opposite the proportion of literature (orange wedge 24%) are nearly equal in size. Also, in Figure 2, paintings, sculpture, architecture, photography, film, take up half the pie, while the literary and performance categories

comprise the other half of the pie. Figure 2 represents the distribution of the total source content in all six textbooks according to ten different forms of art (labeled art types in the database) used by all authors to illustrate their cultural narratives.

Figure 2 Graphic display of art types appearing in all textbooks



Question 1b.

In widely used interdisciplinary humanities textbooks used in introductory survey courses in higher education, what specific primary sources and cultural artifacts appear in common in all books?

The answer to this question began with the surprising finding that only 10 works out of 1802 are common to every book (.6% of the total). This question was answered by using content analysis to itemize the exact works appearing in all books. The formula used to arrive at this number:

In Common = $\sum (1+2+3+4+5+6) - Y$, when $Y = (\# \text{ of works that appear in 2 or more texts})$. $\sum (1802) - 657 = 1145$

In the formula, 657 is the number of works in 2 or more textbooks (explained further in Table 7). For the answer to 1b, it was necessary to group the common works first to see how many appeared in more than one book. To distinguish these, continued calculation reduced the works in common into 2 more datasets through a simple sorting by the textbook author variable. When cases matched by the textbook variable more than once, the records could easily be extracted. A list of cases (N= 657) became the *multiples* dataset, and the remaining cases became the set of *unique* works (N=488).

To answer question 1b, of the works selected by all authors unanimously to illustrate cultural concepts in the sample time period, only ten works were found in each

and every text. These matched in both content (title and art type) and citation (contributor and year) for all 10 cases.

Table 4 contains the complete list of 10 works all six authors selected for inclusion in their textbooks. All of the authors cited the same three literary works, one musical composition, two landmark structures, a photograph, and the three paintings mentioned. Applying this study’s vocabulary, the works listed represent six cultural artifacts (images) and four primary sources (texts).

Table 4 Works found in all six textbooks-

Year produced	Art Type		Title of the Work	Contributor
1907	Painting	1	<i>Demoiselles D'Avignon</i>	Pablo Picasso
1913	Ballet	2	<i>Rites of Spring</i>	Igor Stravinsky
1922	Novel	3	<i>Ulysses</i>	James Joyce
1922	Poem	4	<i>Wasteland</i>	T.S. Eliot
1925	design school	5	<i>Bauhaus School</i>	Walter Gropius
1926	Painting	6	<i>Persistence of Memory</i>	Salvador Dali
1936	Photograph	7	<i>Migrant Mother</i>	Dorothea Lange
1937	Residence	8	<i>Falling Water</i>	Frank Lloyd Wright
1937	Painting	9	<i>Guernica</i>	Pablo Picasso
1952	Play	10	<i>Waiting for Godot</i>	Samuel Becket

The play, *Waiting for Godot* (1953) by Samuel Beckett, the poem, “*The Wasteland*” (1922) by T.S. Eliot and James Joyce’s novel, *Ulysses* (1922) are the three works unanimously selected for inclusion; however, the level of treatment varied in each textbook. The ballet, “The Rite of Spring” (1913) by Igor Stravinsky is another example of a work with varying levels of treatment. Where some authors covered Stravinsky, Diahghilev and members of the Ballet Russe, how the ballet was received, and how it shocked its audiences, other authors cited the ballet, but focused on analyzing the content

of the musical organization. A compact disc was included with every book, and if the Rite of Spring was included in the musical samples, it may not have received a mention in the text, and the CD did not always contain the same act or movement of the work. The chronological order of the ten “in common” selections shows that 90% of them were created in the first three decades of the 20th century and the most recent date in the list is 1952.

Question 1c

In widely used interdisciplinary humanities textbooks for introductory survey courses, what specific primary sources and cultural artifacts appear in only some of the books?

Question 1c, answered through review of each author's citations, revealed 17 additional artists, composers, authors, and cultural contributors associated with multiple productions, for a total of 160 art works. Though contributors were found in common among all textbooks, the selected works only appeared in only some of the textbooks.

The citation data was processed in the same way as the content analysis. The "in common" dataset was sorted by contributor. Table 5 contains the list of individuals appearing in all books. Contributors matched in all six texts, but the specific works they created only appeared in some.

Table 5 shows the frequency of the appearance of works, the contributors by name, and the total number citations for each. The frequency range is from 6 to 13. For example, a work by Marcel Duchamp appeared in every book, but each author used a different work or combination of works to illustrate their narrative. Any of four works, the painting, *Nude Descending a Staircase (1912)*, the painting, *L.H.O.O.Q.* the found object, *Fountain(1917)*, or the mechanical sculpture, *Bride Stripped Bare by Her Suitors(1923)* were included in a given textbook to suit the author's purpose. Duchamp

was cited a total of 12 times among the six textbooks, but the same works were only found in some of the books.

Other examples of important citations were Sigmund Freud and Jean Paul Sartre, included 12 times. Again, each author selected different excerpts to support their arguments or interpretations of the context under consideration.

Table 5 Contributors found in all six books

	Frequency	Percent	Valid Percent	Cumulative Percent
John Cage	10	6.2	6.2	6.2
Christo & Jean-Claude	7	4.4	4.4	10.6
Aaron Copland	12	7.5	7.5	18.1
Marcel Duchamp	13	8.1	8.1	26.2
Sigmund Freud	13	8.1	8.1	34.3
Frank Gehry	8	5.0	5.0	39.3
George Gershwin	12	7.5	7.5	46.9
Le Corbusier	11	6.8	6.8	53.8
Frida Kahlo	6	3.8	3.8	54.6
Georgia O'Keeffe	6	3.8	4.4	61.0
Claes Oldenburg	7	4.4	4.4	65.6
Robert Rauschenberg	7	4.4	4.4	70.0
Mark Rothko	6	3.8	3.8	74.4
Jean-Paul Sartre	12	7.5	7.5	81.9
Helen Frankenthaler	6	3.8	3.8	85.7
Arnold Schoenberg	12	7.5	3.8	89.5
Ludwig Mies Van der Rohe	8	5.0	5.0	94.2
Virginia Woolf	12	8.1	8.8	100.0
Total	160	100.0	100.0	

Both George Gershwin, the jazz-inspired classical composer of the 1930s, and Arnold Schoenberg, a German modernist composer were cited multiple times.

Schoenberg was discussed in the textbooks 13 times for several works in the category of

atonal or serial music. The contributor was the same, but the same works were found only in some books.

It is likely that a few contributors may still be underrepresented in this list of the ones commonly cited. For example, Ludwig Mies van der Rohe was present in every book, but in some datasets under the name Rohe, sometimes under Mies, and still another list had him coded as Vander Rohe. Another area of coding error in question 1c, involved the artist, Georgia O'Keefe, and the author, Virginia Woolf.

Because of the smaller scale of Warner-Marien's textbook, it was difficult to find her mentions of the two women. Although the other five authors either represented or treated their works, Warner-Marien only mentioned Virginia Woolf in a discussion of Judy Chicago's feminist installation, *The Dinner Party* (1972), and Warner-Marien did not mention or discuss Georgia O'Keeffe at all. A photograph, by her husband, Alfred Stieglitz, titled, *Georgia* was found on p 347 of *Arts and Ideas*. O'Keeffe's inclusion on the list of unanimously selected contributors is warranted despite minimal treatment, because as the data analysis progressed, the information was needed in order to arrive at a level of treatment.

Because the weight of coverage included a category for citations omitted from the textbooks, to determine if any of the perspective indicators had been dismissed, even the merest mention of a contributor was sought. It would be inaccurate to state that Woolfe and O'Keeffe had been dismissed; both do "appear". The frequency of common citations accounts for 160 works from within the content database. In these two calculations of

common art works and common individual citations included across texts, 8.79% can be added to the total of common citations.

Another way to answer the Question 1c (what works appear in only some of the books?) was to describe the works that appear in two to five of the books. Returning to the text and image content, the larger database not only allowed organizing the titles and art types according to common appearance in two or more textbooks, but also allowed the researcher to pick out works that were omitted by each author. Table 6 groups the sets of works in common so areas of agreement between authors and be accounted for. The specific lists of titles and common contributors can be found in the Appendix D. The list of works omitted from 1 textbook only follows the description of Table 6.

Table 6 Texts or Images appearing in two to five books coded by author

Identical texts or images found in	2 BOOKS	3 BOOKS	4 BOOKS	5 BOOKS
Total in common:	N=104	N= 46	N=24	N=9
(1,2)N=	7	(1,2,3) N= 3,	(1,2,3,5)N=2	(1,2,3,4,5)N= 2
(1,3)N=	1	(1,2,4)N= 4	(1,2,3,6)N=1	(1,2,3,5,6)N= 3
(1,4)N=	16	(1,2,6)N= 1	(1,2,4,5)N=5	(1,2,4,5,6)N= 1
(1,5)N=	6	(1,3,4)N= 1	(1,2,4,6)N=4	(2,3,4,5,6)N= 3
(1,6)N=	2	(1,3,5)N= 5	(1,2,5,6)N=1	
(2,3)N=	3	(1,3,6)N= 1	(1,3,4,5)N=2	
(2,4)N=	10	(1,4,2)N= 1	(1,3,5,6)N=2	
(2,5)N=	7	(1,4,5)N= 8	(1,4,5,6)N=3	
(2,6)N=	4	(1,4,6)N= 1	(2,3,4,5)N=1	
(3,4)N=	5	(2,3,4)N= 6	(2,3,4,6)N=2	
(3,5)N=	16	(2,3,5)N= 1	(3,4,5,6)N=2	
(3,6)N=	5	(2,3,6)N= 1		
(4,5)N=	8	(3,4,5)N= 7		
(4,6)N=	5	(3,5,6)N= 2		
(5,6)N=	9	(4,5,6)N= 4		
Total works combined	N=208	N=138	N=96	N=45
Grand total	N=487			

Note: 1= (Benton&DiYanni), 2= (Cunningham &Reich), 3= (Fiero), 4= (Matthews &Platt), 5= (Sayre), 6= (Marien-Warner)

The grand total of texts or images found together in 2-5 was only 487 for all six textbooks. From the 1802 works of art counted the number is surprising. Why were some pieces found in 4 books but omitted by 2 authors? The works found in 5 books but omitted by one author stand out for further inquiry.

With such a wealth of material, the authors had to decide what should be left out. The omission of specific art forms by the various authors can be studied further by

comparing the coding table in Appendix D, the list of exact works related to question 1c. Warner-Marien's textbook contains less material than the others, so it might be expected that she have fewer coincident works, but she may still be congruent with choices in larger textbooks. On the other hand, from the appearance of Table 6, it would seem that the largest textbook with 494 works (Sayre 2008) omitted nothing. Checking through the table, however, Sayre shows the same omissions as Matthews and Platt once, omissions in agreement with Fiero 4 times, and omits the same works as Benton and DiYanni twice. The list of works included by all but one of the textbooks follows in alphabetical order by textbook author.

1. Schoenberg's (1912) *Pierrot Lunaire*, omitted by Benton and DiYanni
2. Freud's, (1930) *Interpretation of Dreams* omitted by Benton and DiYanni
3. Bettye Saar (1972) *Liberation of Aunt Jemima* omitted by Cunningham and Reich.
4. Copland (1947) *Appalachian Spring*, omitted by Cunningham and Reich.
5. Judy Chicago (1972) *Dinner Party*, omitted by Cunningham and Reich.
6. Gershwin's (1924) *Rhapsody in Blue*, omitted by Matthews and Platt.
7. Marinetti's (1909) *Futurist Manifesto* omitted by Mathews and Platt.
8. Louis Armstrong and Lillian Hardin (1927) music, *Hotter Than That* omitted by Warner-Marien.
9. Duke Ellington, (1948) music, *Black, Brown, and Beige Concerto* omitted by Warner-Marien.

10. Sergei Eisenstein (1919) film, *Battleship Potemkin* omitted by Warner-Marien.

Question 2

Among the books containing a unique selection of primary sources and cultural artifacts, what traditional and postmodern perspectives appear?

According to the definitions constructed for the research design, there are two categories for traditional and postmodern perspectives: identity properties of contributors and postmodern chronology. Chronological periods, based on Bloland's (2005) discussion of postmodernism as a time period, allowed characterization of the entire quantity of content coverage of each textbook, where multiple works by individual contributors could be counted. In contrast, the operationalized definitions selected from the Kim and Marshall (2006) research model, to categorize textbooks based on identity properties required that only unique examples by the individual contributors be counted. The attributes of personal identity could only be applied once per contributor, otherwise inaccurate results within either perspective could occur. The analysis of unique citations, the identity properties of source contributors, and authors' perspective is reported first.

The identity property indicators selected were the gender, national origin, and race/ethnicity of contributors. The distribution of citation frequency on each of the three indicators across textbooks appears in Tables 7, 9, and 13. Gender citation frequency is reported in Table 7, frequency of citations for the National origin indicator is found in Table 9 and the frequency of citations categorized by race and ethnicity is found in Table 13.

Rank order was attributed to the authors, and a comparison of the ranks is shown in separate tables. Under the gender indicator, Table 8 shows the percentage of works by males compared to works by females (approximate averages= 75% male to 20% female, with 5% in other categories). Table 10 compares the authors' inclusion of citations and the distribution of works by western European and American contributors compared to works by non-western contributors (approximate average=73% western to 17 % nonwestern with 10% in the global category). Under the race/ethnicity indicator, Table 14 compared the distribution of works by white contributors to the percentage of works by contributors labeled as "all others" (approximate average= 70 % white to 30 % all others).

The race/ethnicity (70%/30%) averages for inclusion were slightly higher than the gender (75%male/20% female/5% all others) and national origin (73% western, 17% nonwestern/10% global) indicators. These comparisons demonstrated that traditional perspectives appear at least 75 % of the time, with Cunningham & Reich, Matthews & Platt, and Warner-Marien tied in the range of 79-80% favoring traditional citation choices. Benton and DiYanni's text favored the non-dominant or postmodern identity with higher rates of inclusion in gender than the other 5 textbooks.

Analysis of Perspectives by Gender

According to the research construct, inclusion of female or alternatively gendered contributors indicates a perspective towards feminist theory and therefore, indicated a tendency toward the postmodern (Kim & Marshall, 2006). Of the total 222

citations of female sources, the book with the highest number of female contributions was *Arts and Culture* (2007) by Benton and DiYanni with 24% (N=39) individual sources being female. The traditional perspective was indicated by the percentage of male citations. Two textbooks have almost the same percentage of male sources, Cunningham and Reich (79.8%), and Matthews and Platt (79.2%) they are the first and second highest percentages in traditional perspective on the gender indicator.

Two tables (Table 7 and Table 8) summarize the analysis. Table 7 itemizes the frequencies of unique male and female contributors found in each textbook, along with additional categories for collaborations of both male and female contributors, alternatively gendered contributors, and the number of citations where gender could not be applied. With the amount of alternative categories negligible, Table 8 shows each author's rank for the inclusion of females compared to males.

Table 7 shows 75% (N=907) of the 1191 individual sources were male, 18.4% (N=221) were females and 1.5% (N=18) were both male and female collaborators. A small number (N=10) .8% across all six texts were discussed as alternatively gendered, and 3% (N=35) were works constructed, built, or created by groups large enough that a gender label was not applicable. These frequencies are found in Table 7 and then rank ordered in the next display, Table 8. In short, the top 3 books used works by men almost 80% of the time. Benton and DiYanni with the lowest percentage of works by males still included male contributors for more than 2/3 (67.7%) of the texts and images used as examples.

Table 7 Frequencies of works by gender of contributor

	Gender					Total
	1 Male	2 Female	3 BOTH	4 ALT	5N/A	
Benton & DiYanni	109	39	2	0	7	161
% within Text	67.7%	24.2%	1.2%	.0%	4.3%	100.0%
% within Gender	12.0%	17.6%	12.5%	.0%	20.0%	13.4%
% of Total	9.1%	3.2%	.2%	.0%	.6%	13.4%
Cunningham & Reich	162	34	0	0	5	203
% within Text	79.8%	16.7%	.0%	.0%	2.5%	100.0%
% within Gender	17.9%	15.3%	.0%	.0%	14.3%	16.9%
% of Total	13.5%	2.8%	.0%	.0%	.4%	16.9%
Fiero	153	42	2	5	5	209
% within Text	73.2%	20.1%	1.0%	2.4%	2.4%	100.0%
% within Gender	16.9%	18.9%	12.5%	50.0%	14.3%	17.4%
% of Total	12.7%	3.5%	.2%	.4%	.4%	17.4%
Matthews & Platt	156	31	2	0	8	197
% within Text	79.2%	15.7%	1.0%	.0%	4.1%	100.0%
% within Gender	17.2%	14.0%	12.5%	.0%	22.9%	16.4%
% of Total	13.0%	2.6%	.2%	.0%	.7%	16.4%
Sayre	217	52	7	4	8	289
% within Text	75.1%	18.0%	2.4%	1.4%	2.8%	100.0%
% within Gender	23.9%	23.4%	43.8%	40.0%	22.9%	24.0%
% of Total	18.0%	4.3%	.6%	.3%	.7%	24.0%
Warner	110	24	3	1	2	140
% within Text	79.3%	17.1%	2.1%	.7%	1.4%	100.0%
% within Gender	12.1%	10.8%	18.8%	10.0%	5.7%	11.6%
% of Total	9.1%	2.0%	.2%	.1%	.2%	11.6%
TOTALS	907	222	16	10	35	1203
% within Text	75.4%	18.5%	1.3%	.8%	2.9%	100.0%
% within Gender	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
% of Total	75.4%	18.5%	1.3%	.8%	2.9%	100.0%

Table 7 displays the number and totals of all the category labels associated with gender for each book. Table 8 compares only the percentage of works by male and

female contributors across books. The rankings for the categories enumerating collaborations (N=16, 1.3%), works by contributors identified as alternatively gendered (N=10, .8%), and the category where a gender label was not applicable (N=35, 2.9%) were eliminated from the calculation of ranks, because they were too small to have any quantitative value as an ordinal category. Even when added together the numbers were only 5% of the total. Although they were not used in the comparison, the small numbers in these alternative categories are important. Discussed in Chapter 5, the alternative category revealed more about author's perspective.

Table 8 compares the numbers and percentages of works by male and female contributors in all textbooks. The first four columns of Table 8 name the author, the rank, the count, and the percentage of works by males. A blank column separates the data for males from the data for females. Both sets of data are presented in rank order according to the highest percentage of male or female contributors across the textbooks.

In the Number 1 position, on the male side of the chart, are Cunningham and Reich. Their textbook contained 79.9% (N=162) works by male contributors. The second highest percentage is Warner-Marien with 79.3% (N=110). The next highest percentage, ranked 3 for works by male contributors was Matthews and Platt with 79.2% (N=197). The mean percentage of works by men across the six textbooks was 75.3%. Sayre was just under that average with 74.4% of his (N=217) works by men. Gloria Fiero included 73.2% (N=153) works by males, and Benton and DiYanni had the lowest percentage of male contributors with 67.7% (N=109).

Observing the right side of Table 8, the numbers and percentages for inclusion of works by female contributors show the mean ratio of male to female is 158:37 or slightly over 4 to 1. With respect to the research question, (what traditional or postmodern perspectives appear?) the first indicator, gender, shows, that overall, the six authors are upholding a traditional perspective. Inclusion of female contributors ranges from 24 % of textbook content to 15.3% of the citations across all texts.

The textbook showing the highest percentage of inclusion of female contributors was Benton and DiYanni (2005). The textbook with the lowest percentage of female contributors was Cunningham and Reich (2006).

Table 8 Authors' rank for gender inclusion

Author	Rank	# Of works	% Of works		Author	Rank	# Of works	% of works
(Cunningham & Reich, 2006)	1	N=162	79.9%	◀	(Benton & DiYanni, 2005)	1	N=39	24.35%
(Warner-Marien, 2005)	2	N=110	79.3%	Females ▶	(Fiero, 2007)	2	N=42	20.1%
(Matthews & Platt, 2006)	3	N=197	79.2%		(Sayre, 2007)	3	N=52	18.0%
(Sayre, 2007))	4	N=217	74.4%		(Warner-Marien, 2005)	4	N=24	17.1%
(Fiero, 2007)	5	N=153	73.2%		(Matthews & Platt, 2006)	5	N=31	15.7%
(Benton & DiYanni, 2005)	6	N=109	67.7%		(Cunningham & Reich, 2006)	6	N=34	15.3%
	M	=158				M	=37	

Note: Rank of textbooks (most=1, least =6)

Analysis of Perspectives by National Origin of Contributor

Under the second indicator of perspectives, national origin of the contributor, the term west, refers to both Europe and North America, and the term non-western refers to works by African, Asian, Latin-American and Australian aboriginal contributors. In this section of the analysis, Tables 9, 10, and 11 show the number of texts and images used by each author according to the national origin of the contributor. Table 9 includes all categories under this indicator; Table 10 shows each book's rank for western citations compared with nonwestern. Table 11 displays data on global contributors. The "global" category and the label "other" used in the discussion of the third indicator "race", are examples of how race, ethnicity, and national origin as categories overlapped and conflated. The phenomenon of boundary crossing and ambiguity would be indicators of postmodern perspectives on the part of the author and/or the coder, so the global category is important.

Table 9 shows the data as collected according to the coding instructions given to the research assistants (Appendix D); however, the initial coding was based on Western Europe comprising "the West." The initial coding instructions or the results of the data collection seemed to inflate the total number of works by Americans. A second evaluation allowed the separation of works by North American contributors from works by Latin Americans. Works coded North American were added to the data for Western Europe, and those coded South American were added to the Non-western category.

In Table10, the frequency counts show this reformulation of West. To compute ranks, works from Western Europe were combined with the data for works from North America as discussed in the literature review (Giddens & Huntington, 2003).

Table 9 Frequencies of unique citations by national origin of contributor

Text		1 West Europe	2 Non-West	3 N/S America	4 Global	Total
Benton & DiYanni	Count	45	29	79	7	161
	% w/in text	28.0%	18.0%	49.1%	4.3	100%
	% w/in origin	12.5%	25.0%	13.1%	6.1%	13.4%
	% of total	3.7%	2.4%	6.6%	.6%	13.4%
Cunningham & Reich	Count	67	18	101	17	203
	% w/in text	33.0%	8.9%	49.8%	8.4%	100.0%
	% w/in Origin	18.6%	15.5%	16.7%	14.9%	16.9%
	% of total	5.6%	1.5%	8.4%	1.4%	16.9%
Gloria Fiero	Count	59	16	106	27	209
	% w/in text	28.2%	7.7%	50.7%	12.9%	100.0%
	% w/in Origin	16.3%	13.8%	17.5%	23.7%	17.4%
	% of Total	4.9%	1.3%	8.8%	2.2%	17.4%
Matthews & Platt	Count	52	27	91	26	197
	% w/in text	26.4%	13.7%	46.2%	13.2%	100.0%
	% w/in Origin	14.4%	23.3%	15.1%	22.8%	16.4%
	% of Total	4.3%	2.2%	7.6%	2.2%	16.4%
Henry Sayre	Count	85	19	167	18	289
	% w/in Text	29.4%	6.6%	57.8%	6.2%	100.0%
	% w/in Origin	23.5%	16.4%	27.6%	15.8%	24.0%
	% of Total	7.1%	1.6%	13.9%	1.5%	24.0%
Warner-Marien	Count	53	7	60	19	140
	% w/in text	37.9%	5.0%	42.9%	13.6%	100.0%
	% w/in Origin	14.7%	6.0%	9.9%	16.7%	11.6%
	% of Total	4.4%	.6%	5.0%	1.6%	11.6%
Total	Count	361	116	604	114	1195
	% within text	30.7%	9.6%	50.2%	9.5%	99.3%
	% of Total	30.7%	9.6%	50.2%	9.5%	100.0%

Note: N/S America means North and South America, Global =associated with more than 1 country

In Table 9, the overall percentage of works by contributors of Western (European) origin was 29.8% (N= 359) of 1191 works (M=30.3%). The author who used the most Western (European) works to illustrate concepts covered in the survey of arts and humanities of the 20th century was Warner-Marien with 37.9% (N=53). The second highest percentage of Western (European) works was found in Cunningham and Reich, at 33.0% (N=67). Sayre used 29.4% (N=85), Fiero used 27.8% (N=58), Benton and DiYanni with 27.3% (N=44) were the next to the last in the percentage of works by European contributors. Finally, the authors who use the lowest percentage of Western contributors were Matthews and Platt with 26.4% (N=52). All of these statistics hover very close to the mean.

In this configuration of the data only 9.6% (N=116) of the works across textbooks were by non-western contributors, where 50.2% (N=604) were by Americans and 9.5% were by contributors coders identified as global. Overall the textbooks show a relationship of 3:1 of European contributors to less than 1 in 10 being works from non-western contributors.

