EXAMINING THE INFLUENCE OF VISUAL CULTURE ON A

SAUDI ARABIAN CHILD'S DRAWINGS

Fouzi Alshaie, B.A., M.A.

Dissertation Prepared for the Degree of

DOCTOR OF PHILOSOPHY

UNIVERSITY OF NORTH TEXAS

December 2017

APPROVED:

Nadine Kalin, Co-Major Professor
Adetty Pérez de Miles, Co-Major Professor
Amelia Kraehe, Committee Member
Kelly Donahue-Wallace, Chair of the
     Department of Art Education and Art
     History
Greg Watts, Dean of the College of Visual Arts
     and Design
Victor Prybutok, Dean of the Toulouse Graduate
     School

Alshaie, Fouzi. *Examining the Influence of Visual Culture on a Saudi Arabian Child's Drawings*. Doctor of Philosophy (Art Education), December 2017, 298 pp., 8 figures, references, 356 titles.

This study examines the ways visual culture influences a child's drawings. The child is my 9-year-old daughter Nada, who was born in Saudi Arabia and is a fourth-grade student temporarily living in the United States. The study uses qualitative methods of data collection and exploratory case study research design as a methodology. The data were analyzed in light of Althusser's theory of ideology, specifically the notion of interpellation, along with visual culture theories. In addition, gender performativity theory, specifically the work of Judith Butler, was used to consider gender issues when these concerns emerged from the study. Nada has been exposed to two diverse cultures, those of Saudi Arabia and the United States. Both cultures may impact Nada's interpretations of her visual surroundings in various ways. Therefore, recognizing and examining how she interacts with US visual culture might help to uncover how such interactions constitute the basis of her perceptions, identities, and critical thinking. Drawing is not only a means of self-expression but also an important function of communication, identity formation, and represents possible ways of being in the world that are related to culture, community, and society as a whole. The study begins with the premise that there is a gap in understanding between the importance of visual culture and its insufficient application in Saudi Arabian art education. The implications of this study may be informative for Saudi Arabian educators, individuals, or groups interested in visual culture education and children's drawings; potentially, the Saudi Arabian educational system may also use this study to enhance its appreciation of the impact of visual culture on the creation of art and knowledge.

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1

BACKGROUND OF THE STUDY

Introduction

Since I arrived with my family to the United States in 2009, I have noticed the influence of U.S. visual culture on my daughter Nada's behavior, especially in her drawings at home, daycare, preschool, and school. She has begun drawing many subjects and patterns related to surrounding images, signs, and symbols, showing how she has been affected by such visual experiences. The use of Nada's drawings as a subject of study supports and extends my previous studies of children's drawings and research in art and childhood education as well as studies which I conducted while teaching art education in elementary school, middle school, and college.

These interests guided me to focus on studying visual culture and its influence on children's drawings and their visual responses to local environments and cultures. I recognize that this gives me a particular perspective on the research in which I am involved. Indeed, Miles and Huberman (1994) stated that "any researcher, no matter how unstructured or inductive, comes to fieldwork with some orienting ideas" (p. 17). Investigating such impacts, therefore, is beneficial for exploring the ways contemporary cultural experiences and surrounding visual influences can be conceived in relation to children's drawings and art education (Duncum, 2002b; Freedman, 2003a). My interest, however, has expanded to multiple elements shaping contemporary art education and the ways in which imagery has played an important role in art education. Further, my interests are marked by a concern with understanding the ideology of visually represented art forms, an issue discussed by numerous researchers (Duncum, 2002b, 2004, 2010; Freedman, 2000, 2003a; Kalin, 2008; Wilson, 1997, 2003, 2005, 2008).

Relatedly, I have also completed some projects and studies on the influence of globalization on Saudi Arabian children's drawings in elementary and middle school. I focused on globalization as a way to consider how people come to cultural understandings through interconnections between art education and visual culture (Tavin & Hausman, 2004). I discovered that most influences came from media, such as TV, video games, the Internet, and other electronic sources. Saudi Arabian children showed a great deal of interest in Western culture, especially the U.S. media, exemplified by TV shows, movies, and famous characters in cartoons, sports, and cinema. Because of the influence of visual culture in children's visual representations, I believe it is important to examine ways to improve Saudi Arabian art education through the study of this impact in different surrounding visual environments. Such examination provides insights into the process in which children form their visual identities and educational experiences. As a result of my previous experiences, a basic grounding of this current study maintains that children's artmaking is influenced by culture (Arnheim, 1978; Freedman, 2003a; Wilson, 2003; Wilson & Wilson, 1977, 1979).

I come from a traditional culture, in which the educational system of art education is shaped by what Saudi Arabian art teachers believe ought to be taught. Such art practices may not recognize the importance of the modern era, an era which has opened many windows of knowledge for learners (Krug, 2003). Learners in art classes need to discuss their thoughts about everyday images (Ballengee-Morris & Stuhr, 2001) in order to better comprehend the visual environments in which they live, thereby allowing for enhanced critical reflection on their interpretive choices and educational experiences, and providing for more meaningful reflections on their perceptions of the world around them and their relationship to culture (Balkir, 2009; Jenni & O'Connor, 2005; Knight, Keifer-Boyd, & Amburgy, 2005). Through observeration,

interrogation, and analysis, researchers may gain more depth of understanding related to such assumptions.

Understandably, then, my consideration of how children potentially perceive of the world around them created many questions in my mind such as the following: Why not give students a chance to talk about their drawings and, more broadly, their educational experiences across contexts both formal and informal?; What is the influence of media on students' knowledge?; Is it possible to consider visual media a form of visual culture?; How are children who live in and interact with two distinct cultures influenced by the imagery of visual culture?; How does this imagery influence their identity formation?; Given the answers to these questions, what is the approach that contributes to the expression of visual culture through art making?; What are the benefits of including visual culture in art education, especially in relation to critical thinking about visual culture in everyday life?; How does visual culture affect the art knowledge of children? The significance of these questions is especially evident in the development of my daughter Nada's art knowledge, as she enjoys assimilating (in the sense of absorbing and incorporating into her thinking) the visual culture of the United States.

Statement of the Problem

Visual culture holds increasing relevance to communication and learning throughout the globe. Therefore, the study of its impact in Saudi Arabian art education is warranted, although, at this time I can attest that awareness of visual culture is not a part of Saudi Arabian art education. This belief comes from my recent experiences teaching art education in Saudi Arabia. Indeed, there is a general underappreciation of the significance of visual culture in art education, and even an aversion to some kinds of visual content due to cultural taboos surrounding visual

imagery altogether in this country. Case in point, some studies (Aboalkaur, 1998; Aldoyhi, 1994, 2004; Alheezan, 2009; Al-Mermish, 2001; Alshaya, 2002; Al-Zahrani, 1988) on children's drawings and art education in Saudi Arabia have been conducted without carefully observing or investigating the influence of visual culture on children's representations. I see that there are shortcomings in such studies because visual culture is an essential contributing factor to understanding the culture and society in which Saudi Arabian children live, elements which these studies did not take into account. For example, Aldoyhi (1994) looked at the drawings of Saudi Arabian children who lived temporarily in the United States and those who had never gone outside Saudi Arabia. The main focus of the study was to analyze the children's drawings without focusing on the influence of visual culture on their drawings; the study compared the two groups without referring to differences in their visual cultural surroundings. On the other hand, Cheng (2002) focused on interpretations by children in a Taiwanese context of visual images presented by researchers. The study supports the idea that children are influenced by what they encounter in surrounding images and signs.

Given this research background, there is a gap in understanding the importance of visual culture in Saudi Arabian art education and applying this understanding to art education in this country's schools. Nevertheless, visual culture may illuminate the meaning of children's knowledge expressed through art (Clements, Benasutti, & Henry, 2001). Wilson (1997, 2003, 2005, 2008), along with Wilson and Wilson (1977, 1979, 1982, 1984), and Duncum (2002b), argued that contemporary art education has been associated with visual cultural pedagogy because of the power of visual surroundings to explain how visual culture affects children's lives. Art teachers, students, and the art education curriculum may interact by sharing visual thinking to create *a third-site pedagogy* (Wilson, 2003). This conception shows how sharing

4

ideas and forms of visual expression is vital to the making of meaning in learners' daily lives (Balkir, 2009). Individuals' visual daily lives reflect the extent of their integration of surrounding cultural signs, symbols, and images as visual and mental knowledge (Roy, 2014; Smith-Shank, 1995, 2004).

Nada has been exposed to two diverse cultures, those of Saudi Arabia and the United States. Both cultures may impact her interpretation of her visual surroundings in various ways and vice versa. Therefore, recognizing and examining how she interacts with U.S. visual culture is beneficial for uncovering how such interactions constitute the basis of her visual representations, knowledge, identity, and critical thinking. Critical thinking in this sense refers to her action of evaluating her experiences in her new cultural environment and determining whether she wishes to adopt specific cultural values for herself. The concept of critical thinking is essentially that formulated by Ennis (1987): "reasonable reflective thinking that is focused on deciding what to believe or do" (p. 10). Examining such activities helps to understand how Nada feels the mixture of cultural influence as part of her experience and shows this mixture in her own artwork.

Statement of Significance

This study is an attempt to examine the ways that visual culture in the U.S. impacts my daughter Nada's visual representations, knowledge, critical thinking, and identity. This process will be beneficial for achieving a better grasp of the significance of including visual culture in art education in Saudi Arabia. The study also aims to enrich the contemporary field of art education in Saudi Arabia so that it might be more inclusive of visual culture because visual culture can be

an effective vehicle for the production of knowledge (Duncum, 2001, 2002b, 2004; Freedman, 2003a; Mirzoeff, 2006, 2013; Pauwels, 2008).

Studying the influence of visual culture on children's art and knowledge is the most essential component of this process. Freedman (2003a) explored ways of understanding visual representation to enrich students' art knowledge by addressing diverse, multicultural environments, along with varied types of art knowledge in relation to contemporary concepts of influence. I chose visual culture as my topic because of I wanted to consider Nada's integration with daily life in the United States and better understand the extent to which visual images and symbols evoke engagement with her community. Such inquiry is considered as "a type of reflection that examines culture, knowledge, and action" (Thomas, 1993, p. 2). Moreover, inspired by Efland's (2005) adaptation of informal language through visual culture to meet the needs of students, I feel visual culture might be particularly advantageous in such an inquiry to cut across varying cultural and linguistic backgrounds of students in the art education classroom.

In contemporary art education, the learning process embraces the importance of images in enriching the learner's knowledge of visual symbols (Boeriis & Holsanova, 2012). From this perspective, it is important to achieve a better understanding of how we teach visual culture in art education to help students engage in and reflect upon educational and cultural experiences that can be adapted to students' contemporary visual lives (Freedman, 2003a; Wilson, 2003, 2005, 2008). In this study, the theories of visual culture, art education, and interpellation were used to analyze Nada's drawings. Also, I used Butler's concept of gender performativity to expand on Althusser's ideas about interpellation in relation to gender as gender emerged as an important issue in my study.

I believe we need additional effort to uncover the hidden reasons for not including visual culture in the Saudi Arabian art education field. I hope that my study will encourage other art educators and researchers in Saudi Arabia to investigate how images, signs, and symbols of visual culture may influence children's drawings and ways of understanding themselves and the world around them.

Research Questions

The purpose of this study is to understand the implications of visual culture through its influences on my nine-year-old Saudi Arabian daughter Nada's visual representations, focusing on her visual interactions and experiences with United States visual culture. An examination of this influence helps art educators to better appreciate the significance of visual culture in learning and identity formation. To embark on this critical investigation, I here state the research questions for this study. The primary question is, in what ways might visual culture influence the drawings of a nine-year-old Saudi Arabian girl who is temporarily living in the United States? The following sub-questions will help in answering the primary question:

- What impact do images, signs, and symbols of visual culture in the U.S. have on Nada's visual representations and interpretations?

- How can the surrounding visual culture images and symbols be used to discover how Nada relates to diverse cultures and societies?

- How does the study of visual culture allow us to understand how Nada is influenced by cultural symbols in visual environments?

- How do Nada's interactions with the surrounding visual culture form the basis of her knowledge, ideas about her world, and critical thinking in relation to her communicating and representing through visual culture?

The Purpose of the Study

The purpose of this study is to explore the influence of visual culture on Nada's drawings, on her relationship to a diverse surrounding culture, how she is influenced by visual cultural symbols, and how her knowledge and her identity are formed, by highlighting the relationship between visual culture, children's drawings, and art education, framed by critical theories of visual culture and interpellation, customized as theoretical lenses for an analysis of her drawings. Visual culture permeates Nada's everyday life, and it impacts how she interacts with, interprets, and integrates her surroundings. This is owing to the fact that identities can be constituted by such interactions with surroundings (Freedman, 2003a; Lai, 2009). Nada's identity, therefore, may be constituted by the dominant ideologies presented by her surroundings. Because there are various influences of visual culture on children's drawings, these impacts can be examined by analyzing the drawings of Nada in order to discern the interactions with surrounding images and signs of U.S. visual culture that have constituted most of her social life.

Limitations of the Study

My study was limited to examining the influence of visual culture on one Saudi Arabian girl, aged nine years, temporarily living in Denton, Texas. The study did not set out to discover cultural differences between Saudi Arabia and the United States, but rather to focus on themes and patterns around children's visual culture experience. Also, this study made no comparison

8

among individuals of different genders or ages, and no comparison of the populations of the two countries was made. This research was limited to studying the influence of visual culture on one child's drawings; hence, the findings of this research are not generalizable to other populations. This study also did not address the individual's art skills or processes of drawing. I conducted this study in the Fall 2016 and Spring 2017 semesters, after I fulfilled the departmental requirements for the formal beginning of my research.

CHAPTER 2

LITERATURE REVIEW

Introduction

This chapter presents a review of the literature related to this study, focusing on the

impact of visual culture on children's drawings. It provides a historical account of the topic,

along with discussions of the relationship between visual culture and children's drawings, the

influence of visual culture on children's drawings, the ways in which visual culture affects

children's visual representations, the importance of studying children's drawings and visual

culture art education (VCAE), some modes through which visual culture influences children's

visual representations, including contemporary cultural norms, social practices, visual objects,

ideology mediated through visual culture, and subject matter, and finally some criticisms of the

effects of visual culture on children's drawings. These subjects illuminate the ways in which the

surrounding images and signs of visual culture influence my daughter Nada's drawings, which is

the area of focus of this current inquiry. Further, I maintain that the incorporation of an

awareness of visual culture into art education enhances students' abilities to think critically while

encouraging greater sophistication in the understanding and interpretation of surrounding visual

environments (Mulcahey, 2009), as well as its representations.

How Visual Culture Impacts Children's Drawings

Some facets of contemporary culture emerge in visual representations created by children

because what they see on a normal basis tends to leave an imprint on their minds. In the visual

world today, children spend most of their early years outside the traditional home setting. The

surrounding visually introduces them to new things that are absent in their homes or

communities. They cannot resist what they see. They are drawn to the visual representations of visual culture that they encounter. This comes out in what they draw. These drawings, therefore, express what children know, feel, or understand about their surroundings.

This study, therefore, explores the theory that there is a strong connection between children's drawings and visual culture. I seek to discover which aspects of visual culture affect a nine-year-old Saudi girl's drawings, how they affect her, and which parts of visual culture she uses in her drawings. Such examinations are essential to the argument that "children's drawings are largely influenced by cultural pictorial conventions and vary significantly in graphic style" (Ivashkevich, 2008, p. 59). In this light, there are five factors through which visual culture influences children's visual representations: contemporary cultural norms, social practices, visual objects, ideology mediated through visual culture, and subject matter. An examination of such forces makes clear that the incorporation of an awareness of visual culture into art education can enhance students' abilities to think critically while encouraging greater sophistication in the understanding and interpretation of surrounding visual environments (Mulcahey, 2009), as well as its representations.

Overview of the Theories of Children's Drawings and Their Relation to Visual Culture

While the study of children's drawings has historically been one of the foundations of art education (Grandstaff, 2012; Ivashkevich, 2008; Kalin, 2008; Machón, 2013; Wilson, 1976), the justifications for studying children's drawings have changed from the eighteenth century to today, depending on the prevailing interpretive framework of psychological, cognitive, cultural, social, and/or visual cultural influences on children's representations of their surroundings. Given this general overview, this section discusses historical theories of children's drawings,

11

highlighting psychological accounts, as well as the work of Gardner (1973, 1980), Vygotsky (1978), Kindler and Darras (1994, 1997, 1998), along with Wilson and Wilson (1977, 1979, 1982, 1984, 1987). Theories of the study of children's drawings employing a psychological framework (Gardner, 1973, 1980; Lowenfeld, 1947, 1982; Lowenfeld & Brittain, 1987; Luquet, 1913, 1927; Piaget, 1932, 1936; Piaget & Inhelder, 1956, 1967) focus on cognition and propose three universal stages of artistic development: scribbling, schematic, and naturalistic. From this perspective, Lowenfeld (1982) and Piaget (1936) discussed theories of children's drawings based on relationships between their age and the characteristics of their drawings.

Theories of children's drawings have been expanded to include a more comprehensive appreciation of the impact of the cultural world on these representations. Gardner (1980), along with Vygotsky (1978), considered the influence of surrounding images on children's visual representations. Vygotsky (1978) went so far as to assume that culture and learning were intertwined. He understood learning to take place at three levels: the immediate, where people interact in any given moment with other people; the structural, where learning is influenced by the ideas of people in the family and community; and the cultural, where culture is the context within which the structures and immediate learning interactions take place. This model causes us to appreciate the way cultural characteristics impact every aspect of learning—including the learning that is exhibited or achieved through drawing pictures. Moreover, Vygotsky (1978) explains children's drawings as representations of symbols used by a culture and learned by a child, which can then be used as the building blocks for achieving further development (Gredler, 1997; Ivashkevich, 2008), including social interactions and exchanges (Fox & Schirrmacher, 2011; Kalin, 2008; van Geert, 1998; Vygotsky, 1978; Yang & Wilson, 2006).

Relatedly, the theories of Kindler and Darras (1994, 1997, 1998) concern the influence of visual surroundings on children's drawings based on the functions of pictorial and representational imagery as activities of communication. Such activities hold "communication potential including thoughts, ideas, values, or emotions which are all semiotic foundations" (Grandstaff, 2012, p. 12). In this respect, children have numerous opportunities to engage with others in their environment, which makes graphic schema specific to a social context and no longer a universal experience developing through cognitive stages (Kalin, 2008).

Recent post-modernist theorists also argue that artistic development and representation through drawings is an internal process that results from a child's interactions with the natural environment or the surrounding world, which are dominated by the power of visual culture (Barrett, 2007; Eisner, 1976; Golomb, 1992; Kalin, 2008; Kindler & Darras, 1997; Mitchell, 1995; Vygotsky, 1978). According to post-modernists, visual culture is at the forefront of a child's experience today and is very likely to shape artistic growth in children's drawings (Duncum, 2001; Freedman, 2003; Ivashkevich, 2008; Kalin, 2008; Wilson, 2003).

Wilson (1976, 1997, 2003, 2005, 2008), along with Wilson and Wilson (1977, 1979, 1982, 1984, 1987), expanded their notion of the influence of the social world on children's drawings to include the effect of interactions, along with visual culture and informal education, on artistic development. Thus, interpretations of children's drawings have changed from representations of cognitive development to representations of social and cultural influence—and to those of visual cultural stimulus. Such theories are important to this study because they provide enlightening perspectives on how to understand my daughter Nada's drawings and her interaction with her visual surroundings in order to capture her visual responses analytically and show the power of visual culture in shaping her meanings.

The Importance of Studying Children's Drawings

There are many definitions that can be brought to bear on the notion of children's drawings. These drawings are defined based on their cognitive and visual meanings, which give a clear explanation of the concept of interaction between children and their surrounding environments. Children's drawings are considered as a set of visual symbols used by children to express their needs and understanding of the world around them. Children create meanings through their visual representations and use them to communicate with their surroundings through social, cultural, and visual forms and practices (Atkinson, 2002; Freedman, 2003a; Mamur, 2012). This concept is relevant to finding methods for the interpretation of social, cultural, and visual values in art education.

Further, children's drawings are informed by the objects, events, and contexts of their cultures and societies (Clements, Benasutti, & Henry, 2001; Freedman, 2003a, Mitchell, 2002). These visual forms are perceived as signs that provide value to their art (Wilson, 1997). While they maintain a dependence on the cultural context, children's drawings and visual culture hold the potential to also transcend cultural, linguistic, and representational barriers (Foley & Mullis, 2008; Kalin, 2008). For example, when ideas are transferred through drawings, there is no such thing as a language barrier. This transcendence of language is also an important reason that drawings are used by scholars to find ways of helping children deal with their surroundings, especially because drawings can be a method of self-expression (Anning & Ring, 2004).

Children's drawings communicate and/or express ways of thinking through pictorial forms (Chang, 2012; Hope, 2008; Smith-Shank, 2007; Wilson, Hurwitz, & Wilson, 1987). These drawings have internal meanings that others can see, read, and understand. Hence, drawings reflect not just children's command of cognitive competence as Piaget and Inhelder

(1967) claimed, or their intellectual emotions as Lowenfeld (1965) believed, but also the ways in which children's knowledge grows through an exploration of their surroundings (Anning, 1999).

Researchers have been interested in studying children's drawings because they are an important mode of visual interaction between children and their surroundings mediated by various graphic and visual systems (Anning, 1999; Atkinson, 2002; Bolin & Blandy, 2003; Danto, 1986; Duncum, 2002b; Foley & Mullis, 2008; Freedman, 2000; Hope, 2008; Kalin, 2008; Pauly, 2003; Pearson, 2001; Soundy, 2012; Tavin, 2009; Wilson, 1997; Wilson, Hurwitz, & Wilson, 1987; Wojaczyńska-Stanek, Koprowski, Wróbel, & Gola, 2008). In fact, children use drawings as a pictorial language to enhance their thinking, listening, and speaking skills and their ability to be understood (Anning, 2003; Chang, 2009, 2012; Hall, 2009; Malchiodi, 1998; Zimmerman et al., 2009). Thus, the significance of children's drawings lies in their capacity to help children express their needs, desires, ideas, and thoughts visually (Anning, 1999; Anning & Ring, 2004; Atkinson, 2002; Hope, 2008; Kalin, 2008; Wilson, 1997; Wilson & Wilson, 1982; Wilson, Hurwitz, & Wilson, 1987). This perspective clearly aligns with my interests in and perceptions of how to examine my daughter Nada's visual representations of her surroundings.

Visual Culture

Various definitions have been given for the term visual culture because it refers to all that is visual and all that is cultural, and children's drawings are represented depending on surrounding images, signs, and symbols (Darts, 2008; Freedman, 2003a; Keifer-Boyd, Amburgy, & Knight, 2003). Visual culture as a social structure (Mitchell, 2002) relates to art practices that clarify how individuals in diverse communities interact with their visual cultures. Furthermore,

15

visual culture becomes part of the visual environment in which children find what attracts their attention and begin to interact visually, subject to their thinking and learning.

Visual culture is expressed through its influences on the actions of individuals as they reinterpret their identity amid the interaction between ideas and images in contemporary times (Rolling, 2007). Even when culture is reflected in visual representations, we discuss it using language (Arnheim, 1978; Duncum, 2002b; Freedman, 2003a; Wilson & Wilson, 1977, 1979). There is always a tendency to go back to language as the means of communication, which is why it is significant to use the term visual culture as distinct from the actual visual experience associated with a culture (Kalin, 2008). Visual culture, then, is what a culture looks like in children's daily lives.

The Relationships between Visual Culture and Children's Drawings

There is a correlation between what children learn in school and what they encounter in their environment. That children live in a visual era means that there are many visual signs that influence and also reflect how children grasp images in their surroundings both inside and outside classrooms (Duncum, 2001, 2002a, 2002b; Freedman, 2003a; Wilson, 1997, 2003). Children, in part, discover their world through visual encounters within these environments (Freedman, 2003a; Kalin, 2008; Tavin, 2009; Wilson, 1976; Wilson & Thompson, 2007; Wilson & Wilson, 1982).

Visual encounters are critical to enriching children's experiences due to the fact that cultural and social symbols are particularly relevant to the visual culture that appears as content and influence in children's drawings (Duncum, 2002a, 2003; Freedman, 2003a; Kalin, 2008). Freedman (2003a) asserted that the study of visual culture in children's visual representations,

thinking, art knowledge, education, and identities provides new perspectives on visual culture art education. Thus, children's integrations of visual culture demonstrate their need to learn how their thoughts can be described visually (Atkinson, 2002; Matthews, 2003), as well as sharing knowledge (Wilson, 2003). Indeed, Soundy (2012) and Tavin (2009) claimed that this integration enriches children's knowledge and experiences, which makes a strong case for the integration of visual culture within formal schooling.

