

observation. Or we may code notes or a transcript. Or we may only use direct interpretation. For most important data, it will be useful to use preestablished codes but to go through the data separately looking for new ones.

See how it worked for me. Look at the 39-line opening passage from my notes written out immediately after leaving a classroom.⁴ I had issues in mind as I observed, but I set those aside as I reread the notes entitled "Larry Ecker's Art Class."

By examination of these 39 lines (which I cannot really separate from my earlier interpretation of the observation), I identified three issues worthy of continuing attention:

- Ⓕ₁: The amount of student expression the teacher should allow/encourage; how casual an environment to create for sixth-grade students in various circumstances
- Ⓕ₂: The youngsters' readiness to work; respect for teachers' notions of what is worth immediate attention
- Ⓕ₃: The importance of a conceptual approach to teaching art, planfulness, fostering deliberate composition in making art; gaining awareness of the sources of imagery

Larry Ecker's Art Class

1 Noisily, in twos and threes, the sixth graders cascade down the stairs
 2 and into the basement room. "Okay, have a seat." All sit except Bonnie,
 3 who for some reason closely examines the pencil sharpener. "Attention
 4 right here please," says Mr. Ecker. "Remember yesterday we made draw-
 5 ings from three sources: fantasy, observation, and recall." One child says,
 6 "Flashback." "Yeah, like flashback." (pause) "Mark, you made a promise.

4. Larry Ecker was an artist teaching at Columbia Middle School, a magnet school chosen for study in the Getty Art Education Center to illustrate how discipline-based art education already existed in some schools. It was written up in Day, Eisner, Stake, Wilson, and Wilson (1984).

7 Okay? Vince, put your foot down. Listen, I will not let one or two of you
8 spoil it for the bunch." Heads bow just a bit.

9

10 "Now, get your drawing of yesterday in mind. Which category did you
11 use?" He talks with them about what they drew, why they drew it. All
12 eyes on him. "What made your drawing look good? You changed your
13 mind, didn't you, as you went along. What told you that something
14 should be changed?"

15

16 "Today I want you to start on a new drawing. We'll finish it tomorrow,
17 or maybe not until Thursday. I want this one really good. I want you to
18 use a combination of observation, fantasy, and recall, all three. It must
19 be a full page drawing, touching all four sides of the paper. You should
20 start in pencil, then finish it in color."

21

22 "For the observation I want you to draw the *shoes* you have on today.
23 One or both shoes. As long as your socks are reasonably clean you may
24 take them off." Responses of "Pew!" and rolling eyes.

25

26 "Now for the *environment*, something out of fantasy. Maybe your shoe
27 could be swimming in an aquarium. Or it could be in a space suit on the
28 moon." Several questions "Could it be . . .?" "Absolutely. The more out-
29 rageous, the better. Okay, get your materials and do it."

30

31 Most hustle, but not all. Bonnie is sparring with one of the boys. Lean-
32 ing against her chair, head down, Barb doesn't move. Soon all are at
33 seats, even Bonnie and Barb. The drawing gets going much more quickly
34 than yesterday, but nose holding and threats of all-out shoe attacks do
35 continue. "David!" Larry gives the diversions a moment's attention.

36

37 Then he asks, "Who's stuck for an idea?" Toni raises her hand. "Okay,
38 if you can't do it, put your pencil away." The tone and the lack of follow-
39 up assure that he is not to be taken literally. Twelve minutes have passed.

The third issue was my primary etic issue, the one the sponsor wanted the research team to document and develop. The second issue was an emic issue. I was not expecting to be interested in it but came to feel I could not understand the case adequately without looking into it further.⁵

For \mathfrak{D}_2 , I opened a new file. That is, I created a new code, "student work ethic." In my file cabinet, in my mind, sometimes in my memos to myself before observation, I used that code entry to guide my attention. When I came upon another instance of work ethic I added it, with comments, to the file. From time to time, I looked at that file, sometimes adding an interpretive paragraph for possible use in the final report. This is the extent to which I usually use qualitative coding in my analyses.

But for this classroom observation, I decided to work up a categorical aggregation of the observation. My primary etic issues were \mathfrak{D}_3 (conceptualized artwork), \mathfrak{D}_4 (pedagogically drawing students into interpretations of their own), and \mathfrak{D}_5 (the opposite, pedagogically drawing students into authoritative, discipline-based, interpretations). Including also the two earlier issues, I went through the transcript, pondering which paragraphs would illustrate my forthcoming conclusions. I concluded:

For issue \mathfrak{D}_1 , Paragraphs 1, 4, 6, & 7 are pertinent.

For issue \mathfrak{D}_2 , Paragraphs 1, 4, & 6 are pertinent.

For issue \mathfrak{D}_3 , Paragraphs 1, 2, & 3 are pertinent.

For issue \mathfrak{D}_4 , Paragraphs 2 & 5 are pertinent.

For issue \mathfrak{D}_5 , No paragraphs are pertinent.

To make sure I was getting everything of interest, I then went through the passage, line by line, identifying issues or topics with little regard to my foreshadowing issues. My next table is shown below.

5. In classroom observation, the *interpersonal* and *decorum* issues usually stand out, often making it difficult to concentrate on the more subtle *curricular* issues.