Table 10 shows authors' ranks when the new formula was used to compare the figures on the indicators of west versus non-west. The data for Europe was added to the data for North America to consolidate western origin. The data for nonwestern contributors was expanded with the inclusion of Latin American contributors; again please see Appendix F for exact citations.

Table 10 Authors' rank for western/nonwestern origin inclusion

Author	Rank	% of Western works in text	# of works cited		Author	Rank	% of Non western works in text	
(Sayre, 2007)	1	81.6%	N=238	◀	(Benton & DiYanni, 2005)	1	30.5%	N=48
(Cunningham & Reich, 2006)	2	80.7%	N=164	vs. NonWest	(Matthews & Platt, 2006)	2	19.4%	N=35
(Warner-Marien, 2005)	3	76%	N=89	▶	(Fiero, 2007)	3	15.5%	N=28
(Fiero, 2007)	4	71.5%	N=152		Sayre, 2007)	4	12.1%	N=33
(Matthews & Platt, 2006)	5	67.3%	N=145		(Cunningham & Reich, 2006)	5	11.8%	N=22
(Benton & DiYanni, 2005)	6	65.0%	N=109		(Warner -Marien, 2005)	6	10%	N=12
Adjusted TOTAL N= 1191	N=916	73.3%	M=152			N=143	M=16.5%	M=24

Note: Statistics for West start at left columns and NonWest are on the right.

The total number of unique citations of Non Western works produced by African, Asian, Australian, and Latin American contributors among the six textbooks was only 143 of 1191 works, or 12 % of the textbook content for coverage of the twentieth century.

The comparison of ranks is with Cunningham & Reich at the top of position for inclusion of western contributors (W: NW= 1:5), Sayre's rank (W: NW= 2:4), Warner-Marien's rank comparison is (3:2), Fiero (4:3), Matthews & Platt (5:3) and Benton & DiYanni set the outlying parameters with the lowest percentage of western works and the highest percentage of non-western, rank (6:1).

The mean number of western works at 73.3% (N=152) across all texts compared to 16.5% (mean N=24) for non-western ones, the traditional perspective taken by all of the authors is increasingly clear. In the Table 11, the western contributors were compared to non-western contributors with category values merged by principal investigator. The complete list of works by Non Western contributors cited in all texts can be found in Appendix E.

Overlapping Identity Category: "Global" Origin

In the analysis of works by contributors of Western or Non-Western Origin, the Global Value was added to allow coders to designate contributors who, according to the author's coverage within the texts, could be identified with more than one country. This category caused the most disagreement among coders with 13 missing values appearing under this variable and 6 additional records left as "Unclear". Depending on interpretation and depth of searching by coders, "Global" origin would include

expatriates, immigrants, refugee artists, or artists whose origin was difficult to code or was not mentioned by the author. Often, their art forms appear all around the world.

Relative to the positioning of the authors along a continuum of postmodern perspectives, inclusion of texts and images illustrating globalism would nudge the author in the postmodern direction.

Table 11 Ranks of the textbooks on the global value

Author's Rank	Rank	# of Global cites	% of text content	% of total	\
(Warner-Marien, 2005)	1	19	13.6%	17.0%	
(Matthews & Platt, 2006)	2	26	13.2%	23.2%	
(Fiero, 2007)	3	27	12.9%	24.1%	
(Cunningham & Reich, 2006)	4	17	7.4%	16.1%	
(Sayre, 2007)	5	18	6.2%	13.4%	
(Benton & DiYanni, 2005)	6	7	4.3%	6.2%	
Totals		N=112	mean=9.6%	mean =16.7	

Note: (most=1, least =6)

The average percentage of contributors who represent global, expatriated, or multinational identities was 9.6%. Three of the textbooks in the sample exceeded the mean, Marien-Warner 13.6%, Matthews& Platt 13.2%, and Fiero 12.9%.., Cunningham & Reich 7.4%, Sayre 6.2% and Benton & DiYanni 4.3% were below for this coding factor. The global category does not support any inferences on the authors' inclusion of minority contributors, but relates to the idea that the arts reflect globalization of culture and the more citations by global contributors the more postmodern the author's perspective.

A summary of contributors identifying with more than one nationality can be found in Table 12. With increased mobility, international trade, and appropriation of invention on one hand, and war, economic duress, scarcity, stressors in geography,

politics, social and culture change on the other, caused traditional models of static national identity to lose stability. Global blended identity was reflected in both dominant and non-dominant cultural expression.

Table 12 List of contributors coded global and cited in 2-4 textbooks

Textbook	Year	Art Type	Contributor	Title Code
2,4	1916	1	Arp	<i>Portrait of Tzara</i>
4,6	1965	9	Beuys	<i>Hare</i>
3,5,6	2003	3	Calatrava	<i>Museum, WTC Plans</i>
1,3,4	1950	1	DeKooning	<i>Excavation, Woman I</i>
3,4,6	1905	8	Einstein	<i>Treatment of his Relativity theory</i>
4,5	2003	3	Hadid	<i>Rosenthal Center</i>
4,6	2004	3	Libeskind _ Childs	<i>WTC Reconstruction Project</i>
1,2,3	1909	9	Nijinsky	<i>Prince Igor</i>
3,5	1996	1	Ofilii	<i>Afrodizzia, Madonna</i>
2,3,4,6	1978	3	Pei	<i>National Gallery, Louvre atrium</i>
3,4	1926	6	Ezra Pound	<i>Personae</i>
2,3,4,6	1962	3	Saarinen	<i>TWA terminal, Gateway Arch</i>
5,6	1999	2	Shonibare	<i>Victorian Dandy</i>
2,3	1948	10	Shostakovich	<i>Leningrad Symphony</i>
2,3,4	1962	6	Solhenitsyn	<i>Ivan Denisovich</i>
3,4,5	1933	6	Gertrude Stein	<i>Alice B. Toklas</i>
2,3,4	1960	6	Wiesel	<i>Night</i>

Analysis of Perspectives by Race or Ethnicity of Contributor

The third indicator of postmodern perspectives is related to the number of citations of contributors in minority or non-dominant race or ethnic groups. As previously stated, the purpose of using the contributor's race or ethnicity was meant to quantify the author's perspective, where selecting more texts and images by racial or ethnic minorities would show a tendency to address social or racial equity within the

sampled textbook (Kim & Marshall, 2006). It was proposed that the more works appearing in textbooks by “all other” contributors, the more the author had tended toward support of “outsider” art forms. The racial identity/ethnicity category was set up to distinguish between racial minorities from the United States and racial or ethnic identity of contributors from Africa, Asia, and/or Latin-America, coded as non-western on the national origin indicator.

Three tables were generated to display the analysis of the racial identity/ethnicity indicator. Table 13 reports the frequencies of works by contributors within six categories 1 White, 2 African-American, 3 Hispanic American, 4 Asian-American, 5 Native American and 6 “Other,” Table 14 compares each author’s percentages of texts and images and ranks them in the same way as the other indicators. Table 15 is specifically related to the race or ethnic make up of the citations that were classified as “Other.

Table 13 shows how the authors included citations by individual white contributors among the six textbooks for the traditional view. The overall percentage for works by white contributors is 71.7% (N=863). The remainder of the total 1203 citation was 340 citations (28%) distributed among “non-traditional” American minority groups and internationally coded “others” (N=128, 10.6%).

The overall total in Table 13 shows that the category, non-western “others” (N=128, 10.6 %,) was represented at a slightly higher rate than African American sources (N=114, 9.5%), but each author had a different emphasis for inclusion. Consistent with other tables, Benton and DiYanni emphasized international cultures on this indicator. Of their 161 unique citations, Benton and DiYanni (2005) only 61.5% (N=99) were white

contributors and 38.5% (N=62) were distributed among other races and ethnicities. Their most comprehensive coverage, over half the remainder, was with the international group, labeled non-western “others”, (N=31). Matthews and Platt’s inclusion pattern was more like Benton and DiYanni’s. For M&P (total N=197 citations) were 133 by white contributors (67.5%), N=28 (14.2%) were nonwestern “others” compared to 17 African American citations for 8.6%.

Three authors represented the works of African Americans at a higher level than non-western “others”: Cunningham and Reich (N=24, 11.8%), and Gloria Fiero (N=27, 12.9%) each featured African Americans sources slightly more than nonwestern “others” (C&R, N=19, 9.4%, Fiero, N=21, 10%) Henry Sayre’s book had equal coverage for both groups with 26 (9%) in both African-American and nonwestern “other” two categories. Warner-Marien whose coverage of white contributors was 84.6 % had the included only 12 African American citations (8.6% of her own textbook) and a total of seven citations in the categories, Latin American, (N=5, 3.6%), Asian American N=1, and Native American N=1. See Appendix E for more insight on authors’ choice.

Table 13 Frequencies of citations by contributors' racial/ethnic identity

Textbook Statistics	White	African-American	Hispanic & Latin	Asian-American	Native-American	Other	Total N=
Benton& DiYanni	N=100	N=8	N=15	N=3	N=3	N=31	161
% within Text	62.1%	5.0%	9.3%	1.9%	1.9%	19.3%	
% within R/E	11.6%	7.0%	25.0%	23.1%	15.0%	24.2%	
% of Total	8.3%	.7%	1.2%	.2%	.2%	2.6%	
Cunningham & Reich	N=153	N=24	N=4	N=1	N=2	N=19	203
% within Text	75.4%	11.8%	2.0%	.5%	1.0%	9.4%	
% within R/E	17.7%	21.1%	6.7%	7.7%	10.0%	14.8%	
% of Total	12.7%	2.0%	.3%	.1%	.2%	1.6%	
Gloria Fiero	N=144	N=27	N=12	N=2	N=3	N=21	209
% within Text	68.9%	12.9%	5.7%	1.0%	1.4%	10.0%	
% within R/E	16.7%	23.7%	20.0%	15.4%	15.0%	16.4%	
% of Total	12.0%	2.2%	1.0%	.2%	.2%	1.7%	
Matthews& Platt	N=133	N=17	N=10	N=5	N=4	N=28	197
% within Text	67.5%	8.6%	5.1%	2.5%	2.0%	14.2%	
% within R/e	15.4%	14.9%	16.7%	38.5%	20.0%	21.9%	
% of Total	11.1%	1.4%	.8%	.4%	.3%	2.3%	
Henry Sayre	N=215	N=26	N=14	N=11	N=17	N=126	289
% within Text	74.4%	9.0%	4.8%	.3%	2.4%	9.0%	
% within R/E	24.9%	22.8%	23.3%	7.7%	35.0%	20.3%	
% of Total	17.9%	2.2%	1.2%	.1%	.6%	2.2%	
Warner-Marien	N=118	N=12	N=5	N=1	N=1	N=3	140
% within Text	84.3%	8.6%	3.6%	.7%	.7%	2.1%	
% within R/E	13.7%	10.5%	8.3%	7.7%	5.0%	2.3%	
% of Total	9.8%	1.0%	.4%	.1%	.1%	.2%	
Grand Totals	863	114	60	13	20	128	1203
% within Text	71.7%	9.5%	5.0%	1.1%	1.7%	10.6%	
% within R/E	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	

As seen in Table 14, among the remaining 29.3% (N=351) of cases, distribution of works by contributors of five racial identity categories overall the six the texts included African-American (9.6%, N=116), Hispanic-American (3.5% N=13), Asian-American (3.5% N=13), Native American (1.7%, N=20), and “Other” (10.5% N=126) contributors

Table 14 Author's rank on inclusion (race/ethnicity)

Author	Rank	% white	# of works cited	◀White versus Other▶	Author	Rank	% other	
Warner-Marien	1	84.3%	N=118		Benton & DiYanni	1	18.6%	N=19
Cunningham & Reich	2	75.4%	N=153		Matthews & Platt	2	18.3%	N=31
Sayre	3	74.4%	N=215		Cunningham & Reich	3	17.2%	N=48
Fiero	4	68.9%	N=144		Sayre	4	16.6%	N=44
Matthews & Platt	5	67.5%	N=133		Warner-Marien	5	13.6%	N=36
Benton & DiYanni	6	62.1%	N=100		Fiero	6	10.1%	N=

The list of works by “All Other” Contributors can be found in Appendix E. As seen in each indicator, the percentage of the traditional view exceeds the postmodern by a ratio of about 7:3. (M=72% traditional, M= postmodern M=28%) The author with the most citations of white contributors is Warner-Marien with 84.3%.

The comparison of ranks for Warner-Marien=1:5, Cunningham and Reich with 75.4% obtain the rank comparison of 2:6, Sayre’s percentage of white citations is 74.4% in the most expansive of textbooks N=215, ranks compared =3:4, Gloria Fiero is in fifth place on the traditional side of the table but also was coded for few unique citations in the category. 5:6, and finally the compared ranks of Benton and DiYanni show that where they include the least percentage for white contributors they have the highest percentage of “other” citations. Their comparative ranks are 6:1.

The reason for isolating the category “Other” into Table 15 from the categories listed in Table 13 was again to distinguish the number of citations authors included for nonwestern contributors. This category acknowledged a level of global multicultural infusion, separate from western contributors of racial or ethnic minorities and was an indicator of the postmodern perspectives appearing in the textbooks. Discussion about these variables can be found in final results section. Please also see the list in Appendix E for the actual coding of this variable.

Table 15 Overlapping unique citations by the category: “Other.”

Author	Rank	% “other”	# of works cited
(Benton & DiYanni, 2005)	1	23.2%	N=31
(Fiero, 2007)	2	16.8%	N=19
(Cunningham & Reich, 2006)	3	15.2%	N=21
(Sayre, 2007)	4	14.3%	N=28
(Matthews & Platt, 2006)	5	13.6%	N=26
(Warner-Marien, 2005)	6	.2%	N=3
\		mean=14.3%	N=128, mean=20.

To recap the findings on identity properties within the project’s citation analysis, all six textbooks were strongly traditional with supporting citations from source texts and images appearing within a range of 62.1% to 84.3% for traditional indicators.

Although the overall percentage range for postmodern indicators across texts was relatively modest, ranging between 30.5% at best (Benton and DiYanni’s nonwestern coverage) to 2.9% (Warner-Marien’s coverage of in the “other” category), the texts vary in their degree of diversity infusion, suggesting a wide variation in author’s perspective. The textbook including the highest number of unique African-American citations was Gloria Fiero (N=27), the most Hispanic and Latin-American citations was Benton and DiYanni (N=15), the most Asian American citations are found in Matthews and Platt (N=5). The most Native American coverage (N=7) was found in Henry Sayre’s textbook. Gloria Fiero had the most Global citations (N=27) and to finish the listing, the most citations for the overlapping “other” category was found in Benton and DiYanni (N=28).

Question3

What was the primary focus of each text by content coverage and period?

It has been established that the authors in the study all focused on traditional, canonical, western works for coverage, yet, the modest number of common citations and the even smaller number of common works suggested variety among the textbooks was also seen in the types of works covered. The goal of the project was to describe variation in author's perspective, so enumerating coverage by chronological period and art type allowed a closer analysis of the differences across books.

The frequency data in Table 16 shows the number of works per text for four proportional chronological periods labeled: Early Modern, Modern, Late Modern, and Postmodern. Table 16 also refers to all the content across texts (total N=1802).

A set of table sections, Table 17a-f, were derived from Table 16, and used 1970 for the cut-off date for the postmodern period. Each sub-table contains a summary from the database containing unique citations, (total N= 1203). It is important to reiterate throughout this analysis that there was a wide range in the number of works appearing in each book. Henry Sayre's book was the largest and most comprehensive with 474 works counted within his text. His exceeded the average (M=296) by 177 citations. Cunningham & Reich (N=295) and Matthews & Platt (N=297) are both partnerships whose textbooks come close to the average.. Gloria Fiero (n=272) and Benton & DiYanni (N=256) were close to the median number of 276 works. The least coverage for the 20th

century is Warner-Marien (N=192) whose textbook contained 64 fewer citations than the next lowest number, despite a comparable number of pages reviewed.. For this reason, all comparisons were based on percentages and for the lack of interval data, real statistical testing was avoided.

The content analysis of table 16 shows the total number of texts and images (1900-2006) divided over the four chronological periods per textbook. The authors' names are abbreviated. The final row shows the number of works the authors were able to include in their textbooks from the years 2000 to 2006. Matthews and Platt selected 13 contemporary works of the 21st century, so in terms of content in the most recent period, Matthews and Platt have the most citations. Without their 13 citations, the average number of works cited in any textbook from the year 2000 to 2006 was five.

Table 16 Frequency of works in order of chronological periods

	B&D	C&R	Fiero	M&P	Sayre	Warner-Marien
Periods in 20 th century-						
Early Modern : 1900-1927	80	105	76	61	162	60
Modern: 1928-1953	66	81	73	76	146	44
Late Modern: 1954-1975	56	69	62	73	95	33
Post Modern: 1976-2006	54	40	61	81	71	55
Total N=	256	295	272	291	474	192
Mean N per period (rounded to whole numbers)	64	75	68	73	119	48
Citations for works in 2000s	3	3	7	13	8	6

Note: B&D=Benton&DiYanni, C&R=Cunningham & Reich, M&P=Matthews Platt

Looking over Table 16, a few things stand out for comment. First, Cunningham & Reich (N=105) and Henry Sayre (N=162) illustrated the Early Modern period with the most content over 105-162 examples. The coverage of social factors related to industrialization and the formal elements of modernist composition were emphasized.

Warner-Marien, too, (N=192), proportionally favored the Early Modern period with a high level of individual citations. According to the project definition, Cunningham & Reich, Henry Sayre, and Marien-Warner were the most traditional in perspective.

On the other side of the spectrum, Matthews & Platt had the highest number of texts and images for the postmodern period (N=81), surpassing the other texts with the appearance of 13 examples in their coverage of the 21st century, even though at the time of this project, Sayre's (2008) textbook was the most recently produced.

Perspectives Appearing in Chronological Periods

Two data reductions were used in the following data tables to show variation in coverage. First, the postmodern or traditional perspectives appearing across the content of the textbooks within the designated periods were taken from the reduced database of unique. Second, the Early Modern period 1900-1927 was also eliminated in order to show greater contrast. In this section of the analysis, the Traditional (Modern) period was defined as the 41 years from 1928-1969, while the Postmodern period was defined as the period from 1970-2006 (36 years), keeping 1970, the previously defined cut off, for the definition of the period.

Table 17 gives a general view of the quantity of unique citations in each period and in three consolidated categories of the texts and images, Visual Arts (painting, sculpture, architecture, photography and film) Literary Works (novels, poetry, drama, essays, biography, documents, treatises, manifestos) and in Music and the Performing Arts. Table 17 shows that Cunningham and Reich's (*Culture and Values*, 2006)

maintained the distinction of most Traditional for the greatest percentage of works in the period 1928-1969, while Warner-Marien's (*Arts and Ideas*, 2005) turned up in first place for the highest percentage in the Postmodern period. Table 17, shows that Matthews and Platt have over half their citations (53%, N=88) in the Postmodern period (1970-2006) should rightfully be designated the Most Postmodern in art types by period.

Table 17 Comparison of Citation Coverage of Art Types by Period

	Benton &DiYanni	Cunningham &Reich	Gloria Fiero	Matthews &Platt	Henry Sayre	Warner- Marien
Unique citations Total N=911 across texts	N=131	N=159	N=150	N=167	N=214	N=90
Traditional 1928-1969	80	106	89	91	120	46
Percentage of total citation content in text	61%	67%	60%	54%	56%	51%
Rank among authors	2	1	3	5	4	6
Postmodern Period 1970-2006	51	53	61	76	93	44
Percentage of total citation content in text%	39%	33%	40%	46%	44%	49%
Rank among authors	5	6	4	2	3	1
All Visual Arts citations	67	68	77	88	103	73
Percentage of total citation content in text	51%	43%	51%	53%	48%	81%
Rank among authors	4	6	3	2	5	1
All literary citations	38	64	58	54	77	6
Percentage of total citation content in text	29%	40%	39%	32%	36%	6%
Rank among authors	5	1	2	4	3	6
All music and/ Performance citations	26	27	15	25	34	11
Percentage of total citation content in text	20%	17%	10%	15%	16%	12%
Rank among authors	1	2	6	4	3	5
Author's Perspective Traditional 1928-1969	High (2)	Highest (1)	Middle high(3)	Low(5)	Middle- low (4)	Lowest (6)
Author's Perspective Postmodern 1970-2006	Low(5)	Lowest (6)	Middle -low (4)	High (2)	Middle- high(3)	Highest (1)

Table 17 shows the range of art types in the two chronological periods from the lowest percentage in the traditional modern period (Marien-Warner's 51%) coverage to

the highest of 67%(Cunningham and Reich) Due to the weakness of using percentage as a comparative measure, the statistics were misleading. The division of two categories into percents misrepresents the variation, so each book has been represented by sub-tables (Tables 17a-f) in order to explain the differing amounts and types of coverage, and to clarify the unique variation among authors and their choices of coverage. Each sub-table is followed by a chart refining the analysis of each author's preferences within art types. Lists of author's citations are found in Appendix F.

Benton and DiYanni Art types by period

It was reported in the analysis of indicators in Question 2, that the Benton and DiYanni textbook contained the least traditional perspective, according to the amount of diversity infusion. However, looking at the art types contained in their combined period coverage, Benton and DiYanni had more unique citations from 1928-1969 than in the postmodern period. . (Traditional period=90 unique citations compared with 51 in the Postmodern period). This difference suggests that they have applied their postmodern perspective to traditional content and have included more women and traditionally excluded groups outside the time period designated Postmodern. .

Table 17 a. Art Types by Period (B&D)

Benton and DiYanni	Traditional	Post modern	Total combined period coverage per Art Type	Mean combined period coverage per Art Type
	1928-1969	1970-2006	1928-2006	1928-2006
Painting(2D)	17	11	28	19
Sculpture (3D)	18	7	25	17
Architecture	0	1	1	<1
Photography	16	1	17	11
Film	3	3	6	4
Total Visual	N=54	N=23	N=77	M=9
Literary	18	15	33	22
Essay	1	1	2	1
Philosophy	0	3	3	2
Total Literary	N=19	N=19	N=38	M=8
Music	12	6	18	9
Performance	5	3	8	4
Total Music/Stage	17	9	26	M=8
COMBINED TOTAL	Traditional N=90	Postmodern N=51	Combined N=141	Combined types M=14

The literary aspect of Benton and DiYanni’s coverage (mean number of unique citations=22) was not as strong as their visual coverage (mean=38). In other words, the art history emphasis of this textbook outweighs the literary. They have concentrated on objects of art rather than buildings or monuments and have no philosophy, science, or essay coverage, yet, besides their extensive multicultural infusion, the plays of Czech intellectual turned governing official, Vaclav Havel, were discussed in some detail, although the text did not contain any excerpts.

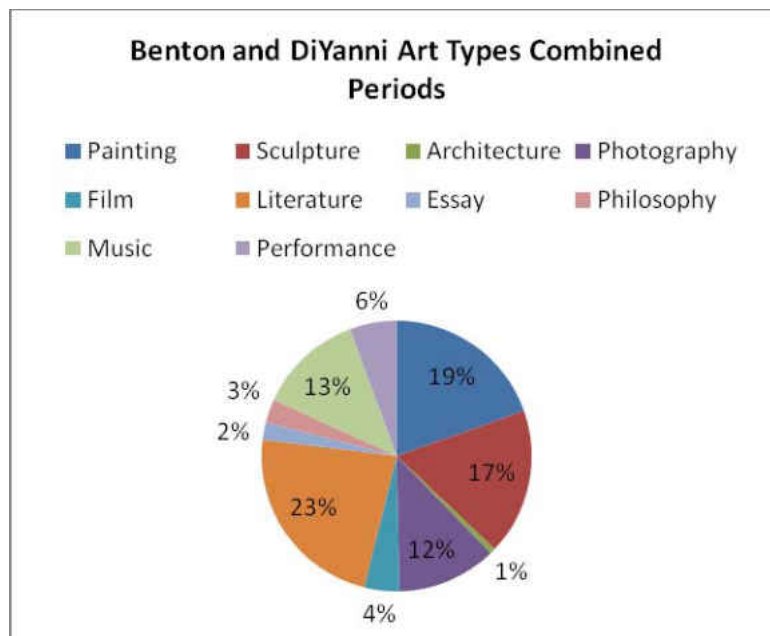


Figure 3 Benton & DiYanni art types in combined periods

Only 1% of Benton and DiYanni’s coverage was devoted to modern architecture, while music and performance (N=26 in the contemporary period) contained 13% and 6% of their coverage. Music and performance was distinguished by their discussion of the development of dance and their detailed discussion of Broadway plays, beyond the common mentions of Leonard Bernstein to include unique references to Rogers &

Hammerstein and they cover 4 works of Andrew Lloyd Weber. The authors inserted supplemental boxes to discuss several dancers, including modern choreographer, Martha Graham. They also stressed the migration and diffusion of dance as an art form starting with Diaghilev's establishment of the *Ballet Russe* in Paris (1909) to begin tracing artistic movements from the Communist Soviet Union to Western Europe, specifically the defections of modern Russian ballet dancers starting with Nijinsky, to Nureyev, Ballanchine and Barishnikov. The dance discussion linked Benton and DiYanni's discussion to the overall concept of global movement of artists and intellectuals throughout the 20th century, and their performance category could easily have overlapped with music.