The visual and cultural symbols that are created by media and technology may encourage children to respond to them as motivational factors in their drawings because children are surrounded by them in everyday life (Buckingham & Bragg, 2004; Jolley, 2010; Toku, 2001; Wojaczyńska-Stanek, Koprowski, Wróbel, & Gola, 2008). Such motivations are important in depicting Nada's visual representations and subjective experiences with different symbols, cultures, and societies, and this understanding has helped me to observe how such integrations emerged in Nada's drawings as a major part of her visual perceptions.

Discussion of the Influence of Visual Culture on Children's Drawings

Cultures represent ideas visually, as shown in their visual surroundings, because visual stimulation is increasing (Duncum, 2001, 2002a, 2002b; Freedman, 2003a) in our everyday lives. Visual art, therefore, is integrated with digital media, billboards, and product advertisements through which children enjoy thinking, identifying, and critiquing. This trend is associated with technology, and it is natural for children, as creative beings, to allow visual culture to proliferate in and through their drawings. Thus, the increasing prevalence of imagery in the media surrounds children with visual options and symbols that need to be examined to discover how they influence children's representations and interpretations of such images.

Visual culture in children's drawings may be seen as a variety of beliefs that are shown when children construct their personalities by becoming involved with visual elements (Danto, 1986; Duncum, 2010; Tavin, 2003). Therefore, cultural and social symbols are created as unique experiences based on these factors (Wilson, 1997; Winkler, 2009). Such experiences need to be analyzed in terms of individuals' interpretations of them as art knowledge (Atkinson, 2002; Freedman, 2003a; Garoian & Gaudelius, 2004; Wilson, 1997). Therefore, analysis of the relationship between children's knowledge and their visual expressions should focus on formulating a new theory that takes into account the newest trends in culture and children's art and its related education (MacGregor, 1997; Wilson, 2003, 2005, 2008).

Art Education

The term art education refers to the art practices and processes that take place through learning and education. It includes a variety of art, visual, and mental practices and activities, such as drawing, painting, sculpture, new media, and installation. Over the last decades, art education has been increasingly associated with visual culture because of its prevalence in contemporary culture. Indeed, Duncum (2001) stated,

> Within art education a shift is discernible from studying the art of the institutionalized artworld to studying the more inclusive category of visual culture. Increasing numbers of art educators, many of them among the most eminent in our field, are defining their topic not as art but as visual culture… The shift from art to visual culture appears to represent as fundamental a change in the orientation of our field as the shift from self-expression to a discipline base in the 1980s. (p. 101)

This movement has been termed Visual Cultural Art Education (VCAE). The importance of this approach is that it highlights "what visual culture might mean in the context of art education, and how pedagogy might be developed for visual culture" (Duncum, 2002b, p. 14). In the following, I discuss the importance and function of this approach in relation to children's drawings.

Visual Culture Art Education (VCAE)

Visual Culture Art Education (VCAE) is a recent approach to art education that provides an extensive incorporation of visual culture into the field to make it relevant and up-to-date with contemporary society. Under this approach, art educators must integrate art from the mass media, video games, and popular culture (Duncum, 2001, 2010; Freedman, 2003a; Hooper-Greenhill, 2000; Petchesky, 1987; Wilson, 2003). According to Duncum (2001, 2002b, 2010), Freedman (2003a), and Wilson (2003), this totally integrated approach enables the development of the fine skills and high-level thinking necessary for visual culture growth, and especially for the sharing of knowledge. In this process, other theories have also been found to go hand in hand with visual culture; critical theory is an example. In this study, the relationships among visual culture theories in critical theory were assessed through the prism and context of interpellation theory.

The need to make meaning of surrounding visual forms within the everyday life of students and contribute to their visual worlds has encouraged the integration of visual culture into art education. Art education embraces VCAE as a paradigm of knowledge production and as a way to address the relationship between visuality and knowledge (Goble, 2013; Sweeny, 2006; Wilson, 2003, 2005, 2008; Wilson & Thompson, 2007). VCAE represents the values associated with democracy, freedom, and the proud qualities of any unique society or any social

19

group in which children interpret their visual world and express themselves through art (Duncum, 2001; Freedman, 2003a; Turkcan & Yasar, 2011).

Duncum (2004) indicates that the contemporary approach to visual culture in art education focuses on the visual as cultural knowledge, as well as on art itself. Wilson (1997) argues that visual culture in art education is not just making or designing an art education curriculum to teach it to students. It is more than that. It is part of the educational environment of visuality and a learning system in which both art teachers and students learn from each other because of the flexibility that visual culture can provide to engage with visual surroundings.

The study of visual culture focuses on the social significance and meaning of visual objects and events, instead of merely on the aesthetic value of masterpieces (Wilson, 2003, 2005, 2008). Thus, visual culture disintegrates the distinctions between high and low art forms, and that shift demands new types of pedagogies in art education, understanding which is a large portion of the objective for this research. As such, my study has reviewed visual culture and art educational theory and practice as they relate to visual cultural art education.

Wilson (2003) claims art teachers can honor students' visual culture based on three aspects of VCAE in order to build an ideal learning environment: art classrooms, informal aspects of visual culture learning, and the spaces in between those two aspects. This concept parallels the aspects of children's drawings as visual culture which my study has explored.

VCAE encompasses a network of relationships among teachers' and students' interests, which can consist of visual cultural texts and contexts for interpretation or creation providing occasions for debate, knowledge exchange, and modification (Duncum, 2002b). These represent democratic pedagogical perspectives on conflicting interpretations, each of which seeks to appreciate the others (Wilson, 2003, 2005, 2008). From this viewpoint, creation, production,

20

reproduction, interpretation, and reinterpretation are ongoing learning factors in VCAE that were part of the quest for knowledge transformation for both Nada and me. Therefore, VCAE is performative and highly variable with children, involving visual cultural texts participating in meaning making, always open to modification and extension by children such as Nada. In relation to my study, VCAE led to a transformation of knowledge in relation to drawing.

Regardless of the pedagogical perspective from which Nada has been exposed to visual culture images, she has had the freedom to pursue her own art interests. It is important to encourage art teachers and students to interact with their choices of images and notions as they make meaning of their surroundings (Wilson, 2003). In VCAE, Nada and I could unite visual culture images and ideas to create meaning from her visual responses and enrich our art knowledge. Also, from a visual cultural education perspective, it becomes clear how Nada could learn to blend the visual cultures of formal classroom art instruction and self-initiated visual cultural interests as an important step in enhancing her interpretation and use of visual culture within her everyday life.

This perspective has been useful to this current study of Nada's involvement with cultural contexts because the relation between visual culture and art education was reflected in Nada's ideological representations as she encountered ideas and changed them to fit her thoughts (Duncum, 2002a). The expression of visual culture has been an ideological process affecting Nada's drawings because Nada interpreted different beliefs depending on how she decided which were taboo and which were not. Analyzing such ideology, therefore, can highlight how Nada presented visual culture in her intrinsic representations and sharing of visual ideas (Althusser, 2001; Petrilli & Ponzio, 2005).

21

Contemporary Cultural Norms

Children living in diverse cultures, encounter various contemporary cultural norms, such as cultural environments and their patterns including popular culture, media, technology, television, the Internet, fashion, and toys. These norms present visual meanings that children use and interact with in a communicative mode (Duncum, 2004) reflecting visual culture's impact on children's drawing, cultural ideas, and values through imagery, for instance.

Visual aspects of contemporary cultural norms have increased in importance as new innovations of the digital age make imagery easier to create and distribute. Against the backdrop of the entire history of human civilization, this new and unique phenomenon has become widespread, influential, and ever more enhanced by technologically informed cultural norms, as a part of visual culture. Imagery can, therefore, be used effortlessly through digital photography or design, and contrasts sharply with the situation just a few generations ago when, in the late 1800s, paper was first becoming widely available due to advances in industrial manufacturing (Grandstaff, 2012; Ivashkevich, 2008). The impact of such extensive visual and cultural norms on children's drawing is of great importance, as is the challenge of discovering how they can be assessed through an examination of the way they affect drawings. The drawings of children, therefore, reflect the way the newest generation of humans is experiencing culture and its multiple patterns.

It is vital to go a step further and methodically conceptualize the way that the study of children's drawings can have practical applications in conceiving of cultural patterns. These applications can help in understanding how children think critically and how they derive different meanings based on their unique cultural experience, meanings that often appear in their drawings. The use of these patterns can demonstrate and create psychological descriptions, chart

processes of mental development, and help us gain insight into children's inner worlds (Turkcan, 2013). This method can also lead to understanding more sophisticated conceptual models for interpreting drawings as we deal with diverse patterns in multiple cultural environments.

Thus, cultural environments influence children's drawings because they play a critical role in drawings based on what visual patterns are presented and how children grasp them (Freedman, 2003a; Grandstaff, 2012; Ivashkevich, 2008; Kalin, 2008; Machón, 2013; Mirzoeff, 2013; Wilson, 2003). For example, cultural influences, such as socioeconomic background, ethnicity, and environment, including rural, urban, and suburban areas, have a variety of impacts on a child's visual representations (Toku, 2001). They affect children in two major ways. First, children's cultural settings may either direct or limit their drawings, especially when they are continually exposed to elements of foreign cultures through popular visual images. Second, environmental patterns might represent their style of living and interaction with their surroundings. This interaction may create some difficulty in understanding the visual and environmental components, which may limit the creativity and imagination in the perception and understanding of diverse environmental patterns. In Saudi Arabia, for instance, the environmental patterns are totally different from those in the U.S. because of cultural and social priorities. In this context, Nada's drawings were studied in an effort to discover how such cultural environments and patterns of the U.S. impacted her understanding, interaction, and interpretation in her everyday life, and how they were presented in her visual representations.

Visual culture presented in classroom environments in urban, rural, or suburban schools also impacts children's drawings differently because cultures in urban schools differ from the cultures in rural and suburban schools (Aldoyhi, 1994; Markusen, 2006). In the U.S., many urban schools have a higher ratio of minority students from lower socioeconomic status than

suburban schools, and exposure to different cultural patterns may provide different learning experiences for children (Markusen, 2006). As a result, children can often interpret the artwork that makes up part of their surroundings since they have most likely come across diverse cultural influences in their daily routines. Further, the experiences will have an effect on what they themselves produce. From what children draw, Mamur (2012) noted that it is possible to tell a great deal about their immediate cultural environment. Their backgrounds might also be visible in their drawings. For instance, amid different cultures and socioeconomic backgrounds, some children might live in an urban setting where every family owns a car and, therefore, be different from children in a rural setting where, though most families have cars, every home also keeps livestock of some kind. If the children were asked to draw a home, most likely, their drawings would include family members outside a house. However, in one picture, there could be a car in the driveway, while a child raised in a rural setting might draw some animal, such as a cow or goat in the backyard. Both children have seen cars, but they often choose to draw different representations that best reflect their environment.

Other impacts, especially in urban cultures, may deal with technology (Duncum, 2001; Freedman, 2003a; Ivashkevich, 2008; Lerner & Damon, 2006; Mitchell, 1995; Toku, 2001; Wilson, 2003). For instance, children in urban or suburban schools are often equipped with technology that boosts their communication skills and ability to communicate with others around the world. I make these assumptions based on my previous studies as an art educator on the influences of globalization's cultural, visual, and ideological aspects on representations of reality in Saudi children's drawings. Technology prepares children to embrace an information society and offers them an opportunity to experience new learning connections and contextual relationships with other cultures. One special characteristic of children in the twenty-first

24

century is that they have more appreciation of pictures and videos than children of previous generations (Duncum, 2001; Freedman, 2003a; Ivashkevich, 2008; Min & Xiaomei, 2015). As a result, it would be reasonable to expect that they would have high levels of appreciation for technology in visual art and within their drawings. Min and Xiaomei (2015) speculated that the increased influence of visual culture in modern times, with digital technology and imagery used for every purpose from entertainment to advertising, represents one of the reasons students have less interest in visual art as it is taught in school. Visual art from historical times can never be as relevant to students as the art to which they are being exposed through modern technology.

Children's drawings are more often portrayals of images they see on the television screen or on the computer and less often portrayals of printed images (Mamur, 2012; Wilson 2003). This trend in children's drawings may reflect the general change that is taking place whereby print media is being rendered obsolete in the digital age. The important implication for art education is that it might be important to reconsider the traditional approach to art appreciation and align it with what most recent modern children actually appreciate. Informed by empirical research, which demonstrates the interests of 'digital natives' who grew up in the age of the Internet, "art appreciation instruction should evolve to adapt to this era" (Min & Xiaomei, 2015, p. 1). In pursuit of this goal, teachers and parents can use drawing activities as opportunities to entice children into deeper thought processes that involve more than one representation for any given idea. By discussing visual art and the students' drawings with reference to the purpose intended by the artist, it is possible to stimulate imagination and abstract thought processes (Egan, 2014). This is just as true for digitally produced art as for traditional media.

Nowadays, children have more room for conceptualizing and analyzing visual images and visual representations with technological methods (Lerner & Damon, 2006). For instance,

their use of electronic devices may facilitate learners' use of surrounding technology to expose the relevance of visual and cultural technology to a particular culture, which may enable children to present technological art forms in their drawings successfully. For example, in Japan, early childhood educators train children in music, art, and language in the classroom. This training boosts their artistic development, and, indeed, Japanese children are found to be more spatially aware than children in Western cultures (De Eca, Kroupp, & Lam, 2011; Toku, 2001). In contrast, in Saudi Arabian art education, children need to be prompted to interact with visual culture to appreciate and enjoy the benefits of Western approaches that encourage students to engage with their surroundings. Therefore, the research involving Nada is an example of an investigation of the influence of visual culture on children's visual responses and adaptations to surrounding symbols, signs, and images, indicating how visual culture improves the ability of children to form personal connections with their drawings.

The incorporation of visual culture in Saudi Arabian art education, therefore, will make it possible for art educators to boost the creativity and development of students. This can occur through adopting a student-oriented environment, self-explanatory learning, discussions, and critical thinking initiatives in order to enhance creativity and development (Freedman, 2003a; Kalin, 2008; Lerner & Damon, 2006). The benefits of such a development are many as, for example, in Western culture, children who interpret visual images of popular culture by associating them with their daily life experiences have a better ability to analyze social problems in everyday life (Duncum, 2001; Efland, 2005; Freedman, 2003a).

Given this perspective, the aspects of visual culture that are obvious in children's drawings include all sorts of media, fashion, and even toys. Children draw images they have seen on television, computers or the Internet, newspapers, magazines, comics, and cartoons,

26

among others. To what they see, they react in different ways. Their responses determine what they include in their drawings and the colors, shapes, and figures they use. Therefore, what they see in media can have either emotional or intellectual impacts (Mamur, 2012). Some of these impacts are those of visual culture on children's drawings because children express what they think is important from what they see around them. For example, if a child grows up around women or is exposed to women who are very sensitive about their looks and fashion, as are represented by the media, the child may draw more feminine images portraying ideas of fashion. Mamur (2012) argued that instead of drawing incomplete human figures, they could go into detail and may draw their figures with make-up on.

Influenced by the media, children can decipher elements such as the speed of moving cars, perceive beauty in fashionable things or colors they see, or tell what social event is going on in an instance of visual input. For example, a woman in a wedding gown means there is a wedding. An example of an intellectual reaction to what they see is trying to prove whether what they see is real or not. This is because some visual elements spark curiosity (Mamur, 2012). Children will wonder what the outcome of something they have seen in media will be. Hence, when events are presented by media, children will wonder if their meanings speak to them directly, or whether they need to exert more effort to understand them so that they can be affected by them in a meaningful way.

Drawings by children in the digital age more often depict images they have seen on television than in print media (Mamur, 2012). In this way, the Western mass media influence children who remain heavy consumers of mass media in their daily lives because the Western world employs visual culture as the primary basis of spreading its culture and civilization (Duncum, 2001; Freedman, 2003a; Ivashkevich, 2008; Keifer-Boyd, Amburgy, & Knight, 2003;

Mitchell, 1995; Wilson, 1976, 2003, 2008). Therefore, drawings can be used as contexts, means, and feedback mechanisms for researchers to grasp the way aspects of cultures, as they rapidly adapt to the digital age, are being experienced by the new generation (Grandstaff, 2012; Ivashkevich, 2008).

The media offer a platform to spread visual culture and can significantly shape modern society by affecting children and adults alike. For example, advertisements stimulate children to buy products, including games and toys. These toys can be a factor of influence because they are part of visual culture. Kirsh (2012) asserted that, in a consumer society, toys play essential roles in impacting children's behavior and their interactions with multiple visual forms. It is essential, therefore, to examine the impact of toys on children's drawings to understand how such visual forms may provide insight into children's visual interactions and communications with their surroundings.

Students develop various ideas and understandings of art through schooling, and this knowledge is important for analyzing and interacting with visual images in both traditional and popular culture (Anning & Ring, 2004; Atkinson, 2002; Duncum, 2001; Freedman, 2003a; Hope, 2008; Kalin, 2008; Wilson, 2003). However, it is more normal for children in industrialized cultures to reproduce images of their visual culture in drawings than it is for children from non-industrialized cultures because the former remain exposed to it continuously on an everyday basis (Ivashkevich, 2008). Perhaps this is because children in industrialized cultures are increasingly exposed to television, magazines, and newspapers, compared to people from other cultures, and their drawings are more likely to depict popular culture. Children from traditional cultures, on the other hand, may be more likely to represent their natural and outdoor environment as they represent and gain knowledge. For example, a child raised in the Middle

28

East may be more likely to draw a man riding a camel as opposed to a horse and can understand the similarities between them, i.e., that both animals, in this sense, are transportation. According to Wilson and Wilson (1987),

> The Japanese children seem to be imaginatively anticipating possible trials, while the Egyptian children diligently reflect what they themselves have actually seen and done. Of course, the Japanese children's drawings also reflect what they have seen and reviewed countless times in the graphic narratives produced by the popular artists of Japan. (p. 19)

Children are exposed to many aspects of visual culture, which offers a foundation for children to think critically about what they see (Anning & Ring, 2004; Balkir, 2009; Jenni & O'Connor, 2005; Knight, Keifer-Boyd & Amburgy, 2005). Even though Western culture is spread through popular visual images in society, it is obvious that other world cultures have also historically employed visual culture in influencing artistic development and representation in society. For example, Japanese children in Wilson & Wilson's (1987) study were influenced by visual culture images in their drawings. When children from such cultural backgrounds are exposed to popular Western culture through visual images present in their surrounding environment, they can accurately decipher the different visual cultures (Toku, 2001). Manga, for instance, is a famous Japanese genre of comics and cartoonists that integrates Asian culture and Western traditions about modernity (Ivashkevich, 2008; Toku, 2001; Wilson & Wilson, 1987). Many drawings by Japanese children are hugely influenced by manga, and this illustrates that these children heavily borrow images from visual culture. Their visual culture differs from the popular visual images that characterize Western culture. These children do not often make up their characters, but borrow heavily from manga (Ivashkevich, 2008). As a result, this norm of

media enhances their artistic development as the drawings of these children appear more advanced and detailed compared to drawings by children from Western cultures.

What a child chooses to draw and how he/she interprets the visual media shows how visual culture has influenced them. In a study conducted by Mamur (2012), children drew pictures of things they had seen in visual media. They were then supposed to describe what they had drawn and what it was about. They were also supposed to say where they had seen the image, how it affected them, and what they had learned from it. From the drawings, it was indisputable that visual media had a larger influence on children's drawings than printed media. The children depicted scenes they had seen on television, computer games, or cartoons. Some of the scenes in the drawings depicted death, warfare, and magic. They aroused feelings such as concern, admiration, curiosity, and anger. From the study, it was evident that what children saw on a daily basis had an effect on how they understood the surrounding environment. The drawings done by boys depicted more violence than those done by girls. The study concluded that boys are more affected by the negative things they see than girls (Mamur, 2012). Indeed, visual media play a significant role in influencing children's visual representations based on how they understand and interpret the visual images contained in them.

Social Practices

Visual culture has an effect on children's drawings in terms of social practices. Social practices encompass a "social theory of visuality, focusing on questions of what is made visible, who sees what, [and] how seeing, knowing and power are interrelated" (Hooper-Greenhill, 2000, p. 14). Mirzoeff (2013) asserted the need to study the social and cultural impacts on children's visual experiences in order to grasp their visual conversations. This is because children's

drawings are informed by various sociocultural understandings of surrounding contexts and their meanings (Ivashkevich, 2008). From this perspective, it can be said that Nada's visual representations were viewed in relation to her "place, role, and presence in broader culture" within the U.S. visual culture (Alpers, 1983, p. xxiv).

According to constructivist learning theory, individuals construct knowledge from their experiences and all imagery experienced by children becomes assimilated into the system of beliefs and concepts (Charmaz, 2000; Ivashkevich, 2008). It is this accumulation of experiences that underlies all social outcomes. For example, the influence of visual culture on children's drawings can be conceived as a reciprocal process whereby culture is created by an older generation and internalized by a younger generation which, in turn, responds by drawing sketches that depict the experience of the culture that has been handed down. Each generation adds its own influence to the culture of a society and then indoctrinates the children. Mitchell (2002) elaborated that these drawings clarify the impact of seeing and interacting with social arrangements. The nature of vision itself is to establish a relationship of social subject and object. Thus, it is no surprise that the study of visual and social influences and experiences on children's drawings has led to the insight that they mutually affect each other. This conception supports the ideas of Vygotsky (1978), who understood learning as a process of experiencing social practices, interactions, structures, and cultural phenomena and using them as the building blocks for higher mental function.

Additionally, when social practices are understood as a reflection on the way children experience culture, drawing represents an important research tool that is especially useful because a drawing, as an item of research data, can remain critical for an indefinite period of time after it is collected (Korzenik, 1995). Therefore, children's drawings are a valuable tool in

31

understanding children's experience of the visual environments around them. Other art forms are more limited, but drawing allows children to add visual expression to their subjective experience.

It is important to recognize children's drawings as visual productions influenced by social practices. Thus, Duncan (2015) asserted that analyzing children's drawings requires grasping the effects of social influences and experiences on their drawings that "reflect the true meaning of the drawings" (p. 51). As a consequence, the ideal way to study drawings, when using them as opportunities to better understand the social processes surrounding subjective experiences, may be to prompt children to draw their social experiences and then explain them (Hopperstad, 2008).

The approach integrates language arts with visual art and enhances not only self-expression, but also depth of reflection. Multiple researchers have pointed out the powerful way in which social experiences are integrated into drawings when children use narratives or other explanations to give an account of what they have drawn (Gallas, 2003; Lindqvist, 2001). To the extent that children's drawings are being given more scholarly attention, it can be concluded that those drawings are also impacting cultures and societies more significantly due to the increased attention they are receiving. Children, certainly, are exposed to visual culture, and then they respond to it with the images they draw.

Visual Objects

Thus far, visual culture has been used to refer to anything that is visual and can transfer ideas. It encompasses visual forms of art, such as prints, paintings, films, and photographs. It also includes other images and objects that are not fine arts, namely video, television, science images, advertisements, and particular gendered toys (Barrett, 2007; Duncum, 2001;

Ivashkevich, 2008; Mitchell, 1995; Wilson, 1997, 2003). In all these forms, it is likely that children will incorporate such visual images from their culture in their artwork. This is because children have been living in a visual era and encountering various images' meanings (Freedman, 2003a; Ivashkevich, 2008; Mitchell, 1995).

A discussion of the way visual objects affect children's drawings should begin with acknowledging that they are not separate phenomena. Consistent with Vygotsky's theoretical notion regarding social interaction that children's drawings consist of visual objects with symbolic significance determined by the cultural context, it should be observed that culture is the raw material for children's drawings (Du Bois & Edwards, 2007; Freedman, 2003a). Some researchers may make observations about the ways in which various manifestations of visual objects may influence children's development and be reflected in their drawings (Mamur, 2012). Because culture is the source of all imagery used in children's drawings, the relationship between drawings and visual objects can be understood in the following way: children's drawings reflect their experiences of visual culture and give researchers and educators the opportunity to assess the children's ongoing experience. For that reason, in my study, I looked at Nada's drawings "not as a set activity but as a kind of experience related to many different activities" (Duncan, 2015, p. 50).