Cunningham and Reich art types by period

Cunningham and Reich are traditionalists with a strong literary preference. Their textbook contained an average of 19 excerpts from fiction, poetry, and drama over the four periods, with texts receiving more emphasis than images. Across the 1900-2006 combined periods, the Cunningham and Reich treatment of literature in reviews and lists of important literary trends was greater than their coverage of visual material.

Cunningham and Reich also covered "classical" modern music with explicit reviews of composers emphasizing and explicating the structural principles of modern forms. The ideas underlying the work of a long list of modern composers distinguish this text. Schoenberg, Cage, Charles Ives, Benjamin Britten, Scott Joplin, Duke Ellington, Prokofiev, Stockhausen, and Penderecki were described relative to the compositional

elements of western music. .

Table 17 b Art Types Cunningham and Reich

Cunningham&Reich	Traditional Period – Unique citations	Postmodern Period Unique citations	Combined Periods-- Cites per Art Type	Combined periods-- Mean # cites per Art Type
	1928-1969	1970-2006	1928-2006	1928-2006
Painting(2D)	16	8	24	12
Sculpture (3D)	9	10	19	9
Architecture	3	10	13	6
Photography	3	1	4	2
Film	7	1	8	2
All Visual Arts	N=38	N=30	N=68	M = 34
Literary	45	15	60	30
Essay	1	1	2	1
Philosophy	2	0	2	1
All Literary	N=48	N=16	N=64	M = 32
Performance	5	3	8	4
Music	15	4	19	10
All Music/Stage	N=20	N=7	N=27	M = 14
OVERALL TOTAL	Traditional N=106	Postmodern N=83	Combined N=189	Combined types M = 19

Note the size of literature coverage coded orange in Figure 4. Of the multiple citations found in their book, Cunningham and Reich discussed Stravinsky with the most illustrative examples (N=7, from 1918 to 1945). Cunningham and Reich also covered T.S. Eliot's plays and poetry, Picasso's paintings, and Sergei Eisenstein's films with 6 citations. The extensive analysis of the compositional elements of these artists is different from most other textbooks and supports characterization of their point of view as Traditional. Taking a classical approach, Cunningham and Reich emphasized aesthetic principles more than social context.

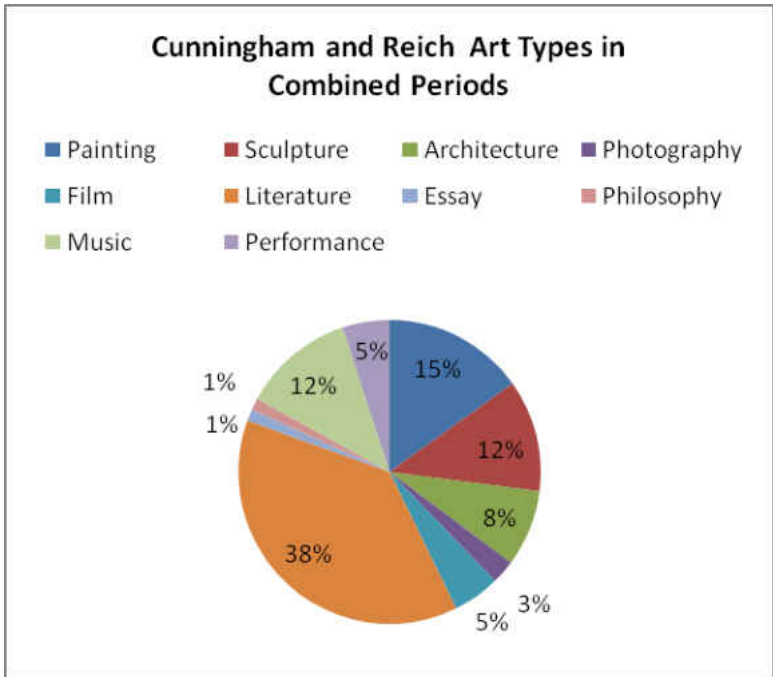


Figure 4 Cunningham & Reich Art types in Combined Periods

Gloria Fiero art types by period

On inspection of the means calculated for Gloria Fiero’s textbook, no particular art form seems more heavily represented and the total frequencies are proportional across periods. This distribution of art types suggests a balanced coverage. Frequencies grouped according to all the visual arts (N=77) vs. all the literary examples (N=58) show that the book is laden with contextualizing graphics.

Fiero’s rank on identity properties of contributors placed her strongly in the middle range of the constructed dichotomy. However, her most frequently cited source is Picasso with five examples. Although she does not have the range of African American inclusion that some of the other authors have had, she included four paintings by Romare

Bearden, modern African American artist (1964-1974). Her discussion of modern film includes three films by Ingmar Bergman, the Swedish director.

Table 17 c Gloria Fiero art types by period

Gloria Fiero	Traditional Period – Unique citations	Postmodern Period Unique citations	Combined Periods-- Cites per Art Type	Combined periods-- Mean # cites per Art Type
	1928-1969	1970-2006	1928-2006	1928-2006
Painting(2D)	14	13	27	14
Sculpture (3D)	10	17	27	14
Architecture	3	3	6	3
Photography	3	3	6	3
Film	10	1	11	5
All Visual Arts	N=40	N=37	N=77	M = 15
Literary	31	18	49	25
Essay	4	1	5	3
Philosophy	4	0	4	3
All Literary	N=39	N=19	N=58	M = 29
Performance	5	3	8	5
Music	5	2	7	5
All Music/Stage	10	5	15	7
Overall Totals	Traditional N=89	Postmodern N=61	All=150	M = 8

The chronological accounting of her use of art types to exemplify her discussions supports viewing her tendency as postmodern without neglecting traditional content, and rating her “Middle-High/Post modern.

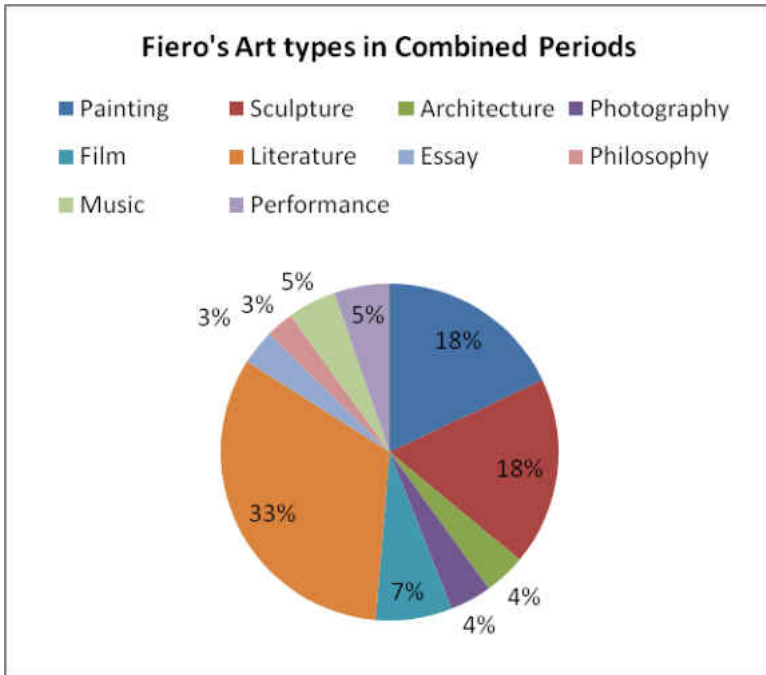


Figure 5 Gloria Fiero art types in combined periods

Matthews & Platt art types by period

The overall totals for Matthews and Platt are very interesting because the three modern periods contained about 40 works, where coverage of the period 1970-2006 contained 71 works. The difference was great enough to warrant double checking and the numbers were valid. On identity properties, Matthews & Platt were very traditional, but the overall coverage of the contemporary postmodern period was boosted by Matthew's & Platt's coverage of twice as many three-dimensional art forms in the last period of the 20th century as any book in the sample. Captured under sculpture, earthworks such as Smithson's *Spiral Jetty* (1978) and Christo & Jean Claude's environmental installations *The Gates*, Central Park (2005), as well as the monumental

video installation *Megatron* by Nam Kim Paik(2006) were found in Matthews and Platt’s textbook.

Table 17 d Art types by period for Matthews and Platt

Matthews and Platt	Traditional period	Postmodern period	Combined Periods-	Mean in combined
	-Unique citations 1928-1969	Unique citations 1970-2006	-per Art Type 1928-2006	periods--per Art Type 1928-2006
Painting(2D)	11	13	24	16
Sculpture (3D)	9	12	21	14
Architecture	2	7	9	6
Photography	3	3	6	4
Film	11	17	28	19
All Visual Arts	N=36	N=52	N=88	M = 52
Literary	32	11	43	29
Essay	4	0	4	3
Philosophy	6	1	7	5
Total Literary	N=42	N=12	N=54	M =
Performance	8	6	14	9
Music	5	6	11	7
Total Music/Stage	N=13	N=12	N=55	M = 24
OVERALL TOTAL	Traditional N=91	Postmodern N=76	Combined N=197	Combined types M = 19

Matthews & Platt’s film coverage is very high, N=28 from 1928 to 2006. Their extensive list of films included discussion of a “*blaxploitation*” genre, grew into a commentary on popular culture and the movie-making formula that launched director, Mario Van Peebles (1971). Entries for Spike Lee’s (1989) *Do the Right Thing*, Spielberg’s (1993) *Jurassic Park*, Clint Eastwood’s academy award winning *Unforgiven* (1992), Cameron’s (1997) *Titanic*, all suggest the manner that Matthews and Platt approached cultural narratives associated with film in the era from 1970- 2002. Their discussion emerged from a traditional foundation to integration of their views on changes in communication media.

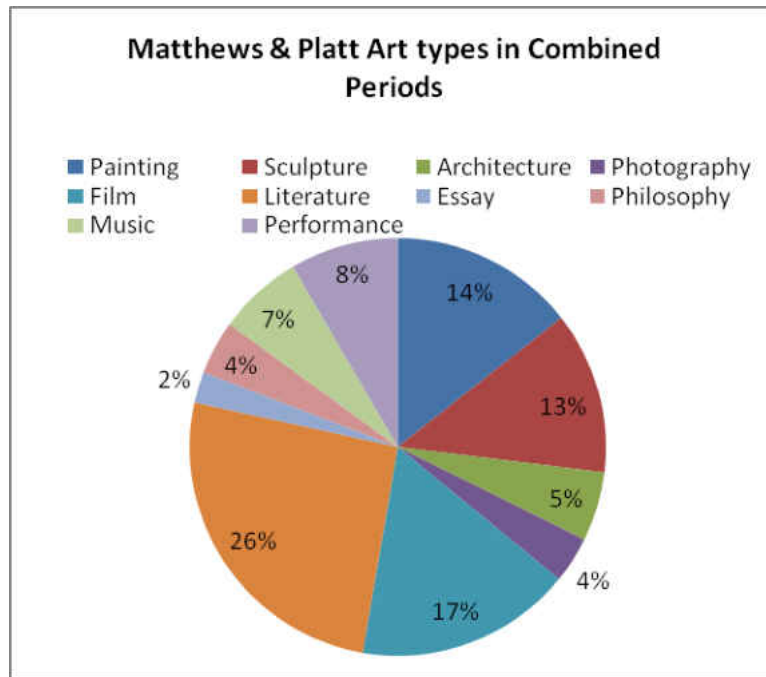


Figure 6 Matthews and Platt Art types in Combined Periods

Along with the previous list, showing how new media became vehicles for non-traditional artists, the team also mentioned nonwestern films by Wei Lo, *The Big Boss* starring Bruce Lee (1971), Zhang Yimon (1991) *Raise the Red Lantern*, and An Li's (2000) *Crouching Tiger*, to support a discussion of global cultural diffusion and changes in artistic media reflecting on current trends. They treated the spectrum of social sciences, advances in science and technology with condensed discussions packing a lot of ideas into a small space. Like Fiero, they represent the High/middle range postmodern perspectives.

Art types by period for Sayre

Besides the immensity of Sayre's book, immediately noteworthy was his extremely high coverage of the history of film, but with a distinct lack of similarity to the approach Matthews and Platt took. This difference was only noticeable through the chronological citation analysis. Although the numbers of Sayre's citations show an average treatment of eight films per historic period, the placement within historic context was completely different than coverage already discussed.

Table 17 e Art types by period for Henry Sayre

Henry Sayre	Traditional period Unique citations 1928-1969	Postmodern period Unique citations 1970-2006	Combined periods- Citations per art type 1928-2006	Combined periods per art type M= 1928-2006
Painting(2D)	27	19	46	23
Sculpture (3D)	8	13	21	10
Architecture	3	7	10	5
Photography	5	5	10	5
Film	13	4	17	8
All Visual Arts	N=56	N=48	N=103	M = 20
Literary	35	28	63	42
Essay	4	4	8	5
Philosophy	4	2	6	4
All Literary	N=42	N=34	N=77	M = 36
Performance	4	6	10	7
Music	18	6	24	16
All Music/Stage	N=22	N=12	N=34	M = 17
OVERALL	Traditional N=120	Postmodern N=93	Combined N=214	Combined types M = 21

Unlike Matthews and Platt, who emphasized the global context of film, Sayre, covered the invention and development of film technology and organizing principles of film composition. He discussed the evolution of specific innovations in editing techniques, film processing, and cinematography as it developed throughout the early 20th

century. The study of the fundamental elements of film as coherent statements in their own right is characteristic of the traditional ways of analyzing art types.

Sayre's citations included D.W. Griffin (1917), Sergei Eisenstein (1919) leading to a full discussion of the Hollywood tradition of the 1930s. Notice that the number of films covered in the period 1970-2006 fell from the high of 13 to a low of 3. Despite the belief that high coverage of film might connote a postmodern perspective (expansion of media), the location of Sayre's citations within period chronology shows that he reviewed film in a traditional, formalist sense.

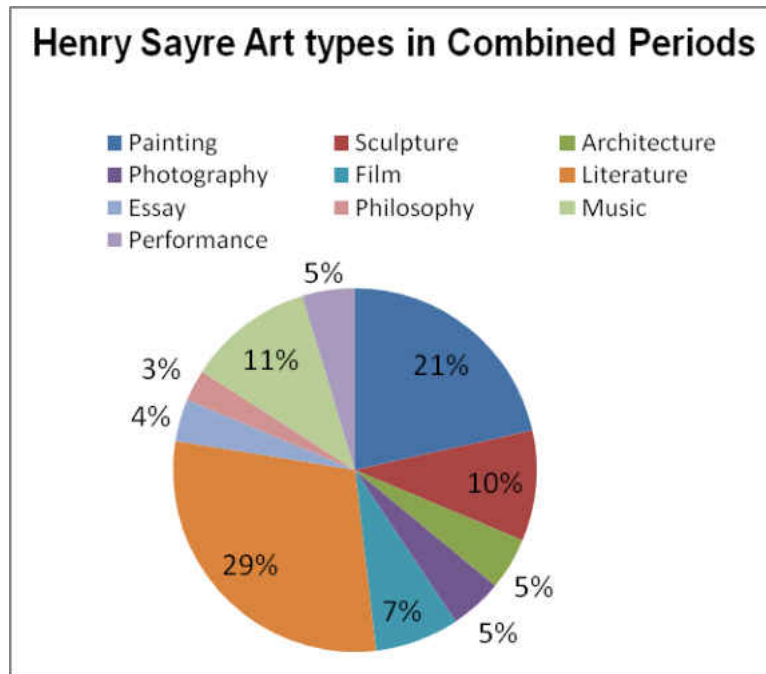


Figure 7 Sayre Art types in Combined Periods

A further comment on Sayre's text is added to point out his creative use of specific cities in each unit of text to characterize trends and movements. For example, the geography of modernism was New York. The geography of postmodernism was Las Vegas.

Art types by period for Warner-Marien

The 10th edition revision of *Fleming's Arts and Ideas* differs from the other textbooks in several ways, among them, Marien's pronounced emphasis on western coverage as seen in the section on identity indicators, and the minimal coverage of literary works (3% of total citations).

Table 17 f Art types by period for Mary Warner-Marien

Mary Warner-Marien	Traditional period	Postmodern period	Combined periods--	Combined periods--
	Unique citations	Unique citations	Citations per art type	per art type M=-
	1928-1969	1970-2006	1928-2006	1928-2006
Painting(2D)	18	10	28	19
Sculpture (3D)	6	7	13	9
Architecture	7	9	16	11
Photography	5	5	10	7
Film	0	6	6	4
All Visual Arts	N=36	N=37	N=73	M = 15
Literary	3	0	3	2
Essay	0	2	2	1
Philosophy	0	1	1	<1
All Literary	N=3	N=3	N=6	M =3
Performance	2	1	3	2
Music	5	3	8	5
All Music/ Performance	N=7	N=4	N=11	M = 5
OVERALL	Traditional	Postmodern	Combined	Combined types
TOTAL	N=46	N=44	N=90	M = 9

In Table 17, Warner-Marien with 49% of her coverage in the period of 1970-2006, received the rank of number 1 in postmodern chronological coverage. Observe the detail comparison in Table 17f. She had only 90 citations and 44 of them are in the postmodern period. Her numbers are nearly evenly split, Traditional N=46 and Postmodern N=44

generating her citation total. Figure 7 gives an actual picture of the distribution of art types across the two periods.

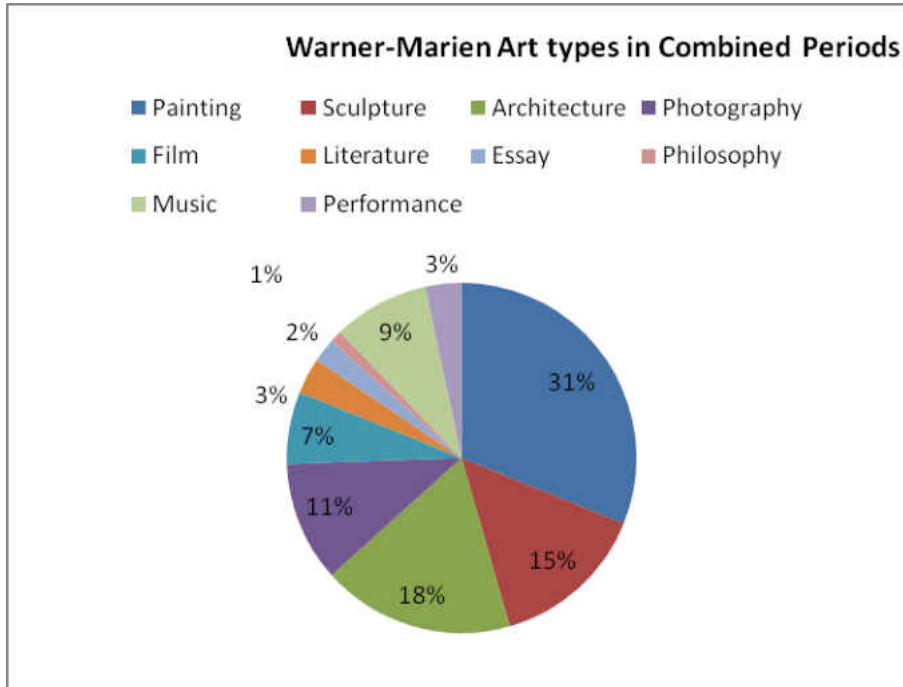


Figure 8 Warner-Marien Art types in Combined Periods

Start at 12 o'clock in the figure. Proceed clockwise from the large blue wedge labeled 31% to the orange wedge labeled 3%. Notice that painting, sculpture and installations, architecture, photography and film take up almost 80% of the pie. Written works are treated minimally, but unique musical compositions are fully treated within the 11% discussed under music and performing arts. Postmodern works such as Adams's *Nixon in China* (1987), and his 2002 music composition, *On the Transmigration of Souls* associated with the catastrophe of 9/11 were noteworthy and unique additions to the textbook. She also described experimental works such as Corigliano's 1991 opera,

Ghosts of Versailles, mentioning that Corigliano composed the score for the film “The Red Violin (2002). See Appendix F for citation lists.

To recap, this comparison based on chronology came from a third data reduction: the elimination of the era where the most commonalities were found 1900-1927. By comparing the unique citations appearing in coverage from 1928-1968 with unique citations in 1970-2006 another way of evaluating the variety in authors’ perspective was explored. The traditional perspective was still strongly represented in all six textbooks with a range of 51% of citation content to 67% of overall unique citations in art types per period, however, these rates, representing art types by period, are not nearly as extreme as the differences in identity properties.

Authors taking the traditional view highlighted art types that illustrated the period as one of unprecedented invention, change, speed, alienation, and ultimately destruction and despair. Their choices emphasized the increasing abstraction in 20th century art forms. The traditional view, stressed most notably by Cunningham & Reich, Henry Sayre, and Warner-Marien, gave precedence to the organizational scheme of established forms and precedents of western art history.

Postmodern perspectives almost minimized formal qualities of the arts in favor of inclusion, with higher coverage of electronic media, photography, film, and music to show global integration and diffusion of the arts. Benton & DiYanni, Matthew & Platt and Gloria Fiero, described flexible boundaries between and among types, overlaps in size, scope, location, and purpose of works, that may have been crossed, expanded, or eliminated. Henry Sayre with the most diverse examples shoed a unique perspective by

emphasizing American cultural artifacts above all others, and seemed to solve the multiculturalist dilemma by taking that approach.

Again, Cunningham & Reich maintained their rank as the highest in traditional perspective, based this time on the literary focus of their coverage, their explanations featuring artistic organization and structure over historic or cultural context, and for the ways works in their textbook tied with previous forms.

A surprising contradictory finding in this section of analysis, after re-evaluating Warner-Marien's relative rank among the authors, Matthews and Platt should be distinguished with the highest postmodern perspective based on coverage of that period. Benton and DiYanni, maintain the lead in postmodern perspective due to their high levels of inclusion, but discussed fewer sources in the postmodern period, and are second only to Cunningham and Reich for totals in the traditional period. The middle positions based on art coverage are held by Gloria Fiero and Henry Sayre. The lists of postmodern citations codes in Appendix F show the spectrum of coverage in more detail.

Question 4

To what degree do the currently used textbooks vary with respect to traditional and postmodern perspectives?

Degrees of Variation in Perspectives

The goal of the data collection was to deliver descriptive statistics, and to establish quantitatively if an author's perspective can, in fact, be categorized as traditional or postmodern. To determine whether substantial, if not significant, differences in the perspective of the authors was found among the textbooks, the researcher employed two methods of enumeration, content and citation analysis. The research disclosed three types of variation among the authors with respect to traditional and postmodern perspectives as defined for the study.

Questions 2 and 3 revealed the first two types of variation. Question 2 found differing choices for addressing inclusion of traditional or postmodern sources. Question 3 showed differences in the kinds of works chosen to portray the sequence of cultural change. The third type of variation was found in response to, Question 4. The relative degree of variation found within and across the textbooks was determined by concentrating first on variation within textbooks and then summarizing the variation found across texts.

The final section of the data analysis chapter models some statistical tools and language. The nonparametric chi square goodness of fit test was emulated but not used, because the data presented here is compared using percentages, but a chi square distribution requires actual frequency counts. Still, using the basic chi square formula, a model of expected outcomes was compared with observed percentages. Expected outcomes were calculated from the means of “within text” data. The group means (the expected % on a given indicator) was then compared to the observed averages from the individual texts.

To acquire the quantitative comparisons mentioned, the six textbook authors were summarized according to the frequency of the three identity indicators of gender, origin, and race/ethnicity found in each textbook. The difference between these was calculated by grouping the male gender, western origin, and white race together as illustrating traditional choices, and grouping female sources, nonwestern origin, and minority race or ethnicity to illustrate the authors’ inclination towards the postmodern.

Within/Across Textbook Variation on Identity Properties

To show how the individual authors varied on the three identity properties, each of the authors was compared on paired sets of data. The percentage of individual citations on the traditional indicator (male, western, white) contrasted with an opposing postmodern indicator (female, nonwestern, and” all other”) to form the pairs. Figures 9, 10, and 11, and Tables 18-27 illustrate how each author varied from the next according to the range of difference in their percentage of inclusion.

There are three tables per pair of indicators and each set of tables answers the same three questions:

1. What percentage of the individual citations in each book was traditional in inclusion (male/western/white contributors)?
2. What percentage of the individual citations in each book were postmodern in inclusion (female/nonwestern/"all other" contributors)?
3. Using the expected value (the group mean) compared to the observed value (each textbook's mean), how do the textbooks vary in terms of traditional or postmodern perspectives?

The calculation of this spread, called "the distance from the mean", was used to show the degree of variation in each textbook from the expected percentage of traditional choices of inclusion to postmodern choices.

Distance from the Mean on Gender Indicator

The first indicator to be compared in this way was gender. First, the mean percentage was calculated from the overall total of male citations within all six textbooks. The mean was then subtracted from individual textbook means. The difference per textbook is shown in Table 18. The difference was then calculated for females and is shown in Table 19. Finally, the figures for males were compared with the figures for females and the spread of this distance was calculated as shown in Table 20. Figure 9 graphs each author and illustrates the spread of variation from the traditional to the

postmodern indicator within each text. Figure 9 allows a visual comparison of the difference between male and female citations across books.

In Table 18, the static value, the expected average for male inclusion (75.3%) was subtracted from the actual observed percentage across textbooks. The difference among the textbooks ranges from -7.6 in Benton& DiYanni’s book to 4.5 in Cunningham & Reich’s.

Table 18 Comparing observed and expected average (male)

Authors	B&D	C&R	Fiero	M&P	Sayre	Warner
Average % of male cites per textbook	67.7	79.8	73.2	79.2	74.4	79.3
Group mean for all 6 books	-75.3	-75.3	-75.3	-75.3	-75.3	-75.3
Difference=	-7.6	4.5	-2.1	-2.7	.9	-4.0

Table 19 . Shows the expected mean of female citations in each book (18.4%) compared with the observed mean within each textbook. The expected average was subtracted from each author’s observed percentage of female inclusion. The difference from what would be expected in the standard, traditional humanities textbook and what was found across the books in the sample ranges from a little below the expected, Cunningham & Reich’s -1.7 to Benton & DiYanni’s 5.8 percentage points above.

Table 19 Comparing observed and expected average (female)

Authors	B&D	C&R	Fiero	M&P	Sayre	Warner
Average % females cited per textbook	24.2%	16.7%	20.1%	15.7%	18%	16.4%
Group mean for all 6 books	-18.4%	-18.4%	-18.4%	-18.4%	-18.4%	-18.4%
Difference =	5.8	-1.7	1.7	-2.7	-4	-2.0

Only Benton and DiYanni (5.8) and Gloria Fiero (1.7) exceeded the group mean for inclusion of female contributors. To see the range of difference within each text and also to compare one textbook to the other, the difference between the observed and expected values were calculated for both characteristics, male and female, and the difference between them is shown in Table 20. The differences were plotted in Figure 9.

Table 20 Authors' distance from mean% male/female

Authors	B & D	C&R	Fiero	M&P	Sayre	Warner
Male	-7.6	4.5	-2.1	3.9	-0.9	4
Female	5.8	-1.7	1.7	-2.7	-0.4	-2
Spread of the distance between pairs	-13.4	2.8	-3.8	1.2	-1.3	2

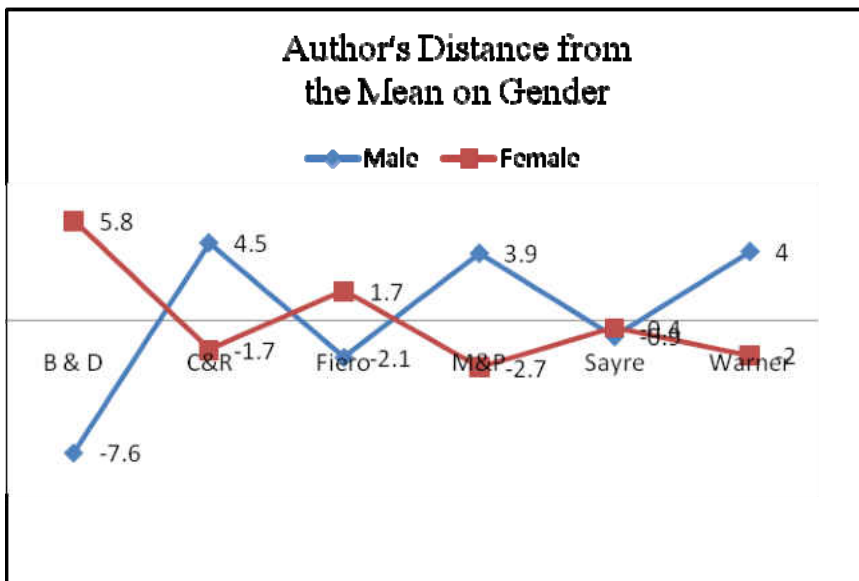
In the graphic comparison shown in Figure 9, the blue line stands for the traditional perspective, since we have established that the more male citations, the more traditional the stand point. The faint black horizontal line running through the center represents the group mean, or the expected percentage of either male or female citations. This line serves as the baseline from which the averages vary. Because the baseline was derived from a different mean for each indicator, in each figure this line has no real numeric value, but served as a placeholder.

Because the mean was calculated as a percentage, this “imaginary” line helped to show the degree to which each author varied from the proportion of expected citations out of 100% of the citations under study. The red or blue markers, above and below this

baseline, represent the difference between the observed mean and the average percentage of expected frequencies in gender across all texts.

For male citations, the actual expected mean across the six texts was 75.3%. Three authors, Warner-Marien, Sayre, and the partners, Cunningham & Reich exceeded the mean by about 4 percentage points and were within tenths of a percent from each other (their actual percentages were 79.8%, 79.3%, and 79.2%). These three books are so close in the percentage of space allocated to works, texts, and images by male contributors that it would seem that they do not differ. Visually, the numbers representing this very slight difference, in Figure 9, Warner-Marien, Sayre, and Cunningham & Reich form the peaks on the blue line, which represents traditional perspective. The numbers on the graph represent spread of points away from the measurement of central tendency.

Figure 9 Graphic representation of gender difference



The red line represents the postmodern diversity model. If you look at the interaction of the red line with the blue line, in Figures 9, the lines show how much the authors varied from the traditional expectancy. Reading from left to right, in Figure 9, only Benton & DiYanni and Fiero are above the baseline of expected percentages for female citations (in red) with the widest spread of variation from the expected average. It is also noticeable that the only author whose percentages did not show a great gap in inclusion of either males or females was Sayre, whose book was only slightly off the average in both cases. This calculation of an expected textbook model (m=75.3% males to 18.4% females) shows the expected proportion of males to females is about 4:1.

Observing the red line, the authors with the widest divergence from the model was Benton & DiYanni. This partnership of authors exceeded the mean in a positive direction for females and a negative direction for males, thereby setting the outer parameters for the postmodern perspective. The observed difference of 13.4 associated with Benton and DiYanni suggests that their book is the most different in terms of expected averages for gender inclusion, most inclusive of females relative to the citations within their own textbook, and may have fewer traditional citations. That is they may have omitted some traditional citations in favor of inclusion. Where Sayre fits the model almost perfectly with an observed difference of .5 %, suggesting that he left out none of the expected traditional male citations, but his textbook was just slightly under the expected model for females, relative to his own selections. Will this pattern hold true on the other indicators?

Distance from the Mean on the Origin Identity Property

The same procedure was performed on the origin indicator. Tables 21, 22, and 23 capture the difference between author's inclusion of west and nonwestern citations. Figure 10 represents graphically of how the authors vary. Again, the traditional, western perspective is displayed as a blue line and the postmodern, non-western inclusion perspective is displayed in red. To calculate the difference between western and the non-western inclusion within the national origin indicator, the expected mean was calculated from the group totals and displayed in Tables 21 and 22.

Looking at the overall means for western citations, a wider range was observed than in gender. Where authors' choices of male contributors clustered in the tenths of a point away from 80%, there was not as strong an agreement in national origin. The partners, Cunningham & Reich, and author, Sayre, maintained their strong representation of European and American contributors, and Benton and DiYanni continued to set the upper boundaries for inclusion of contributions from non-western sources. The frequency of western citation was the lowest in Benton and DiYanni's textbook and nonwestern frequency is the highest. They maintained their association with the highest level of postmodern preference, although it is reiterated that the proportion of west to non-west is 65%: 30%, with the remaining small percentages accounted for within the global category, counted and explained separately.

The range between the outliers for western citations was Sayre, highest, at 81.6% and Benton and DiYanni, lowest, at 65.0%, creating a spread of 16.6 percentage points. The percentages of western contributors across books were divided evenly with Sayre,

Cunningham & Reich, and Warner-Marien exceeding the traditional mean again. Fiero, Matthews & Platt, and of course, Benton and DiYanni were under. Exchanging places in this calculation, Fiero was closer to the mean on western choices than Matthews and Platt who took only 2/3s of their citations from western sources.

Table 21 Comparing observed and expected average (west)

Authors	B&D	C&R	Fiero	M&P	Sayre	Warner-Marien
Mean % cites						
From west per text	65.0%	80.7%	71.5%	67.3%	81.6%	76%
Group mean for all 6 books	-73.7%	-73.7%	-73.7%	-73.7%	-73.7%	-73.7%
Difference=	-8.7%	7.0	-2.2	-6.4	7.9	2.3

Comparing the data generated for western citations to the numbers for non-western citations showed that even though Benton and DiYanni dedicated 30% of their textbook's 20th century section to discussions and examples of non-western culture, the traditional western emphasis is highly evident across all texts.

Table 22 Comparing observed and expected average (non-western)

Authors	B&D	C&R	Fiero	M&P	Sayre	Warner-Marien
Mean % Non western cites per text	30.5%	11.8%	15.5%	19.4%	12.1%	10.0%
Overall mean for all 6 books	-16.5%	-16.5%	-16.5%	-16.5%	-16.5%	-16.5%
Difference	14.0	-4.7	-1.0	2.9	-4.4	-6.5

Tables 21 and 22 show the authors' distance from the mean, graphically represented in Figure 10. Reading from left to right, the Benton and DiYanni text

decidedly set the postmodern trend with a very strong distance from the mean of 14 and a figure that shows the average number of western citations in their 20th century survey section that created strong break with the other textbooks. Warner-Marien is the highest in adherence to traditional western coverage, where Cunningham&Reich and Sayre again set peaks for traditional perspective. The gap between the two dynamics (west/NonWest) is wider in Sayre's textbook than his expected averages in gender coverage.

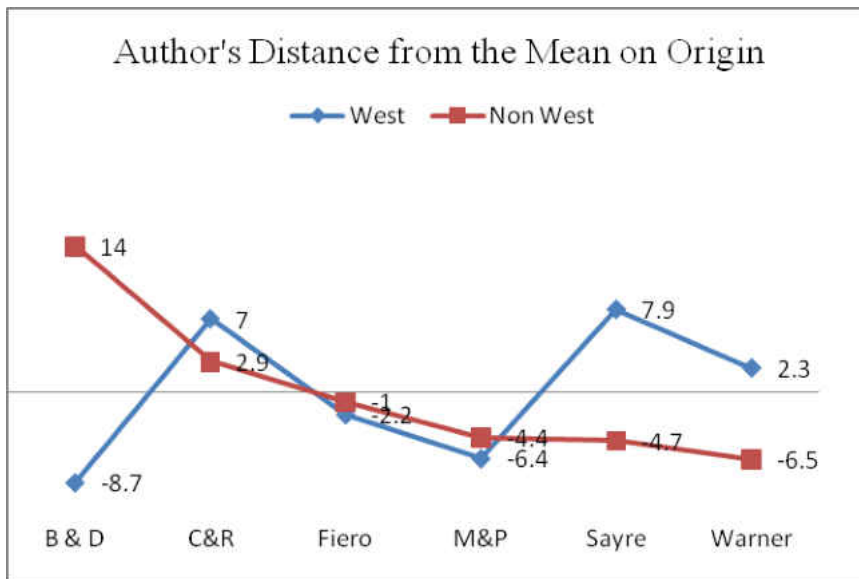
Table 23 Authors' distance from mean% west/non-west

	B & D	C&R	Fiero	M&P	Sayre	Warner-Marien
West	-8.7	7.0	-2.2	-6.4	7.9	2.3
NonWest	14.0	-4.7	-1.0	2.9	-4.4	-6.5
Spread of the distance between pairs	22.7	2..3	-3..2	-2	12.6	8.8

The data in Table 23 shows how each author's citations on western and non-western works related to the expected percentage (group mean western works, 73.7% to nonwestern works 16.5% for this data sample). Benton and DiYanni's outlier position for postmodern/nonwestern works showed the largest spread between the traditional perspective and postmodern perspective. As seen in Figure 10, their percentage of western citations, 65.5% is the furthest from the mean (-8.7). Benton and DiYanni emphasized inclusion of the nonwestern category, again diverging from the expected frequency by 14%. Sayre (81.6%:12.1%) and the partners, Cunningham and Reich (80.7%: 11.8%) again established the peak of tradition with their respective proportions. Fiero and the partners, Matthews & Platt, have included a higher number of nonwestern works and are actually slightly below the mean for western works. This divergence

shows their inclination away from the traditional perspective into the postmodern. The global category, as mentioned previously weighed in to all the authors' ranks on the origin variable due to the importance of global communications and changing boundaries, a strong theme in the postmodern perspective.

Figure 10 Graphic representation of author's difference on origin



Distance from the Mean on the Race/ Ethnicity Identity Property

The results of comparing the percentages of citations by contributors, thus far, on identity indicators showed that even with a disposition across textbook content to maintain traditional cultural perspectives, the books covered a wide and diverse range of material and were very distinct in their choice of coverage. The results for race and ethnicity were obtained using the same procedure as gender and origin, that is, by comparing the group means to the means from each textbook. The frequency of white contributors included in each text represented the traditional viewpoint compared with the mean number calculated for all other races and ethnicities, so that the frequency of inclusion placed the author within the postmodern category.

Again, in the comparative chart, Figure 11, the mean was a representative baseline or place-holder for comparing the difference in author's position on two different variables and different percentages. The group mean percentage on the racial indicator was 72.1% white to 27.6% inclusion of all other racial and ethnic groups. The higher average in the "all other" category was due to the use of all categories in race and ethnicity, where in gender two categories (alternative, other, not applicable) In origin, the global category was omitted to be counted separately. Both of these, according to the study, would be counted towards the authors' postmodern leanings; therefore, the third analysis differs from gender and origin because Table 21 was expanded to define the spectrum of racial and ethnic categories (Table 22.)

The following table shows the reconfiguration of categories under race and ethnicity as they were grouped in order to consolidate the international and global elements of inclusion. (Table 25.) identifies each of the racial and ethnic minorities coded across texts. In this section the category nonwhite contributors from Asia, Africa, Australia, and South America were coded “other”. Adding this total with the totals for the American minority groups made one multicultural category, for a keener sense of the infusion across texts and needed to fulfill the humanities course definition as cited in Chapter 3. Also, by recreating one inclusive frequency count, labeled “All Others”, the problem of ambiguous coding instructions for Latin and Hispanic American contributors is amended somewhat. A listing of all works by Nonwestern contributors can be found in Appendix E.

In the breakdown of the number of citations by contributors of the listed racial and ethnic identities, Cunningham and Reich were below the group mean for “all other” citations, but had the highest overall percentage of works by African American contributors (11.6%). The citation groups with the least coverage were Asian Americans and Native Americans.

Table 24 Breakdown of "all other" category

Coded as:	B&D	C&R	Fiero	M&P	Sayre	Warner
African American	5%	11.8%	12.9%	8.6%	9%	8.6%
All Latin/Hispanic	9.3%	2%	5.7%	5.1%	4.8%	3.6%
Asian American	1.9%	0.5%	1%	2.5%	0.3%	0.7%
Native American	1.9%	1%	1.4%	2%	2.4%	0.7%
All Others	19.3%	9.4%	10%	14.2%	9%	2.1%
Total % in Text	37.4%	23.7%	31%	32.4%	25.5%	15.7%

The percentages for “all other” inclusion across texts were higher than the group average percentages for gender and national origin, still the group mean on the race/ethnicity indicator created a proportion similar to the others. The means were 72.1% for white contributors to 27.6% “all other”. The group mean of 27.6% is a much higher level of inclusion than the 18.5% for the non dominant gender indicator, females, or the 16.5 % mean for non-western contributors. These figures called attention, once more, to the Benton & DiYanni textbook, in that these figures show them to be the most “inclusive”.

Table 25 Comparing observed and expected average % (white)

Authors	B&D	C&R	Fiero	M&P	Sayre	Warner
Mean % white cites per textbook	62.1%	75.4%	68.9%	67.5%	74.4%	84.3%
Group mean for all 6 books	72.1%	72.1%	72.1%	72.1%	72.1%	72.1%
Difference=	-10	3.3	-6.8	-5.4	2.3	12.2.

The authors, Matthews and Platt, and Gloria Fiero are grouped below the mean on the number of citations of white contributors also showing a skew toward the postmodern perspective as defined here. Warner-Marien had the highest percentage of works by white contributors and the Cunningham and Reich text was slightly higher than Sayre’s in coverage of works by white contributors. They maintain about a 4:1 ratio, where Warner’s selection of white contributors exceeded 80%. The textbook with the highest coverage of white contributors was also the book with the fewest examples, Warner-Marien’s books, only contained 140 citations compared to the expansive Sayre text book that included 294.

In the “all other” category the widest spread was shown again by Benton and DiYanni, but Marien-Warner was very wide in the opposite direction.

Table 26 Comparing observed and expected average%-all other

Authors	B&D	C&R	Fiero	M&P	Sayre	Warner-Marien
Mean % all other cites per text	37.4%	23.7%	31%	32.4%	25.5%	15.7%
Overall mean for all 6 books	-27.6%	-27.6%	-27.6%	-27.6%	-27.6%	-27.6%
Difference=	9.8	-3.9	3.4	4.8	-2.1	-11.9

Comparing author’s distance from the mean shows Benton and DiYanni had enough citations in the “all other” category to cause the linear display to start high in the area of post modern perspective. The spread of distance with their textbook compared to the others was substantial, while Marien-Warner’s spread between white and “all other” was actually greater in the opposite direction.

Gloria Fiero and Matthews & Platt came out with the same amount span of coverage between their traditional and postmodern inclusion on the white and “all other” indicators, both showing a 10.2 percentage point gap between their inclusion of works by white contributors and above average inclusion of “all others”..

Table 27 Author’ Distance from Overall Mean % in Both White and Other Indicators

	B & D	C&R	Fiero	M&P	Sayre	Warner
White	-10	3.3	-6.8	-5.4	2.3	2.4
All Other	9.8	-3.9	3.4	4.8	-2.1	-11.9
Spread of the distance between pairs	-19.8	7.2	-10.2	-10.2	4.4	14.3

Figure 11 Graphic representation of authors' difference on race/ethnicity

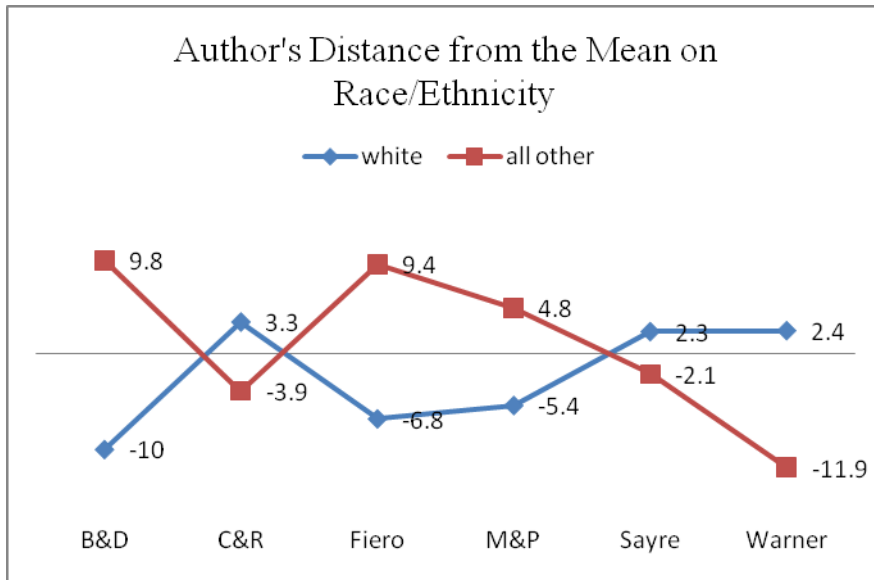


Figure 11

Final Summary of Variation in Authors' Perspective

To conclude the report of the research and to completely answer the question concerning the variation in authors' perspective, it was found that the authors varied on inclusion of traditionally dominant sources, on inclusion of traditionally non-dominant groups sources, in emphasis of different art types and in coverage of two chronological periods. The summary of each author's inclusion of all six identity properties during the two designated periods is displayed in Table 28. The section of Table 28 that applies to the individual author has been isolated to make Tables 29-33 and will be used to augment the concluding discussion. Table 28 serves as a final scorecard.

Table 28 Summary of citation identity properties for both chronological periods

Period	Author	Male	Female	West	NonWest	White	Other
% Traditional (1928-1969)	Benton &DiYanni	77%	21%	76%	24%	63%	39%
%Post Modern (1970-2006)		51%	42%	67%	32%	42%	57%
% Traditional (1928-1969)	Cunningham &Reich	86%	14%	92%	8%	74%	25%
%Post Modern (1970-2006)		55%	36%	76%	21%	63%	37%
% Traditional (1928-1969)	Gloria Fiero	89%	16%	93%	7%	77%	22%
%Post Modern (1970-2006)		59%	14%	85%	15%	44%	56%
% Traditional (1928-1969)	Matthews & Platt	81%	15%	81%	21%	80%	19%
%Post Modern (1970-2006)		73%	26%	81%	19%	71%	26%
% Traditional (1928-1969)	Henry Sayre	77%	21%	92%	7%	77%	21%
%Post Modern (1970-2006)		75%	33%	75%	22%	55%	44%
% Traditional (1928-1969)	Marien-Warner	91%	11%	97%	2%	93%	11%
%Post Modern		73%	29%	92%	6%	85%	15%

(1970-2006)							
Group mean%	Traditional	83%	16%	88%	12%	77%	23%
Group mean %	Post Modern	64%	30%	80%	19%	60%	40%

Tables 29-33, contain chronological data to show a comparison of the author's percentage of unique contributors across the identity property indicators each textbook's mean percentages for traditional and postmodern compare with the group mean percentages. Table 29 starts with the Benton and DiYanni text. This pair of authors has exceeded the average number of citations of women, artists, authors, and performers from non-western countries and from racial and ethnic minority groups in every way, but "global" so far.

The percentages for coverage in the modern tradition differ markedly from the postmodern. The authors started with 77% male citations under the traditional label, but their percentage in the post modern era declines in male contributors (51%) and a doubles in female contributors from (21% to 42%). This decline in the dominant indicators and rise of the minority contributors was true for almost all of the authors when taking the comparison of gender into account.

Table 29 Number of Postmodern citations based on chronology and identity for B&D

Period	Author	Male	Female	West	NonWest	White	Other
	Benton&DiYanni	N=	N=	N=	N=	N=	N=
Total for all years 1900-2006	N=120	114	42	126	34	103	59
	% Traditional (1928-1969)	77%	21%	76%	24%	63%	39%
	%Post Modern (1970-2006)	51%	42%	67%	32%	42%	57%
Reference point→	Group mean% traditional	83%	16%	88%	12%	77%	23%
	Group mean % Post Modern	64%	30%	80%	19%	60%	40%

Benton and DiYanni's 77% was the highest percentage for all dominant indicators (Traditionally male, west, and white) in their own text, yet it was the lowest percentage of inclusion of the traditional across all texts. Their non-dominant or minority groups were found in a range of 21% (females in the traditional era) to 57% ("other" contributors in the post modern) placing them decidedly among post modern/multiculturalists in both eras under consideration.

Cunningham and Reich along with Sayre and Marien-Warner uphold the traditional -modern emphases, as shown in the preceding charts. From the chronological view, Cunningham and Reich also show a big decline in the percentage of males cited from 86% in the traditional era, down to 55% in the post modern. Their representation of female citations rose from 14% before 1970 to 36% after. This 22% is a substantial increase. In the traditional era, this team along with Gloria Fiero, Henry Sayre, and

Marien-Warner has Western citations greater than 90%. However, in the postmodern era their consideration of nonwestern citations rose from 8% to 21 %, again an interval of 13%.

Table 30 Number of Postmodern citations based on chronology and identity for C&R

Period	Author	Male	Female	West	NonWest	White	Other
Cunningham&Reich							
Total for all years 1900-2006	N=187	153	33	167	20	142	45
	% Traditional (1928-1969)	86%	14%	92%	8%	74%	25%
	%Post Modern (1970-2006)	55%	36%	76%	21%	63%	37%
Reference point→	Group mean% traditional	83%	16%	88%	12%	77%	23%
	Group mean % Post Modern	64%	30%	80%	19%	60%	40%

Gloria Fiero, who has ranked high in post modern perspectives across indicators in the first part of this question’s analysis, has a strong percentage of male citations (86%) in the traditional time period, but few females (14%). However, the percentages of males and females become more evenly distributed in the postmodern era with almost a 6:4 ratio (59% to 41%). However, with Benton & DiYanni finding enough nonwestern citations to illustrate the traditional era with 32% nonwestern citations, Fiero’s 7% for non-west was unexpected.. Fiero’s percentage of western citations declined to 85% in the postmodern period with proportional increase in nonwestern citations to 15%. Her white to other ethnicity percentages went from a very traditional distribution in the modern period, where the postmodern was highly representative of nonwhite racial contributors.