Mitchell (1995) argued that visual and cultural objects that individuals encounter daily can have a problematic impact on children's visual representations so that "what we need is a critique of visual culture that is alert to the power of images for good and evil and that is capable of discriminating the variety and historical specificity of their uses" (pp. 2-3). One may argue that drawings by children consist entirely of visual objects comprehended through a cultural lens, and that therefore, their impact on children's drawings is an important factor to consider. Visual

culture is the source of all visual objects depicted in children's drawings. In all the ways in which children's drawings are useful and meaningful, they are dependent on visual culture. In light of the fact that visual culture provides the visual objects children use to express themselves through drawings, educators and researchers need to consider the ways in which children will be affected by the fact that such objects play a larger role than ever before in human history (Duncum, 2001; Freedman, 2003a; Ivashkevich, 2008; Kalin, 2008; Wilson, 1997, 2003).

The Ideology Mediated Through Visual Culture

Children's drawings portray aspects of popular culture. This culture is surrounded and constituted by diverse visual imageries. These "images teach us what and how to see and think and, in doing so, they mediate the ways in which we interact with one another as social beings" (Garoian & Guadelius, 2004, p. 298). Through these interactions, the meanings of the images of visual culture are constituted by the ideology of visual culture. Garoian and Guadelius (2004) argued for seeing this "ideology of visual culture as a spectacle pedagogy" (p. 298). This concept has become a new paradigm in art education and has been presented as a visual cultural pedagogy for understanding the surrounding images of visual culture.

Ideology is a set of beliefs, thoughts, opinions, and ideas through which individuals practice, present, and represent their religion, cultural patterns and beliefs, and social experiences, based on their own systems of interpretation. Children, in this way, present their ideologies by drawings to express their thinking and understanding of surrounding images. Indeed, the impact of visual cultural pedagogy as a part of visual culture ideology on children's drawings lies in children's "personal expressions of subjectivity through artmaking" (Garoian & Guadelius, 2004, p. 298).

34

The ideological influence of visual culture can be profound and can speak to the efficacy of cultural and visual semiotics in shaping how people, even very young people, conceptualize the world for an interpretation of reality. Such influence suggests that postmodernist ideology has played a vital role in interpreting new fields of visual culture in children's thinking (Wilson, 2003), especially in line with the theory that a child's art can be visually affected by his/her interaction with his/her surroundings. In this matter, it is crucial to recognize how children understand the images and signs in their visual culture. In response to their visual culture, how do young people create images and signs in their own drawings? How do they interpret them? How are they affected by them?

Wilson (2003) argued that visual cultural pedagogy should provide sites in contemporary art education to include art classrooms, informal sites of visual culture learning, and the spaces in between the those two kinds of sites in order to build a more ideal learning environment. These sites, therefore, reflect some aspects of the media's domination of society, including visual and non-visual forms, social reproduction, television, social media, and the Internet (Duncum, 2002b; Garoian & Guadelius, 2004). Thus, children and their visual representations will be affected depending on how they understand, interpret, and present these images as values and beliefs shaped by ideology.

Children can either narrate an event or portray representations of things they have seen. There is a concern that if we let children draw what they see, then they will lack originality. However, as Mamur (2012) noted, visual culture is important in nurturing children's creativity since it helps them think critically, giving them new information to explore, understand, and interpret. Some parents and educators attempt to control what children draw as opposed to giving them freedom to explore different ideas and present different ideologies. Nevertheless,

when asked to draw without restrictions, children draw what they see, and this can be understood as ideological representations. These ideologies portray elements of visual culture in specific ways. In this light, expressing their ideology, children relate what they learn in class to the outside world.

<div align="center">Subject Matter</div>

What children see in their daily lives reflects in the choices they make, not only in their drawings, but also in their perception of right and wrong. The choices they make on the subject matter of their drawings show their understanding of the world and reality. Through drawing, they create their own realities to which they can relate (Kendrick & McKay, 2009; Kerlavage, 1998; Mamur, 2012). Their drawings portray images, which deal with social problems such as famine and natural disasters. They can also show theme-based or advertisement images, such images based on themes like anger, magic, speed, or even death among many others. Advertisement images from billboards, magazines or even television present different meanings to enrich children's comprehension of a specific subject matter.

Turkcan and Yasar (2011) were interested in learning about the ways in which the study of visual culture could be integrated with the study of subject matter in primary education. In an action research project, they collected data through (1) the use of interviews with children in grade three, (2) document analysis, and (3) both researcher and student journaling. Data analysis was conducted using the technique of descriptive analysis. Among the most important findings were that children did become better prepared to interpret the subject matter of the visual world in a critical and intelligent way through using their previous knowledge to critically question the topic under discussion.

Children's drawings, as representations of the subject matter that is being interpreted and transferred, are influenced by the high level of variability associated with the subject matter meanings children may impart to various elements of a drawing (Lindqvist, 2001; Storey, 2003). This notion may be employed as a feedback mechanism for assessing the transfer of culture and is consistent with the directions in which visual culture is intended to be studied. This results because "a dialectical concept of visual culture cannot rest content with a definition of its object as the social construction of the visual field, but must insist on exploring the chiastic reversal of this proposition, the visual construction of the social field" (Mitchell, 2002, p. 171).

Another aspect of visual culture that might affect what a child chooses as the subject matter for their drawing is ethnic background. As explicated by Mamur (2012), certain ethnic communities have characteristics that set them apart. For example, a child from an inclusive society or culture will be more inclined to cooperate and share with others. This child will be more likely to engage in interactive activities and will be open to new ideas. Thus, such a child might draw images of family or friends where people are happy and playing. A child who grows up in a quiet environment where family members or friends are emotionally detached will be expected to reflect such experiences in what he or she draws. His understanding of the world will differ. Such a child might draw a family picture with scattered people, each one involved in a different activity, as opposed to a drawing where people cluster together in the foreground participating in a communal activity. These examples illustrate how subject matter in representing visual culture has become a "notion of vision as a cultural activity" (Mitchell, 2002, p. 171). These insights related to the subject matter of visual culture practices have helped me to understand how Nada's visual surroundings have affected her drawings.

Critical Discussion of the Effects of Visual Culture on Children's Drawings

Over-consumption of visual culture leads to overexposure of its images and other graphic representations. Children are living in a fast-paced society characterized by the spread of globalization, technology, and communication associated with the proliferation of Western culture (Freedman, 2003a; Ivashkevich, 2008; Mitchell, 1995). Therefore, the majority of visual culture represents Western culture, and it is likely that children in their drawings will represent what they observe on television, billboards, or the Internet (Ivashkevich, 2008). This overexposure to a visual culture dominated by Western ideals leads to internalization of these images, as well as ease of representation in children's drawings. These images are often seen to become part of a child's subconscious, and this indicates their impact, which may constitute a dominating control of children's understanding of their surroundings. In this way, children may neglect the importance of their traditional images and focus more on Western images.

Given this perspective, children's drawing theories may be critiqued in relation to specific cultural applications. For example, theories that see the artistic development stages of children's drawings as universal need to address their application to diverse societies and cultures. Such theories must also comprehend how diverse beliefs in various communities are key to grasping children's cultural interactions with their surroundings and how symbols and images influence their visual representations, particularly in contemporary cultural and social practices (Ivashkevich, 2008). The critical functions of such theories form the contemporary field of visual cultural pedagogy in art education because they illuminate individuals' cultural and ideological expressions associated with visual culture (Duncum, 2001).

Today, visual cultural images may limit creativity, innovation, and originality because they are dominated by popular culture representations (Freedman, 2003a; Mitchell, 1995). Many

parents and teachers do not take the time to teach and impart cultural skills to their children, and with popular culture becoming commonplace, children are gaining more cultural freedom, thus choosing readily available visual images depicting popular culture (Ivashkevich, 2008). If parents and teachers are not dedicated to children's art education, popular culture will remain what children notice, understand, and value, and this will quickly replace what children directly experience with visual images. As a result, their experiences are not depicted in drawings, as popular culture grasps their attention and shapes their understanding of the natural world (Ivashkevich, 2008).

In this manner, visual culture certainly impacts children exposed to popular culture, but they may remain culturally aware of their native cultural practices, which enables them to express their emotions and thoughts (Ivashkevich, 2008). The world is characterized by cultural diversity, and many societies have managed to maintain their cultural practices, avoiding interference by the spread of Western culture through globalization (Wilson, 1976, 2003, 2008). Comparisons with visual culture in the nineteenth century reveal that children who were exposed to two diverse cultures, but remained aware of their native cultural practices, used drawings to depict their native culture in order to express their feelings and ideas (Mitchell, 1995; Schwartz & Przyblyski, 2004; Wilson & Wilson, 1979, 1984). They drew images of their traditional cultural practices to demonstrate how much they missed their culture.

Through visual culture, it is possible to interfere with a child's process of making decisions about what aspects of culture are important and valuable (Ivashkevich, 2008). In many cases, widespread popular culture dominated by Western ideals leads to a misrepresentation of a child's visual culture, as drawings are increasingly dominated by popular culture. For instance, in 2005, I completed a project to explore the influence of Western culture on Saudi children's

drawings. I discovered that they were influenced by the domination and power of Western culture so much that it seems necessary for us to be careful when studying this influence in a conservative environment, culture, and society because of the different ideologies involved. Moreover, I believe that visual culture has an impact on children's drawings because it improves children's understanding of daily experiences. Children find it easier to associate their daily experiences with popular visual culture. For instance, Nada is more likely to form a connection with art images and drawings because of her prior knowledge resulting from contact with her surrounding visuality.

Moreover, children who experience minimal cultural influences from their culture are less likely to exhibit their cultural practices in their visual responses. The child's drawings will likely depict the trends of cognitive growth common to children living in the popular culture (Lerner & Damon, 2006; Wilson, 2003; Wilson & Wilson, 1979, 1984, 1987). With increased cultural freedom, children will depict the visual culture they encounter in daily life in their drawings, leading them to disregard their own cultural practices (Freedman, 2003a). Hence, children will recreate the visual images and graphical representations they encounter in daily life because they use such images as the basis for their visual cultural pedagogy and representation.

Visual Culture Art Education (VCAE) theories address issues of interaction with surrounding imagery that might call attention to children's representations of their gender and identities (Barrett, 2003; Duncum, 2007; Freedman, 1994, 2003a; Freedman and Stuhr (2004); Lai, 2009; Pauly, 2003; Tavin, 2003, Wilson, 2003). According to Freedman and Stuhr (2004), such addressing "includes issues concerning the power of representation, the formation of cultural identities, functions of creative production, the meanings of visual narratives, critical reflection on technological pervasiveness, and the importance of interdisciplinary connection" (p.

816). Moreover, VCAE examines critical thinking about visual culture imagery that shows how children's dominant ideologies can be constituted by the surrounding images of visual culture. However, these theories "have not significantly explored [children's] learning about the self, and the world" (Lai, 2009, P. 15). This criticism shows that VCAE may be concerned more with self-expression rather than with examining how children communicate with their surroundings and represent their ideas (Herrmann, 2005; Lai, 2009). This notion, therefore, requires attention to the contents and contexts of surrounding visual images. Thus, visual and cultural impacts become principal considerations in studying children's visual representations in the visual art movement. The next section turns to a more focused consideration of the theoretical lenses employed in this study.

Description of the Employed Theoretical Lenses

In this section, I provide an overview of the theoretical lenses, including underlying philosophies, key ideas, major authors, and major developments and critiques. These theoretical lenses are the theories and methods of data analysis. I discussed the theories of interpellation in relation to ideology, the theories of visual culture in relation to art education and children's drawings, and gender representation in relation to gender and identity under the perspective of feminism. The use of critical theory analysis requires a clear and critical argument on how Nada expresses herself as part of society. This includes a discourse on Marxism, Karl Marx, the theory of ideology, Marx's theory of ideology, Althusser's theory of ideology, interpellation, State Apparatus, and Ideological State Apparatuses. I briefly reference Althusser's notion of State Apparatus (SA) and Ideological State Apparatuses and make use of his theories of ideology and interpellation, also noting critiques of the theory of ideology and interpellation, and finally

41

explain why the theories of ideology and interpellation are still useful despite the critiques.

Therefore, this discussion helps to explain how these theories guide and answer the research

questions.

Marxism

Marxism is a political and economic theory developed by Karl Marx (1818-1883) and

Friedrich Engels (1820-1895). It was established on the theory and practice of communism

(Marx & Engels, 2002). Karl Marx is considered one of the most significant contributors to

critical theoretical understanding in history, and has profoundly affected political, ideological,

economic, and philosophical discourse around the world (McLellan, 2000; Screpanti & Zamagni,

2005). Marxism is often seen as an analytical or empirical tool for better understanding social

institutions (Muravchik, 2002). Also, it theorizes that history is about class struggle, that there is

an ever-growing proletariat that struggles increasingly to survive (Screpanti & Zamagni, 2005).

On the other hand, there is also a constantly shrinking elite that continually increases its wealth

while fearing the highly-populated masses below it that have nothing (Marx & Engels, 2002).

Inevitably, for Marx, such class division would result in workers throwing off the shackles of

oppression by the capitalist bourgeoisie.

With the capitalist bourgeoisie knocked from their ruling perch, a truly classless society

would emerge. With the unjust elites out of the way, the remaining members of the sprawling

proletariat would band together to create a truly classless society (Muravchik, 2002). There is no

question that Marxism believes in a teleological historical momentum. For Marx, the world

moves from a bourgeoisie or capitalist past into a socialist future. Marx also believed that

working-class citizens from all nations would retreat from their nationalist sentiments and

embrace the seductive allure of class affiliation (Screpanti & Zamagni, 2005). However, when World War I began, cross-border solidarity amongst the working classes was overwhelmed by patriotic fervor. In any case, as an explanatory device, Marxism falls short because it fails to account for a variety of critical variables, such as patriotism, human nature, and the incapacity of purely economic factors to shape human paradigms or precepts. It is an effective interpretive tool in terms of highlighting the inequalities of a society, but it is far from perfect in explaining a host of perceived linkages or causalities.

Chiefly, Marxism seems to give a large space to social determinism in the sense that individuals are shaped, physically, cognitively, and ideologically, by their class affiliation and the institutions of their society. Belonging to a specific class means to be automatically pitted against other classes. It also means that one is compelled to see the world in a particular fashion. One of the reasons why modern-day Marxists have challenged orthodox Marxism is because they appear to believe that, in its purest form, it does not allow sufficient space for individual agency (Salván, 2012).

Ideology

Discussing ideology's relationship to philosophy is essential for researchers, educators, artists, critics, and others interested in understanding how thoughts and beliefs apply to diverse fields of knowledge. Addressing such knowledge clarifies how ideology explains the formation of dominance. Thus, contemporary interest in ideology may be modified by the individual perception of reality, especially when shifts in concepts are affected by one's surroundings.

Theoreticians such as Althusser have argued that history is one of the most important factors shaping the value of ideology because ideology depends on what others have provided to

43

us. History does not stop, and ideology depends on the objective conditions of history (Althusser, 2001). Therefore, it is clear that by studying history, we can more profitably discuss the ideological conditions represented in varied cultures. History provides the path for scholars to investigate issues of ideology because history influences social change, depending on economic, social, and political relations in society (Bell, 2001). Thus, studying ideology gives powerful insights into the objective conditions of knowledge. With this conception, we may distinguish between two types of ideology: one that is consistent with the movement of natural history, such as the movement of revolutionary change, and one that is contrary to the movement of history, such as the reactionary ideology that aims to maintain the system, structure, or the relations of production that belong to the dominant layer that may oppose the development of productive forces. Althusser (2006) stated that Marx confirmed the role of history in shaping the function of logic in the modes of production, thus clarifying a complex understanding of ideology.

The idea of a theory of ideology may be contrasted with the more general notion of ideology. Ideology theory reaches back to the 1970s when there was a determined effort, spearheaded by Althusser (2001), to re-found Marxism in the aftermath of repeated failures to explain why bourgeoisie society was so resilient. Moreover, such theory looks at the social constitution and unconscious modes of functioning and efficacy of the so-called ideological (Arthur, 2004). Ideology theory, as envisaged by Althusser (2001) and his followers, also looks at the materiality of ideology in the sense of how it exists as a medley of apparatuses, rituals, and forms of praxis. What, consequently, are its physical manifestations? There are ideological state apparatuses, which appear to perpetuate the ideological prevailing order and impress its desirability on the minds of the people (Schull, 1992).

Scholars who have studied the maturation and winding path of the musings of ideology over time note that some fashionable conceits have emerged. There is the idea that ideology is reified consciousness and a class-specific conception of the world. In this conceptualization, ideological apparatuses act as the ensemble that organizes the relationship of the individual to the world.

It would appear that social structures, which have been made "ideological" in nature, serve to keep upside-down the consciousness of those who are shaped or determined by them. In other words, the system elaborately constructs a false consciousness, which allows people to believe, for example, in an invisible hand and in the greatness of the free market system. Such a system, however, is insidious because it naturalizes reified domination and allows people to voluntarily submit to their own captivity. Consequently, fetishism of material goods and products is another means by which people willingly submit themselves to a capitalist order that naturalizes domination, inequality, and bourgeois control (Rehmann, 2007).

The various conceptualizations of ideology can be rather bewildering for someone who has wandered into them for the first time. Nonetheless, it does appear as though ideology is the superstructure that designates human beings, assigns them roles, and generally creates a reification structure that has political, legal, and institutional branches. Oppositional coding is rigorously excluded and a culture industry asserts itself wherein there are correct paradigms and relationships, and ones that are plainly amiss and incongruous. Obviously, even though the levers of ideological domination are monopolized by the elites, ideologies can also foment in the excluded classes. For example, in the Arab Spring movement in 2011, ideals of freedom and getting rid of the dictatorship motivated people to take to the streets. Those ideals might be considered ideological and arose from excluded classes; however, they were ultimately not

realized. Also, some ideologies of ethnic belonging and of nationalism appear to have their roots in excluded classes.

Generally speaking, the theory of ideology, of which not all orthodox components are immediately accepted by Althusser (2001), suggests that the state produces the economic sub-strata and reinforces relations of production. Among other tools, the state uses deception and prohibition to achieve this and also places techniques and strategies of information in the hands of the capitalist rulers. The role of the state, it appears, is ideological subordination for those who might threaten the existing reifications (Rehmann, 2007).

Marx's Theory of Ideology

To understand the challenge of ideology in Marx's arguments, it is essential to know that Marx argues for ideology as a historical materialism (Althusser, 1996). Marx conceives of ideology in relation to social relations amidst economic conditions (Arthur, 2004; Martin, 2013). We can argue, based on my discussion above, that Marx was a strong believer in ideology as something shaped by the prevailing elites and perpetuated by institutional edifices and apparatuses of society. In particular, Rehmann (2007) reminds us of the way Marx refers to the false consciousness of religion. Likewise, with respect to the discussion of fetishism and how it naturalizes relationships of production and consumption, Rehmann (2007) is in keeping with Marx's own emphasis on the fact that things are often ascribed values that far exceed their practical utility. When one considers such elements as false consciousness, the dominance of the means of production by the bourgeois elite, and the fetishism of non-essential commodity goods by the capitalist elites, one can see that Marx had a keen understanding of ideology and an appreciation of its pervasiveness.

As a rule, it appears as though ideology is seen by classical Marxist thought as determined by its material context (Schull, 1992). It also appears that Marx argues that ideology is shaped by the ruling class, a ruling class which wants to impress upon the toiling masses the idea that they have agency when, in truth, they have no such thing (Block, 1995). Marx was confronted with the concentration of vast wealth in a few hands while the toiling masses suffered egregiously. His view of ideology is that the economic and social relations that exist in a given society exist to benefit the few and not the many (Arthur, 2004).

Marx seems to support the idea that agency is a myth and a dreadful fantasy for most. Moreover, he sees a fundamental contradiction at the root of capitalist production. Capitalist competition forces profits down and creates a vicious cycle wherein workers are more and more impoverished and exploited in a manic effort on the part of the bourgeoisie to keep abreast with one another, which ultimately cannot be contained or explained away. The effort to explain away the corrosive and pernicious effects of the relationships inherent in the means of production, which manifest themselves in capitalism is manifested in the ideological superstructures a society creates (Block, 1995).

Critiques in the Theory of Ideology

Critiques of the concept of a dominating and rationalizing ideological superstructure are prevalent. For instance, one may argue that ordinary citizens lack the internal consistency and logical coherence in their internal thinking to be truly shaped by ideological schemata. Another argument is that ideology falls short as an explanatory heuristic for understanding human behavior or impulses because the credos and appeals of ideological camps usually lack potency and behavioral significance. Finally, it is commonly asserted, or it has been in the past, that

there are no fundamental psychological deviations between people on the left or on the right (Jost, 2006). The emphasis of such critiques of ideology appears to be that ideology does not shape us or our structures because the thinking of individuals is not shaped by ideological commitments. Ideologies, in short, are poor heuristic tools for understanding why people do the things they do or act as they do (Jost, 2006). I find some truth in Jost's assertions: not everything is derived from an ideology.

Other critiques against ideology note that Marxism failed to explain a great many phenomena in the natural world. For example, Marxism failed to explain the powerful allure of nationalism to the working classes during the First World War. Also, it failed to recognize the positive advances made on behalf of the toiling classes during the perceived height of modern capitalism. In short, there seemed to appear advances for the proletariat that could somehow be achieved within the context of capitalism (Muravchik, 2002). Others note that a theory of ideology is problematic because such theories often lack coherence, consistency, and internal rationality. Identification and internal coherence are muddied because so many contributors are involved. An ideology can often be seen as confusing and amorphous, disappearing as we reach out to grasp it (Duncan, 1987).

Why Is the Theory of Ideology Still Useful Despite Critiques?

The theory of ideology remains useful because of the multiplicity of views and critiques that illuminate its meanings. Fragmented and impassioned views, which appear to lack internal consistence or even clear logic are not examples of an absence of ideology. They may be proof that ideology is very much present in our society. Recent empirical studies show that, even when given the option, many young people will array themselves in a "bipolar" fashion along the left-

right continuum (Youngstrom, Freeman, & Jenkins, 2009). They may have high degrees of variance and even counter-intuitive thinking in their thought processes. However, they do have some sort of internal logic that guides them towards a general disposition with regard to social policy and public affairs (Youngstrom, Freeman, & Jenkins, 2009). People can be generally uninformed but also highly ideological at the same time (Jost, 2006). In that regard, to pretend that ideology does not exist, or the demarcations between right and left are unimportant, is to grossly devalue and oversimplify what is really unfolding in the world.

A theory of ideology, whether it is for understanding children and their art, or for understanding our broader world, is very useful because it allows us to see social maltreatment and injustice. It permits us to see social conditions that mar the lives of the less fortunate. It also allows us to see how the state can, effectively, abdicate its responsibilities to serve the needs of the less fortunate (Duncan, 1987). In that sense, establishing an explicit theory of ideology can allow one to develop the analytical capacity to assail inequalities and injustices in a seemingly capitalist world wherein people are told they can be whatever they want as long as they work hard for it.

<div align="center">Althusser's Theory of Ideology</div>

Louis Althusser (1918-1990)

Louis Pierre Althusser was a French Marxist philosopher. He was born in Algeria in 1918 and died in Paris in 1990. He is well known as one of the most important Marxist scholars and theoreticians in the West (Ferretter, 2006). He spent most of his life critiquing the theoretical foundations of Marxism because of its perceived weakness as a critical social theory (Ferretter, 2006; Smith, 1989; Zizek, 2012a). Althusser used this critique to shape his arguments

about ideology (Carballal, 2008). He proposed that ideology is the foundational element of the superstructure that enables the constant reproducibility of specific social conditions that allow for capitalism, exploitation, and the elitist political economy that keeps the masses in chains. Asymmetrical social relations rely heavily on constant reproduction of the terms and contexts that allow for those social relations to endure. Althusser (2001) argued that society creates the individual, which clearly discredits the humanist underpinnings of much of Western liberal thought as it emerged out of the Enlightenment. He was of the mind that ideology was a constellation of ideas, attitudes, and sensibilities that was impressed upon people by the semiotics of the society, by its repressive and ideological apparatuses.

Althusser argues that the autonomy of the individual is one form of ideology (Edgar & Sedgwick, 2008). Ideology exerts powerful influences on individuals and their subjects to employ them to be an objective of the social structure (Althusser, 2001). Althusser holds that ideology masks the true nature of the relations of social formations that structure human existence. It is a system of ideas and representations that reinforce or reproduce the existing set of social relations (Althusser, 2001). This system of mass representation ensures that people are transformed and equipped to deal with the conditions of their existence in a society. Ideology is the means by which individuals in all societies adapt to their social roles as prescribed for them (Block, 1995). There seem to be a great many similarities between Althusser and Marx. However, it seems that Althusser does eventually break from his master at one point (Block, 1995).

Essentially, Althusser does not see the capitalist order as an organic entity that has an internal contradiction at the moment production begins. Instead, he sees the capitalist political economy as a structured entity (Block, 1995). At first glance, this does not appear to be much of

a difference. However, it actually becomes quite significant because it reveals how Althusser's theory of ideology appears to be rooted in something that is more comprehensive in nature (Block, 1995). Specifically, Althusser sees economy in terms of social relations (Block, 1995). Put in the simplest terms, there is not one monolithic contradiction in capitalism but many rupture points. They can be brought together in various ways. However, it does appear that ideology must embrace and acknowledge a host of conflicting, clashing, and occasionally reinforcing elements that all threaten the viability and comity of the prevailing power structure.

Pressing forward, Althusser argues in his work that there are four basic levels of social practice: economic, political, ideological, and theoretical, wherein the economic level turns labor into social products, the political transforms social relations, the ideological transforms the consciousness of men and women, and theory turns ideology into science (William, 2014). These different levels of social practice may conflict with one another, but they also reinforce one another. Complex social practices, operating at different levels, may create an opportunity for resistance because of uneven development but, more likely, will create reinforcement in a host of ways. Therefore, Althusser sees social practice as a complicated ideological production (Block, 1995).

Overall, Althusser believes in over-determination instead of determinism because every social level has its own autonomous temporality (Rehmann, 2007). Althusser argues that, instead of ideologies being expressions of a foundational economy, they are actually comprised of their own materiality, wherein apparatuses, material practices, and everyday rituals come together to create ideological effects on the individual subject (Rehmann, 2007). For example, Nada prays every day, and this ritual has a profound impact on her beliefs and actions. She sees

women in provocative outfits on television or in magazines and knows that this is taboo or that these images are for the simple purpose of selling products by using sex.

Althusser also argues against the idea of ideology being solely manipulation because images and concepts can engage themselves with humans as structures that create an authentic belief system (Rehmann, 2007). The chief confusion here, however, is that Rehmann (2007) seems to think that Althusser's views of ideology are radically different from those of Marx when both men appear to be arguing the same thing, that society creates an elaborate network that compels us to believe in an alternate reality from the objective reality we should see. This would explain why Marx could believe that the masses would allow themselves to be ruled by the smaller elite. The people have convinced themselves in an alternative reality that would allow them to be ruled. This seems to echo Althusser's notion of ideology. Althusser's conception of ideology, therefore, clarifies how ideology can construct the contents of our societies (Salván, 2012).

Bringing this section to a close, we may note that Althusser (2001) holds that ideology is an imagined relationship of individuals to their real or actual state of existence. It is a complex of ideas and representations, which aims to enslave the minds of others by creating an imagined world which, through institutional prodding and control, is layered onto the minds of others. The material manifestations of ideology appear to create material or physical spaces for rituals and practices, which reinforce the legitimacy and validity of the ideology (Althusser, 2001).

Nada understands and deals with her surroundings depending on what fits her beliefs. Thus, she interacts with her visual environment based on its strength and impact on her attention, which that can be drawn through a set of colorful figures and shapes. According to Althusser (2001), Nada's ideology, through its complex representations, may be formed by the extent of

the influences of surrounding images and signs in her drawings. Such surroundings have multiple meanings that Nada might understand in different ways. Therefore, the ideology of such influences may appear to reinforce the legitimacy and validity of her philosophy, which are presented in her drawings. Thus, ideology is an imaginary world that becomes reality because it assumes a material existence. As Nada deals with her visual surroundings, she may discover other meanings that do not coincide with her own beliefs. Therefore, her ideology may become independent from what she sees in reality, which may represent things that do not mean anything to her other than their material existence.

Althusser's Theory of State Apparatus

Althusser's (2001) general theory of the state apparatus holds that these apparatuses shape the minds of men and women. The state apparatus that Althusser (2001) envisages is one characterized by both repression and ideology. The latter is diffused and features a host of occasionally conflicting entities working in concert to shape the hearts and minds of citizens. It is the more decentralized of the two types. The former, however, is the police apparatus of the state. It serves to coerce and compel obeisance and punishes those who fail to conform.

Ideology, however, ultimately serves to interpellate individuals (i.e., to constitute their identities as individual subjects). The larger consciousness that might lead to concerted action is derided or ignored (Althusser, 2001). It appears, if one interprets Althusser correctly, that ideology definitely strives to atomize people in the sense that it actively discourages a general class-consciousness from arising, through repression and coercion. Of course, the state apparatus serves to enforce the imaginary reality the elites wish the proletariat to have (Jost, 2006).

Althusser's Theory of Ideological State Apparatuses

Althusser introduced the terms "Ideological State Apparatuses (ISA)" and "Repressive State Apparatuses (RSA)" into the fields of social sciences referring to state, educational, and cultural institutions, religious and family units, legal systems, political systems, trade unions, and communication media of societies (Zizek, 2012a). Given this perspective, the concept of ideology illustrates the relationship between individuals and their social life (Sturken & Cartwright, 2009). The ideological state apparatuses are state institutions, which consolidate the might of the state without overt violence. They are also the religious and educational institutions, the family unit, the legal system, the political system, the trade unions, the communications media of the society, and the cultural institutions of the state (Althusser, 2001; Carballal, 2008; Ferretter, 2006; Judt, 2011; Sturken & Cartwright, 2009; Zizek, 2012b). The ideological state apparatuses are both public and private and represent a constellation of ideas, attitudes, and sensibilities impressed upon people by the semiotics of the society and its plurality of institutions. Thus, social determinism in Marxism considers that individuals are shaped physically, cognitively, and ideologically by their class affiliation and the institutions of their society. The bourgeois law and sensibility exerts its might through the plurality of ideological apparatuses noted above (Althusser, 2001, 2006; Salván, 2012). Thus, Althusser uses the notion of the police as a more decentralized example. The police apparatus of the state serves to coerce and compel obeisance and punishes those who fail to conform (e.g., people of non-conforming gender, religious beliefs, or standards of beauty).

Althusser (2001) argues that ideological apparatuses use overt repression secondarily if ideological constraints fall short. Schools and churches are not repressive institutions in any

overt sense. However, they do embed discipline and can certainly turn to repression where

needed. Ideological apparatuses function to normalize the ideology of the state by imprinting it

on the minds of private citizens without immediate resort to repressive tactics. Nada needs to

continue to develop her ideology while drawing to show how she interacts and integrates with

her various visual environments. They are the "soft" means by which the reproduction of

asymmetrical social relations is achieved (Althusser, 2001). In general, it may be supposed that

ideological state apparatuses win over the minds, if not the hearts of ordinary citizens. They

make it seem altogether natural that some groups should rule and others should be subordinated

to them. Because the repressive dimension is muted, these apparatuses are presumably more

effective at securing the negotiated hegemony of powerful interest groups or enclaves of the

bourgeois elite.

The ideological state apparatuses are most prominently defined or led by the school. The

school shapes young children at an early age and turns them into proper subjects for capitalist

exploitation. The school may be shown to the world as a neutral terrain in which children can

learn. However, it is actually a highly ideological terrain marked by children being prepared to

assume their respective role in the capitalist system. The conscious socialization of these

children, for the purposes of advancing the interests of the bourgeoisie, is kept hidden from

obvious view (Althusser, 2001).

The Theory of Interpellation

The concept of interpellation has been employed in my study as a theoretical lens to

analyze Nada's drawings. It was adapted to such uses by theorists of politics and media in the

1970s (Sturken & Cartwright, 2009). In their words, "to be interpellated by an image, then, is to

know that the image is meant for me to understand, even if I feel that my understanding is unique or goes against the grain of a meaning that seems to have been intended" (Sturken & Cartwright, 2009, p. 50). This study examines the ideas of French Marxist Louis Althusser, employing his concepts of interpellation and ideology to analyze how the drawings of young people are shaped by the visual culture around them. Such an exercise might demonstrate how visual culture shapes all of us. Hence, the employment of this concept helped to investigate how Nada interacted with her visual surroundings. Elements of visual culture in the environment consistently and repeatedly hail the individuals in that culture; in other words, when we see elements of visual culture, we feel as if they are somehow talking to us. Interestingly, this is true even in situations in which we feel that we are not the specific target of the cultural elements: "image or media text can bring out in [us] an experience of being 'hailed' in ways that do not always promote a sense of being exactly the subject for whom the message is intended" (Sturken & Cartwright, 2009, p. 51).

To understand the challenge of interpellation as a part of ideology in Louis Althusser's arguments, it is necessary to understand the theory of ideology of both Karl Marx and Jacques Lacan, as well as Judith Butler's study of gender performativity. For Marx, ideology is a historical materialism created by the social sciences in human development, and shaped by the prevailing elites and perpetuated by institutional edifices and apparatuses of society (Althusser, 1996; Block, 1995; Butler, 1997; Martin, 2013; Marx & Engels, 2002; Muravchik, 2002; Schull, 1992; Screpanti & Zamagni, 2005). Marx's view of ideology is that the economic and social relations that exist in a given society exist to benefit a few and not the many. In particular, Rehmann (2007) notes the way Marx refers to the false consciousness of religion, and how fetishism naturalizes the relationships of production and consumption.

For Lacan, ideology is a structure and subject, and he "showed how the subject might be able to find a way to subvert the entire symbolic structure" (Choi, 2012, p. vii). Althusser, on the other hand, argues that ideology should be seen as a system of ideas, representations, and foundational elements of the superstructure that reinforce or reproduce the existing set of social relations through which individuals in all societies adapt to their social roles as prescribed for them—and also as powerful influences on individuals and their subjectivities as objectives of the formations of social structure (Althusser, 2001; Block, 1995; Butler, 1997; Edgar & Sedgwick, 2008; Kirshner, 2003; Zizek, 2012a). Therefore, Althusser's view of ideology is radically different from that of Marx and Lacan, who argue that society creates an elaborate network that compels us to believe in an alternate reality instead of the objective reality we should see. In this way, Althusser critiqued the theoretical foundations of Marxism because of its perceived weakness as a critical social theory, and this shaped his arguments about how ideology can construct the contents of our societies (Block, 1995; Salván, 2012). Indeed, Butler (1997) argues that the theory of interpellation involves constitutive processes of responding to ideologies. Althusser, in this theory, uses these ideologies as interpellated subjects. Therefore, she mentions that Althusser used some concepts of Lacan, such as the Mirror stage, as ways to understand social relations that may create complexities and conflicts when individuals interact with their surroundings.

Judith Butler's gender performativity theory was used in relation to interpellation to address the issues of gender and identity as they emerged in Nada's drawings, observations, and interviews. Gender performativity falls under Althusser's theory of interpellation because gender differences are imposed by society and are not at all natural. Since referring to a person in terms of gender is a performative statement and an interpellation that leads to the gender

identification imposed by society, I found it beneficial to connect this concept with Althusser's

theory of interpellation.

Society thus is argued by Althusser to be a creation of a script that it behooves

individuals to follow, discrediting the humanist underpinnings of much of Western liberal

thought as it emerged out of the Enlightenment that allows, of course, for the perpetuation of

inequality (Althusser, 2001). For instance, Althusser criticized society as a totality by Hegelian

methods, and as a complex whole by Marxist methods (Lahtinen, 2011). From this perspective,

societies are made up by the dominant ideology of ISAs and RSAs given to individuals in

diverse societies.

Interpellation in Children's Drawing

The theory of interpellation is about how the society or individuals arrive at various

identities through acknowledging and responding to ideologies. In this case, it was employed to

analyze selected visual representations from a nine-year-old female to understand how visual

culture affected gendered identity formation and alignment through children's drawing. To do

this successfully, Butler's (1995, 1997, 2011) concepts of gender and identity also were of

utmost importance; they were employed specially to analyze how visual culture communicated

intended meanings and expected meanings in relation to gender. Butler (1995, 2011) asserts that

when an utterance (visual culture in this case) meets the social expectations, then it is taken to be

a performative utterance that transforms. This means that in the context of visual culture,

various visuals/drawings could create performative utterances that transform (are widely

accepted socially) or performative utterances that do not transform (are just opinions of the

individual). This is because interpellation has ingrained various identities that may not be easy

58

to change with mere expression of opinion because visual art reiterates, regulates, or constrains. Nonetheless, there is much flexibility and dynamism in the sorts of utterances that are available. This is because various identities also change over time and meanings that previously interpellated in a particular way can be reinscribed in a socially accepted method though their performance. This bespeaks the dynamism of visual culture in the context of interpellation and gender performativity.

In this discussion, the theory of interpellation is used to address how individuals can be created as subjects of ideology. Also, it is described as a process by which ideology creates the personal identities of individuals, even before they are born to a specific social class, religious or political affiliation, or even identity (Althusser, 2001; Montag, 2012; Smith, 1989). In this manner, people are not the products of their own creation, but of the social order and the ideological apparatuses of the state (Althusser, 2001; Bateman, 2011; Carballal, 2008; Choi, 2012; Ferretter, 2006; Montag, 2012; Smith, 1989; Sturken & Cartwright, 2009; Zizek, 1989, 2006, 2012b). According to Marxist theory, the idea of interpellation describes how institutions of the state hail people as specific subjects and people respond accordingly. For example, as they are born to a specific social class, religious or political affiliation, or even gender, the configurations of society craft identities for people that exist for them quite literally (Althusser, 2001). Thus, by such ideological perspectives, we understand our surroundings, including the meaning of images and signs, as viewer-subjects, to discover our identities (Althusser, 2001, 2006; Bateman, 2011; Judt, 2011; Montag, 2012; Sturken & Cartwright, 2009).

Individuals are argued by Althusser to be subjects, subjected, and transformed into ideology (Althusser, 2001, 2006). In this conception, Althusser's formulation of interpellation in the poststructuralist era is essential to an investigation of image and meaning in visual culture

studies (Bateman, 2011). González (2005) argues that "as implicit ideologies became discourses, children found ways to talk back, to repel the interpellation of hailing and dominant discourses, and to constitute for themselves their own organic perspective of what the fuss was actually about" (p. 168). In this manner, "Louis Althusser's concept of interpellation has proven immensely helpful to a generation of poststructuralist scholars seeking to describe the means by which individuals become subjects of, not merely subjects to, particular ideological regimes" (Bateman, 2011, p. 180). I used the theory to analyze Nada's drawing because it describes "the way that images and media texts seem to call out us, catching our attention" (Sturken & Cartwright, 2009, p. 50). This is an essential consideration in relation to Nada to answer the research questions by understanding herself "as being a member of a social group that shares codes and conventions through which the image becomes meaningful" (Sturken & Cartwright, 2009, p. 50).

Further, interpellation reveals an ideological process by which we understand the meaning of images and signs, as viewer-subjects. It helps us to understand and discover identities and to understand what need to be known. Given this concept, children are the products, not just of their own creation, but also of the social order and the ideological apparatuses of the state (Althusser, 2001). Thus, Nada might consider herself as a viewer-subject and as a part of society, where images and signs appear as codes and patterns that have special meaning for her even as she is hailed by meanings perceived as intended differently than she experiences them. In the context of a child artist, interpellation may be understood as occurring when the child sees an image, feels that the image somehow "speaks" to her as a subject with a certain role in society, and, responding the image in the way a subject with that role should respond, develops into that role.

The concept of interpellation potentially showed how Nada's ideological beliefs shape her understanding and interpretation of surrounding images to create her own visual culture (Althusser, 2001; Bateman, 2011; Sturken & Cartwright, 2009). Analyzing her as an interpellated subject and influenced by surroundings illuminated how visual culture images, signs, and symbols, as well as text, carried meaning across diverse spheres of culture in Nada's everyday life, especially in the postmodern era wherein surrounding visuality constitutes children's social interactions, allowing them to become aware as intended subjects. By doing so, Nada participated in "a material ritual practice of ideological recognition in everyday life" (Eagleton, 2014, p. 108).

Critical Discussion of Althusser's Theories

The tensions found in Althusser's work became excessive because he eventually left his Catholic faith to embrace Marxism fully (Boer, 2007). Most criticisms of Althusser's work were aimed at his arguments about ideology in societies as an activity of "class struggle" (Judt, 2011, p. 226). His work chastises capitalist society for fetishizing and apotheosizing valuables and those trappings associated with the capitalist order. He encourages overcoming the weaknesses of Marxism and capitalism by learning to read their meanings (Smith, 1989). However, there are some deficiencies in Althusser's theories, especially at the logical level of analysis of social structures and their effects as modes of interaction and hailing by surroundings (Butler, 1997; Connell, 1979; Judt, 2011). Hence, I use Althusser's theories of ideology and interpellation to illuminate the meanings of my daughter Nada's drawings. Althusser explores how individuals become subjects of ideological regimes, even as they are also subjected to them (Bateman,

2011). Such an approach speaks to the analysis of images and signs in visual culture, the visual

field of our lives in the postmodern era (Sturken & Cartwright, 2009).

Critical analysis framed by the concept of interpellation suggests that Nada, through her

drawings, encounters images and signs that interpellate her attention, specifically through the use

of gender codes, for example, the use of colors such as pink and purple that are used to market

all types of products from clothing to toys, and which are meant to appeal to girls. The concept

of interpellation, which considers individuals in their subjecthood (Montag, 2012), includes the

recognition that a media image or text may frame a subject in such a way that the subject in

question does not recognize the message as exactly intended for itself (Sturken & Cartwright,

2009). There is also the possibility of recognizing and misrecognizing, willingly or unwillingly,

certain messages.

For Althusser, children are taught the tools they need to possess in order to contribute to

the capitalist order and to its reproduction. This is because they "are ritually and repeatedly

constituted as faithful followers of the dominant order" (Bateman, 2011, p. 180). However, their

asymmetrical social relations rely heavily on constant reproduction of the terms and contexts that

allow for those social relations to endure because when children defend their views and thoughts,

they attempt to formulate political choices that depend on their surroundings. Thus, they develop

their ideological thoughts to make them acceptable (Althusser, 1976, 2001). Therefore, I believe

examining Nada's personal and visual representations and interpretations as a part of her

ideology by using Althusser's theories is of aid in the observation of her influences from

surrounding visual culture, which is the purpose of this study.

I have a sense of caution in relation to interpellation as I do not believe, as Althusser did,

that people are completed dominated by images and that not all images create confusion in the

understanding of their meanings. Although some cultural diversity and multiple meanings of images and symbols could enrich and expand our knowledge, it is necessary to be fully aware of how we should deal with images' meanings. How could such images offer multiple meanings? How can these meanings constitute modes of influence? How does this impact help individuals grasp diverse visual and cultural symbols? When individuals are engaged with surroundings, how do they make meanings and interpretations of diverse visual images?

This view requires us to be more aware when dealing with surrounding images and cultural symbols. Individuals' ideologies can be influential forces through the impact and power of images. In my study, Nada's ideology and personal interpretation of her surroundings were affected, which required me as a researcher to examine critically the power and influence of surroundings on her visual representations and interpretations. This inquiry also helped me to understand how U.S. visual culture impacted her comprehension of different visual and cultural environments, which might be beneficial for enriching the contemporary field of art education in Saudi Arabia, making it more inclusive of visual culture.

Some Expert Critiques of the Theory of Interpellation

There are, as one might expect, critiques of interpellation. Some scholars argue that Althusser's theory of interpellation is incomplete and needs more logical applications to social practices. Judith Butler is such a critic of Althusser's theories. Judith Butler (Salih & Butler, 2004) argues in her theory of ideological interpellation that Althusser's ideological theory presents a symptomatic reading and shows how he explains interpellation in relation to the theological understanding of subjecthood. According to Salih and Butler (2004), some critics charge that Althusser's focus on class struggle seems to suggest a theory of endless reproduction

63

in which resistance and overturning can come only from the outside. In effect, his theory of

interpellation leaves us with the sense that the blessed class struggle will never arise and that the

teleology of the Marxism he espouses will always be deferred. Althusser's work suggests that

capitalism is supremely rational and will always find the means for its own survival. The

interpellative functionality of the state is therefore unchallenged because the bourgeoisie-

dominated state possesses a rationality that keeps the capitalist mode of production from ever

falling into disrepair or existential danger (Montag, 2012).

Esposito (2010) stands in opposition to Althusser and criticizes him sharply. For him,

Althusser evidently fails to appreciate the contradictions in capitalism. Thus, Althusser fails to

understand the true nature of the beast. As Esposito (2010) puts it, there is an "ever-

intensifying" contradiction inherent in the capitalist, bourgeoisie society that is defined by

cannibalizing the very social relations that allow it to survive. It is as if life is endlessly

sacrificed for the preservation of what can only be described as a rapacious capitalist system bent

on perpetuating itself via destruction (Esposito, 2010). One may therefore charge Althusser with

a serious act of over-simplification.

Other scholars note that Althusser's later descriptions of the apparatuses that control a

society emphasize their capacity for double functioning. In other words, the coercive and

ideological apparatuses of the bourgeois state are capable of producing as much conflict as order.

This conception becomes significant because the capacity of the apparatuses to produce

instability and conflict is not acknowledged in the ISAs essay. Thus, Althusser ignores the very

significant phenomenon of revolution in his work (Montag, 2012).

Interpellation is what makes reproduction possible in the bourgeois world. Althusser is

frequently accused by his critics of ignoring his own account of the process by which

reproduction can produce irreducible conflict in favor of a bare functionalist account (Montag, 2012). It may be said that Althusser is, effectively, trying to strategically omit those extensions or ideas or even careful findings which might call attention to the errors and limitations of his own musings. This is philosophical sleight of hand it would appear, not at all impressive or convincing.

In any case, there are other critiques of interpellation as it is used by Althusser. Notably, if we are looking at children, it appears as though they are largely deprived of the capacity to think for themselves. The work they produce will reflect what society has told them is appropriate for them to produce. There may be truth in this sentiment, but it is overstated by Althusser when he talks about the culture "hailing" people and arresting their human agency. Veneziani (2012) argues forcefully about the evidence which makes clear that human agency is an irreducible part of social events. Individual level analysis must be carried out as well as macro-level analysis inasmuch as rational choice still plays a role in the course of human affairs. Althusser, regrettably, does not allow a space for human agency. Because he fails to do so, he fails to recognize or identify the interstitial spaces which can give rise to revolutionary actions by marginalized groups that see through the charade of state-guided interpellation.

Possibly the most devastating critique of Althusser comes from Kolakowski (1971). He argues that Althusser's entire Marxist theory, which prominently features interpellation, is comprised of common-sense "banalities" that are made unnecessarily complicated by twisted and tangled neologisms. He also argues that Althusser does nothing to advance our understanding of Marxist terminology or concepts that were poorly explained by Marx or Engels themselves. Additionally, Kolakowski (1971) seized upon some glaring historical inaccuracies that dot Althusser's work. As if all of this is not bad enough, Kolakowski (1971) also charges

that the rules of interpretation that Althusser embraces are frequently self-contradictory, which appears to be, in part, what Montag (2012) was alluding to when offering his critique of Althusser. Moreover, he even asserts that Althusser is interested in portraying himself as having some sort of received truth about Marx without ever actually presenting compelling evidence to suggest that "this or that" is the authentic Marx. In other words, Kolakowski (1971) takes issue with Althusser's sweeping generalities that seem to rest, not on empiricism, but on Althusser's own curious intuitions. If Althusser's theory of interpellation is simply a metaphysical, non-empirical exercise at the macro-level, excluding due consideration of human agency and other contingencies, then he is guilty of essentially passing off his own sensibility as authoritative fact.

Why Is the Theory of Interpellation Still Useful Despite the Critiques?

Despite its perceived flaws, there is much wisdom in Althusser's work inasmuch as it forces us into a paradigmatic shift wherein we look at the edifices of the state no longer as the rational outgrowths of a humanistic desire for a better society but as the inevitable outgrowths of determined elites' unrelenting efforts to consolidate their power and privilege (Althusser, 2006; Butler, 1997; Rancière, 2011). Althusser calls attention to the ways in which the private and public sphere and coercive and ideological apparatuses work together to control the subordinate members of society while privileging the most powerful (Carballal, 2008). Many of Althusser's findings may seem mundane and obvious to Kolakowski (1971). However, stating what appears the self-evident is to reaffirm that the instinctive feelings and sentiments of those who are in the lower strata of society are not invalid or illegitimate. In short, Althusser was prepared to forcefully articulate what many others perhaps would not.

As well, one criticism that has been levelled against some Marxist thinkers and even against some Marxist artists wishing to become true proponents of the cause is that they cannot see both the sublime and the profane at the same time because of the inherent difficulty in separating and seeing the two simultaneously.   In many instances, they appear to miss one or the other altogether (Salván, 2012). Althusser's theory of interpellation may not spark delight in some quarters. However, it does compel people to address those common-sense things that can be easily taken for granted or not subjected to more rigorous inquiry.