Table 31 Number of Postmodern citations based on chronology and identity for Fiero

Period	Author	Male	Female	West	NonWest	White	Other
Gloria Fiero							
Total for all years 1900-2006	N=207	165	50	187	19	139	58
	% Traditional (1928-1969)	89%	16%	93%	7%	77%	22%
	%Post Modern (1970-2006)	59%	41%	85%	15%	44%	56%
Reference point→	Group mean% traditional	83%	16%	88%	12%	77%	23%
	Group mean % Post Modern	64%	30%	80%	19%	60%	40%

Matthews and Platt’s text seemed to be similar on the differences between male and female citations. The traditional period was disproportionate in the ratio of male to female contributors in the traditional period (80%-15%) but declined to figures closer to average (73%: 26%). Matthews and Platt had a consistent coverage of dominant indicators with proportional declines in the postmodern time period. Their proportion of west to nonwestern inclusion remained practically unchanged.

Table 32 Number of Postmodern citations based on chronology and identity -M&P

	Matthews&Platt	Male	Female	West	Nonwest	White	Other
Total for all years 1900-2006	N=188	149	30	153	26	131	37
	% Traditional (1928-1969)	81%	15%	81%	21%	80%	19%
	%Postmodern (1970-2006)	73%	26%	81%	19%	71%	26%
Reference point→	Group mean% traditional	83%	16%	88%	12%	77%	23%
	Group mean % Post Modern	64%	30%	80%	19%	60%	40%

Henry Sayre’s book contained the most text and images with 294 individual citations. His strongest area of postmodern inclusion was found in the figures for race/ethnicity. The 92% in western choices show how strongly he upheld the traditional perspective from the western male vantage point. He showed an almost equal coverage of whites and contributors of other race/ethnicity. Sayre’s the high rate of 44% applied mainly to American minority contributors as seen in Appendix F. His rate of nonwhite inclusion ranked third, after Benton & DiYanni and Gloria Fiero. He surpassed the group mean for inclusion on this indicator.

Table 33 Number of Postmodern citations based on chronology and identity: for Sayre.

Period	Author	Male	Female	West	NonWest	White	Other
Henry Sayre							
Total for all years 1900-2006	N=294	235	63	261	31	219	72
	%Traditional (1928-1969)	77%	21%	92%	7%	77%	21%
	%Post Modern (1970-2006)	75%	33%	76%	22%	55%	44%
Reference point→	Group mean% traditional	83%	16%	88%	12%	77%	23%
	Group mean % Post Modern	64%	30%	80%	19%	60%	40%

Warner-Marien had the task of revising *Fleming’s Arts and Ideas*, which is among the longest-lived interdisciplinary humanities textbooks. In the traditional group, all three indicators of a traditional perspective are shown in the range of 91% to 97%. She has 0 non-western examples in her coverage of the years 1900-1969; however, her postmodern coverage showed a great increase in female sources. In most textbooks, the

expansion of the category of “other” inflated the inclusion totals, but for Marien-Warner, her increase on the identity indicators was in gender.

Table 34 Number of Postmodern citations based on chronology and identity for Marien-Warner

Period	Author	Male	Female	West	NonWest	White	Other
Marien-Warner							
Total for all years 1900-2006	N=143	111	24	128	4	121	13
	% Traditional (1928-1969)	91%	11%	97%	2%	93%	11%
	%Post Modern (1970-2006)	73%	29%	92%	6%	85%	15%
Reference point→	Group mean% traditional	83%	16%	88%	12%	77%	23%
	Group mean % Post Modern	64%	30%	80%	19%	60%	40%

Overall, the percentages in chronology suggested that the ideas of post modernism had a bearing on what was used to illustrate the cultural concepts of the epoch. A dramatic rise in prominence of female artists, authors, playwrights, architects was shown in the figures for chronology. Each author, despite their preference reflected the changes in social attitudes and the availability and acceptance of nonwestern and minority influences in the array of choices made to illustrate each text.

Variation on Traditional and Postmodern Indicators

According to the percentage of textbook coverage on the constructed operational variables counting the frequency of contributors with designated “identity properties” the ranks were collected on each of the areas in the data analysis:

Table 35 Overall Ranks on Identity Properties

	B&D Least Traditional	C&R Most Traditional	G&F Medium Low Traditional	M&P Medium Low Traditional	Sayre Medium Traditional	Marien- Warner High Traditional
	↓	↓	tied	tied		
Male	6	1	5	3	4	2
West	6	2	4	5	1	3
White	6	2	4	5	3	1
	B&D Most Post modern	C&R Low Post Modern	GF Medium Postmodern	M&P High post modern	HS Medium Postmodern	M-W Least Post Modern
	↓		tied		tied	↓
Female	1	6	2	5	3	4
NonWest	1	5	3	2	4	6
Other	1	3	6	2	4	5

The final description of the degree to which the textbooks vary on traditional and post traditional perspectives, is a compilation of the rank ordering system taken from the tables developed as the study was reported. The ranks from most to least are displayed in Table 36. Cunningham & Reich was the most traditional and the least postmodern. Their inclusion of females was the least of all texts for the period 1970-2006. They exceeded Marien-Warner for non-western inclusion. Standing out was their extensive coverage of literary works, and along with Matthews and Platt and Henry Sayre strongly covered the literature of African Americans.

Cunningham and Reich also introduced readers to South African writers like J.M. Coetzee. although not of the minority inspired readers with their positions on apartheid from the white minority view. Coetzee's novel "*Waiting for the Barbarians* (1980)" alludes to Beckett's title, "*Waiting for Godot*" (1952), and inspired the composer Philip Glass to create a work based on it. This idea is part of the intertextuality sought in the study and is an example a drawback of quantifying content as was done here.

The least traditional perspective was shown by Benton and DiYanni whose ranks on each indicator were inversely proportional to Cunningham and Reich's. They had the most diversity inclusion, but they omitted some traditional material in order to introduce students to nonwestern works, particularly of Japan and Africa. Marien-Warner and Henry Sayre filled the other 2 upper positions on Traditional perspective, though, in at least one case, the difference between the 3 highest ranking authors varied by a range of .5%. Matthews & Platt and Gloria Fiero are in the middle positions. Both textbooks

exhibited sensitivity to inclusion. Though essentially centrists, Fiero tended toward the traditional Matthews and Platt tended toward the postmodern.

CHAPTER 5 CONCLUSIONS AND DISCUSSION

The personal outcome of the dissertation research was to rediscover and appreciate the wide range of works appearing in the six interdisciplinary humanities textbooks. To acknowledge the authenticity and authority of each textbook's coverage of the art forms chosen was another of the privileges of the study. The textbooks in individual ways advance the ongoing evolution of chosen art forms of the immediate future. By including them within the studied publications, each author has authenticated and given chosen sources a place in the pantheon of institutionalized cultural influences. Citation analysis allowed the categorical lists which show how very different the textbooks are. The appendixes attest to the unique variation of every text.

Referring for the last time to the research questions, the following discussion summarizes challenges encountered during the inquiry, explains how the research relates to the literature review, and suggests how the findings might be enhanced or applied in the development of introductory humanities curriculum.

Summary of Dissertation Findings

The first question was prepared to examine how six textbooks interpreted the vast array of creativity, adaptation, invention and accommodation that are the artifacts of twentieth century culture. The first task was to find essential works or core texts unanimously selected as critical to humanities curriculum and general educational goals.

What should an educated person be able to recognize and appreciate? Listed in the beginning of the data analysis, under question 1b, comments about the ten essential works that form the consensus are the closing statements of my dissertation.

Although based on precedents in the literature, the second question presented the greatest challenges. According to Frances Braver (2004) the liberal arts are held in place in a general education curriculum by virtue of tradition. According to Bloland, (2005) the failure of certain traditional cultural meta-narratives and increased skepticism of Enlightenment faith in human rationality inspired postmodern critical theory. The question, “what traditional and postmodern perspectives appear across texts?” incurred problems because any answer required construction of a definition of the immediate present in a historical context.

Teaching the twentieth century is fraught with the problem of differentiating the lived past from a legacy of values and even indoctrinations from cultural context and/or cultural mythology. The closer the textbooks came to the present the more disagreement in what is to be valued. The results showed that the traditional view among the six authors is the strongest. This is only fitting as the textbook continues to generate controversy and as a cultural artifact in the new media environment is something of an endangered species.

The use of citation analysis was a problem because classifying and categorizing the authors and artists according to their identity properties for the purpose of quantification aroused a certain level of alarm at the coarseness of such labeling. The term postmodern was tenuous as a cultural theory and to classify “inclusion of non

dominant cultures” as part of a postmodern perspective took a leap of faith. The term tradition had its critics as well.

The research accounted for post modernism as the current frame of time. The artistic content was extracted and frequencies tallied, but will these itemizations really help anyone to understand the author’s perspective? Will these itemizations allow readers to appreciate how the six different authors covered monuments to power, expressions of protest, an aesthetic shaped by an urban, metropolitan, largely secular and increasingly, for the moment, global society? The answer: they will.

This study is different from content analyses of textbooks found in a bibliographic search. The citation analysis of one century’s coverage across six textbooks contributes a great deal of insight into how each of the six authors decided to narrate and to institutionalize the changes in aesthetic values as the new millennium takes shape. The second question gave an opportunity to enumerate and analyze the meanings of tradition and post modernism, and to operationally define qualities of both.

Problems and Dilemmas Encountered in the Dissertation Process

Using identity properties of the authors, artists, architects, philosophers and others cited by the authors as indicators of what an author perceived was the biggest challenge. The distinction between a textbook created by traditional scholar compared a postmodernist was defined by the percentage of their source citations. Non-male gender, works of non-western production, and works of individuals of non-Caucasian ethnicity or

more clearly, by “All Others” were thought to show an evolving perspective. During the coding process, the limitations of the system came into focus.

What really helped in the end was to return to the literature and include a study of introductory sociology textbooks (Hamilton & Form, 2003). This work compared what is written in journals and monographs about cultural groups with what is written in introductory sociology textbooks. The researchers reported that the content of both, when compared, amounted to the construction of two separate sociologies: one for the discipline specialists, and another one for survey courses

Troublesome to the researchers since the information about sociology in the introductory textbooks is disseminated, in their estimation, to about 800,000 students per year. In this study, all intro sociology textbooks defined race first, as a social construction imposed by “WASPS and then gave very simplistic formulations of groups, neglecting deviation or minorities, hiding trends that contradict the dichotomies.

The sociologists reported that ethnic identities actually have low salience and, as of 2003, when they reported their findings and now, as life goes on, race and ethnic identity could easily be changed. Furthermore, the WASPs responsible for the social construction of race are not an important majority according to the scholars in the real world of the sociology discipline. The scholars (Hamilton & Form, 2003) reported that these introductory texts hid significant ongoing social changes especially when categorical statements were made and few qualifications were provided. The sociology authors (Hamilton & Form, 2003) were concerned just as the philosophy professors (Bonevac & Koons, 2001; Pearson, Child, Mattern, & Kahl, 2006) were. All worry that

the introductory course is the only exposure to the discipline students will ever have. They each have commented that because of these misleading textbooks, students will leave introductory courses without learning the most valuable lessons.

The sociology researchers (Hamilton & Form, 2003) called for “problematizing” the changing meanings of race rather than imposing static racial constructions. As a contribution to the literature, this dissertation supplied an array of codes drawing on many values for different levels of identity. The data in the chronological presentation across all textbooks showed trends reflecting the dynamics of contemporary assimilation of racial/ethnic/and communal groups. The problematizing is all here, and the textbooks convey the diversity.

The range of availability in the examples of art by non dominant groups was seen to rise dramatically based on the passage from the traditional era to the postmodern. The gap between polarities in gender, ethnicity, and race flattened and with at least one author nearly equalized as the century progressed. Difference as recorded in the introductory humanities texts showed the decline in prejudice in the United States reported in Hamilton & Form’s (2003) article. Whereas the sociology scholars did not transmit nuances of cultural change, the humanities scholars did. Where research at the upper levels of social research is concerned that introductory textbooks are maintaining worn out stereotypes, humanities textbook authors not only selected from available inclusionary sources, but applied postmodern criticism to traditional narratives..

Gender as Indicator

There are no rigid categorizations of race and gender in the humanities textbooks. Three of the authors, in the context of their introductory survey textbooks, included examples that show the attitude of the arts and humanities to categorical boundaries. The postmodern indicator of gender included the labels “Both” and “Alternative” (both=a partnership or collaboration, not Transgendered). Despite small numbers, the humanities textbooks even at the encyclopedic, bland, introductory level, required space for the discussion of cultural groups omitted from consideration in the sociology study. The most traditional authors, Cunningham & Reich and Mary Warner Marien did omit the Alternative category. But all cited Christo and Jean Claude. .

The authors referencing sources coded as “both” in Gender included Benton & DiYanni, for Flynn and de Havilland in the 1938 film, *Robin Hood*, and for Douglas Fairbanks and Mary Pickford who founded the independent film studio, United Artists in 1922.

Gloria Fiero included Louis Armstrong and his wife Lil Hardin in the music category for the tune “Hotter than that” (1927) and a photograph included of the King Oliver Jazz Band of 1923 depicts Louis Armstrong and members of the band including male instrumentalists and a female singer.

Matthews and Platt added the literary to the “both” category for citing *Death of an Anarchist* (1970) by an Italian playwright Darius Fo and his wife, the actor, Renata Rame.:

Henry Sayre contributed three American musical groups from the '60s decade, illustrating social activist themes of popular music. Peter, Paul, and Mary (1963), were cited in the performance category. The song, "Blowin' in the Wind" written by Bob Dylan started Sayre's discussion of the Vietnam War era arts and culture. Citing the music groups Jefferson Airplane, (song, "White Rabbit" 1967), and the group Velvet Underground (song "Heroin", 1967), his discussion spanned both the idealistic protest movement and the more nihilist youth/drug counterculture.

Sayre's final citation in the "both" category of gender was found in his architecture section. Sayre summarized material from a book by Robert Venturi, Denise Scott Brown, and Steven Izenour (1972) called *Learning Las Vegas*.

Warner-Marien discussed musical compositions by Steven Reich & Maria Korot, a partnership of global origin and of "both" genders. A mixed media installation by couple, Ed Hill and Susan Bloom whose collaborative name is "Manual" for their 1993 ecological piece, "Community Forest". She also cited Venturi, Rausch, and Brown, designers of their own "Country House" (1978) to complete the category of collaborative works under the gender indicator.

A list of the alternatively gendered contributors can be found in Appendix E. Gloria Fiero included the most, with five citations: B.T. Jones, (1994) performer in the show "Still Here"; Tony Kushner, (1990) playwright, *Angels in America*; Robert Mapplethorpe, photographer (1988) "Lisa"; Morimura, (1988) an artist in mixed media was represented with a photograph called "Twins".

Fiero also excerpted Adrienne Rich's 1972 poem "Translation," and explained how her identity impacted her artistic expression. Sayre and author Warner-Marien listed Allen Ginsburg's *Howl* (1953) while Sayre also included Morimura's parody of Manet's *Olympia*, the photograph Twins, with the artist himself photographed as the female nude and the black maid in the background..

Origin and Ethnicity as Indicator

Coding in the fields for Origin and Ethnicity had their own thorny features as nuance was lost in the translation from text to number. For example, the thought occurred to the student team and the researcher that ethnicity codes might have included a label for Jewish contributors, (among other additions) when called for by the chronological context of the textbooks. To consider the biographical work, *Night* by Eli Wiesel but to neglect to mention his Jewish identity seemed a significant omission. Also, a poem by Adrienne Rich was accompanied by reference to her Jewish ethnic background and again, the coding seemed to invalidate itself. The limits of quantifying identity properties as indicators raise the question of construct validity. Confidence on the choice of codes was enhanced when realizing that the humanities textbooks required a broader definition of the categorical values than would be found in a social science textbook. The manner the authors treated and introduced artists and contextualized identity enhanced the educator's confidence in the arts and humanities as the initiator and the expresser of change.

Overlaps within Origin and Ethnicity

It is difficult to say which of three indicators created the most concern for construct validity: the use of the term ethnicity, when the meaning seemed to be race; the problem of designating content as originating from a geographical location, when the meaning seemed to be separating insider from outsider; or the problem of overlapping and oversimplifying constructs, when the result might be inaccuracy, stereotyping, and false conclusions. The literature review set up a good warning system, with readings in ethnocentrism, outdated anthropology, social Darwinism, and gender stereotypes to provide theoretical boundaries for sensitive treatment of the characterization of identity.

One of the problems in answering research question 2 can be seen in the origin variable, where coders were instructed to code any work by a contributor from North, Central, or South America as American. The category seemed appropriate and politically “inclusive” at the onset of the research, however, such coding created two serious boundary problems, causing the categories to overlap in favor of the dominant group, and weakening the presences of Latin and Hispanic writers, painters, and other artists.

It was heartening to read in the sociology study, (Hamilton & Form, 2003) that if these problems of overlapping had not come up, the danger of stereotyping and inaccuracy in the dissertation would have been greater. Overall, the citation statistics, the chronology of author specific choices, and finally, the author’s treatment levels of the works all together served as reminders that the focus of the research was not on Wiesel or Rich as authors, Kahlo and O’Keefe as painters, whether they were in the Latin category

or the counted as “other”, but the focus of the research was the textbooks that describe them, and the authors who wrote the texts.

Contribution to Humanities Curriculum Research

Categorization of a sample of textbooks according to the author’s perspective provided a quantitative interpretation of primary sources and cultural artifacts used as citations. The results of the study contribute to the literature on the presence or absence of both traditional and post modern perspectives within the choice of core texts in the liberal arts. Descriptive research disclosed the weight of coverage of certain contemporary works adding a quantitative dimension to otherwise largely subjective inquiries in the disciplines incorporating the arts and literature.

Citation analysis has been used to create statistics regarding the extent and breadth of research publications in scientific, technological, and information systems fields. As humanities disciplines disseminate their own valuable materials in graphic, asynchronous, and electronic formats, the use of citation analysis becomes more pertinent for courses whose heritage and legacy has been interpretative, narrative, and largely qualitative. This research broadens the definition of bibliometric and citation analysis by using some of its quantitative methods outside the field of scholarly journals and within the boundaries of the more commercial publishing of textbooks.

The research was envisioned as a simple study, limited in scope, with a convenient source of data, and a simple plan of itemization and analysis. The surprise was the density of information packed within less than 1000 pages across six books. The

ground has been broken for further research and for true statistical quantification of the variables initiated in this study. While this study covered 106 years of human creative expression, the textbooks themselves cover three millennia. This catalogue, while interesting and informative, can be expanded ad infinitum, and the authors' perspective might be measured across a wider span of time. Any one of the variables might be used and either content or citation analysis may lead to more statistical and more conclusive data.

Showing how the authors varied in their choices suggests the level of traditional or postmodern curriculum each textbook contains and may be helpful when planners want to select the textbook that best matches their own teaching or institutional goals. For students, it is likely that the outcome supports the necessity of buying textbooks because author's perspective makes a difference in how a course is taught and evaluated; however, more interesting are the inferences which can be made about the uncertainty of the arts and humanities for future teaching.

Discussion of Texts and Images found In Common

One important outcome of the research is to have found just how few cultural materials the sampled authors share, but of the 10 works none of the authors would do without, these few core citations, are essential to teach in any introductory course in humanities. To view these early modern images is to be surprised at their continued freshness, and their ability to provoke. For example, the painting, *Les demoiselles*

d'Avignon is 102 years old, but for some reason the figures contained within its flat planes seem fresh and new, edgy, confrontational, youthful and also defy traditional notions of beauty, while representing something urbane, cosmopolitan, slightly threatening, yet simple, minimalist, presaging animated cartoons.



© 2009 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Figure 12 Picasso (1919) *Les Desmoiselles d'Avignon*

Les Demoiselles d'Avignon (1907) Fig.3, and *Guernica* (1937) Fig. 4 are the Cubist renderings of the man who invented and reinvented the art of seeing in every decade of the 20th century. The advent of the camera made understanding the technical principles of academic composition unnecessary and realistic representation redundant. While other artists continued to narrate historical allegories, to create grand narratives of sublime nature, or to shock the bourgeoisie with realistic social commentary, Pablo Picasso began the journey to pure abstraction.

The six textbooks contain 38 images by Picasso, 16 of them different. None are as important as the women of the Paris brothel or the civilian population of *Guernica*.

The textbooks also selected a musical composition that like Cubism takes the forms and dynamics, the predictability in classical symphonic form and violates every element of organization, fragmenting the measured off rhythms, replacing them with complex poly rhythms, disallowing harmonic resolutions and creating dissonance. Stravinsky's Rite of Spring is to music what Picasso's Cubism is to painting, shocking and somewhat violent expressions of increasing abstraction.

Picasso created an anguished tribute to the Basque city attacked by the Germans before World War II. The town Guernica was used as a test target for a highly destructive incendiary bomb. The Basques were not engaged in the war, so the bombs fell on defenseless civilians.



© 2009 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Figure 13 Pablo Picasso: (1937) *Guernica*

Such events shaped modern art and added to the expression of existential philosophy which relied upon the individual to take rational action with strong conviction and accept the full responsibility of existence. The literary works all authors chose

included “The Wasteland” by T.S. Eliot, who also expressed disillusionment with society after major war, and the play *Waiting For Godot*, by Samuel Beckett. Beckett expressed life’s absurdity when one does not act in good faith within every moment of existence. Actualization cannot occur without deliberate presence and awareness. The characters of the Beckett play, act upon a bare stage, are empty, have nothing to do, are awaiting the arrival of someone named, Godot, who never comes, and even as they resolve to leave they never do.

Modernism was truly a break with the overwhelming and romantic features of the natural world. The third unanimously chosen painting, *The Persistence of Memory* (1932), Fig. 3 was created by Spanish artist, Salvador Dali. The image of clocks melting amid a personal dream landscape influenced the surrealist genre of visual art. The melting clocks have many underlying meanings, especially in the day when people work round the clock, but not by a clock, when time loses its definition and our isolation from the natural world affects both our waking hours and our sleep. One of the repositories of the subconscious is the world of dreams. The understanding of their scientific importance inspired followers. Dali led the visual arts in the increased awareness of theories of the subconscious mind and the effects of psychological repression.



© 2009 Salvador Dali, Gala-Salvador Dali Foundation / Artists Rights Society (ARS), New York

Figure 14 Salvador Dali (1932) *The persistence of memory*

The subconscious, too, was important in the work of James Joyce whose *Ulysses* (1922) contains a stream of consciousness narrative and interior monologue which at 45 pages is reported to be the world's longest run-on sentence. Awareness of the subconscious and the abstract codes of the nonverbal have shaped the consciousness of the modern world.

Walter Gropius, and the American, Frank Lloyd Wright created architectural structures every author selected as representative of 20th century spatial design. How interesting that the two most important forms of architecture agreed upon by every author are a school building and a home.



© 2009 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Figure 15 Gropius, W. (1925) *Bauhaus School of Design*

The *Bauhaus School of Design* was conceived by Walter Gropius in Weimar and Dessau, Germany as a think tank and educational forum for modern architectural innovation. In 1925, Gropius designed the school building itself, dedicated to democratizing principles of architecture through the use of minimalistic geometric modules with limited decoration. This streamlined, functional style evident in the Bauhaus design went against the nationalistic features of German romanticism and rococo architectural styles favored by the state. Prefab modules and streamlined design promised to make shelter and the necessities of life into inexpensive products for the people. The propagandists and rhetoric specialists of the day must have understood the power of the educational institution to create and maintain knowledge; the Nazi government in 1938 therefore, closed down the Bauhaus. Gropius and the Bauhaus designers are famous for the dictum “less is more”.



© 2009 Frank Lloyd Wright Foundation, Scottsdale, AZ / Artists Rights Society (ARS), NY
Figure 16 Wright, F. (1937) *Falling Water*

The American architect, Frank Lloyd Wright, was cited in every book and his design of a residence called *Falling Water* (Fig. 7) was built in Bear Run, Pennsylvania for the Kaufmann family. Wright emphasized a relationship with the surrounding environment using cantilevered projections that allow for the terraced effect of overhanging ledges, where the interior space seems to interact with the natural exterior. Embedded in its natural setting, the low slung, multileveled structure emphasizes horizontal lines. Wright's creation was agreed upon by all six authors as one of the most important examples of 20th century construction. Because Wright avoided the impersonality of the steel, glass, and increasingly vertical elevations of industrial age

skyscrapers, his innovations contributed to a modern, *avant-garde* sense of eastern and western infusion, and subsequently inspired North American architecture's Prairie School.

The only work by a female cultural contributor found in every textbook was the photograph by Dorothea Lange (1936) entitled, *Migrant Mother*. The photograph was taken as part of a Depression Era public works project that employed artists to document the problems of the day. From a larger work Lange titled, *The Human Exodus*, this iconographic portrait, a realist's version of a Madonna and Child, painfully conveys poverty, anxiety, and despair, qualities often emphasized as part of the modern condition.