Another point that must be made in defense of Althusser is that he is firmly of the belief that all texts can be understood only when they are read without prejudice (Smith, 1989). It is banishing this prejudice which allows us to truly understand the works of Marx. Of course, this can also be extended to the study of semiotics. Kolakowski's (1971) attack on Althusser is very much an attack which seems to be steeped in personal animus and bias. Althusser would argue that Kolakowski (1971) is no better than anyone else at decoding what Marx really means, or what the objective truth of proletarian enslavement and exploitation truly is.

<div align="center">Visual Culture Theories</div>

Visual culture theories in postmodernism seek to explain how images impart meanings in individuals' visual experiences (Duncum, 2001, 2003; Freedman, 2003a; Ivashkevich, 2008; Mamur, 2012; Mirzoeff, 2013; Turkcan & Yasar, 2011). Also, they help to examine children's thinking, how they have been influenced by their visual interaction with surroundings, and how cultural knowledge is incorporated into an individual's value system. Recent interest in visual culture studies has led to the development of models of how children make meanings through their understanding of their surroundings (Bolin & Blandy, 2003; Darts, 2004, 2008; Duncum,

<div align="center">67</div>

2001, 2002a, 2002b; Freedman, 2003a; Goble, 2013; Keifer-Boyd, Amburgy, & Knight, 2003; Kindler, 2003; Mitchell, 2006; Pauly, 2003; Rose, 2014; Smith-Shank, 2004; Tavin, 2003; Wilson, 1997, 2003; Wilson & Thompson, 2007). Given this concept, VCAE reveals how children perceive and understand visual elements. They see surroundings dynamically through their perceptions. This is particularly true in terms of how they incorporate and integrate their surrounding images and signs. Such forms of knowledge are significant in visual culture case study research (Paddock, 2010). Thus, visual culture theories have grown to encompass complicated conceptions of visual experience within a global field of study (Duncum, 2003).

Within VCAE, children's visual representations of everyday life illuminate the value and importance of images and signs through which children make sense of their cultural and societal environments (Duncum, 2002b; Quaglia, Longobardi, Iotti, & Prino, 2015). Also, through such images, children can convey and recognize ideas as defined by the theory of picture that may be lost in written language (Mitchell, 1995). Cultural barriers thus are also navigated through the experience of visuality as meanings obtained through the visual language when one culture is reconciled with another one (Foley & Mullis, 2008). For children who are attempting to navigate the norms and ideologies of their native culture, this might be especially salient (Garoian & Guadelius, 2004). Consequently, children exposed to a new culture will also be exposed to the beliefs and mythologies of that new culture, and this might conflict with their existing beliefs (Mamur, 2012). In this context, visual cultural art education pedagogies might work to examine such issues in order to provide children with opportunities to share their knowledge.

The theories of visual culture provide a useful framework for the in-depth analysis of the relationship between image and meaning via an ongoing exploration of the typical

communicative practices of each culture. Such theories may be used to study "situated

communicative practices" (Björkvall & Engblom, 2010, p. 274). These theories are beneficial

not only for analyzing children's artwork and their understandings of the images and signs which

surround them but also in establishing useful principles for the understanding of culture

(Freedman, 2003a; Kalin, 2008; Lucy, 2001). In modernism, there is an argument addressing the

emergence of ideology in understanding and analyzing signs because understanding the cultural

text depends on identity more than ideology (Martin & Ringham, 2006). This notion has opened

an effective ideological perspective for me to think more about the function of analyzing signs

and images. We should first consider the purpose for studying and analyzing those visual shapes

and ask if it is useful to employ critical theory analysis to understand Nada's gender identity as it

has been affected by her interpretation and interaction with her visual surrounding environments.

Hence, within the field of visual culture, it is essential to think about her ideological

representation.

Central to this critical investigation is Althusser's theory of interpellation. Even though it

is complex in its many components, interpellation essentially refers to the way in which subjects

are created through exposure to ideologies (Althusser, 2006; Montag, 2012; Smith, 1989). In

other words, the individual's identity is reconstructed, and it is the acceptance of that identity

that forms the subject (Montag, 2012). Indeed, children in a specific society are subjects to

multiple images and many meanings in the course of the day, and their relationship to these

images is an important consideration in visual culture (Wilson, 2003). Interpellation in this sense

is important to Nada's drawings because all the images and signs she encounters hail her

attention as she uses them as her own. Therefore, this integration between these theories of

interpellation and ideas about visual culture was beneficial to my inquiry.

Discussion of Gender and Identity Representations

Studying gender theories under the perspective of feminism is helpful for understanding how Nada constructs and performs the formation of her gender identity and the interpretation of her surroundings. The concepts of Butler (1988, 1995, 2011) are significant in their relationship to the identity constructs of nation and gender. In gender performativity, gender is constructed through the individual's performance of gender. Therefore, identity is also constructed by such gender construction, and this shows the differences between identity and gender as performative and as being performed. For Butler (2011), gender is performed in the process of acting and playing the individual's role. This role is important because gender is socially constructed and helps us understand the interactions between individuals and their surroundings and how they present themselves to the world. This is because individuals perform their gender roles every day, and these roles represent or misrepresent (i.e., negotiate, contest, rebel, invert, disavow) their identities.

Gender, according to Butler (1988), is represented as a performance when individuals try to recreate themselves through actions and presentation. Thus, gender presents identity as performance not existing on its own. Butler (1988) stated that

> Gender reality is performative which means, quite simply, that it is real only to the extent that it is performed. It seems fair to say that certain kinds of acts are usually interpreted as expressive of a gender core or identity, and that these acts either conform to an expected gender identity or contest that expectation in way. (pp. 527-528)

Butler (2011) argued in in her analysis of gender development that individuals' acts are performative, and they define their identities. Performativity, therefore, reflects the construction

70

of such identities, and Louis Althusser asserts that such identities can be influenced by surroundings where images hail our attention. This connection between Althusser and Butler shows how gender and identity can be influenced and hailed by what individuals deal with in their daily activities. Nada's gender and identity can be understood through the application of the theories of visual culture, especially the theory of interpellation as lenses of critical analysis of the data.

Children are products of their world, and the world in which they develop has a vested interest in seeing to it that they conceive of their environment in certain ways. The power of the structures of interpellation theory needs to be clear and persistently justified by those in power. If the ideological contexts of visual culture function as the elites desire them to function, children will see and render the world in ways others desire. However, one must bear in mind that a strictly structuralist view of Marxism, as well as a strictly structuralist reading of the theory of interpellation, fails to appreciate the role of human agency in shaping individual sensibilities. In short, while visual culture can be powerful, children's drawings can rebel against received semiotics or the contrivances of the interpellative efforts of the state apparatus. The type of examination proposed for this study can help make sense of how media texts hail us as subjects, as "images interpellate viewers" (Sturken & Cartwright, 2009, p. 50) and the role of human agency in a child's determination of what she or he will represent in a drawing and how it will be represented.

Children's visual media have historically placed great emphasis on gender; for example, when Nada chooses YouTube videos to watch, she consistently chooses material related to her gender as opposed to material intended for male-gendered viewers. In light of the theory of interpellation, representations of girls may be seen to characterize them as agreeable and

compliant. Through the employment of this theory, Nada's gender will be understood to be performed in relation to the signifiers that dominate her interactions with her surroundings. According to this theory, gender is constituted as a performance of the individual, and this reflects identity as a true gender. Therefore, identity, constituted by acts, is formed to represent gender, not express it as an ideological discourse (González, 2005). In light of the theories of visual culture and interpellation, Nada may find a way to present identity as an ideological discourse of being hailed by the interpellation of her surroundings, including visual culture.

Summary

In summary, drawings absorb the surrounding visual and cultural environments, and children use visual art as an opportunity to become more discerning in their interpretations of the meanings conveyed in imagery. This notion is reiterated by Anna Kindler (2003), who wrote, "I see visual culture as central to visual education, a cognitive endeavor that would encourage a more complete and engaged participation in the visual world than what art education champions today" (p. 290). Accordingly, it is possible to argue that art education is not complete until it includes a discussion of the way imagery reflects culture and the way it is used within a culture.

Visual culture has an unmistakable influence on children's visual representations through contemporary cultural norms, social practices, visual objects, ideology of visual culture, and subject matter. Allowing children to express themselves helps them to establish what they think and value. Therefore, educators should embrace visual culture, especially in art, since it helps children's creativity. Encouraging them to draw what they see helps them think critically. Consequently, their drawings would have depth and bring to light what they appreciate about the visual world around them.

Recent theories of visual culture art education have given art educators the freedom to create and choose appropriate art lessons. They link children's representations with their surroundings in order to gain more knowledge. This knowledge comes from children's sharing and grasping the social meanings of multiple images and visual symbols. However, society has undergone numerous changes that have transformed artistic development, especially in childhood, in countless ways. However, the traditional theories are not obsolete since art educators can still connect them with emerging trends in a world where technology and communication have transformed human art in numerous ways. Instead of focusing on cognition as an explanation of artistic development, visual culture emerges as an explanation of children's representations through drawings.

Much academic literature supports the idea that visual culture is a major influence on children's visual representations. This is because children's drawings cannot be judged based on their characteristics only. Drawings also depict self-consciousness and the influence of social interactions and activities on children's ideas in relation to their educational and life experiences. Many students from diverse cultures are likely to depict their culture in drawings. Nada's work is one example of such representation. Thus, it is important for art educators to develop pedagogically appropriate art lessons in order to take advantage of the interactive processes in which children engage in their making of meanings in their art.

Further, visual culture and art education theories have benefited from the examinations of children's visual experiences and from the sharing of knowledge that clarifies the dominant tools of surrounding visuality and technology. For example, visual cultural pedagogy confirms that children's drawings are symbolic forms of sharing knowledge, reflecting social and critical learning and socializing conditions from many cultural sources, including other children, mass

media, and other adult forms of representation, as I discovered in Nada's visual representations. These internal and external factors in school, community, and society work to influence the content and structure of children's drawings. For example, in public schools, art education has socio-cultural origins, but in many of these institutions, children are represented as though they lacked attributes of culture. This is because art curriculums in public schools focus on natural individualism, which often ignores cultural differences and similarities. From this perspective, I examined how visual culture influences the way a Saudi Arabian child considers her daily lived experiences, interpretations, and interactions with visuality in the United States. This is because studying children's visual responses helps to illustrate the complexities "between the images and discursive practices that surround them" (Ivashkevich, 2008, p. 1).

Several theoretical approaches are relevant to a discussion of these questions about the effects of visual culture on children. The theoretical lenses which will be employed in the analysis of the data are visual culture theories and Althusser's theory of ideology, especially the concept of interpellation. Also, Butler's theory of gender performativity will be used in conjunction with the notion of interpellation to address issues of gender and identity. The perspective of feminism is relevant to these issues as well and will be included in the discussion. The next chapter discusses the methodology of the study.

CHAPTER 3

METHODOLOGY

Introduction

This qualitative inquiry examines the impact of visual culture on my nine-year-old Saudi

Arabian daughter Nada's visual representations, especially her interactions and experiences with

United States visual culture. In this chapter, I provide an overview of the methodology of the

research and the critical theory paradigm grounding the work. Moreover, I discuss the research

processes, including a description of the research design, data generation and analysis, and the

methods of data collection that were employed in the study. The procedures followed in coding

data are discussed in detail in this chapter to explain the relationships between visual culture,

children's drawings and art education, framed by the theories of visual culture and interpellation,

customized as theoretical lenses for a critical analysis of Nada's drawings. Nada's drawings,

observations, and interviews were coded to determine the major themes and patterns that

emerged. These codes were used to examine the influence of visual surroundings on her

drawings. Finally, I consider the ways in which the theoretical lenses guided the analysis of the

research data. These considerations include the validity and reliability of the research

instruments, ethical engagement with the participant, requirements for a case study

encompassing visual culture and art education, and discussion of the ways in which this study

complements other studies.

The Use of Case Study Methodology in Studying Children's Drawings

What ensues is a justification for adopting a case study methodology to look at the

drawings of a single young person of Saudi Arabian descent spending her developing years in

75

the cultural/visual context of the United States. The study consisted of a qualitative instrumental exploratory case study research design because the "use of systematic inquiry methods to collect, analyze, interpret, and use data to understand, describe, predict, control, or empower" (Mertens, 2010, p. 2) provides a very good means to examine how the surrounding visuality may impact children's visual representations. Conceptual and theoretical clarity in this study were supported by the use of Althusser's theory of interpellation and a mastery on the part of the researcher of the pertinent aspects of visual culture studies, as well as the concept of gender performativity. Also, as delineated previously, it is firmly the conviction of the researcher that the case study framework is an accessible, intuitive, and comprehensive means of illuminating how children interpret various cultural images, signs, and symbols in their visual surroundings. The study aims to shed new light on a Saudi Arabian child's interpretations of visual cultural images, signs, and symbols in this country since no similar studies have been carried out with a Saudi Arabian child residing in the United States. In what follows, I argue for the application of case study methodology for my research even though other frameworks can also be advanced as credible.

Qualitative Research

The essential purpose of research is to apply and design practical methods and methodologies of critical inquiry to reach specified results and address research questions. This process of gaining knowledge requires a clear understanding of the procedures of research, as these allow researchers to integrate the various approaches of research inquiry. Mertens (2010) discusses qualitative research in these terms:

Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices

transform the world. They turn the world into a series of representations, including field

notes, interviews, conversations, photographs, recordings, and memos to the self. At this

level, qualitative research involves an interpretive, naturalistic approach to the world.

This means that qualitative researchers study things in their natural settings, attempting to

make sense of, or to interpret, phenomena in terms of the meanings people bring to them.

(p. 225)

Given this perspective, qualitative researchers conduct exploratory inquiry in order to

provide insights into human experiences by gaining a deeper understanding of how a particular

phenomenon interacts with surrounding ones (Arghode, 2012; Creswell, 2014; Denzin &

Lincoln, 2011; Flick, 2009; Geertz, 1973; Guba & Lincoln, 1994; Lincoln, Lynham, & Guba,

2011; Ivashkevich, 2008; McDuffie & Scruggs, 2008; Mertens, 1998, 2010; Ritchie, Lewis,

Nicholls, & Ormston, 2013; Schwandt, 2001; Silverman, 2013; Thomas, 2015; Yin, 2012, 2014).

In the same context, Jamshed (2014) asserts that "qualitative research methodology is considered

to be suitable when the researcher or the investigator either investigates new field of study or

intends to ascertain and theorize prominent issues" (p. 87). Thus, the goal of clarifying how to

observe young children's interactions and integrations with their visual surroundings and how to

understand their visual influences can be achieved through qualitative research methods. In this

study, I conducted qualitative research to examine the circumstances and situations that my

daughter Nada, as the case study, had encountered in her visual surroundings. According to

Mertens (2010), qualitative research methods can be employed to examine, investigate, observe,

analyze, interpret, and make sense of surroundings, and the use of these methods may thus be a

way to clarify the impacts of visual culture on Nada's drawings. As the study of visual culture

shapes methods for understanding the meanings of art production in schools (Prosser, 2007),

qualitative research aids in charting the influence of visual experience on Nada's understanding of her visual surroundings. This is because it deals with different details and aspects of social and cultural experience to provide indicators and results closer to reality (Creswell, 2014; Firestone, 1987; Mertens, 2010; Onwuegbuzie & Leech, 2005; Yin, 2014).

<center>Discussion of the Critical Theory Paradigm</center>

Case study methodology recognizes and classifies observations concerning individuals' experiences and practices as they appear in diverse landscapes, situations, and experiences (Yin, 2012, 2014). The use of case study methodology in qualitative inquiry can be further justified by a consideration of the five major qualitative paradigms: positivism, postpositivism, critical theory, constructivism, and the participatory approach (Guba & Lincoln, 1994; Lincoln, Lynham, & Guba, 2011). From this perspective, this study falls under the critical theory paradigm.

The critical theory paradigm presents a historical discussion of the interpretation of reality through a study of social, cultural, ethnic, and gender influences, and I investigated these issues through focusing on Nada's interpretations of her social, cultural, and visual surroundings. I employed critical theory in my study to help me analyze the data using the theories of visual culture as well as the theory of interpellation as a systematic approach to examine visual identity in relation to ideology.

For the purpose of this study, the critical theory paradigm of qualitative research is based specifically on the interpretivist paradigm. Hepworth and Kay (2015) clarify that "qualitative research is informed by an interpretivist paradigm, where knowledge is context-specific and dynamic" (p. 760) while focusing on humans' action in relation to their ideologies (Ivashkevich, 2008; Schwandt, 2000, 2001). This supports the exploration of Nada's understanding and

<center>78</center>

interpretations amid her visual interactions with her surroundings. Interpretivism allowed me to delve into multiple interpretations grounded in the complexities of culturalism (Christians, 2011). Moreover, a qualitative exploratory case study methodology provides an approach to a comprehensive interpretation of the visual creations of a young girl.

Under the critical theory paradigm, my goal was to offer an elaborate account of complex issues (Guba & Lincoln, 1994; Lincoln, Lynham, & Guba, 2011; Mertens, 2010; Yin, 2014). Critical theory, which emerged primarily from the Frankfurt School, involves reconstructing history in order to comprehend the practices and values that shape the current state of affairs. Therefore, knowledge can be varied and changed by time and in response to surrounding factors (Creswell, 2014). From this perspective, critical theory has emerged based on the criticism of political and cultural systems, especially in capitalist societies; capitalism is critiqued for its role in the marginalization of the working class (Thompson, 2017). It explains the reasons for the apparent failure of Marx's revolutionary social change and explores how this failure could illuminate the superlative capabilities of the superstructure of society, especially given the form of contemporary media we have been encountering daily.

As critical theory is formed by the action of criticism and developing knowledge, it may create overlay in some cognitive concepts. If circumstances happen to be alike across different settings, then generalizations can be made (Lincoln, Lynham, & Guba, 2011; Mertens, 2010). My purpose regarding this theory is to use it to examine the role and effects of visual culture in influencing what Nada receives from the surrounding culture in terms of her daily ideas and habits. In particular, its importance lies in understanding Nada's visual interpretations. In this study, case study methodology assisted me in evaluating critically whether visual culture

influences the drawings of Nada, while trying to avoid engaging with issues that might distract the focus from the content of the study objective such as her drawing development and skills.

<div align="center">The Exploratory Case Study as an Appropriate Research Methodology</div>

In this study, I employed a qualitative exploratory case study research design because it helped me to gain insights into the ways in which visual culture influences a young child's drawings. Also, it enabled me to focus on my daughter Nada's visual responses as a case study. The use of a case study with one participant was appropriate for the purpose of this study. Indeed, "qualitative researchers usually work with small samples of people, nested in their context and studied in-depth" (Miles & Huberman, 1994, p. 27).

A case study is a systematic examination of well-defined subjective experiences, of a specific issue related to an individual or group of people, or of a phenomenon in real-life conditions (Cousin, 2005; Denzin & Lincoln, 2011; Gibbs, Keen, & Wang, 2011; Hancock & Algozzine, 2006; McMillan, 2012; Mertens, 2010; Stake, 2011; Taylor, 2013; Travers, 2001; Yin, 2014). Indeed, this method can also be used to investigate and observe how individuals represent and interpret their thoughts and visual responses (Chua & Heng, 2010; Mertens, 2010; Yin, 2014), which may facilitate a comprehensive understanding of how the details of everyday artistic activities affect or are affected by Nada's social environment.

Case study methodology has long been used in qualitative research as a unique form of inquiry, observation, interpretation, and analysis of visible practices and experiences of the participants. It is also useful to comprehend the behavior of humans in a social context, but their behavior is construed as a single event, within a single group or even a case community (Eisenhardt, 1989; Mertens, 2010; Thomas, 2015; Yazan, 2015; Yin, 2012, 2014). Yin (2014)

confirms that "case study is used in many situations, to contribute to our knowledge of individual, group, organizational, social, political, and related phenomena" (p. 4). According to Hancock and Algozzine (2006), Merriam (1998, 2009), Mertens (2010), Stake (2011), and Yin (2014), the case study is a methodical examination to address a specific problem, phenomenon, and experience related to an individual or group, inside or outside the classroom. In conjunction with this concept, Johansson (2003) describes the case study as a methodology that helps to "capture the complexity of a single case" (p. 2). It may be used to identify and interpret commonalities among surrounding images and signs in children's daily life, tracing the meanings that enrich their experiences.

From the perspective of this research, visual representations play an essential role in furthering our understanding of contemporary art education because they provide unique opportunities for various interpretations that can be examined, comprehended, and explained in rich detail. One of my goals for this study was to encourage art educators and teachers in Saudi Arabia to pay attention to such influences of visual culture in different communities. The findings of this case study inquiry will make possible a contribution to and insight into the art education field in both Saudi Arabia and the U.S. by allowing for an examination of the impact of visual images on the drawings of a non-American child who is Saudi and is temporarily living in the U.S. This is important because the study will provide new content within the literature since no similar studies of the influences of a child's visual surroundings have been carried out with a Saudi Arabian child residing in the United States. Hence, the study offers a Saudi Arabian perspective—disciplined and delimited by the theoretical framework—on U.S. visual culture.

From this perspective, case study methodology is a probe aimed at addressing particular research questions, which attempt to derive evidence from the circumstances surrounding the case (Mertens, 2010; Stake, 2011; Thomas, 2015; Yin, 2014). Therefore, it "lends itself well to capturing information on more explanatory 'how', 'what' and 'why' questions" (Crowe et al., 2011, p. 4). Likewise, Yin (2014) actually organizes case study into exploratory, explanatory, and descriptive types. Additionally, Stake (2011) claims that an exploratory case study is a system of studying individuals' experiences and classifies case studies into three categories: intrinsic, instrumental, and collective. Further, Mertens (2010) asserts that an exploratory case study examines an individual's behavior, attitude, and experience during a specific event in-depth, a helpful process in illuminating what visual symbols influence Nada's drawings. Given the research aims, conducting an exploratory case study inquiry was deemed most appropriate to answer the inquiries outlined in the research questions as a conversation within cultural environments and a collaborative method of collecting data through observations and interviews. The goal in using case studies is "to design good case studies and to collect, present, and analyze data fairly" (Yin, 2014, p. 3). In sum, the advantage of using an exploratory case study in my work was the possibility to shed light on the interaction among visual culture, art education, and children's drawings.

According to Merriam (2009) and Yin (2012, 2014), exploratory case study research is appropriate as contextual investigation for the purpose of describing diverse aspects of people's lives. I chose this approach because of the importance of conducting a holistic and elaborate study examining issues relating to cultural and visual surroundings over time and in detail. Using exploratory case study research helped me to investigate correlations that might clarify the relationship between visual culture and children's drawings in terms of addressing children's

identity formation and grasping their critical thinking when dealing with the diverse meanings of the surrounding images of visual culture. Such meanings needed to be recognized in order to make possible an understanding of how children interpret them and use them in their visual responses.

Further, the exploratory case study provides procedures for observing individuals' everyday experiences, behaviors, and attitudes during a specific event in-depth (Balkir, 2009; Esser-Hall, Rankin, & Ndita, 2004; Knight, Keifer-Boyd, & Amburgy, 2005; Ogawa & Malen, 1991; Merriam, 1998, 2009; Mertens, 2010; Thomas, 2015; Yin, 2012, 2014). It, therefore, makes it possible to capture the actions of the subject from the individual's own perspective through observations, interviews, and examinations of popular culture. As a result, it provided insight into answering the questions of my research.

Critical Discussion of the Use of Case Study Research

In spite of the advantages detailed above, exploratory case study research has been critiqued by many researchers for lack of rigor and subjectivity, which are seen as hampering its full evolution (Mertens, 2010; Yin, 2012, 2014). One of the most important criticisms of case study research is that it needs to be better defined and structured. This is because researchers may become confused if they do not distinguish case study from other qualitative research methodologies (Merriam, 1998; Yin, 2014). Therefore, it is important for the research process to be transparent, and the researcher achieves this by describing in detail the steps involved in case selection, data collection, the methods chosen, and the researcher's possible influence on data collection and interpretation. The current study must do these things in order to get accurate and valid information from Nada's responses.

A case study can be also construed as an empirical investigation of a contemporary real-life development in the absence of clearly defined limits between the context and the phenomenon (Cousin, 2005; Mertens, 2010; Thomas, 2015; Yin, 2014). Often, a case study is an ideal methodology when great importance is placed on the context, and the researcher has minimal influence on the unfolding events (Vissak, 2010). In fact, case study research allows for in-depth exploration and comprehension of issues that are regarded as complex (Meyer, 2001; Simons, 2014). Understanding that such complexity is part of contemporary culture aids in the investigation of the participants' lived realities and daily experiences (Ivashkevich, 2008; Mertens, 2010; Saukko, 2005; Yin, 2012, 2014). Following this notion, a case study was deemed useful for capturing Nada's lived realities and daily experiences.