This powerful image sums up the purpose and meaning of studying the arts and humanities. The traditionalist would look at the compositional elements, first, the three quarter- pose taken directly from the conventions of Renaissance portraiture, the size and position of the Mona Lisa. Reading the photo, recognition of the curling tendrils of blonde hair on each child's turned head, comes from familiarity with the visage of cherubs by Donatello or Raphael.

The formalist calls attention to the photographer's manipulation of the viewer's eye. Gradations of value mold, and sharp contrasts outline the figure. The photographer allowed the highlights to illuminate the tops of the woman's fingers. These diagonal lines point through the woman's face, directing the eye to fall on her mouth, and as the tension there makes the viewer uncomfortable, the eye is drawn to the small points of light on the knuckles of a small fist resting on the woman's shoulder.

For a moment Dorothea Lange has dragged us into the space of a canvas tent. We have been transported to another world, to reflect for one moment on the meaning of this woman's life. The postmodernist would place the woman in the "dustbowl" of American famine in 1936, and would relate this image to another work, Steinbeck's (1932) *Grapes of Wrath*. The postmodernist would contextualize desperate times and human vulnerability, and human strength. Through content, or context, a traditional view or a postmodern one, Dorothea Lange, in one image, defined a world of unmitigated hopelessness. Yet, in through the faceless images of the children, Lange evoked the viewer's conscience. We are no longer neutral observers, but the study has made us stop for a moment and we were compelled to absorb the plight of some one weaker.

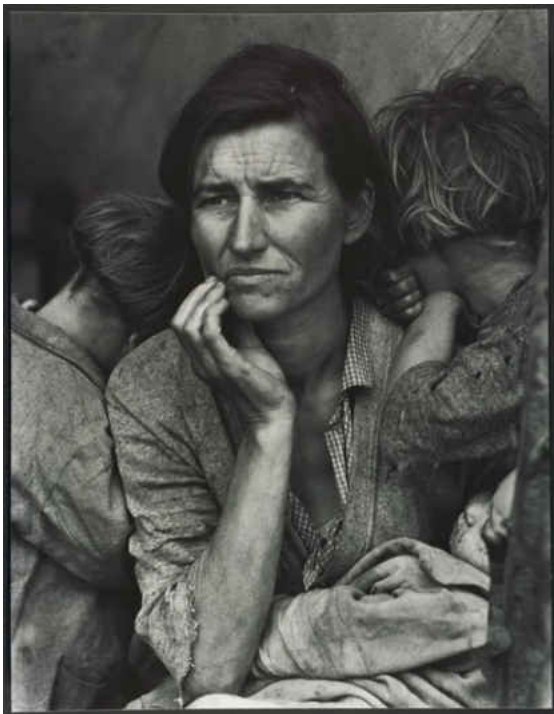


Figure 17 Lange, Dorothea, *Migrant Mother* (1936) Carnegie Arts of the United States Collection

The research touched on changes in attitude toward tradition, and the data illustrated, to some extent, the implicit questions at the curricular core, “What knowledge and whose knowledge should be taught?” Both questions have been addressed with conflicting responses since Herbert Spencer first wrote the essay called “What Knowledge is of Most Worth?” (Spencer, 1860 found in Kleibard, 1999, p.4-10). For every educator and for every learner the values implicit in the answer to this question are personal, reflecting the individual’s own respect for educational trends, attitudes, perspectives, and standpoints. Although they strongly uphold the tradition of western humanities scholarship, discernible differences in perspective, attitude, or standpoint among textbook authors can be interpreted from the outcomes of the analysis.

APPENDIX A IRB LETTER



University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901, 407-882-2012 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

NOT HUMAN SUBJECTS RESEARCH NOTICE

From : UCF Institutional Review Board
FWA0000351, Exp. 10/08/11, IRB00001138

To : Julie Guidera

Date : January 28, 2009

Study Title: Content and Citation Analysis of Interdisciplinary Humanities Textbooks within a Framework of Curriculum Theory

Dear Researcher:

After reviewing the materials that you submitted, the UCF Institutional Review Board has determined that your project, "Content and Citation Analysis of Interdisciplinary Humanities Textbooks within a Framework of Curriculum Theory," is not human subjects research. In your research methodology you state that you will compile and analyze source citations and graphic content in a sample of interdisciplinary humanities textbooks. Therefore, IRB review is not needed.

Thank you for your time in resolving this issue. Please continue to submit applications that involve human subject activities that could potentially involve human subjects as research participants.

On behalf of Tracy Dietz, Ph.D., UCF IRB Chair, this letter is signed by:

Joanne Muratori
IRB Coordinator

APPENDIX B GLOSSARY OF DEFINITIONS

Glossary of Authors' Definitions of Research Constructs

.The following definitions are taken from the textbooks under study.

Globalism (Benton & DiYanni, 2005) the massive movement of information, technology, and goods across national borders reaching a head in world economies in the 1990s.

Globalization (Fiero, 2007) “the interdependence of cultures and peoples created by industrial and commercial technologies bringing the world closer.”

Globalism: (Sayre p. 1557)

“Global village” was coined in 1962 by Marshall McLuhan to describe the way that electronics mass media fundamentally altered human communication enabling people to exchange information instantaneously across the globe.

...McLuhan idealistically viewed media as the means of creating a united, global community bridging the gap between the world's haves and have-nots. But because much of the electronic mass media has been controlled by the west, many critics saw it as a new means of asserting commercial and political control over the rest of the world—a new kind of imperialism. But in fact, the globalization of mass media has resulted in a crisis of identity for most world cultures as local values and customs have come into conflict or been assimilated by that of the West.

However, global media have also transmitted many elements of popular foreign culture to the west, Asia and Middle East

Modernism (Warner-Marien, 2005, pp. G-3): “An inexact term generally referring to the current time rather than tradition. In the arts, Modernism embraces a variety of cultural

movements, such as Expressionism and cubism, ranging from the mid-nineteenth century to the mid-twentieth century.

Modernism(Benton & DiYanni, 2005) Artistic and literary movement of the late nineteenth and twentieth centuries that sought to find new methods of artistic expression for the modern, dynamic world, and rejected the traditions of the past (avant garde).

Modernist temper in literature(Cunningham & Reich, 2006) “There is a fragmentation of line and image, the abandonment of traditional forms, an overwhelming sense of alienation, and human homelessness, an ambivalence about the traditional culture, an intense desire to find some anchor in a past that seems to be escaping a blurring of the distinction between reality...and the world of subjective experience...(p.414).

Modernism(Fiero, 2007) TBA (acquired)

Modernism(Matthews & Platt, 2006) an artistic, and literary movement that focused on the current, the secular, and revolutionary in search of new forms of expression while rejecting the expressive forms of the past. Modernism is the dominant style of the twentieth century until 1970.

Modernism (Warner-Marien, 2005) an inexact term applied to a variety of cultural movements. In the arts, a cultural period where art, poetry, literature liberated and challenge all that preceded it. A group of avant-garde painters and sculptors were at the forefront of this challenge that began in the 19th century. Science changed the way we look at life.

Postmodernism (Benton & DiYanni, 2005) A break from and rejection of the avant – garde. Focus is on the years 1960 (Pop Art) and the 1990s, and on the changes in

politics, philosophy, art, and architecture. Emphasis is on the nontraditional and antiestablishment. Art is often conceptual and deals with socially conscious themes.

Postmodernism(Matthews & Platt, 2006) an artistic, cultural, and intellectual movement, originating in about 1970 that is more optimistic than Modernism, embraces an open-ended and democratic global civilization, adapts elements of both high and mass culture, and manifests itself in revivals of past styles.

Postmodernism: (Sayer, 2007, p.1529) Art and architecture cannot be understood as a product of a single style, purpose, or aesthetic. They are defined by multiple meanings and their openness o interpretation. “meaning” itself becomes contingent and open-ended.

...Indeed, postmodern media art introduces sight, sound and text each challenging the “undivided” attention of the audience, sometimes creating a sensory overload in which meaning is buried beneath layers of contradictory and ambiguous information.

When does modernism end and post-modern era begin? Turning point according to Sayre (1540) is the 1970s and 1980s. Postmodern sculpture seeks to put the audience in the same place with uncertainty (1540).

Pursuit of meaning lies at the heart of postmodern literature, but because meaning is always plural and fleeting attempting to find any permanent to stable meaning in the postmodern world can only lead to frustration.

See p. 154 for more definition re: lit Borges Foucault.

Glossary of Terms Constructed for the Research

Primary sources are documents, essays, speeches, poems, or other artistic text evidence created or produced during the time period under study. Primary sources are text citations which may consist of an entire work or a pertinent excerpt. When a primary source described thus was used, the work was said to be “represented”. The label “treatment” by an author was any discussion of a work continuing for a paragraph or more.

Cultural artifacts are human made objects that give information about the culture of its creator and its users.

Content analysis a research technique for the objective, systematic, and quantitative description of manifest content of communications

Citation analysis utilizes quantitative analysis and statistics to describe patterns of publication within a given field or body of literature.

In this study, content refers to the titles and art types, where citations are reduced to a single “contributor”.

Citation example: Often an author of a textbook would cite several works by the same contributor. For example, in the total count of works across texts, there were 38 citations of works by Pablo Picasso; however when duplicates of multiple Picasso works were consolidated, the total number of works appearing across the six textbooks was reduced.

Unique citation where multiple works by the same contributor have been eliminated in order to apply identity properties used as indicators of traditional and postmodern perspectives Total N= 1203).

APPENDIX C: CODING RUBRIC

Coding Rubric and Checklist

Instructions to Coders of Textbook Content:

Please print copies of the attached template to code the assigned textbook.

You can make a working draft as you go through the TEXT on paper, and then type the codes into the electronic copy of the Excel Workbook. Please send your coded Excel data via email.

HOW TO CODE THE PICTURES AND EXCERPTS.

Columns A through I on your spreadsheet will represent the 9 variables to be analyzed for the study.

COLUMN A: TEXT refers to the assigned textbook, identified by author's last name, coded by the following numbers.

1. Benton & Di Yanni
2. Cunningham & Reich
3. Fiero
4. Matthews & Platt
5. Sayre
6. Marien-Warner

COLUMN B: YEAR of production- Please code only WORKS and TEXTS from 1900 to the present:

COLUMN C: ART TYPE values are the codes for all the works the authors have used to illustrate the cultural period studied. Use the following numbers for each type of art.

1. Art on a flat surface (paintings, drawings, posters)
2. 3-D Art (object art, ceramics, sculpture of any size, fabric, installations of any kind)
3. Architecture
4. Photography
5. Film (video/digital media)
6. Literature- (fiction, poetry, drama)

7. Non-fiction- (essays, treatises, manifestos, biography, autobiography etc)
8. Philosophy/Religion/Science
9. Performance arts, dance, opera
10. Music

COLUMN D: CONTRIBUTOR is the name of the person who produced the art form. Enter the last name of each artist, author, architect, composer, or performer.

COLUMN E: TITLE of the work is abbreviated in the database by one or two clearly representative words. If you code with two words, be sure to separate words with an underbar

COLUMN F: GENDER the Identity for Male and Female contributors is coded as it is represented in your text.

1. Male
2. Female
3. Both
4. GLBT
5. Not Applicable

You may be able to tell by the contributor's first name in most cases, but you will have to make a judgment call where there is no pronoun referent in the text to confirm your guess. In some cases two artists have collaborated, so you will use #3 to designate that individuals of BOTH male and female genders were identified with the work. Do not use the Alternatively Gendered code, ALT Code #4, (standsfor Gay, Lesbian, Bisexual or Transgendered) unless the author states this distinction.

If the Contributor were a corporate group, like an architectural firm, # 5 would be the proper code. You can use # 5 also if you are unsure.

COLUMN G: ORIGIN

Use the following code numbers to categorize the Contributor's place of Origin as reported by the textbook author.

1. West = Europe including Russia and formerly Communist Countries
2. NonWest =Asia, Africa, Australia
3. N/S American = North America, South America, Central America
4. Global=Contributors who identify with more than one location, due to expatriation or globalization of their work
5. Unclear = the researcher or student assistant cannot easily categorize

COLUMN: Racial Identity

1. Caucasian

2. African-American
3. Hispanic-American
4. Asian-American
5. Native-American
6. Other

** The instruction below may confuse. Please ask before coding, and then use your judgment.

The #3 here is the code for all of the Americas including South and Central American artists, artists from the Caribbean Islands etc.

The Global Contributors you coded #4 in ORIGIN will most likely be categorized with a #1 for White or # 6 for other.

Use your judgment especially with the Australian/Non-West distinction. WEST #1 may be the best designation, for the film Moulin Rouge for example, but if the art is aboriginal #2 would probably help to show the infusion of international perspectives best. Notice how the author describes the work and its creator. Remember this labeling is about what the textbook author is teaching the reader.

COLUMN I

LEVEL OF TREATMENT: These numbers will be counted as a weighted value scale. Use the following codes:

1. (REPRESENTED) Use 1 when the author discusses the artist, work, and context and adds illustrations, photos, reproductions, or audio samples. Excerpts from literary works or other documents are counted as representing the Contributor.
2. (TREATED) Use 2 when the author has explained the work in at least a paragraph; the date and title are included; and some context about the contributor is presented, but there is no image or representation included.
3. (MENTIONED) Use 3 when the author lists contributors in a style or art movement but does so in without explanation, or only makes a remark in a sentence or two. Several values are missing, such as year or title.

CHECKLIST of Variables and Values

A. TEXTBOOK	1	Benton & DiYanni
	2	Cunningham
	3	Fiero
	4	Matthews&Platt
	5	Sayre
	6	Marien-Warner
B. YEAR		
C. ART TYPE	1	2-D art/paintings, prints, engravings etc.
	2	3-D art/sculptures, installations, earthworks
	3	Architecture
	4	Photography
	5	Film, Movies, Video
	6	Literature, poetry , fiction, drama
	7	Non-fiction, essays, documents,
	8	Religion, Philosophy, Science
	9	Performance, dance, opera, acting
	10	Music
D.CONTRIBUTOR		Last name
E. WORK		1-2 words. No spaces (use underbar)
F. GENDER	1	Male
	2	Female
	3	Both
	4	GLBT
	5	N.A.
G. ORIGIN	1	West
	2	NonWest
	3	N/S American
	4	Global
	5	Unclear
H. RACIAL ID	1	White
	2	African-American
	3	Hispanic-American
	4	Asian-American
	5	Native-American
	6	Other
I. TREATMENT	1	Represent
	2	Treat
	3	Mention

APPENDIX D: DATA TABLES ASSOCIATED WITH QUESTION 1

List of Works Found in Common in 2-5 Books by Author

Year	Art Type	Textbook	Title Code	Contributor
1958	6	1,2	<i>Things Fall Apart</i>	Achebe
1944	10	5,6	<i>Nixon in China</i>	Adams
1941	6	1,2,4,5	<i>Praise Famous Men</i>	Agee and Evans
1951	4	1,4	<i>Generations</i>	Alvarez_Bravo
1957	10	1,2	<i>Westend_Blues</i>	Armstrong
1927	10	3,5	<i>Hotter than That</i>	Armstrong Hardin
1947	6	4,6	<i>Age_Anxiety</i>	Auden
1953	6	2,4	<i>Go Tell It On the Mtn</i>	Baldwin
1982	1	1,5	<i>Charles</i>	Basquiat
1936	1	1,4,5	<i>Missouri</i>	Benton
1968	9	3,6	<i>Wozzeck</i>	Berg
1956	10	1,5	<i>Candide</i>	Bernstein
1913	2	4,5	<i>Continuity</i>	Boccioni
#NULL!	6	4,5	<i>Magic_realism</i>	Borges
1937	4	1,4,5	<i>Louisvile_Flood</i>	Bourke-White
1928	2	1,3,6	<i>Bird</i>	Brancusi
1911	1	2,5,6	<i>Violin</i>	Braque
1938	6	2,4,5	<i>Threepenny Opera</i>	Brecht & Weill
1980	1	1,2,5,6	<i>Surrealist Manifesto</i>	Breton
1929	5	2,5	<i>Chien_Andalou</i>	Bunuel_Dali
1930	5	2,5	<i>L'Age_d'or</i>	Bunuel Dali
1952	10	1,4,5,6	<i>4'33"</i>	Cage
1996	3	5,6	<i>WTC_transportation</i>	Calatrava
1942	7	2,3,5	<i>Stranger</i>	Camus
1910	1	4,5,6	<i>Mont Sainte-Victoire</i>	Cezanne
1979	2	1,3,4,5,6	<i>Dinner_Party</i>	Chicago
2005	2	1,4	<i>Gates</i>	Christo&Jean-Claude
1922	9	2,6	<i>Antigone</i>	Cocteau
1980	6	1,4	<i>Waiting_Barbarians</i>	Coetzee
1944	10	1,5,3,4,6,	<i>Appalachian Spring</i>	Copland
1938	10	3,4,5	<i>Billy Kid</i>	Copland
1940	10	1,3,5	<i>Rodeo</i>	Copland
1926	6	3,5	<i>Brand</i>	Cummings
1958	9	1,3,5	<i>Summerscape</i>	Cunningham_Cage

Q1b-found in 2-5 books

Year	Art Type	Textbook	Title Code	Contributor
1949	7	1,3,4,5	<i>Second_Sex</i>	deBeauvoir
1950	1	1,5	<i>Excavation</i>	DeKooning
1940	1	4,5	<i>Women</i>	deKooning
1921	1	1,4,5	<i>Aucassin</i>	Demuth
1917	9	1,2,4	<i>Ballet_Russe</i>	Diaghilev
1954	1	5,6	<i>Negro Life</i>	Douglas
1918	2	3,4,5	<i>Bride</i>	Duchamp
1917	2	1,3,5	<i>Fountain</i>	Duchamp
1918	1	1,2,3,6	<i>L.H.O.O.Q.</i>	Duchamp
1912	1	3,5,6	<i>Nude</i>	Duchamp
1937	8	2,3,4,6	<i>Relativity_theory</i>	Einstein
1916	5	1,2,3,4,5	<i>Potemkin</i>	Eisenstein
1943	10	3,4	<i>Black_Brown</i>	Ellington
1940	10	1,4	<i>Concerto_Cootie</i>	Ellington
1952	6	2,3,5	<i>Invisible_Man</i>	Ellison
1922	4	4,5	<i>Washroom_Diningroom</i>	Evans
1949	6	1,2,3	<i>Nobel_Literature</i>	Faulkner
1929	6	1,2,4,5	<i>Sound_Fury</i>	Faulkner
1925	6	5,6	<i>Great_Gatsby</i>	Fitzgerald
1963	1	2,5	<i>Bay</i>	Frankenthaler
1963	7	1,4,5	<i>Feminine_Mystique</i>	Freidan
1930	8	2,3,4,5,	<i>Civilizaton_Discont</i>	Freud
1900	8	2,3,4,5,6	<i>Dreams</i>	Freud
1967	6	1,4,5	<i>100_Years</i>	Garcia_Marquez
1907	3	1,2	<i>Casa_Mila</i>	Gaudi
1997	3	4,5,6	<i>Bilbao_Guggenheim</i>	Gehry
1922	10	1,2,4,5	<i>Porgy_Bess</i>	Gershwin
1924	10	1,2,3,5,6	<i>Rhapsody_Blue</i>	Gershwin
1956	6	1,4,5,6	<i>Howl</i>	Ginsberg
1976	10	4,5,6	<i>Einstein_beach</i>	Glass
1915	5	3,4,5	<i>Birth_Nation</i>	Griffin

Q1b-found in 2-5 books

1989	1	1,5	<i>Have2b_naked</i>	Guerilla_girls
1956	2	5,6	<i>Pavillion</i>	
1926	6	1,4,5	<i>Sun_also</i>	Hemingway
1928	6	1,3	<i>Mambo_Kings</i>	Hijuelos
1925	7	3,5	<i>Mein_Kampf</i>	Hitler
Year	Art Type	Textbook	<i>Title Code</i>	Contributor
1919	1	3,5,6	<i>Knife</i>	Hoch
1972	6	1,3,4	<i>Woman_Warrior</i>	Hong
1942	1	1,2,3	<i>Nighthawks</i>	Hopper
1951	6	2,3,5	<i>Harlem</i>	Hughes
1923	6	4,5	<i>Weary Blues</i>	Hughes
#NULL!	6	2,3	<i>n.t.</i>	Hurston
1909	10	1,4	<i>Concord_Sonata</i>	Ives
1954	1	2,5,6	<i>Flag</i>	Johns
1979	3	4,6	<i>AT&T</i>	Johnson&Burgee
1911	10	2,4	<i>Treemonisha</i>	Joplin
1922	6	1,2,3,5,6	<i>Ulysses</i>	Joyce
1938	8	3,5	<i>Archetypes</i>	Jung
1927	6	1,4	<i>Amerika</i>	Kafka
1926	6	1,2,4	<i>Castle</i>	Kafka
1915	6	3,5	<i>Metamorphosis</i>	Kafka
1925	6	1,2,3,4,5	<i>Trial</i>	Kafka
1940	1	2,5	<i>Self Portrait</i>	Kahlo
1912	7	1,2	<i>Concerning_Art</i>	Kandinsky

1913	1	1,4,5,6	<i>Improvisation 30</i>	Kandinsky
1952	6	1,6	<i>On_Road</i>	Kerouac
1985	1	4,6	<i>Osiris</i>	Kiefer
1925	1	2,3	<i>Fish</i>	Klee
1989	4	3,6	<i>Body_Battleground</i>	Kruger
1985	5	2,4	<i>Ran</i>	Kurosawa
1954	5	1,2,3	<i>Samurai</i>	Kurosawa
1970	2	1,4,6	<i>Cocoapod_Coffin</i>	Kwei
1936	4	1,2,3,4,5	<i>Migrant_Mother</i>	Lange
1954	1	4,5	<i>Migration Series</i>	Lawrence
1947	3	2,6	<i>L'unite_habitation</i>	Le Corbusier
1935	3	1,6	<i>NotreDame</i>	Le Corbusier
1932	3	1,4	<i>Savoye House</i>	LeCorbusier
1930	3	3,5	<i>Villa Savoye</i>	LeCorbusier
1923	5	3,6	<i>Ballet_Mecanique</i>	Leger
1917	7	3,4,5	<i>Socialist_Doctrine</i>	Lenin
2004	3	4,6	<i>WTC_reconstruction</i>	Libeskind_Childs
1968	10	4,5	<i>2001_score</i>	Ligeti
Year	Art Type	Textbook	<i>Title Code</i>	Contributor
1982	2	1,2,4	<i>Vietnam Wall</i>	Lin
1941	6	3,4	<i>Naked_Dead</i>	Mailer
1924	1	3,4,5,6	<i>Suprematist</i>	Malevich
1911	1	5,6	<i>Blue Horses</i>	Marc
1909	7	1,2,3,5,6	<i>Futurist_Manifesto</i>	Marinetti
1913	1	4,6	<i>Blue_Window</i>	Matisse
1958	3	2,3,4,5,6	<i>Seagram Building</i>	Mies&Johnson

Q1b-found in 2-5 books

1945	4	3,5	<i>Buchenwald</i>	Miller
1949	6	2,3	<i>Death_Salesman</i>	Miller
1914	1	1,3,5	<i>Composition</i>	Mondrian
1939		1,2,4,6	<i>Reclining</i>	Moore
1998	1	3,5	<i>Portrait_twins</i>	Morimura
1987	6	1,4	<i>Beloved</i>	Morrison
1969	6	1,4,2	<i>Bluest_Eye</i>	Morrison
1952	6	1,4	<i>Song_Solomon</i>	Morrison
1973	6	1,4	<i>Sula</i>	Morrison
1988	6	1,5	<i>Bushfire</i>	Motna
1994	4	3,5	<i>Silence</i>	Neshat
1958	2	1,2,4,6	<i>Cathedral</i>	Nevelson
#NULL!	8	3,5	<i>Christian_Existential</i>	Niebuhr
1935	2	1,4	<i>Frontier_sets</i>	Noguchi
1944	2	1,4	<i>Kouros</i>	Noguchi
1978	10	1,4	<i>Fire_Soweto</i>	Okosun
1925	6	3,4	<i>Mourning_Electra</i>	O'Neil
1920	6	5,6	<i>Beyond_Horizon</i>	O'Neill
1924	6	2,5	<i>Desire_Elms</i>	O'Neill
1937	6	4,5	<i>Long_Day's</i>	O'Neill
1954	2	1,3,5,6	<i>Object</i>	Oppenheim
1948	6	2,4	<i>1984</i>	Orwell
1945	6	2,4	<i>Animal_Farm</i>	Orwell
1918	6	3,5	<i>Dulce_Decorum</i>	Owens
1995	2	3,5	<i>Megatron</i>	Paik
1976	1	2,4	<i>Female</i>	Pearlstein
1970	3	2,6	<i>National_Gallery</i>	Pei
1906	1	1,4,5	<i>Gertrude</i>	Picasso
1912	1	3,5	<i>Guitar</i>	Picasso
1921	1	2,4	<i>Musicians</i>	Picasso
1909	1	3,5	<i>Violin</i>	Picasso