Paradigmatic, Epistemological, and Ontological Grounding of Case Study Research Methodology

Given that qualitative exploratory case study research methods were adopted for the purpose of examining the impacts of visual culture on one single case, i.e., Nada's drawings and her daily experiences, it is essential to clarify the paradigmatic, epistemological, and ontological grounding and assumptions of the case study methodology, along with the primary characteristics and paradigms of qualitative research. Paradigms—as an interpretive framework—are considered as a "basic set of beliefs that guides action" (Guba, 1990, p. 17). They are also considered as patterns, models, or frameworks for examining problems and ways of conducting inquiries that help to find solutions (Bryman, 2004; Burrell & Morgan, 1979; Ellen, 1984; Guba & Lincoln, 1994; Kuhn, 1977; Lincoln, Lynham, & Guba, 2011; Morgan, 2007; Mertens, 2010; Schwandt, 2000; Yin, 2014). Also, they are a set of values and beliefs in

relation to the cultural and social surroundings (Olsen, Lodwick, & Dunlap, 1992). They help to investigate the system of individuals' beliefs and knowledge, which in turn explain their understanding of their surroundings (Arghode, 2012). From an epistemological standpoint, the critical theory paradigm allowed me to understand that the case study can be influenced by social structures and that the results may be used to understand oppressive structures in both societies (Saudi Arabian and U.S.) along with the role they play and perhaps to play a role in removing these oppressive structures through the empowerment of the participant. From an ontological standpoint, the critical theory paradigm enabled me to understand the point of view of the participant given that worldviews can be shaped by ethnicity, gender, and the struggle for power, and that knowledge allowed me to better comprehend the responses from the participant.

The Paradigmatic Grounding of Case Study Research Methodology

Paradigmatic grounding involves comparing the case study to other possible approaches to analyzing the phenomenon under consideration. The case study can encompass and richly describe the individual idiosyncrasies and manifestations of specific subjects (Mertens, 2010). Because it is subjective, a case study is a detailed and invariably longitudinal analysis of a discrete group or person/subject (Merriam, 2009; Mertens, 2010; Stake, 1995, 2011; Thomas, 2015; Yin, 2012, 2014). These features make the case study most appropriate in this study, which explored the influence of visual culture upon a young Saudi Arabian girl whose formative manifestations in the visual realm occurred within the United States.

Within the critical theory paradigm, case study methodology is an ideal means to study human daily experience, and analyzing qualitative data collection is indispensable in this particular inquiry (Mertens, 2010; Stake, 1995, 2011; Thomas, 2015; Yin, 2012, 2014). Guba

(1981) proposes that the appropriate paradigm must be selected to allow for the investigation of a particular phenomenon in detail. In qualitative research, considerable attention is given to the process instead of the result. The Saudi child's drawing behavior was understood through her interpretation of the visual culture in the U.S., which was perceived as an experience. Therefore, the use of case study methodology enabled the researcher to describe the process as opposed to the outcome of the events (Scotland, 2012).

The Epistemological Grounding of Case Study Research Methodology

The application of case study methodology can be justified on epistemological grounds. Epistemology is the science of knowledge that can be a way of referring to a theory and that seeks to clarify individuals' assumptions and beliefs about their surroundings, as well as the oppressive structures that may guide those assumptions and beliefs (Mertens, 2010). Furthermore, an epistemology allows for a philosophical basis to determine legitimate and adequate knowledge (Ivashkevich, 2008; Mertens, 2010; Schwandt, 2001). Human behavior is discovered through close monitoring and observation.

Epistemology affirms that the nature of human conduct and actions greatly relies on stimuli (Guba & Lincoln, 1994; Yazan, 2015). Therefore, it is warranted to use case study methodology to inquire whether visual stimuli influence Nada's drawings. The case study methodology, epistemologically, delves deeply into the issue of how we come to understand certain phenomena (Thomas, 2015; Yin, 2012), especially the impact of visual culture upon individual children. In this connection, drawing, like any given behavior, is learned, and the environment surrounding the subject has a key role to play. For a researcher to learn about the impact of the visual environment driven by the oppressive societal structures on children's

drawings, exploratory case study was the most appropriate qualitative research methodology from an epistemological perspective.

Applying case study methodology, we know that certain phenomena exist because the case study methodology can result in a clear description of a specific context within a particular period of time (Yin, 2014). This is because the case study descriptively captures the outward manifestations of the influence and impact of various variables (Merriam, 2009; Mertens, 1998, 2010; Schwandt, 2001; Thomas, 2015). Case study, therefore, can render a richly-detailed overview of events unfolding within a narrow context and time-frame (Mertens, 2010; Yin, 2012) in the particular instance of a young girl of Saudi Arabian descent living her formative years in the United States.

The Ontological Grounding of Case Study Research Methodology

Apart from the epistemological vindication of case study methodology for research, the ontological view also justifies the use of this methodology. Ontology is a philosophy of existence that seeks to illuminate individuals' beliefs (Denzin & Lincoln, 2008; Levinas, 1989). It denotes the consideration of being, that is, an in-depth investigation into the nature of existence (Crotty, 1998) and what is known (Ahmed, 2011). More specifically, ontology presumes the world runs on a cause and effect mechanism "that can be based on race, or ethnicity, socioeconomic class, [and] gender" (Lincoln, Lynham, & Guba, 2011, p. 102). In the present study, I aimed to find out how visual cultures influence Nada's drawings.

Case study methodology allowed for the possibility of an explanation of the particular cultural and visual factors forming the child's interpretations and her visual and linguistic expressions of self. From this perspective, interpretive approaches in qualitative studies provide

87

more details to make possible an examination of the ways in which the factors of particular phenomena influence an individual's activities (Arghode, 2012; Deetz, 1996; Ivashkevich, 2008; Schwandt, 2000, 2001; Walsham, 1993, 2006), and this should make it possible to analyze Nada's interpretations of her surroundings, which are influenced by societal constraints, through a better understanding of her perspective driven by her worldview.

Case Study Using Instrumental Methodology

Case study methodologies and methods are varied based on the purposes of study (Yazan, 2015), but Stake's (2011) categorization schema of intrinsic, instrumental, or collective modes is eminent. In this qualitative exploratory case study, I sought to discover the ways that the participant represented her understanding of visual culture in her drawings in relation to Stake's (1995, 2011) and Cousin's (2005) arguments and evaluations of case study methods. In this manner, case study inquiry is a tool for better understanding the story of an individual—as an overarching theory, a social phenomenon (or phenomena), or the development of children situated in specific contexts (Cousin, 2005; Merriam, 2009; Mertens, 2010; Ogawa & Malen, 1991; Stake, 1995, 2011; Thomas, 2015; Yin, 2012, 2014).

In an instrumental case study, researchers purport to provide extensive insight into a given issue or matter, or to elaborate on an existing theory, which could be applied/transferred to other sites or situations. Accordingly, this case study is instrumental because the goal of this research is to create a general understanding of the experiences of a Saudi child in the United States, specifically in relation to her experience of visual culture in the U.S. and its effects on her. Furthermore, it is instrumental because it aims to delineate research useful to art education curricula broadly. For example, in the Saudi Arabian context, it will provide teachers with a

means to explicitly explore ways to work with the interpellative functions of the state that may thwart expressiveness and authentic creativity. Since I strived to bring visual culture art education into the Saudi Arabian curriculum that would enable "the researcher to identify causal processes, generate hypotheses, and develop theory" (Crowe et al., 2011, p. 5), using this case study as a tool, it was an instrumental case study.

Because the participant was observed and interviewed to obtain data for analysis and interpretation, this case study was not intrinsic because such influence by surrounding visual culture was a common phenomenon that could happen with any Saudi child who may be temporarily living in the U.S. In addition, my study was not "to learn about a unique phenomenon" (Crowe et al., 2011, p. 1), and also not to "define the uniqueness of the phenomenon, which distinguishes it from all others" (pp. 1-2). In contrast, I aimed to examine a particular case more generally "to gain a broader appreciation of an issue or phenomenon" (p. 2). This was because influence by U.S. visual culture could occur with any Saudi child. Indeed, it was not a unique phenomenon but a popular case through which I aimed to understand such impact.

I chose one single individual as a research participant through whom to examine the influence of U.S. visual culture on children's visual representations as she had been exposed to different visual cultures, especially while temporarily living in the U.S. This was not because she is my daughter and I am her parent, but because I am a researcher who is interested in studying such impact on a Saudi child's drawings as a representative case. In fact, researchers should have good relationships with their research participants. Therefore, I looked at my relationship with Nada as an advantageous opportunity that helped me assess her characteristics and communicate with her more easily as we lived together in the same place.

Description of the Research Design

As just mentioned, there was only one participant for the study, the researcher's daughter Nada, a nine-year-old in the fourth grade. The collected data consisted of observations, interviews, and drawings done by Nada based on her free choice of subjects and materials to be used, such as paper, pencils, markers, colors, and digital drawing software as drawing tools. I chose the participant as a case study to examine how visual culture influenced her drawings because there had been no other study that had done such an inquiry. There are many families with Saudi children temporarily living in the U.S. without concern for the influence of the surrounding visual culture and the impact it has on the children. Nada is one of these children who needs to be examined to determine the nature of her critical thinking, understanding, interaction, and engagement with U.S. visual culture, which is rich in visual stimuli. In the field of art education, it is beneficial to critically investigate how these images are interpreted and perceived in order to gain a better understanding of the influence these stimuli have on Nada's artwork, identity, and worldview. Such images have been essential in building relationships between learners and their communities visually. In this connection, heuristic methods aid in the description of participant engagements with such societies (Atkinson, Coffey, & Delamont, 2003). This study focused principally on how U.S. visual stimuli influence the participant's drawings in relation to her ideology, gender, identity, and daily life activities.

Given this perspective, the study utilized a qualitative exploratory case study research design as a methodology, characterized by a qualitative participant observation, a semi-structured interview of a single participant, a critical analysis of the participant's drawings, interviews, and observations that illuminate an "examination of popular culture artifacts" (Ivashkevich, 2008, p. 112). I followed the theoretical and procedural frameworks and methods

of data coding procedures from the studies of Borghini et al. (2009), Charmaz (2000, 2005, 2011, 2017), England, Descartes, and Collier-meek (2011), Grandstaff (2012), Ivashkevich (2008), Kozinets et al. (2002), LeCompte and Schensul (1999), Saldana (2014), and Taylor (2003). These procedures aided in the determination of the themes and patterns emerging from the employment of critical theory in data analysis.

I chose his home in Denton, Texas as the site for conducting the study and a primary location to collect data. It allowed both the researcher and the participant to be more easily engaged since Nada lived with me as my daughter. Also, it was an appropriate site for certain reasons beyond convenience. First, Nada could exhibit her drawing behavior better and more easily. Second, it helped in the control and management of time. Third, it helped to employ research processes particularly and set up any requirements, digital recorded interviews, filming of Nada's participations, and writing or taking notes. The procedure for selecting both the participant and the research site entailed an exploration of what setting and subject would allow for the most authentic and sincere illustration of the interplay between the broader society and a child in the formative stages of her life.

The fieldwork took six months as a consequence of the formulated procedures, and it included (a) data collection (each Saturday, Nada completed drawings based on her free choice of subjects and materials, qualitative participant observations while the participant was drawing, and semi-structured interviews); and (b) three months for critical data analysis of the influence of visual culture and popular culture on Nada's drawings, and the completion of other research tasks.

The methodological framework centered around a case study of a young family member with a predilection for visual representation. The case study permits a close exposition of the

ways in which visual culture shapes children's interpretations of surrounding symbols, signs, images, and even paradigmatic structures of the cultures around them (Esser-Hall, Rankin, & Ndita, 2004). Hence, their engagement with social, cultural, and visual surroundings might have an effect on the way they express the visual symbols and patterns that emerge in their visual productions (Clements, Benasutti, & Henry, 2001; Duncum, 2004; Freedman, 2003a). In Nada's engagement with her surroundings, conducting a case study helped to reveal the extent of influence from such symbols, patterns, and images on her gender identity.

Nada was asked to choose and draw eight subjects according to her free choice, completing one drawing approximately every week, leading to eight observations and eight interviews. In regards to this limited data set, Miles and Huberman (1994) confirm that it may be difficult to "study everyone everywhere doing everything. Your choices—whom to look at or talk with, where, when, about what, and why—all place limits on the conclusions you draw, and on how confident you and others feel about them" (p. 27). This is due to the concept that "qualitative researchers usually work with small samples of people, nested in their context and studied in-depth" (p. 27). Thus, it was determined that eight drawings were enough for data analysis and would provide results sufficient for exploring the impact of visual culture on Nada's visual representations.

Further, there were four stages I conducted in the critical analysis of the data derived from Nada's drawings. First, I designed tables of the most common themes and patterns emerging from the critical analysis of the data that came from the observations, interviews, and drawings, presented as codes to ensure the validity of results during the analysis of the data. For Lather (1986) and for this study, "validity" is an essential characteristic of the discourse practices and means that constitute knowledge. Achieving validity involves addressing the logic and

interpretation of data and determining which method of data analysis is acceptable or not in research. In this way, validity is important because it can help to ensure that I am using appropriate and effective methods that truly address the nature of reality and answer the research questions. Therefore, achieving the criterion of research validity justifies the use of methodologies and methods for data collection and analysis: "the researcher's choice of methods should be justified by the focus of the study and the specific research questions" (Ivashkevich, 2008, p. 126). Various methods of data collection, including participant observation, semi-structured interviews, and the examination of popular culture, along with the analysis of collected data, helped me to be more sensitive in structuring the interviews and observations to ensure the validity of the study procedures. Secondly, I described the drawings in order to analyze them. Third, I provided the results and my interpretation of them. Finally, I presented conclusions based on the findings.

Description of the Research Methods

The fundamental aim of my research was to employ appropriate methods, principles, and elements of inquiry to reach specific results, leading ultimately to addressing and answering the research questions. The process of gaining knowledge through research required a clear articulation of theoretical principles, which allowed me to integrate the various elements of the research inquiry. Qualitative research methods are ways of investigating the achievement of art knowledge through visual culture (Gooding, 2006; Prosser, 2007). Such critical investigation into children's drawings, visual culture, and art education is a priority, especially in the form of a qualitative inquiry, which was important to achieve clear results in educational research (Fischman, 2001).

Nada is at a formative age where the impact of the enveloping culture is most explicit and can be readily identified in her visual representations. Consequently, the researcher examined brands, logos, YouTube videos, toys, and the ways human figures are represented in the form of dolls. To answer and address the research questions, the researcher's plan was to determine the most suitable research methods for each topic.

In the fall semester of 2016 (from the beginning of September through the end of November), I started collecting all the required data in order to analyze them critically over three months. I met with Nada at home weekly on each Saturday, and data were collected through observations, interviews, and Nada's drawings. The drawings were prompted by the interview questions, and the observations took place during the drawing sessions. I revisited the interview questions in order to gain clarity and insight. As asserted by LeCompte and Schensul (1999), Malchiodi (1998), along with Schensul, Schensul, and LeCompte (1999), employing appropriate procedures of data collection helps researchers better understand and identify the knowledge that participants share with them. Indeed, I employed such processes because they promised to help me grasp Nada's shaping and sharing of her personal reflections on media, toys, commercials, and cartoon characters, which were of great interest to her.

Data Collection Instruments: Observation

I chose my home as the site for the data collection procedures because Nada is my daughter and lives with me in the same house. I employed a method of qualitative participant observation in my study, which entails "a process of describing, analyzing, and interpreting an everyday activity to understand it more fully" (La Pierre & Zimmerman, 1997, p. 37). It was used to gather data about Nada and her drawings; the mode adopted was mainly but not

exclusively passive participant observation because of my bystander role (Spradley, 2016).

Passive participant observation in studying children's drawings helps the researcher to

understand children's "visual characteristics, complexity, detail, and spatial organization of their

images" (Hsu, 2014, p. 59). The principles of observation are central to the study of visual

culture because they illuminate in-depth the activities and processes undertaken by individuals

(Crowley, 2014; Ivashkevich, 2008; Punch, 2002). Furthermore, in the words of Creswell

(2014),

> A qualitative observation is when the researcher takes field notes on the behavior and
>
> activities of individuals at the research site. In these field notes, the researcher records, in
>
> an unstructured or semistructured way (using some prior questions that the inquirer wants
>
> to know), activities at the research site. Qualitative observers may also engage in roles
>
> varying from a nonparticipant to a complete participant. Typically these observations are
>
> open-ended in that the researchers ask general questions of the participants allowing the
>
> participants to freely provide their views. (p. 190)

Also, in using this method as described by Efland (2005), I observed the way that images derived

from visual culture emerged in Nada's thoughts and drawings and considered how they

illuminated her experiences of daily life.

During the research window, I observed Nada while she was drawing, watching videos,

using electronic devices, and visiting various sites in order to complete eight observations,

lasting approximately on hour each. Field notes were also recorded. I analyzed my field notes

from the observations in order to identify themes and significant details.

During the observation, I listened as Nada talked about her selection of subject matter

and the process of drawing it. First, she talked about the shapes and images she would use in her

drawing. I engaged in some verbal interaction with her, saying things like "What are you going

to draw today?" She was excited and enthusiastic about the drawing activity. I took note of the

colors she used and the images, signs, and symbols that appeared in her drawing. She chose the

subjects earth, iPhone, Barbie, University of North Texas, space, her doll, Santa Clause, and

pizza. Finally, there was no need to translate any information from Arabic to English throughout

our conversations.

Data Collection Instruments: Interview

In the same period, I interviewed Nada based on her visual representations and

interpretations of the images, symbols, and signs of her drawings and surrounding visual culture.

I used a semi-structured interview method to record and consider Nada's thoughts and clarify

how she interacted with her visual surroundings. This method of data collection was significant

for gaining more in-depth details about an individual's experience, as suggested by previous

work (Brinkmann, 2014; DiCicco-Bloom & Crabtree, 2006; Gill, Stewart, Treasure, &

Chadwick, 2008; Piaget & Weil, 1951; Yin, 2014). According to Creswell (2014),

> In qualitative interviews, the researcher conducts face-to-face interviews with
>
> participants, telephone interviews, or engages in focus group interviews with six to eight
>
> interviewees in each group. These interviews involve unstructured and generally open-
>
> ended questions that are few in number and intended to elicit views and opinions from
>
> the participants. (p. 190)

In a thematically related study, Piaget and Weil (1951) conducted a study examining

children's developmental patterns in different countries. They used a semi-structured interview

of a single participant, a method, which I also have employed in this study. However, in the

study of Piaget and Weil, there was no focus on children's interactions with visual culture images. In my study, I interviewed Nada and discussed her visual responses and interpretations of surrounding visual culture from her? unique perspective.

In conjunction with the observations described previously, I interviewed Nada one time each weekend for three months to get eight interviews, each lasting about an hour. Interviews took the form of discussions, asking questions, answering pre-set questions along with follow up questions, and chatting during play. Topics for discussion during the interview process included asking Nada her opinion about specific advertisements, television shows, movies, art, toys, and books that she had been exposed to and had shown interest toward in the U.S. While interviewing her, I asked open-ended questions and recorded all of Nada's answers with a digital recorder. I then transcribed her responses verbatim. In addition, I took field notes during all the interviews. The next section describes the generation and analysis of the data.

<center>Description of the Data Generation and Analysis</center>

In the Spring semester of 2017 (from the beginning of February through the end of April), and after collecting all required data, I analyzed the data by examining Nada's visual responses and representations of popular culture, performing critical analysis of data, and using the theories of visual culture and interpellation, which principally helped in the search for recurring themes and motifs. The employed methods of coding data were essential "to develop standards-workable across different perspectives-for judging the goodness of conclusions" (Miles & Huberman, 1994, p. 5).

Data generation and analysis are carefully considered in relation to qualitative research inquiries (Mertens, 2010; Thomas, 2015; Yin, 2014). Qualitative participant observation, semi-

structured interviews, examination of popular culture, and the analysis of the content generated

expository material—presented in coded, narrative form—that would permit connections to be

drawn between the subject output and the wider world (Gibbs, Keen, & Wang, 2011; LeCompte

& Schensul, 1999; Schensul, Schensul, & LeCompte, 1999). The qualitative nature of the data

allowed for analysis of why Nada chose to express herself through her drawings in the fashion

she did. The procedure for the critical analysis clarified the institutional and social factors that

shaped a young person (Althusser, 2001; Montag, 2012; Smith, 1989; Sturken & Cartwright,

2009). For example, Nada was shaped by what she encountered in her school classrooms and by

other factors inside and outside the home.

Althusser's concept of interpellation was useful to analyze Nada's drawings in

relationship to her worldviews, along with the theories of visual culture as a theoretical

framework and lenses to understand the practices of looking and image analysis. This method

helped me capture Nada's lived experiences and comprehend how surrounding images and visual

culture signs have shaped her visual representations and art knowledge.

Interpellation also addresses the question of how individuals can be created as subjects of

ideology, and how they are hailed or called upon by meanings perceived as intended differently

than they are experienced (Bateman, 2011; Montag, 2012; Smith, 1989; Sturken & Cartwright,

2009). Thus, interpellation was important to Nada's drawings because all of the images and

signs she encountered hailed her attention as she used them as her own. Through her interaction

with surrounding images and signs, Nada considered herself as part of society, and those images

and signs appeared as codes, themes, and patterns that had special meaning for her, even as she

was hailed by meanings perceived as intended differently than she experienced them. The notion

of interpellation, therefore, was used to understand how Nada examined images as well as text,

in order to potentially show how Nada's ideological beliefs shaped her understanding, interpretation, and use of surrounding images, and how she looked at and created her own visual culture in her worldview and everyday life. Consequently, I designed tables to represent the most common patterns that emerged from the data analysis in order to determine what factors are most important in Nada's engagement with visual culture.

<center>Analysis of Written Data Using Critical Theory</center>

All observations of Nada's visual participations, all interviews with her about her visual representations, and all field notes, as well as our conversations during her drawing sessions, were transcribed. I employed a method of data analysis based on critical theory. As described in relation to critical theory earlier in this chapter, I used a critical approach of data analysis based on Nada's visual, cultural, social, and ideological responses. This method falls within a critical theory as a conceptual understanding of Nada's interactions with her visual surroundings.

Critical theory, as described by Thompson (2017), is "a form of thinking that is designed not only to comprehend, but also to transform" (p. 2). Thus, I employed it not just as a comprehensive means to investigate Nada's visual and social responses, but also as a "form of social criticism that contains within it the seeds of judgment, evaluation, and practical, transformative activity" (p. 1). In this manner, an understanding of how ideology is processed in Nada's visual interactions and responses was essential to highlight the importance of Marxism in discussing certain social, cultural, and visual values that might be affected by surrounding visuality. Using critical theory in addressing these issues was useful to my inquiry, particularly to reveal some critical concepts that emerged in the data analytical processes. It gave my study value, especially with the considerations of Nada's daily activities and the creation of a

<center>99</center>

comprehensive understanding of contemporary visual culture. The focus on examining contemporary visual culture has become dominant in art education. For instance, Darts (2004) affirmed the essential role visual culture plays in contemporary art education with emphasis on "everyday visual experience" (p. 313).

Despite the importance of critical theory in terms of examination of visual and cultural contexts in the daily lives of individuals, it involves a lot of overlapping concepts, which may distract the focus on the visual responses of individuals. This may cause some shortcomings in the judgment of their visual and social practices. Thompson (2017) asserts that "critical theory must move on from the Marxian foundations upon which the first generation of theorists had based their theories of power and domination and instead embrace the forms of social action independent of economic logics" (p. 11).

The Validity and Reliability of the Research Instruments

Achieving the criterion of research validity justifies the use of methodologies and methods for data collection and analysis: "the researcher's choice of methods should be justified by the focus of the study and the specific research questions" (Ivashkevich, 2008, p. 126). Numerous methods of data collection, including participant observation, semi-structured interviews, and the examination of popular culture, along with the analysis of collected data, helped me to be as accurate as possible in structuring the interviews and in making observations in order to ensure the validity of the study procedures.

Adherence to Ethical Standards

I adhered to the ethical concerns of research by avoiding coercing Nada in the course of data generation, basing data collection on the objective of the study rather than invading Nada's privacy. I explained to her the purpose of the study and possible risks. She read and signed the consent form. Consequently, based on the practices required in the "Use of Humans in Research (IRB)" that the researcher had completed before he started this research, the researcher's ethical engagement with Nada was guided by the instructions of the IRB (see Appendix A).