Q1b-found in 2-5 books

1905	6	2,5	<i>Lady_Lazarus</i>	Plath
1903	5	3,5	<i>Great_Robbery</i>	Porter
1920	6	1,4	<i>Hugh_Selwyn</i>	Pound
1913	6	2,3,5	<i>Swann's</i>	Proust
1900	9	2,5	<i>Madama Butterfly</i>	Puccini
1959	2	2,4	<i>Monogram</i>	Rauschenberg
1929	6	1,3,5	<i>All_Quiet</i>	Remarque
1973	6	2,5	<i>Diving</i>	Rich
1938	5	2,4,5	<i>Olympia</i>	Riefenstahl
1936	5	2,3,5	<i>Triumph Will</i>	Riefenstahl
1964	1	3,6	<i>Current</i>	Riley
1934	1	1,4,5	<i>Detroit</i>	Rivera
1977	3	1,2,4,6	<i>Pompidou</i>	Rogers&Piano
1972	2	1,3,5,6	<i>Liberation</i>	Saar
1962	3	2,3,4,6	<i>Airlines</i>	Saarinen
1943	8	1,3,4,5	<i>Being_Nothingness</i>	Sartre
1946	8	2,3	<i>Existentialism</i>	Sartre
1960	6	4,5,6	<i>No_Exit</i>	Sartre
1917	10	1,2	<i>Parade</i>	Satie
1974	10	2,3,4,5,6	<i>Pierrot_Lunaire</i>	Schoenberg
1996	2	3,5	<i>Ellipse</i>	Serra
1903	1	1,2,6	<i>Train</i>	Severini
1998	4	5,6	<i>Victorian_Dandy</i>	Shonibare
1944	1	1,4	<i>Cuautemoc</i>	Siquieros
1964	2	2,3,4	<i>Cubi XIX</i>	Smith
1970	2	3,4,5,6	<i>Spiral_Jetty</i>	Smithson
1962	6	3,4	<i>Ivan_Denisovich</i>	Solhenitzhen
1983	6	1,4	<i>Play_Giants</i>	Soyinka

Q1b-found in 2-5 books

1935	6	1,2,4,5	<i>Grapes of Wrath</i>	Steinbeck
1967	2	3,4	<i>Tahkt-1-Sulayman</i>	Stella
1907	10	2,3,6	<i>Salome</i>	Strauss
1910	10	1,2	<i>Firebird</i>	Stravinsky
1911	10	1,2	<i>Petroushka</i>	Stravinsky
1913	10	1,2,4,5,6	<i>Rite of Spring</i>	Stravinsky
1949	6	2,4	<i>Nobel_Prize</i>	Tagore
1915	7	1,2,3,5	<i>Dada_Manifesto</i>	Tzara
1966	3	2,6	<i>Sydney_Opera</i>	Utzon
1982	6	2,3,4,	<i>Color_Purple</i>	Walker
1962	1	3,6	<i>Coca Cola</i>	Warhol
1960	6	3,4,5	<i>Night</i>	Wiesel
1940	6	1,4	<i>Spring</i>	Williams_WC
1927	6	1,2,4	<i>Lighthouse</i>	Woolf
1925	6	1,2,4,5	<i>Mrs Dalloway</i>	Woolf
1929	6	2,3,4	<i>Room_Own</i>	Woolf
1957	3	1,2,3,5,6	<i>Guggenheim</i>	Wright
1938	3	2,3,5	<i>Robie_House</i>	Wright_F
1940	6	2,3,4	<i>Native_son</i>	Wright_R.
1949	6	1,2,3,5	<i>Second_Coming</i>	Yeats
1989	1	1,5	<i>Magiciens</i>	Yuendumu
1991	5	2,4	<i>Raise_Lantern</i>	ZhangYimou

APPENDIX E DATA TABLES ASSOCIATED WITH QUESTION 2

DATA TABLES RELATED TO QUESTION 2:

- Female Citations by Art Type

Textbook	Year	Art Type	Contributor	Title Code
2	n.d.	6	Atwood	<i>n.t</i>
1,2,4	n.d.	6	Lessing	<i>n.t</i>
2	n.d.	6	Rich	<i>n.t</i>
1,5	1983	1	Antin	<i>Antinova</i>
1,5	1976, 1990	1	Baca	<i>Wall, Farmworkers</i>
5	1912	1	Bell	<i>Virginia Woolf</i>
4	1990	1	Coe	<i>Modern Man</i>
1,2	1913	1	Delaunany-Terk	<i>Tango</i>
1	1995	1	Fifield	<i>Ghost</i>
1,2,3,4,5,6	1957,1958, 1963,	1	Frankenthaler	<i>Mauve, Bay, Canes, Jacob's Ladder, Formation</i>
1,5	1989	1	Guerilla girls	<i>Do Women</i>
5	1953	1	Hartigan	<i>Bathers</i>
4,5,6	1965	1	Hesse	<i>Ringaround</i>
3,5,6	1919	1	Hoch	<i>Knife, Cut</i>
1	1972	1	Jones	<i>Kinshasa</i>
1	1929	1	Kahlo	<i>Diego and I</i>
1,2,3,4,5,6	1937,1938, 1940, 1944	1	Kahlo	<i>Fridas, Self portrait, Column, Dr. Eloesser, Self portrait thorns</i>
1,5	1919, 1925	1	Kollwitz	<i>Mothers, Hunger</i>
5	1924	1	Kollwitz	<i>Never Again</i>
1,5,6	1946, 1948, 1963	1	Krasner	<i>Squares, Flowering, Abstract</i>
3,6	1981	1	Kruger	<i>Your_gaze</i>
2	1987	1	Lacy	<i>Condo</i>
3	1978	1	Lopez	<i>Guadalupe</i>
5	1967	1	MacLean	<i>Six Days</i>
6	1990	1	Messenger	<i>Head</i>
5	1958	1	Mitchell	<i>Piano</i>
1,3,5	1994	1	Mori	<i>_Play with_me</i>
5	1911	1	Munter	<i>Gabriele</i>
1,2,3,4,6	1957	1	Nevelson	<i>Sky_Cathedral</i>

Works In Common for African American Contributors

In 2				
books:				
1,2	1943	10	Armstrong	Westend Blues
2,4	1953	6	Baldwin	Go Tell It On the Mountain
2,5	1925	6	Cullen	Heritage
2,3	1943	10	Ellington	Black Brown
1,4	1940	10	Ellington	Concerto Cootie
4,5	1926	6	Hughes	Weary Blues
4,5	1928	6	Hurston	How it feels to be colored me
3,5	1963	7	King ML	Birmingham Jail
4,5	1941	1	Lawrence	Migration Series
2,4	1982	6	Walker A	Color Purple
In 3				
books:				
2,3,5	1952	6	Ellison	Invisible Man
2,3,4	1940	6	Wright R	Native Son
In 4				
books:				
NONE				
In 5				
books:				
(N=)				
1,3,4,5,6	1972	2	Saar	Liberation of Aunt Jemima

List of African American Contributors Found in 2-5 Textbooks

In 2 Books				
1	1960	9	Alvin Ailey	River
2	1960	9	Alvin Ailey	Revelations
3,	1969	6	Baraka	n.t=no title
5	1969	6	Baraka	Ka'Ba
2	1960	6	Gwendolyn Brooks	Last Quatrain
3	1959	6	Gwendolyn Brooks	Cool
2	1903	10	Scott Joplin	Maple Rag
4	1908	10	Scott Joplin	Sugarcane Rag
3	1963	7	Malcolm X	Message
4	1967	6	MalcolmX	Autobiography
5	1964	1	Faith Ringgold	America
6	1990	1	Faith Ringgold	n. t.=no title
5	1923	10	Bessie Smith	Weary Blues
6	1927	10	Bessie Smith	Backwater Blues
In 3 Books				
5	1934	1	Douglas	Study
6	1954	1	Douglas	Negro Life
2	1934	1	Douglass	Aspects
2	1920	6	Dubois	n.t
4	1920	8	Dubois	NAACP
5	1903	6	Dubois	Souls of Black Folk
3	1981	6	Walker	Elethia
2,4	1982	6	Walker A	Color Purple
In 4 Books				
2,4	1953	6	Baldwin	Go Tell It On the Mountain
3	1953	7	Baldwin	Stranger
5	1952	6	Baldwin	Sonny's Blues
2	1951	6	Hughes	Theme for English B
3	1951	6	Hughes	Harlem
X,5	1926	6	Hughes	Weary Blues
2	1928	6	Hurston	n.t
3	1928	6	Hurston	n.t.
4,5	1928	6	Hurston	How it feels to be colored me
1	1941	1	Lawrence	Discrimination
3	1993	1	Lawrence	Riots
4,5	1941	1	Lawrence	Migration Series
1	1986	6	Morrison	Bluest Eye
2	1993	6	Morrison	Nobel Prize
3	1993	6	Morrison	n.t.
4	1987	6	Morrison	Beloved

List of Works by Contributors Identified as Other

Text	Year	Art Type	Contributor	Work	G	O
1	1982	1	Basquiat	Charles	1	3
1	1989	1	Guerilla	Do Women	2	3
1	1958	6	Achebe	Things	1	2
1	1990	6	Ayi Kwei Armoh	Beautiful_ones	1	2
1	1989	6	Bei Dao	Poem Tiananmen	1	2
1	1946	6	Chinese Anon	East Red	1	2
1	1932	10	FelaKuti	Nigerian_singer	1	2
1	1960	6	Jomo Kenyatta	Facing Mt. Kenya	1	2
1	1957	1	Kazuo	Mud	1	2
1	1950	5	Kurosawa	Rashomon	1	2
1	1970	2	Kwei	Coffin	1	2
1	1943	1	Lam	Jungle	1	2
1	1935	6	Mao Zedong	Poetry	1	2
1	1988	6	Motna	Bushfire	1	2
1	1949	1	Murakami	Concrete art	1	2
1	1928	10	Okosun	Fire_Soweto	1	2
1	1952	2	Shozo	Zen_paint	1	2
1	1928	10	Solomon	Mbube	1	2
1	1984	6	Soyinka	Giants	1	2
1	1960	10	Takemitsu	Composer Japanese	1	2
1	1989	10	XianXinghai	Yellowriver Cantata	1	2
1	1952	10	Zhong-Dao	Pet	1	2
1	1999	2	Mori	Temple	2	2
1	2002	9	WuMan	Night Banquet	2	2
1	1964	6	Chinese Anon	East Red	5	2
1	1997	7	Chinese Anon	Feng Shui	5	2
1	1982	9	Gutai Art	Tokyo Exhibit	5	2
1	1900	2	Yoruba	Mask	5	2
1	1989	1	Yuendumu	Magiciens	5	2
2	1995	2	Paik	Superhighway	1	4
2	1960	6	Achebe	No_Longer	1	2
2	1913	6	Gandhi	Satyagraha	1	2
2	1954	5	Kurosawa	Samurai	1	2
2	1906	6	Mofolo	Traveler	1	2

2	1966	2	Orishaeze	Mbari_Thunder	1	2
2	1934	6	Prem_Chand	Shroud	1	2
Text	Year	Art Type	Contributor	Work	G	O
2	1958	10	Ravi_Shankar	Apu_Triology_score	1	2
2	1987	6	Rushdie	n.t	1	2
2	1984	5	Satyajit_Ray	Hme_World	1	2
2	1980	6	Senhor	Negritude	1	2
2	1986	6	Soyinka	Nobel_Prize	1	2
2	1915	6	Tagore	Nobel_Prize	1	2
2	1989	2	Traditional_Benin	Togu_na	1	2
2	1970	6	Vikram_Seth	n.t	1	2
2	1942	6	Wu-Ch'Eng_En	Monkey	1	2
2	1951	5	ZhangYimou	Raise_Lantern	1	2
2	1989	2	La_Villette	Magiciens_de_la_terr	5	2
2	1990	4	Traditional_Mali	Female_Headdress	5	2
3	2003	6	Darwish	Earth	1	4
3	1987	6	Walcott	Tomorrow	1	4
3	1960	6	Wiesel	Night	1	4
3	1972	6	Rich	Translation	4	3
3	1985	2	Various	AIDS_Quilt	5	3
3	1963	7	Chairman_Mao	Quotations	1	2
3	n.d.	1	Enji	Sumi_E	1	2
3	1993	1	Guangyi	Coca_Cola	1	2
3	2005	2	Guo-Qiang	Inopportune	1	2
3	1936	1	Hua	Roar!	1	2
3	1938	6	Iqbal	Revolution	1	2
3	1950	5	Kurosawa	Rashomon	1	2
3	1995	2	Paik	George	1	2
3	1945	6	Shuson	Haiku	1	2
3	1921	6	Tagore	Man	1	2
3	1997	4	Mori	Pure_Land	2	2
3	1994	4	Neshat	Silence	2	2
3	1988	4	Morimura	Twins	4	2
3	1900	2	Ivory_Coast	Ceremonial_Mask	5	2
3	1960	1	Japanese_artists	Bijitsu_Kyokai	5	2
3	1965	2	De_Saint_Phalle	Venus	2	1
4	1998	3	Pei	Rock&Roll_Hall	1	4
4	2003	3	Hadid	Rosenthal_Center	2	4
4	2000	5	An_Li	Crouching_Tiger	1	2

4	1958	6	Cesaire	Negritude	1	2
4	1980	6	Coetzee	Waiting Barbarians	1	2
4	1997	6	Fo	Nobel Prize	1	2
4	1942	8	Gandhi	Protest	1	2
4	1920	1	Gao Jianful	Flying Rain	1	2
4	1951	5	Kurosawa	Rashomon	1	2
4	1970	2	Kwei	Cocoapod Coffin	1	2
4	1956	6	Mahfouz	Cairo Trilogy	1	2
4	1914	6	Nastume	Kokoro	1	2
4	1978	10	Okosun	Fire Soweto	1	2
4	2000	6	Pamuk	Name Red	1	2
4	1954	8	Sayyid Outh	In Qur'an	1	2
4	1984	6	Soyinka	Play Giants	1	2
4	1913	6	Tagore	Nobel Prize	1	2
4	2000	10	Tan Dun	Crouching tigerscore	1	2
4	1990	6	Walcott	Omeros	1	2
4	1971	5	Wei Lo	Big Boss	1	2
4	1926	1	Yoshio Hiroshu	Sailboat	1	2
4	1936	6	Yu Tang	My Country	1	2
4	1991	5	Zhang Yimon	Raise Lantern	1	2
4	2000	6	Smith Zadie	White Teeth	2	2
4	1970	9	Fo Rame	Death Anarchist	3	2
4	2002	4	GM network	AIDS patient	5	2
4	1968	6	Fanon	Wretched Earth	1	1
4	2006	4	Newspphotos	Anti USTehran	5	1
5	1996	1	Ofilo	Virgin	1	4
5	1999	2	Shonibare	Victorian	1	4
5	1994	2	Yanagi	America	1	4
5	1992	6	Tadjo	Betrayal	2	4
5	1982	1	Basquiat	Charles	1	3
5	1996	3	Hasegawa	Yamanashi	1	2
5	1954	5	Honda	Gojira Godzilla	1	2
5	1997	1	Huan	Fish Pond	1	2
5	1990	1	Liu	Virgin vessel	1	2
5	1988	1	Motna	Bushfire	1	2
5	1989	1	Shirow	Ghost	1	2
5	2001	1	Sikander	Pleasure	1	2

List of Contributors coded as “Other in 2-5 Books

1,2	1958	6	Achebe	Things Fall Apart	M	Nigeria
2	1960	6	Achebe	No Longer	M	Nigeria
1,5	1982	1	Basquiat	Charles	M	Indies/US
2,4	1913	6	Gandhi	Satyagraha	M	India
1,2,3	1954	5	Kurosawa	7Samurai	M	Japan
2	1954	5	Kurosawa	Samurai	M	Japan
2	1980	5	Kurosawa	Ran	M	Japan
1,2,3	1985	5	Kurosawa	Rashomon	M	Japan
2	1915	8	Kurosawa	Kagemushu	M	Japan
4,6	1970	2	Kwei	Cocoapod Coffin	M	Ghana
1	1999	2	Mori	Temple	F	Japan
3	1997	4	Mori	Pure Land	F	Japan
5	1994	1	Mori	Playwith me	F	Japan
3,5	1994	4	Neshat	Silence	F	Iran
1,4	1978	10	Okosun	Fire Soweto	M	South Africa
4	1978	10	Okosun	Fire Soweto	M	South Africa
2	1995	2	Paik	Superhighway	M	Korea
3	1995	2	Paik	George	M	Korea
3	1995	2	Paik	Megatron	M	Korea
2	1958	5	Satyajit Ray	Apu Trilogy	M	India
2	1984	5	Satyajit Ray	Hme World	M	India
1	1969	6	Soyinka	Poems prison	M	Nigeria
1	1976	6	Soyinka	Kings_horsemen	M	Nigeria
1	1984	6	Soyinka	Giants	M	Nigeria
1	1988	6	Soyinka	Prison notes	M	Nigeria
2	1986	6	Soyinka	Nobel Prize	M	Nigeria
4	1984	6	Soyinka	Play Giants	M	Nigeria
5	1960	6	Soyinka	Dance	M	Nigeria
2,4	1915	6	Tagore	Nobel Prize	M	India
3	1921	6	Tagore	Man	M	India
2	1951	5	ZhangYimou	Raise Lantern	M	China
2	1992	5	ZhangYimou	Story_QiuJi	M	China

APPENDIX F DATA TABLES ASSOCIATED WITH QUESTION 3

Benton and DiYanni
Postmodern List

Year	Art Type	Contributor	Title Code
1970	8	Derrida	deconstructionism
1970	2	Kwei	Coffin
1970	5	*Disney_Corp	Lion_king
1972	1	Jones	Kinshasa
1972	2	Saar	Liberation
1973	5	*Brooks Mel	Robin Hood
1973	6	Cofer	Latin_deli
1974	9	Barishnikov	defects
1974	2	Chicago	Dinner
1976	7	Beauvoir	Second Sex
1976	7	Freidan	Feminine_mystique
1976	1	Rothenberg	Axes
		Jose Clemente	
1976	1	Orozco	muralist
1976	1	Baca	Wall
1976	6	*Hong Maxine	Warrior
1977	6	Vaclav Havel	Garden_Party
1977	3	Rogers&Piano	Pompidou
1977	6	Cofer	Silent
1978	10	Seeger	Lion_Sleeps
1978	6	Silko	Woman
1979	4	Sherman	Untitled 35
1979	2	Tsai	Cybernetic
1980	6	Coetzee	Waiting_Barbarians
1981	6	Hijuelos	Mambo_kings
1981	6	Momaday	Rainy_mountain
1982	2	Lin	Vietnam Wall
1982	1	Basquiat	Charles
1982	9	*Gutai_Art	Tokyo_Exhibit
1983	10	Reich	n.t
1983	1	Antin	Antinova

1984	6	Soyinka	Giants
1985	1	Schnabel	n.t.
1985	6	Allende	House Spirits
1986	6	Morrison	Bluest
1988	10	Bernstein	Westside Story
1988	6	Motna	Bushfire
1989	6	*Bei Dao	Poem Tiananmen
1989	10	*XianXinghai	Yellowriver Cantata
1989	1	Guerilla Girls	Do Women
1989	1	Yuendumu	Magiciens
1990	6	*Ayi Kwei Armoh	Beautiful ones
1991	2	Smith	Paper dolls
1991	5	*Kostner	Robin Hood
1995	1	Fifield	Ghost
1996	6	Symborska	Nothing
1997	7	*Chinese Anon	Feng Shui
1999	2	Mori	Temple
2001	1	SheriLevine	n.t.
2002	9	WuMan	Night Banquet
2006	10	Glass	n.t
Total	50		

Cunningham & Reich Postmodern List

Year	Art type	Contributor	Title Code
PAINTERS			
1974	1	Kelly	<i>Panels</i>
1976	1	Pearlstein	<i>Female_Models</i>
1976	1	Leslie	<i>News</i>
1976	1	Rothenberg	<i>Cabin</i>
1978	1	Stella	<i>Shoubeegi</i>
1986	1	Hockney	<i>Self Portrait</i>
1987	1	Lacy	<i>Condo</i>
1993	1	Smith_Juane	<i>Indian_indio</i>
SCULPTORS			
1976	2	Abakanowicz	<i>Backs</i>
1979	2	Hanson	<i>Dockman</i>
1981	2	Kiefer	<i>Innenrum</i>
1984	2	Bartlett	<i>Boats</i>
1984	2	Frank	<i>Chant</i>
1985	2	Murray	<i>Book</i>
1989	2	Traditional_Benin	<i>Togu_na</i>
1989	2	La Villette	<i>Magiciens de la terr</i>
1995	2	Paik	<i>Superhighway</i>
2000	2	Whitread	<i>Holocaust</i>
ARCHITECTS			
1970	3	Soleri	<i>Arcosanti_city</i>
1972	3	Utzon	<i>Opera House</i>
1977	3	Piano&Rogers	<i>Pompidou</i>
1978	3	Pei	<i>National Gallery</i>

1982	3	Lin	<i>Wall</i>
1988	3	Kohn,Pederson,Fox	<i>1201_Seattle</i>
1991	3	Venturi&Brown	<i>Seattle Museum</i>
1997	3	Meier	<i>Getty Museum</i>
2000	3	Herzog_Meuron	<i>Tate Museum</i>
2004	3	Plensa	<i>Crown Fountain</i>
PHOTOGRAPHERS			
1990	4	Traditional_Mali	<i>Female_Headdress</i>
DIRECTORS			
1984	5	Satyajit_Ray	<i>Hme_World</i>
AUTHORS			
1992		Atwood	<i>feminist_author</i>
1970	6	Solhenitsyn	<i>Nobel_Prize</i>
1970	6	Sontag	<i>Postmodern</i>
1970	6	Giovanni	<i>Ego_tripping</i>
1970	6	Elkin	<i>Postmodern</i>
1970	6	Vikram_Seth	<i>n.t</i>
1973	6	Pynchon	<i>Gravitys_Rainbow</i>
1973	6	Rich	<i>Diving</i>
1980	6	Senhor	<i>Negritude</i>
1982	6	Walker	<i>Color_Purple</i>
1986	6	Soyinka	<i>Nobel_Prize</i>
1987	6	Barth	<i>Postmodern</i>
1987	6	Rushdie	<i>n.t</i>
1992	6	Angelou	
1993	6	Morrison	<i>Nobel_Prize</i>
1970	7	Toffler	<i>Future_Shock</i>
PERFORMERS			
1970	9	Ailey	<i>River</i>
COMPOSERS			
1971	10	Shostakovich	<i>Symphony_15</i>
1976	10	Adams	<i>n.t</i>

1978	10	Penderecki	<i>Paradise_Lost</i>
1983	10	Reich	<i>Desert_Music</i>

Gloria Fiero's Post Modern List

Year	Art type	PAINTERS	Title Code
1971	1	Estes	<i>Florist</i>
1974	1	Bearden	<i>Empress</i>
1977	1	Lopez	<i>Guadalupe</i>
1978	1	Yvaral	<i>Monalisa_synthes</i>
1980	1	Golub	<i>Interrogation</i>
1981	1	Kiefer	<i>Painter</i>
1983	1	Basquiat	<i>Players</i>
1983	1	Colescotte	<i>Demoiselles</i>
1989	1	Galan	<i>Missing</i>
1990	1	Azaceta	<i>Coke</i>
1992	1	Lawrence	<i>Riots</i>
1993	1	Guangyi	<i>Coca Cola</i>
1995	1	Ofilì	<i>Afrodizzia</i>
SCULPTORS			
1970	2	Hanson	<i>Tourists</i>
1970	2	Smithson	<i>Jetty</i>
1972	2	Saar	<i>Liberation</i>
1974	2	Chicago	<i>Dinner</i>
1976	2	Flavin	<i>Unt-itled_Flavin</i>
1977	2	Sanchez	<i>Woman</i>
1984	2	Various	<i>AIDS_Quilt</i>
1988	2	Jimenez	<i>Border_Crossing</i>
1990	2	Chamberlain	<i>Apache</i>
1993	2	Viola	<i>Stations</i>
1994	2	Iwai	<i>Piano</i>
1995	2	Paik	<i>George</i>
1995	2	Serra	<i>Ellipse</i>
1996	2	Lucier	<i>Flood</i>
2003	2	Borotsky	<i>Sky</i>