Case Study with Awareness of Visual Culture and Art Education

In order to conduct the observations and interviews to gain data for analysis at various stages, along with careful examination of documents and other materials, it was essential to design the case study within a specified time frame (Creswell, 2014; Mertens, 2010; Travers, 2001). This time frame focused on the integration of Nada with the surrounding visual culture. It has been well established that visual imagery in the surrounding culture can have pedagogical value in the visual arts classroom (Duncum, 2004; Esser-Hall, Rankin, & Ndita, 2004; Freedman, 2003a; Wilson, 1997, 2003, 2005, 2008; Wilson & Wilson, 1979, 1984, 1987). A study of this nature, by explicating the ways in which cultural imagery shapes young people, can give instructors a heuristic tool for more thoughtfully and deliberately structuring in-class pedagogy. In addition, it can help the framers of Saudi Arabian curricular materials to recognize that a more liberal approach to visual culture in visual self-expression can give otherwise taciturn or retiring young people a greater freedom to authentically express themselves.

This research augments the literature (Mertens, 2010; Thomas, 2015; Yin, 2012, 2014) in the United States and Saudi Arabia by underscoring how visual symbols and signs in a foreign

culture shaped a child who is not of that culture. Giving teachers the tools and freedom to educate children about visual culture serves children's development and illuminates how interpellative activities of the state may be thwarting their efforts towards self-actualization. A defense of visual culture learning may help to orient the educational system (in Saudi Arabia, most of all) to value intellectual creativity and freedom. The case study, furthermore, extends scholarship on young people's understanding of visual symbols as evidence of cultural integration attended by a sophisticated internal catalogue of visual knowledge (Roy, 2014; Smith-Shank, 1995, 2004). The interaction between Nada and visual culture illuminated her capacity to assimilate visual cues and symbols within her own worldview and perhaps to question them (Efland, 2005). Therefore, the case study had a certain Piagetian dynamic of the untruth of knowledge insofar as it explored how the interaction between child and visual culture spoke to the stage and maturity of the child's visual responses (Dasen, 1994; Reynolds & Fletcher-Janzen, 2007). Thus, it provided a deeper description of a particular individual's daily life details, especially her interaction with her surroundings.

Discussion of the Relation to Other Studies

The proposed case study intended to complement specific studies that have been undertaken previously, strengthening generalizations about the impact of visual culture on children's interpretations. According to Daiello (2011), there is a gap in the theories and literature of art education in relation to ideology and critical examination of visual culture in both writing and practice, which leads to the perception of a comprehensive and contemporary role of visual culture in art education. Wilson and Wilson (1979, 1984) carried out a study on the influence of social and cultural symbols on children's interpretation of the world around them.

Through the use of a multi-case design, a similar case study involving Nada was used to explain evidence from studies conducted in Egypt, which has cultural concepts similar to those of Saudi Arabia. However, this current study focused on a Saudi Arabian child's drawings, which made it different from the previous studies of Wilson and Wilson, especially in terms of the visual and cultural perceptions.

Reviewing some studies that employed a semi-structured interview method with a single participant was essential to enrich my study and provide insight into the method of gathering data for my research. From such a perspective, Piaget and Weil (1951) conducted a study examining children's developmental patterns in different countries. They used a semi-structured interview of a single participant. Although in their study, there was no focus on children's interactions with visual culture images, I considered it as providing guidelines to probe the value of collecting data of my study. In my inquiry, I aimed to examine Nada's interaction with contemporary visual culture from a unique perspective.

Correspondingly, Cheng (2002) focused on the impact of culture on interpretations provided by children in Taiwan, examining visual images and their influences on the responses of children to images presented by the researcher, but Cheng did not address the influence of visual culture on children's art making. On the other hand, Tavin (2003) examined the critical approach to visual culture in art education, which helps art educators explore popular culture in the experiences and productions of students in the classroom; their examination provides an analysis of the content of text and of meaning in images. Examining such critical relationships between visual culture and art production in art education aided my study of children's understanding of their own meanings in relation to the surrounding images and signs of the visual culture.

The perspective which sees surrounding visual culture as having important effects on children's art production has, to the best of my knowledge, rarely been found in previous scholarly research in Saudi Arabia. In fact, I found only one study, by Aldoyhi (1994), that conducted a "comparative study between the drawings of Saudi children who have lived in the United States and Saudi children who have never resided outside Saudi Arabia" (p. 3), but without examining or analyzing the impact of U.S. visual culture on their visual representations. Studies such as those by Abunayyan (1994), Alheezan (2009), and Al-Mermish (2001) have examined Saudi Arabian male children's drawings without focusing on the impact of visual culture on their visual representations. In relation to this body of literature, the present study has expanded the understanding in the context of the U.S. of how the interpellative tools of the state shape children at an early age—and shape even those children residing in the United States who have a foot squarely situated in another culture.

To understand how Saudi Arabian art education knowledge will be advanced by this case study, one must recognize that Saudi Arabian art education has not explored the significance of visual culture for the cognitive, psychological, and ontological/epistemological development of young people. The strictures imposed by the interpellative functions of the state are not acknowledged; consequently, Saudi pedagogy does not explore how artistic self-expression can be extended or made more authentic. Instead, art teachers ask the children in their classes to produce art without making any reference to the relevance of surrounding visual culture, and this in effect limits the students' understanding of the relationship of visual culture to their art and their identities. The researcher is unaware of any case studies that address how the artistic expressiveness of a Saudi Arabian child temporarily residing in the United States is nurtured or reformulated through contact with that culture. What, then, is the effect on a child reared in two

cultures who spends her formative years in one culture before returning to the culture of origin? This case study thus constitutes a new foray into the cultural and visual representations of young people who have their two feet in diverse cultures.

Critical Assessment of the Challenges

There are some challenges, which may complicate the examination of the influence of visual culture on children's visual representations. For example, because of some intrinsic features of such examinations, broad generalizations may not be possible—at least not with the thoroughness and authority one might wish. The case study may, therefore, serve as a valuable starting point, to be extended by subsequent research.

Another significant challenge could be the extent of participants' willingness to subject themselves to a study. While the study may occur in a relaxed and familiar context, it might nonetheless appear they are under examination. Given their young age, children might become unhappy with the situation or may not wish to participate. Any examination must be as informal and relaxed as possible, and they must be frequently reminded that the study is not a judgment upon them.

In addition, children may fail to be completely honest in the course of the research, striving to please their researchers rather than concentrate on their participation. Similarly, the answers they give for a semi-structured interview, for example, could fail to reflect their feelings about their participation and instead be meant to impress. Researchers might expect efforts to understand the drawing behavior of children as it relates to the visual culture to be not only time consuming but also labor intensive. It may be impractical to compel children to engage in drawing at particular times because doing this may hamper them from exhibiting their normal

behavior in their drawings. Instead, researchers may observe the works of participants when

they voluntarily decide to draw or review their drawings from school. Lastly, the results derived

from a study may not be statistically generalized since any participant might be the singular

subject of a study (Widdowson, 2011). However, analytical generalization may be feasible

because of the previously developed theories on the influence of visual cultures on the drawing

behavior of children.

The final challenge is the need for coding the relationships between specific variables

found in visual culture and the unique characteristics of the participants' own visual expressions.

Certain expressive manifestations in the drawings can hearken to specific interactions between

the interpellative elements in the visual world around participants. It is critical that relationships

be judiciously identified and that they be clearly defined and explained. At this point, it is

paramount that the author of the study hone a keen understanding of the most precise and

conscientious coding practices for a limited case study of this nature. The next section discusses

the organization of the data analysis.

Organizing the Data Analysis

Planned around generating data on how visual culture influences Nada's drawings, the

analysis in this study draws upon a number of theoretical lenses used to critically analyze

surrounding images as a phenomenon intersecting with the experience of daily life. The

examination was conducted by employing visual culture theories. Althusser's theory of

ideology, especially the theory of interpellation, as a critical examination of visual cultural

effects, along with the discussion of Butler's (1995, 1997, 2011) work as a consideration of

gender and identity under feminist perspectives, were used to understand practices of looking

and children's drawings (Fischman, 2001; Sturken & Cartwright, 2009). The pervasiveness of visual culture and other subjects in Nada's drawings, observations, and interviews provided rich sources of data for this study.

The study's material and theoretical procedures were pilot tested to determine how effective the study's methodologies, theories, and theoretical lenses of data analysis were. Thus, all of Nada's drawings, observations, and interviews were critically analyzed using the study's checklists and theories as critical and theoretical lenses to determine how visual culture influences Nada's visual imageries (see Appendix C). This method of data analysis helped to capture Nada's lived experiences and made it possible to comprehend how surrounding images and visual culture signs have shaped her visual representations, art/cultural knowledge, and identity formations.

From this perspective, critical investigations of visual culture in art education and children's visual representations are significant in examining how children represent and make meaning of their visual responses (Esser-Hall, Rankin, & Ndita, 2004). Further, due to the themes and patterns that emerged in the collected data of the pilot study, there was a need to examine Butler's (1995, 1997, 2011) work in order to address gender and identity from a feminist perspective. In this context, the employment critical theory as an analytical methodology helped the researcher to engage in the "process of thinking with data in order to interrogate it" (Atkinson, Coffey, & Delamont, 2003, p. 150). This process also involved examining the text and image data in order to make sense out of them. Also, as recommended by Gibbs, Keen, and Wang (2011), the approaches and procedures used in data analysis in my study focused on charting transformations on how visual culture impacted Nada's engagement with drawing during the course of her participation in the study. Consequently, I designed tables and

checklists to examine the most common patterns and themes that emerged from the data in order

to determine the most important norms and factors involved in the influences of surrounding

visual culture.

Further, in order to analyze and interpret the data systematically, I have employed

qualitative methods of data coding based on critical theory. For instance, according to Charmaz

(2000, 2005, 2011, 2017), such critical methods of data analysis provide qualitative researchers

with the ability to create tables and checklists for data analysis as initial coding, memo writing,

and theoretical sampling. This major stage of data analysis has helped me in generating ideas

about theoretical and procedural frameworks and models of coding data and designing tables and

checklists of the most common themes and patterns as they emerged.

Procedures Used for Coding Data

Regarding preparation to employ appropriate methods and processes of data coding,

Myatt (2007) suggested that "prior to starting any data analysis or data mining project, the data

should be collected, characterized, cleaned, transformed, and partitioned into an appropriate form

for processing further" (p. 1). This procedure is used to enable the researcher to understand text

and image data while conducting critical analysis. In this manner, I looked carefully at the major

themes, the text, the symbols, and the use of color that emerged in Nada's drawings,

observations, and interviews. She was asked questions that were intended to reveal how the

media perpetuate gender stereotypes. Following this approach, I designed appropriate

instruments to analyze the characteristics of the artistic forms produced by Nada, to discover the

extent in which her work was shaped by her experience of U.S. visual culture, in her particular

social environment. Through the theoretical framework of my research, I coded the collected

data and determined the most significant themes and patterns that emerged from them. To accomplish this coding, I read through the transcripts while also looking at the drawings at the same time. I noted down any repeated phrases in the transcripts of the discussions of the drawings. I also wrote descriptions of the drawings and took note of specific elements in the drawing, making connections between those elements and the repeated phrases from the interviews. The repeated phrases and correspondences to the images were taken to constitute codes, and these codes were then grouped together into themes. These procedures were "used to identify and record each gendered behavior or characteristic depicted" (England, Descartes, & Collier-meek, 2011, p. 558). Indeed, these themes were essential in studying the power of icons and brands as methods of influence on children's drawings because "their associated brands are transformed into popular cultural images and icons" (Kozinets et al., 2002, p. 18).

Through the procedures of data analysis and coding, it became clear that there are some modes through which visual culture influences Nada's visual representations and identity, including contemporary cultural norms, social practices, visual objects, ideology mediated through visual culture, and subject matter. These major influences are considered in light of the literature review. I organized them based on their appearance to illuminate the meanings of Nada's interpretations of her visual surroundings. I employed methods, principles, and elements of inquiry to reach specific results, leading ultimately to answering and addressing my research questions. Therefore, to insure the validity through the theoretical and procedural frameworks, I followed the models of data coding procedures from the studies of Borghini et al. (2009), Charmaz (2000, 2005, 2011, 2017), England, Descartes, and Collier-meek (2011), Kozinets et al. (2002), LeCompte and Schensul (1999), Saldana (2014), along with Taylor (2003), as well as the theoretical and procedural frameworks for coding themes and patterns in children's drawings,

observation field notes, and interview transcripts from the studies of Grandstaff (2012) and

Ivashkevich (2008). For example, regarding the study of Kozinets et al. (2002), I employed their

procedures of coding data that emerged as themes through their examination of the influences

coming from American Girl Doll. They highlighted the power of brands as icons of the impact

by the dolls. They assert that "among the most important of these icons are brands. Consumers'

perceptions of social 'reality' are strongly conditioned by the brands in their environment.

Brands are arguably the pre-eminent symbols used in contemporary consumer culture" (Kozinets

et al., 2002, p. 18). Such approaches to data analysis in the investigation of brands provide

insights into how these themes and patterns would become beneficial to my examination of

Nada's interactions with her visual surroundings. This process involves segmenting the data so

that it is possible to see the themes emerging.

All methods, themes, and patterns were numbered and labeled to examine Nada's

relationship to the visual media of the United States as a formation of gender identity. In this

way, Nada situates herself in relation to a new culture, religious issues, feminism, gender,

identity, and emotion. These themes, organized by the theoretical lenses, surfaced from the

coding of the data. I analyzed the themes and patterns in depth as they emerged to grasp Nada's

lived experiences with her visual surroundings. Regarding the power of qualitative coding of

data, Miles and Huberman (1994) asserted that "qualitative data, with their emphasis on people's

'lives experiences,' are fundamentally well suited for locating the meanings people place on the

events, processes, and structures of their lives: their 'perceptions, assumptions, prejudgments,

presuppositions'" (p. 10). Such themes and patterns also helped me develop questions,

assumptions, and meanings to further refine my ideas of the themes and patterns found in Nada's

drawings. Indeed, the focus on the items in Nada's drawings that were the most prominent

elements or were mentioned in the related conversation in which Nada explained what she had drawn helped in the thematic organization of the images gathered for initial review. This was determined by the appearance and relationship with other items in the drawings. For example, how did Nada represent figures or objects, especially as related to others in the images? Are other items or figures included? Do particular colors or embellishments signify that a particular image has more intrinsic importance than others in the drawings, as situated visually from the point of view of the viewer? Given these considerations, I organized and categorized the most common materials, themes, and patterns as codes and tables to address the question, how did the surrounding visual culture images and symbols influence how children relate to diverse societies? Such investigation reveals the extent of the impact of surrounding visual environments on children's creations of different meanings (Castro, 2012; Duncum, 2007).

In this examination, employing critical theory methodology for the data analysis supported the presence of an impact created by visual culture. Thus, the carrying out of interviews and observations had the effect of making me engage in repeated interaction with the data and to formulate new questions about them, and this helped me find that there were relationships between Nada's understanding of her surroundings and her everyday life, especially in relation to the media and technology that might provide some sources for her knowledge. This is obvious in individuals' sharing of knowledge. Nada stated that she used her drawing to learn something new. From this perspective, I discuss in detail in the following paragraphs the presence of the impact by visual culture in Nada's drawings, observations, and interviews, establishing pervasive themes.

Another essential point was whether the images contained texts and how these texts were arranged. What was the literal meaning of any words included? How did these words emerge as

themes or patterns? How were considerations of contexts included with images? Did they guide the viewer's interpretation of the images? Are some words, and their related visual meaning, presented differently, in the sense of being larger or smaller, underlined or written in another color, or otherwise emphasized? If so, how directly does this emphasis engage the reader? Does it appear more reflective of Nada's own cognizance of these concepts, or is it designed to shape interpretation on the part of the viewer? These questions about the way she uses textual elements in her drawings provide additional ways to examine how Nada is influenced by her surrounding visual culture. This is because in U.S. visual culture, words and images are very often used together to convey messages.

In considering how the images reveal the interpellation of Nada as a subject in the formation of her identity, it was important for me to consider deeper thematic content. Some of these themes included her awareness and representation of herself as an individual in relationship to others, as an individual within a community, and as a subject of national, ideological, and gender identity as suggested by the studies of Althusser (2001), Butler (1995, 1997, 2011), and Taylor (2003). This is because "gender is perhaps the basic dimension through which individuals perceive the social world and their place in it" (Taylor, 2003, p. 308). Thus, how Nada presents herself and others through her drawings is important to understanding her perspective on surrounding images, and those images that do not feature known human figures in her world are also important for understanding her subjective experience. This is crucial in the formation of interpellation. The frequency with which certain themes were repeated is also key to consider, as those, which appear most readily can be assumed to have greater importance to Nada.

Comprehending Nada's attitudes regarding her surroundings also helped me organize the themes and patterns as methods of expressing herself in her feminine world, shaped by her gender identity, especially with her interest in the characters of girls' dolls, all of which the study documented. For example, in the drawing, *The Earth. It's For Everyone!!!* Nada presented an image of the earth to express her understanding of how individuals from diverse cultures, countries, societies, communities, ages, genders, races, ethnicities, and religions could share their love and care (see Figure 1). These themes, which are critically analyzed by means of theoretical lenses through the use of visual culture, interpellation, and ideology, were of aid in the exploration of their meanings and of how individuals from various places are considered as icons with repeated visual significations. They appeared as separate objects on the page, holding hands with each other to create unity in the frame. This organization includes themes of interpretation, understanding of surroundings, personal expression, identity, gender, religion, beliefs, and freedom of choices. Therefore, they provided me an opportunity to analyze cultural differences about presentations of the 'realistic' body or form. In the next section, I explain the procedures used in data analysis.

Procedures Used in Data Analysis

In this section, I provide an overview of the procedures used in the data analysis process. The data were analyzed using a critical and theoretical process. This section includes the following topics: theories of analysis, modes of impact, emerging themes and patterns, contemporary cultural norms, social practices, visual objects, ideology mediated through visual culture, and topics of subject matter (see Appendix C). Finally, I present a comprehensive discussion of the employment of the critical theory methodology in the data analysis.

The drawings were analyzed using four methods: (a) employing a critical theory for the data analysis; (b) examining the modes of influence by visual culture (see Appendix C); (c) the checklists of the emergent themes (see Appendix D); (d) the emergent patterns (see Appendix E).

Theories of Analysis

The theories of visual culture and interpellation in the critical data analysis helped me to discover that Nada was influenced by the images of the visual culture prominent in the United States. In light of the theories, there emerged a perspective on Nada's experience of gender as a girl trying to understand her surroundings and interpret what she encountered in her daily activities. Also, there were some signs that constituted visual and social meanings as keys in Nada's production of identity.

Modes of Impact

Nada's drawings, observations, and interviews present modes of impact by visual culture, emerging from contemporary cultural norms, social practices, visual objects, ideology mediated through visual culture, and the subject matter (see Appendix C).

Emerging Themes

There are three major themes in the area of impact by visual culture emerging in the checklist: gender, identity, and feminism. I combined them into one more general theme in order to analyze and discuss them critically. The theme is gender identity under the perspective of feminist lens (see Appendix D).

Emerging Patterns

There are two major patterns considered in the category of impact by visual culture emerging in the table of patterns: the human figure (especially a girl figure) and feminine accoutrements (especially the things that girls use in their everyday activities, which express the influence of visual culture) (see Appendix E).

Contemporary Cultural Norms in Relation to the Procedures Used in Data Analysis

By analyzing Nada's drawings, one can see that there are diverse impacts by visual culture showing how she has encountered various contemporary cultural norms. These norms, including those associated with cultural environments, popular culture, media, technology, television, the Internet, fashion, and toys (see Appendix C), provide for an understanding of some images which Nada created and used to interact with her surroundings as communicative modes. Duncum (2004) asserted that such modes reflect the impact of cultural ideas and values on children's encountering with their surrounding imagery.

Social Practices in Relation to the Procedures Used in Data Analysis

In the drawings, there are two modes of impact by social practices. They include social experiences and influences (see Appendix C). They reflected Nada's social experiences with her surroundings. Also, they were constituted by various visual and social contexts and their meanings (Ivashkevich, 2008).

Visual Objects in Relation to the Procedures Used in Data Analysis

       Analysis of some visual objects in Nada's drawings leads to the identification of three modes that were of aid in the understanding of the influences of visual culture. They include pictures, videos, advertisements, logos, and brands (see Appendix C). Nada incorporated such visual imageries embodied in her own perspective. This is because of her living in a visual era, in which she encounters various image meanings. Freedman (2003a) mentioned that the images children who live in a visual era encounter may have particular significance for them based on their daily life activities.

Ideology Mediated Through Visual Culture in Relation to the Procedures Used in Data Analysis

       Nada's drawings imply multiple meanings to the images of visual culture, which were constituted by her ideology. She expressed her ideology of beliefs, thoughts, opinions, and ideas by her social and cultural practices—presenting and representing through her religion, social experiences, and her own interpretations (Wilson, 2003). She presented an account of an understanding of the surrounding images as visual, cultural, and personal expressions (Duncum, 2010; Freedman, 2003a). There are six modes of impact: identity, gender, religion, beliefs, and formal and informal sites of interaction with visual culture (see Appendix C).

Subject Matter in Relation to the Procedures Used in Data Analysis

       The subject matter is considered one of the modes of influence by visual culture on Nada's drawings. There are ten modes of influence by visual culture. They emerged based on the eight drawing subjects: *The Earth. It's For Everyone!!!*, *My iPhone! My Barbie House, Lets Go Mean Green! UNT, My First American Girl Doll Ever!, My Space!!!!!, Santa Clauses*

116

Carrige, and *Pizza Steve!!!*. Also, they illustrate how Nada addressed her daily activities, reality, making meanings, social practices, social activities in Western culture, cultural practices, cultural activities in Western culture, Eastern culture, and ethnic background (see Appendix C). In her drawings, Nada created her own realities to which she can relate as an Eastern girl living in Western culture.

Summary

This chapter explains how critical analysis of children's drawings can serve as an opportunity to gain deep insight into their thoughts, beliefs, gender identity, activities, self-expression, and interpretations of surrounding environments. This clarifies the visual responses that they make in terms of their knowledge. Moreover, it provides insights into theories and literature on art education in relation to the critical examination of visual culture in both visual responses and art practices.

The comprehensive contemporary role of visual culture in art education has become the focus of educational and pedagogical practice. It enriches the abilities of individuals to share knowledge. Students' identities and ideologies, therefore, are shaped by this sharing. Given this perspective, it is essential to examine the means that are given to students to think critically about their engagement with social and cultural practices.

Conducting a visual culture case study provides a path to a critical investigation of the effects on Nada's drawings as she integrates her experience with her visual surroundings. This gives the researcher the space and freedom to highlight the impact of visual culture upon the drawings of the child, and what the features or characteristics of these drawings reveal about the linkages between visual culture and the child's maturing worldview and expression. There

seems to be no question that the nature and extent of a child's engagement with the visual world and its cues and symbols can disclose a great deal about the child and his or her paradigmatic, ideological, epistemological, and cosmological worldview. As a scholar and educator, the researcher's chief interest lies in seeing to it that visual culture art education becomes a feature of art education, particularly in Saudi Arabia, especially through the creating of a sophisticated approach that might enrich the field of art education by providing more opportunities to share knowledge and then shape identity and ideology.

The last section of the current chapter outlines the procedures that were followed for analyzing the data. A qualitative approach was adopted. The following chapter turns to the data analysis itself.

CHAPTER 4

DISCUSSION OF DATA ANALYSIS

Introduction

This chapter contains a discussion of critical data analysis of the influence of visual

culture on the drawings of the participant, my nine-year-old Saudi Arabian daughter Nada,

focusing on her visual interaction and experience with United States visual culture. Such

relations are considered "a way in which to understand ourselves as individuals and as a society"

(Duncum, 2010, p. 8). All analyzed data gave an indication of the effects of the surrounding

visual culture on Nada's responses. In the following, I provide a critical and comprehensive

analysis of the collected data in detail according to the application and use of the research

theories.

Given this perspective on how meanings are constructed through the prism of various

theories, this research made use of a critical theory to analyze the data in order to determine the

most common themes and patterns which emerged as norms of impact. They also reveal the

extent to which the dominant United States visual culture has been a model of influence. "This

version of visual culture understands itself as the opening of a dialogue with visual nature"

(Mitchell, 2002, p. 171). From this perspective, "Dolls and action figures have long been an

important part of material culture" (Wagner-Ott, 2002, p. 246). Just as humanity is a product of

nature and nurture, in this case, nurture (the environment) is a powerful force for the child's

visual representation. This is because the visual representations of the child are usually products

of her surroundings. In this context, Cox (1993) asserted that:

The way that children draw the various elements of their figures changes in a systematic

way in most Western cultures; for example, very young children use single lines to depict

119

the limbs of their figures, older children depict the limbs as "tubes", and yet older

children combine body parts, such as the arms and the torso, with a continuous outline.