2004	2	Guo-Qiang	<i>Inopportune</i>
ARCHITECTS			
1976	3	Moore&Company	<i>Piazza</i>
1987	3	Pei	<i>Pyramid</i>
1997	3	Calatrava	<i>Museum</i>
1977	4	Mendieta	<i>Tree</i>
1981	4	Mapplethorpe	<i>Lisa</i>
1987	4	Morimura	<i>Twins</i>
1988	4	Kruger	<i>Body_Battleground</i>
1991	4	Sherman	<i>Cinderella</i>
1994	4	Neshat	<i>Silence</i>
1996	4	Mori	<i>Pure_Land</i>
2003	4	Gursky	<i>Vietnam</i>
DIRECTORS			
1976	5	Allen_W	<i>n.t</i>
AUTHORS			
1972	6	Achebe	<i>Dead</i>
1972	6	Rich	<i>Translation</i>
1974	6	Dillard	<i>Pilgrim</i>
	6	Szyborska	<i>Terrorist</i>
1976	6	Hong	<i>n.t/</i>
1978	6	Silko	<i>n.t</i>
1980	6	Walker	<i>Elethia</i>
1983	6	Cisneros	<i>Speak</i>
1985	6	Dove	<i>Rosa</i>
1986	6	Paz	<i>Talk</i>
1987	6	Walcott	<i>Tomorrow</i>
1989	6	Allende	<i>Words</i>
1989	6	Kushner	<i>Angels_America</i>
1991	6	Hijuelos	<i>Mambo_Kings</i>
1991	6	Wilson	<i>Diversity</i>
1993	6	Morrison	<i>n.t.</i>
1997	6	Darwish	<i>Earth</i>
2004	6	Amichai	<i>Resurrection</i>

1978	7	Greer	<i>Women_Painters</i>
PERFORMERS			
1979	9	Pryor	<i>n.t</i>
1982	9	Anderson_L	<i>n.t.</i>
1993	9	Jones_BT	<i>Still_Here</i>
COMPOSERS			
1975	10	Glass	<i>Einstein</i>
1994	10	Marsalis	<i>Blood_Field</i>

Matthews & Platt's Postmodern List

PAINTERS			
1976	1	Rothenberg	Butterfly
1981	1	Blake	Meeting
1981	1	Pearlstein	Female
1982	1	Komar&Melamid	Stroke
1986	1	Botero	Dancing
1988	1	Kiefer	Osiris
1988	1	Richter	Betty
1990	1	Coe	Modern Man

SCULPTORS			
1970	2	Kwei	Cocoapod Coffin
1972	2	Flavin	Untitled 4Ellen
1972	2	Saar	n.t
1978	2	Smithson	Jetty
1979	2	Chicago	Dinner
1982	2	Lin	Vietnam Wall
1987	2	Andrea	Sphinx
1989	2	Paik	5 Nationalism
1996	2	Gilliam	Cats
1996	2	Whiteread	Untitled Bath
1998	2	Hamilton	Mantle
2002	2	Bennett etal	Tribute Light

ARCHITECTS			
1970	3	Harrison	UN Headquarters
1971	3	Rogers&Piano	Pompidou
1979	3	Johnson&Burgee	AT&T
1998	3	Pei	Rock&Roll Hall
2003	3	Hadid	Rosenthal Center
2004	3	Koolhaas	Seattle Library
2004	3	Libeskind	WTC Project

PHOTOGRAPHY			
1996	4	NATO_Photo	Bosnia_Bridge
2002	4	GM_network	AIDS_patient
2006	4	Newsphotos	Anti_USTehran
DIRECTORS			
1971	5	Van_Peebles	<i>Sweetback</i>
1971	5	Wei_Lo	<i>Big_Boss</i>
1975	5	Weir	<i>Picnic_Rock</i>
1977	5	Allen_W	<i>Annie_Hall</i>
1980	5	Eastwood	<i>Unforgiven</i>
1989	5	Lee_Spike	<i>Do_Right</i>
1991	5	Zhang_Yimon	<i>Raise_Lantern</i>
1993	5	Speilburg	<i>Jurassic</i>
1995	5	Pixar_Disney	<i>Toy_Story</i>
1997	5	Cameron	<i>Titanic</i>
1998	5	Madden	<i>Shakespeare_Love</i>
2000	5	An_Li	<i>Crouching_Tiger</i>
2001	5	Luhrman	<i>Moulin_rouge</i>
2002	5	Lucas	<i>Star_Wars</i>
AUTHORS			
1976	6	Hong	<i>Woman_Warrior</i>
1980	6	Coetzee	<i>Waiting_Barbarians</i>
1982	6	Walker_A	<i>Color_Purple</i>
1984	6	Kundera	<i>Unbearable_Lightness</i>
1984	6	Soyinka	<i>Play_Giants</i>
1987	6	Morrison	<i>Beloved</i>
1990	6	Walcott	<i>Omeros</i>
1997	6	Fo	<i>Nobel_Prize</i>
1970	9	Fo_Rame	<i>Death_Anarchist</i>
2000	6	Pamuk	<i>Name_Red</i>
2000	6	Smith_Zadie	<i>White_Teeth</i>
PHILOSOPHERS			
1980	8	Barthes	<i>postmodern</i>
PERFORMERS			

1972	9	Moore Dudley	<i>Fringe</i>
1974	9	Cleese&al.	<i>Monty_Python</i>
1974	9	Barishnikov	<i>artist_defects</i>
1994	9	Sherman	<i>Untitled_Wizard</i>
1999	9	Anderson	<i>Spoletto</i>
2003	9	Martins_P	<i>choreo_Strangeplaces</i>

MUSICIANS

1978	10	Okosun	<i>Fire_Soweto</i>
1984	10	Glass	<i>Akhmaten</i>
1991	10	Adams_John	<i>Death_Klinghoffer</i>
1998	10	Ma_Yoyo	<i>SilK_Road</i>
1999	10	Corigliano	<i>Red_Violinscore</i>
2000	10	Tan_Dun	<i>Crouching_tigerscore</i>

Henry Sayre's Postmodern list

PAINTERS			
1975	1	Estes	<i>Central</i>
1980	1	Close	<i>Stanley</i>
1982	1	Basquiat	<i>Charles</i>
1988	1	Teraoka	<i>Geisha</i>
1988	1	Morimura	<i>Portrait_twins</i>
1988	1	Motna	<i>Bushfire</i>
1989	1	Shirow	<i>Ghost</i>
1989	1	Yuendumu	<i>Magiciens</i>
1990	1	Baca	<i>Farmworkers</i>
1990	1	Liu	<i>Virgin_vessel</i>
1991	1	Gonzalez-Torres	<i>Aids_billboard</i>
1992	1	Richter	<i>Ice</i>
1992	1	Steir	<i>Waterfall</i>
1994	1	Mori	<i>Play_withMe</i>
1996	1	Ofilii	<i>Virgin</i>
1997	1	Bradley	<i>Indian</i>
1997	1	Huan	<i>Fish Pond</i>
2001	1	Sikander	<i>Pleasure</i>

SCULPTORS			
1970	2	Smithson	<i>Jetty</i>
1972	2	Saar	<i>Liberation</i>
1979	2	Chicago	<i>Dinner Party</i>
1988	2	Antin	<i>Get</i>
1994	2	Yanagi	<i>America</i>
1995	2	Paik	<i>Megatron</i>
1996	2	Serra	<i>Ellipse</i>
1996	2	Lugo	<i>Bowl</i>
1999	2	Shonibare	<i>Victorian</i>
2002	2	Ndlovu	<i>Human</i>
2003	2	Colfax	<i>Mask</i>
1993	3	Hirst	<i>Divided</i>

ARCHITECTS			
------------	--	--	--

1993	3	Veldon Simpson	<i>Luxor_lasvegas</i>
1996	3	Hasegawa	<i>Yamanashi</i>
1997	3	Gaskin	<i>New York New York</i>
1998	3	Piano	<i>Tjibaoul</i>
2002	3	Koolhaas	<i>CCTV</i>
2006	3	Calatrava	<i>WTC plan</i>

PHOTOGRAPHERS

1970	4	Filo	<i>Kent State</i>
1983	4	Johnson&Burgee	<i>Hines College</i>
1984	4	Lawler	<i>Pollock_Tureen</i>
1994	4	Neshat	<i>Silence</i>

DIRECTORS

1970	5	Altman	<i>MASH</i>
1996	5	Stoppard	<i>Shakespeare_Love</i>

AUTHORS

1970	6	Pinter	<i>modern_drama</i>
1970	6	Mitchell_J	<i>Woodstock</i>
1973	6	Rich	<i>Diving</i>
1976	6	Wilson	<i>Einstein</i>
1977	6	Ashbery	<i>Towpath</i>
1978	6	Valdez	<i>Zoot_Suit</i>
1980	6	Barthelme	<i>Postmodern</i>
1980	6	Hawkes	<i>Postmodern</i>
1985	6	Auster	<i>City</i>
1985	6	Borges	<i>Borges</i>
1986	6	Morales	<i>Child_Americas</i>
1987	6	Barth	<i>Postmodern</i>
1987	6	Delillo	<i>Postmodern</i>
1989	6	Eco	<i>Postmodern</i>
1992	6	Tadjo	<i>Betrayal</i>

1972	7	Venturi_Brown	<i>Learning_lasvegas</i>
1987	7	Baker	<i>Poetics</i>
1989	7	Guerilla_girls	<i>Have2b_naked</i>

2001	8	Viola	<i>5Angels</i>
------	---	-------	----------------

1970	9	Yellow_magic	<i>Japanese_fusion</i>
1976	9	Childs	<i>Choreo_Einstein</i>
1982	9	Harrison	<i>Pines</i>
1983	9	Anderson	<i>O Superman</i>
1999	9	Gursky	<i>99 Cents</i>
2000	9	Wall	<i>Preface_Ellison</i>

1970	10	Scott-Heron	<i>Revolution</i>
1976	10	Adams	<i>Nixon_China</i>
1981	10	Ades	<i>Juju_music</i>
1985	10	Simon	<i>Graceland</i>
1985	10	LadysmithM	<i>Graceland</i>

Mary Warner-Marien's Postmodern List

YEAR	ART TYPE	CONTRIBUTOR	TITLE CODE
PAINTERS			
1978	1	Estes	Downtown
1979	1	Rothenberg	Tatoo
1981	1	Chia	Water_bearer
1981	1	Schnabel	Death
1981	1	Kruger	Your_gaze
1984	1	Mariani	Forbidden
1985	1	Kiefer	Osiris Isis
1988	1	Richter	Man Shot
1990	1	Messenger	Head
1990	1	Ringgold	NY_Art
SCULPTORS			
1970	2	Hanson	Supermarket_shopper
1970	2	Smithson	Spiral Jetty
1970	2	Hesse	Untitled_hesse
1970	2	Kwei	Cocoapod Coffin
1972	2	Saar	Aunt Jemima
1979	2	Chicago	Dinner_Party
1998	2	Laib	Installing Pollen
ARCHITECTS			
1977	3	Stirling	Neue Staatsgalerie
1977	3	Piano & Rogers	Pompidou Center
1978	3	Pei	National Gallery
1978	3	Venturi_Rausch_Brown	Country_house
1980	3	Graves	Portland Public
1984	3	Johnson & Burgee	AT&T_building
2003	3	Hadid	Cincinatti_art
2004	3	Calatrava	WTC transportation
2006	3	Libeskind_Childs	WTC_reconstruction
PHOTOGRAPHY			

1977	4	de Maria	Lightening_Field
1979	4	Sherman	Untitled_sherman
1988	4	Simpson	Stereo-types
1990	4	Salgado	Serra_Pelada
1998	4	Shonibare	Victorian_Dandy
DIRECTORS			
1989	5	Reggio	Koyaanisgatsi
1991	5	Meyer	Temptation
1993	5	MANUAL	Community_forest
1994	5	Barney	Cremaster_4
1994	5	Aziz & Cucher	Dystopia
1996	5	Viola	Crossing
ESSAYISTS			
1971	7	Nochlin	Why-nogreat
1978	7	Venturi	Learning_Lasvegas
PHILOSOPHERS			
1984	8	Lyotard	Postmodern_condition
PERFORMERS			
1974	9	Shange	for-coloredgirls
MUSICIANS			
1976	10	Glass	Einstein_beach
1980	10	Golijov	StMark_Passion
1985	10	Zwillic h	Concerto
1987	10	Adams	Nixon_China
1988	10	Reich	Different_trains
1990	10	Rihm	contemporary_eurom
1990	10	Gubaildilina	serialmusic
1991	10	Corigliano	Ghosts_Versailles
1993	10	Daughtry	Dead_Elvis
1993	10	Reich_Korot	Cave
1994	10	Ades	Sonata_daCaccia
1998	10	Van der Vert	All_Quiet
2002	10	Tan Dun	asianfilmscoresetc

APPENDIX G COPYRIGHT LETTER FOR PERMISSION TO USE
IMAGES

Julie Guidera <jtekguidera@gmail.com>
To: sgay@arsny.com
Bcc: Mary Guidera-Fason <Maryguiderafason@gmail.com>

Thu, Jul 16, 2009 at 12:24 PM

To: Artist Rights Society
536 Broadway, 5th Floor
New York, New York

From: Julie Guidera, Ed. D. Candidate, University of Central Florida

Dear Sophie

Thank you so much for your advice on the proper source for obtaining images for completing my doctoral dissertation at the University of Central Florida. I am writing with the hopes of getting clearance to include these images in my project.

The study entitled, "Content and Citation Analysis of Six Interdisciplinary Humanities Textbooks Within a Framework of Curriculum Theory" has found that the textbooks contain several common images. I would like permission to include 6 them in the discussion section, (Chapter 5) of my study.

The works on your Clearing Rights list are:

Les Femmes d'Alger (O. J. R. Version O) by Pablo Picasso (1907)
Guernica by Pablo Picasso (1937)
Persepolis by Salvador Dali (1931)
Fallingwater by Frank Lloyd Wright (1937)
Bauhaus (Building Institute) by Walter Gropius (1925-1926)

The photograph *Migrant Mother* by Dorothea Lange (1936) is not among the works your association represents, which I believe is part of the Library of Congress Collection. I will contact them for further information.

If my dissertation receives committee approval, the images of the works I have listed above will become part of the dissertation which the University archives electronically through ProQuest/UMI.

The size of each image would be less than 1/4 of page, and reproduced in color.

My dissertation defense is scheduled for Monday July 20. The deadline for "upload" to ProQuest UMI is 7/31. I hope my project is approved and that I will be permitted to use the five images listed in the discussion section of my study of textbooks covering the arts of the 20th century in interdisciplinary humanities courses.

Any fees can be billed to me at 1777 Garden Street, Titusville, FL 32796.

Sincerely,
Julie Guidera, Ed.D. Candidate
University of Central Florida
Adjunct Instructor/Humanities and Communications
Brevard Community College
Titusville 32796 and Cocoa 32904

Sophie H. Gay <sgay@arsny.com>
To: Julie Guidera <jtckguidera@gmail.com>

Thu, Jul 16, 2009 at 1:19 PM

Dear Ms. Guidera,

Thank you for speaking with me on the phone and for your comprehensive request as set out below. Due to the scholarly nature of your request, ARS has no objection to the use of the five works listed below in chapter 5 of your thesis and on the ProQuest/UMI database. I understand that the works will be reproduced in color at less than 1/4 page size. While there is no fee attendant to these uses, we do ask that the following credit lines be reproduced with the works:

Picasso:

© 2009 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Dali:

© 2009 Salvador Dali, Gala-Salvador Dali Foundation / Artists Rights Society (ARS), New York

Frank Lloyd Wright:

© 2009 Frank Lloyd Wright Foundation, Scottsdale, AZ / Artists Rights Society (ARS), NY

Walter Gropius:

© 2009 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Should you wish to publish your thesis at some point in the future, please contact ARS again to clear permission for any further uses of the images. Please let me know if you need anything else, otherwise, this concludes the ARS permissions process. Best of luck with your thesis!

Kind regards

Sophie Helen Gay

Rights Administrator

ARS

Artists Rights Society . 536 Broadway . Fifth Floor . New York, NY 10012
(P) 1.212.420.9160 (F) 1.212.420.9286
www.arsny.com

REFERENCES

(n.d.). Retrieved March 8, 2008, from National Endowment for the Humanities:
www.neh.gov

Anderson, G. (1998). *Fundamentals of Educational Research*. London: Falmer.

Bartlett, L. E., & Morgan, J. A. (1991). Choosing the college textbook: A textbook selection checklist for instructor use. *Ed.D. Practicum, for Nova University* , 1-44.

Benton, R., & DiYanni, J. (2005). *Arts and Culture*. Upper Saddle River, New Jersey: Pearson Education.

Bloland, H. G. (2005). Whatever happened to postmodernism? *Journal of Higher Education* , 76 (No. 2), 50-62.

Boime, A. (1990). *The Art of Exclusion-Representing Blacks in the Nineteenth Century*. London: Thames and Hudson.

Bonevac, D., & Koons, R. (2001). Partisan Logic: An Analysis of the Content of American Philosophy Texts. *Academic Questions* .

Boote, D., & Beile, P. (2005). Scholars before researchers: On the centrality of the dissertation literature review in research preparation. *Educational Researcher* , 34 (6), 3-15.

Brawer, F. (1999, Winter). The Liberal Arts. (G. Schuyler, Ed.) *Trends in Community College Curricula. New Directions for Community Colleges* , 27 (4).

Brians, P. (Ed.). (2007, May 10). *Guidelines and Core Texts for Humanities courses*.

Retrieved February 27, 2008, from Humanities Core Texts:

<http://libarts.wsu.edu/english/humcore.html>

Brockman, W., Neumann, L., Palmer, C., & Tidine, T. (2001). *Scholarly Work in the Humanities and the Evolving Information Environment*. Council on Library and Information Resources, Digital Library Federation. Washington D.C.: U.S. Department of Education.

Carpenter, S. (1998). Content analysis project for research novices. *Teaching psychology* , 25 (1), 42-44.

Cohen, A., & Brawer, F. (2002). *The American Community College* (4th Edition ed.). San Fransisco: Jossey-Bass.

Cohen, D. (2005). By the book: assessing the place of textbooks in U.S. survey courses. *Journal of American History* , 1405-1415.

Core Humanities. (2008, Spring). (U. o. Nevada, Producer) Retrieved February 27, 2008, from College of Liberal Arts Core Curriculum: <http://www.unr.edu/cla/ch>

Cunningham, P. (2004). Sources as interpretation: sources in the study of education history. *History of Education* , 33 (1), 105-123.

Cunningham, R., & Reich, R. (2006). *Culture and Values*. New York: Wadsworth Thompson-Gale.

Dash, P. (1999). Thoughts on a relevant arts curriculum for the 21st century. *NSEAD* , 123-127.

- Doyle, A. (2002). Ethnocentrism and history textbooks: representation of the Irish famine 1845-49 in history textbooks in English secondary schools. *Intercultural Education* , 13 (3), 315-330.
- Eisner, E. (1999). Can the Humanities be Taught in American Public Schools. In M. Early, & K. Rehage (Eds.), *Issues in Curriculum: A Selection of Chapters from Past NSSE Yearbooks: 98th Yearbook Part 2* (pp. 281-300). Chicago: National Society for the Study of Education.
- Fiero, G. (2007). *The Humanitistic Tradition*. New York: McGraw Hill.
- Florida Law 1007.01, Section 6A-10.024 . (2005, 12 18). *Articulation Between and Among Universities, Community Colleges and School Districts* . Tallahassee, Florida.
- Gardner, H. (1969). *Art through the Ages*. New York: Harper Collins.
- Giddens, A. (1998). Post-traditional civil society and the radical center. *New Perspectives Quarterly* , 15 (2), 14-20.
- Giddens, A., & Huntington, S. (2003). Two Wests. *New Perspectives Quarterly* , 20 (4), 37-43.
- Graham, M. (1996). History of Art. *Art Journal* , 55, 99-101.
- Hamilton, R., & Form, W. H. (2003, March). Categorical usages and complex realities: race, ethnicity and religion in the United States. *Social Forces* , 81 (3), pp. 693-714.
- Harpham, G. (2006). Between humanity and the homeland: The evolution of an institutional concept. *American Literary History* , 18 (2), 245-261.
- Harpham, G. G. (2009, March 20). The humanities' value. *The Chronicle Review* . The Chronicle of Higher Education.

- Heble, A. (2002). Re-ethicizing the classroom: pedagogy, the public sphere, and the postcolonial condition. *College Literature* , 29 (1), 143-160.
- hooks, b. (1995). *Art on my Mind*. The New Press.
- Issit, J. (2004). Reflections on the study of textbooks. *History of Education* , 33 (6), 683-696.
- Janson, H. (1975). *The History of Art*. New York: Harry N. Abrams.
- Jensen, R. (1995). The culture wars, 1965-1995: a historian's map. *Journal of Social History* , 29 (supp), 17-37.
- Kim, P., & Marshall, D. (2006). Synoptic curriculum texts: representation of contemporary curriculum scholarship. *Journal of Curriculum Studies* , 38 (3), 327-349.
- Kleibard, H. (1999). The liberal arts curriculum and its enemies: the effort to redefine general education. In M. & Early, *Issues in Curriculum: A Selection of Chapters from Past NSSE Yearbooks: 98th Yearbook Part II* (pp. 1-26). Chicago: National Society for the Study of Education.
- Krippendorff, K. (2004). *Content Analysis: An Introduction to Its Methodology* (2nd Edition ed.). Thousand Oaks, California: Sage Publications, Inc.
- Malik, R. (2008). The horizons of publishing and the publishable. *ELH* , 75, pp. 707-735.
- Matthews, R., & Platt, D. (2006). *The Western Humanities*. New York: McGraw Hill.
- Matveeva, N. (2007). The intercultural component in textbooks for teaching a service technical writing course. *Journal of Technical Writing and Communication* , 151-166.
- McClay, W. (2001). Defining the humanities up. *First Things* , 9-11.

Moed, H. F., Luwel, M., & Nederhof, A. (2002). Towards research performance in the humanities. *Library Trends* , 50 (3), 498-520.

National Endowment for the Humanities Grant. (2003). Retrieved february 27, 2008, from ACTC: The Association for Core Texts and Courses:

http://www.coretexts.org/neh_grant.htm

Nokes, J., Dole, J., & Hacker, D. J. (2007). Teaching high school students to use heuristics while reading historical texts. *Journal of Educational Psychology* , 99 (3), 492-504.

O'Connor, M. K., Netting, F. E., & and Thomas, M. L. (2008). Grounded Theory: Managing the challenge for those facing institutional review board oversight. *Qualitative Inquiry* , 14 (1), 28-45.

O'Kelly, C. (1983). Gender role stereotypes in fine art: A content analysis of art history books. *Qualitative sociology* , 6 (2), 136-148.

Palmquist, R. (2001, Spring). *Bibliometrics*. Retrieved June 14, 2008, from Research Methods: <http://www.gslis.utexas.edu/~palmquis/courses/biblio.html>

Pearson, J., Child, J., Mattern, J., & Kahl, D. J. (2006). What are students being taught about ethics in public speaking textbooks? *Communication Quarterly* , 54 (4), 507-521.

Phillips, A., Saunders, M. N., Pandit, S., & Chetty, D. D. (2005, Summer). The nature of the relationship between authors and publishers. *Publishing Research Quarterly* , pp. 5-14.

Ricoeur, P. (2006). Explanation and understanding: On some remarkable connections among the theory of the text, theory of action, and theory of history. In B. J., & J. Hall

- (Eds.), *Historical Methods in the Social Sciences: Volume II Foundations of Historical - Sociological Inquiry* (Vol. II, pp. 107-126). London, Thousand Oaks: Sage Publications.
- Sayre, H. (2007). *Humanities: Culture, Continuity, and Change*. Upper Saddle River: Pearson Education.
- Segal, D. A. (2000). "Western Civ" and the staging of history in American higher education. *The American Historical Review* , 105 (3), 770-805.
- Smith, L. (1981). Citation Analysis. *Library Trends* , 83-106.
- Spencer, H. (1860). "What knowledge is of most worth?". In H. Spencer, *Education, Intellectual, Moral and Physical* (pp. 1-85). New York: D. Appleton and Company.
- Stearns, P. (2004, Summer). Teaching culture. *Liberal Education* , 6-15.
- Sullivan, W., & Rosin, M. (2008). *A New Agenda for Higher Education: Shaping a Life of the Mind for Practice*. Stanford, California: Jossey-Bass.
- Tanner, D. (1999). The textbook controversies. In M. & Early, *Issues in Curriculum: A Selection of Chapters from Past NSSE Yearbooks: 98th Yearbook Part 2* (pp. 113-140). Chicago: National Society for the Study of Education.
- Toynbee, A. (1954). *A study of history (Vol.7)*. London: Oxford University Press.
- Waller, D. (2008). Small worlds: biography in the interdisciplinary survey. *College Teaching* , 178-182.
- Warner-Marien, M. (2005). *Arts and Ideas* (10th ed.). Belmont, California: Thomson Wadsworth.
- Weber, R. (1990). *Basic Content Analysis* (2nd Edition ed., Vol. Series: Quantitative Applications in the Social Sciences). Newbury Park, California: SAGE Publications, Inc.