(p. 5)

However, it is also important to point out that when a child moves to a new environment, then

the child's visual representation can be a mix of two environments. For example, a Saudi

Arabian woman figure, as appears in the first drawing, *The Earth. It's For Everyone!!!*, could be

a product of a desire to share love and care with others more than just a visual representation of

the country environment (see Figure 1).

Given this perspective, the most common themes emerging from the coding of the data

are gender, identity, and femininity. These themes are discussed separately. However, I

combined them to be just one theme for purposes of critical analysis, which is gender identity

under the perspective of feminist lens (see Appendix D). This theme was discovered through

application of the theories of ideology, visual culture, and gender. In this way, I was able to

identify the ideas and concepts that Nada expressed through her drawings. The following

discussions explain how the theories were used for the critical data analysis.

Nada's Drawings in Light of the Visual Culture Theories

In light of the theories of visual culture, there emerged a perspective on Nada's

experience of visual meaning making as a part of her culture and society. These theories were

used in an effort to explain the impacts and the cultural meanings of images. Indeed, in visual

culture studies, examining the influence of images in individuals' visual representations provides

insights into their interpretations of them. This view of social, cultural, and visual practices

"refers to our predisposition to see things in certain ways, what we bring to images, and the

relationships we form with them" (Duncum, 2010, p. 8). Therefore, images provide sources and opportunities for learners to interpret what people encounter in their everyday activities and what knowledge they share.

The use of theories of visual culture as a lens in analyzing Nada's drawings helped me to focus "on questions of what is made visible, who sees what, and how seeing, knowing and power are interrelated. It examines the act of seeing as a product of the tensions between external images or objects, and internal thought processes" (Hooper-Greenhill, 2000, p. 14). For instance, in the drawing *The Earth. It's For Everyone!!!*, there are particular signs that constituted visual and social meanings as keys in Nada's production of meaning making (see Figure 1). Further, though the inclusion of different human figures in the drawing constitutes a symbolic representation that is much more complex, it does not show such signs individually. They are equal and visually integrated. The central image of the drawing is the earth, and a serious effort is shown to represent human figures correctly. In this manner, "children's human figure drawings appear to become more realistic as they add more and more details to them" (Cox, 1993, p. 5). This conception is illuminated by her comment, "The earth is for everybody, and I will show you how they get along and how I want everyone on earth to be friends and get along nicely not arguing and fighting over stuff that should be taken care of easily." This explanation was made visible. Moreover, in the following dialogue, Nada expressed the power of visual symbols in her meaning making:

F (the researcher): What do images mean to you?

N (Nada): They're like images. I mean, they're creative and beautiful to me, and they have like emotions too, like you know how we have emotions, how like were when can be angry, we can be sad. I feel like images have some too you know, like when we can be happy or we can be sad. I

feel like images have some too. I feel like they can be their own way. Whoever drew them had an

emotion in them, and they want to just put it down on paper and put their emotions. So, like if I

was feeling angry, and I wanted to draw, I would probably put something down that made me

feel what I felt. If I felt happy, or if I felt like the world should be a better place, I would put this

down on paper; and but if I felt like if I felt exited, I would probably like draw me going to the

American Girl Doll Store, because I freak out whenever I go there.

F: I see, so you said you think images are helpful for you yeah?

N: Yeah, they're helpful for people.

F: To understand something and to what?

N: They have emotions themselves, like even the pages in the paper have emotions too; and yeah

so that's what I think that, you should imagine what they mean to me, is that your emotions

inside you can just put down on paper; and it's probably going to be like a beautiful picture

because our emotions are really creative, unique, and special, and so the picture will be unique.

Asked about her use of the phrase "freak out" in the interview, Nada replied, "I mean that

I felt extremely happy when I went there, almost crazy, because I love it, and it has all the girls'

stuff, which I like because I am a girl." Nada and her friends in the U.S., both Saudi and

American, use the phrase "freak out" frequently, and this suggests that the way language is used

is a real and significant part of the life experience of the youth in this country. Nada's use of the

phrase "I freak out whenever I go there" highlights how much she has already assimilated the

cultural norms and expressions in the U.S. Cultural connection is shown in Nada's drawing of

the American Girl Doll. She has created her own communicative manner to express her

meaning-making in her visual representations. For example, she mentioned that she felt excited

when she had an opportunity to visit the American Girl Doll store and that she freaks out when

she goes to the store. Inside the store, there is a huge amount of visual information, which Nada

can assimilate to present her understanding of U.S. visual culture as a cultural connection. She

can find forms of images, signs, and symbols that can be used for communication with others.

Figure 1. Nada. *The Earth. It's For Everyone!!!* 09/24/2016, A4

The themes emerging from the impact of visual culture in Nada's drawings, observations, and interviews include gender, identity, and femininity (see Appendix D) under the singular theme: Gender Identity under the Perspective of Feminist Lens. Nada's influence by visual culture can be seen in two specific patterns in her drawings: the use of a girl figure and feminine accoutrements (see Appendix E).

According to visual culture theories, individuals can express the diversity of their identities, beliefs, and even thoughts about others visually, and this demonstrates how they perceive their visual surroundings (Duncum, 2001; Freedman, 2003a). This notion is obvious from Nada's uses of different human figures, some of which were drawn in realistic, life-like colors. For instance, in the drawing titled, *Santa Clauss Carrige* [her spelling], Nada drew a human figure "Santa Claus" sitting on a white wagon pulled by three reindeer (see Figure 2). This drawing represents Nada's grasp of a real character that she encountered during the Christmas holidays. According to Cox (1993), as the Christmas season draws near, the figure of Santa Claus becomes more importance. Indeed, images of Santa actually become larger in size closer to Christmas time and become smaller again when Christmas has passed. Thus, children's awareness of and familiarity with Santa at that time may be expected to increase. Nada, in this drawing, maintains the incorporation of visual symbols, which may provide the truth of the visual connotations. The drawing of Santa Claus depicts three reindeer pulling Santa Claus's carriage; they are of three varied sizes. Santa can be seen to be saying, "Ho Ho Ho! Merry Christmas." Santa is drawn wearing a red hat, a dotted-red jumper, red trousers, and black shoes. Santa is depicted in the drawing as saying, "Toys? Candy? Nice light." On the right side of the drawing is the word "grounded." Given that the picture was drawn in November 2016, the drawing reflects preparations for Christmas in U.S. culture. During this time, many families

prepare for Christmas in all sorts of ways. Media advertisements are increasingly leaning towards announcing that Christmas is on the way. For many children in the United States, the story of Santa Claus is a story of the season. Usually, children's play significantly changes to reflect the stories they hear about Santa. Shops begin selling red Santa caps as they put on Christmas lights.

Some shops may provide us an overview of how Santa Claus has become a mode in which our surroundings impact us. To investigate that, we should understand that a Santa Claus picture is a symbol of the Christmas season. We sometime consider it as a religious season, when children are told that it is the time to celebrate the birthday of Jesus. According to Sturken and Cartwright (2009), commodity fetishism is "the process by which mass-produced goods are emptied of the meaning of their production (the context in which they were produced and the labor that created them) and then filled with new meanings in ways that both mystify the product and turn it into a fetish object" (p. 280). In relation to this concept, brands consider children as consumers who are the target of their business. They seek to target and influence the decision and choice of consumers in buying some products that represent the character of Santa Claus. Regarding Marxism, this social and cultural role played by brands guides children as consumers to be more connected to their visual surroundings. Althusser (2006) asserts that, as consumers, children, in their encounters with their surroundings, are hailed based on the dominant ideology that is presented to them as part of social practice. Ultimately, this illustrates Butler's (2011) emphasis on the idea that children's genders are reflected based on how they express their identities socially. Nada's gender identity is reflected in those social and cultural expressions and practices, which are certainly impacted by the visual surroundings.

In Western visual culture, children are exposed to many different cultural, social, and religious images and symbols that may be considered as pedagogical and ideological resources enriching their experiences. Nada, as an Eastern girl living in a Western social, cultural, and visual environment, is exposed to some cultural, social, and religious influences that are undesirable from the point of view of her home culture and which, based on what has been discovered in this study, have become sources of learning, interpretation, adaptation, and coexistence with the rich visual environment of images and symbols.

Further, in this drawing, there is an emphasis on Rudolph the reindeer with a glowing red nose. It is likely that the child must have listened to the story especially how Rudolph helped Santa Claus to light the night. The story is about Santa Claus delivering gifts at night, but visibility was poor. Therefore, Rudolph agreed to pull the carriage and light Santa's way. It is no wonder that the drawing of the three reindeer majorly focused on Rudolph. One also finds the phrase "nice lights" written in the drawing.

Though Christmas is a major U.S. holiday and is celebrated by all generations within the dominant culture, it is also very much a children's holiday. Typically, it is a day when children are given toys and desired objects to an extent, which is not typically seen on other occasions, aside from perhaps a birthday. This form of partaking in the holiday, which is religious in origin, is a prominent focus of commercial media, and it is one that is contingent on enough expendable wealth to buy a variety of objects whose function is mere enjoyment. Nada's depiction of Santa and his carriage reflect her awareness of herself as a child in U.S. culture and the excitement she is expected to feel over this occasion.
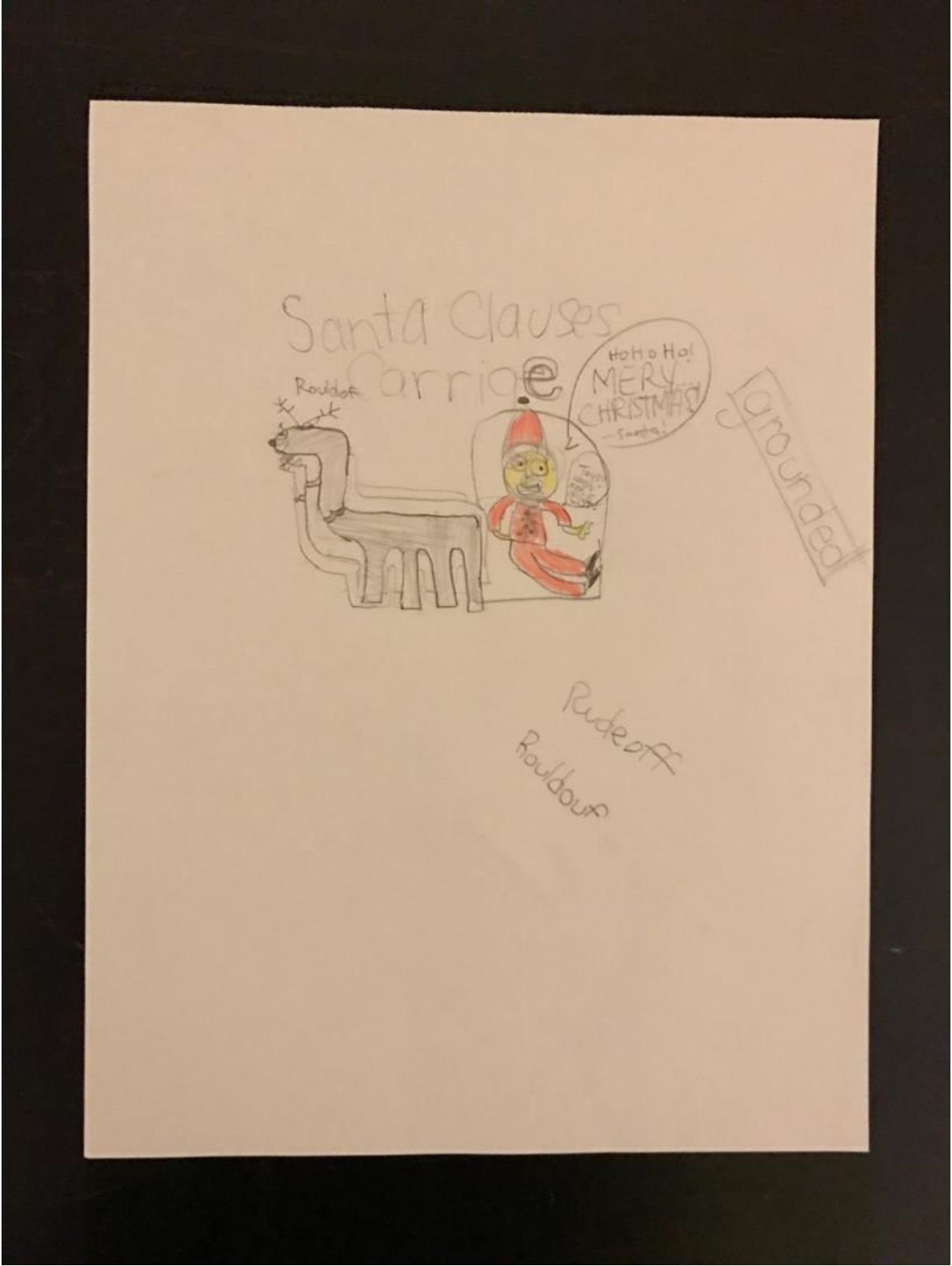
Figure 2. Nada. *Santa Clauses Carrige* 11/19/2016, A4

Additionally, the holiday of Christmas is particularly representative of Marx's idea of commodity fetishism. In describing the importance of this theory, Mulhern (2007) wrote:

In the thesis of commodity fetishism, Marx put forward a strong general claim about the condition of subjectivity in capitalist societies. In his own words: '[T]he commodity reflects the social [that is, interdependent] characteristics of men's own labour as objective characteristics of the products of labour themselves.' Clearly it matters a great deal in cultural theory and analysis whether this claim is valid or not, and if so how far. It matters today, when commodifying processes continue to extend their social reach, when it seems necessary to speak not only of the range and degrees of commodification but of intensities of commodification, when capitalism stands ready, at last, to take possession of the entire planet. (p. 479)

It is fair to say that within U.S. culture, as within many others, success, as measured by accumulation of expensive luxury items, is presented as an expected goal. In this context, children are expected to want toys, candy, and other items that are considered to be desirable by children. U.S. culture can also be critiqued as fetishizing children and childhood, a condition that began with the Victorian era (Frost, 2009; Langbauer, 2011). Thus, in the Christmas holiday, idealized notions of childhood combine with material culture. Children hold their material possessions at a high value, in part, through the notion that they have been constructed for them, specifically. The toys and other products create a child consumer who is expected to enjoy them, and children respond to this interpellation, as does Nada.

Furthermore, the religious component of Christmas combines a spiritual aspect with the material component of the holiday. Christians who view the holiday as predominantly a religious celebration sometimes decry the materialism Christmas has grown to involve within

U.S. culture. This is indicative of the space that the holiday occupies, one between religion and consumerism, and one that arguably blurs the lines between the two. The fervent embrace of consumerism within U.S. culture has an intensity that is characteristic of religious ideals. Nada's enthusiasm for the holiday, as shown through her drawing, shows that she is responding to this combination of religion, materialism, and childhood as a powerful mixture.

Nada understands religious holidays as opportunities to share her appreciation and interaction with other people in Western environments. In this pursuit, she makes use of things that are provided for her in her everyday life activities, such as certain icons and visual images. These images could be considered as elements of visual expression, where U.S. citizens share their conceptions of religion, their culture, and holidays. Nada comes from a traditional Islamic culture, and official religious holidays in Saudi Arabia are very limited; in fact, there are only two holidays. The first is Eid al-Fitr, which comes after Ramadan, the holy month of fasting, and the second one is Eid al-Adha, which comes after the Hajj, the annual Islamic pilgrimage to Mecca.

Further, Nada's interaction with different religious and non-religious holidays in the U.S. gives her an opportunity to adapt to the well-known Christmas holiday and deal with it as a visual symbol relating to the time of receiving gifts and having fun. This holiday also provides another opportunity to go out for fun with family. Indeed, expressing her understanding of U.S. holidays may provide Nada with opportunity to engage in multiple meanings that come from her surroundings. This engagement may involve manipulation, extension, reinterpretation, and/or recontextualization through drawing based on her needs to appropriate and reuse certain cultural schema (often coupled with the use of language) with specific intent such as identity affiliation,

celebration, and/or culture jamming. These processes by youth have been termed bricolage (Phoenix, 2005; Russell & Tyler, 2005; Tam, 2012).

In the drawing titled *My First American Girl Doll Ever!* along with the drawing *My Barbie House!* are consistent with visual culture theories such as interpellation. Nada was influenced by the images of U.S. toys and dolls (see Figures 4 and 5). She expressed her identification with the American Girl doll, saying "I see myself as the American Girl doll." At the same time, she wanted to adopt some of the fashion conventions associated with such dolls, such as wearing shorts, having blond hair, and putting on make-up. However, her native culture did not allow her to live out those wishes. When I asked her why she wanted to wear shorts and put on makeup, she replied, "Because I see my friends in school doing it." Thus, the process of interpellation to which she was subjected by her toys and peers was reinforced by her social, cultural, and visual environment. In her drawings, she expressed her identity as she interacted with certain specific conventions of visual representation in her drawings. She explained her understanding of conventional elements of those images as they engaged with her visual representations. For example, she asserted that her American Girl Doll and Barbie House "are really meaningful toys." When she was asked what they mean to her, she said, "I tried to make her drawing look as much like an American girl doll and I think it turned out pretty good. So, I drew some clothes that turned out fine." Thus, she might have different knowledge that comes from those images and signs in her surroundings. Such visual signs, in a postmodern world (Freedman, 2003a; Wilson, 2003), might help Nada develop her understanding of her surroundings and engage in the sharing of her knowledge.

Moreover, consistent with the visual culture theories, the character of "Pizza Steve" (a character in the TV program *Uncle Grandpa*) in its visual, cultural, and social contexts may be

131

described as form of communication through practical elements of design, linguistics, rhetoric, and grammatical aspects of identification, creation, and mobility (Armfield, 2011; Kress, 2010). These theories address the development of knowledge between Nada's activities and understanding. For example, the drawing of the slice of pizza shows how Nada "begins to develop projective concepts of space and to adopt a particular point of view" (Cox, 1993, p. 5). Najafian and Ketabi (2011) asserted that such understanding illustrates ideology as a source of different outlooks in societies, wherein advertising plays an important role in the delivery of visual and symbolic messages. The drawing of the slice of pizza means that Nada used her personal preferences and emotions to show her wish to have pizza for lunch. In her interview, she said, "I need to draw something means I'm really bored, and I need to draw pizza and I was like okay I'm goanna draw pizza with sunglasses as goanna draw such as the one, but I saw that the sunglasses look cool, so I was like okay and so let me make a cool pizza, so I named him Pizza Steve, and it has some shining on his sunglasses, and I was like okay I'm really happy with this picture, and it's pretty good. Then, I drew three pepperonis." This "particular point of view" shows how Nada used her ideological outlook to represent the use of the words "cool pizza" and "sunglasses look cool." Dahl (2014) notes that sunglasses are closely connected with today's idea of "cool" because they are associated with mystery, attraction, and glamour. In Nada's thought, fashion items that are beautiful, new, and modern are favored. One might conclude that Nada's use of the word "cool" to describe her drawing is simply an expression of approval, but the fact that she makes an explicit connection between this term and the sunglasses suggests that she has internalized the idea or ideology of what "cool" means. Her use of the phrase "cool sunglasses" indicates that she has adopted some of the surrounding visual culture and has been influenced by what feels glamourous or cool to her (see Figure 3).
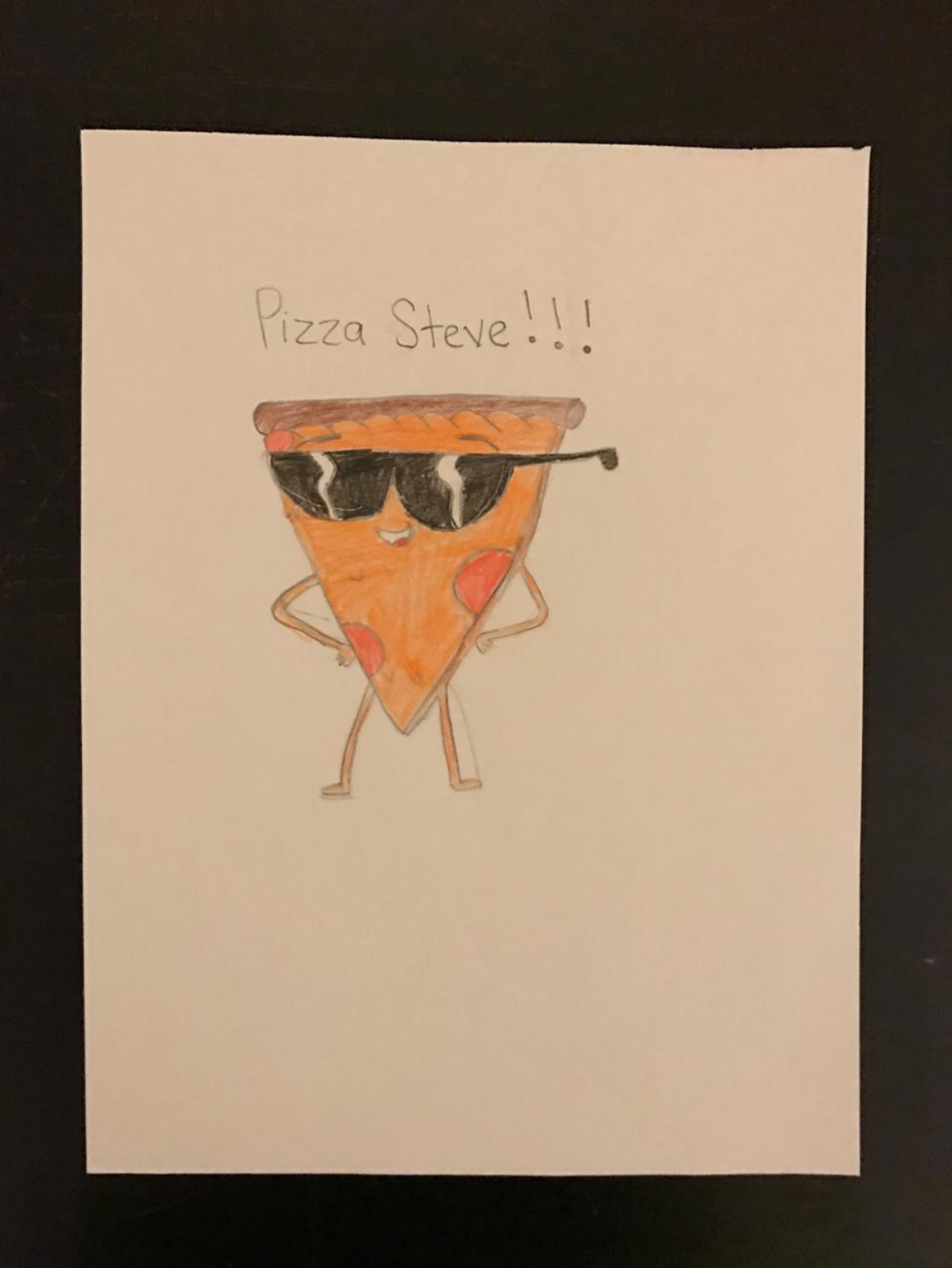
Figure 3. Nada. *Pizza Steve!!!* 12/03/2016, A4

In Nada's drawings, it is possible to discern diverse impacts by visual culture representing encounters with various contemporary cultural forms. These forms clarify how visual meanings are created and used to interact with surroundings as a communicative mode (Duncum, 2004). For example, in the drawing *The Earth. It's For Everyone!!!* Nada expressed her understanding of various cultural environments by drawing nine people standing, holding hands with each other, and wearing a diverse range of clothing to show how people from various cultures, societies, communities, places, countries, ages, genders, races, ethnicities, and religions share their experiences (see Figure 1). In her interview, Nada explained why she had drawn this subject by saying that she had chosen the subject "because we should all care and love each other around the world, and we shouldn't fight over little stuff that should be taken care of really easily." She mentioned that she wanted to express her personal feeling of how people can live together and share love and care. Therefore, she used this drawing to explain how surrounding images are creative and beautiful to her to show her emotions when she is happy, angry, or sad, how she feels that images have some emotional feelings, and how she has emotion invested in them as she mentioned in the interview. The drawing showed how Nada revealed her social and cultural representations through practicing her identity and ideology. Because she had encountered various visual elements coming from the media, she was concerned with the war and fighting in the world around her, and how she wanted to stop that and instead share love and care. She mentioned that her surrounding images have meanings and emotions, and her role was to show what they meant to her. Also, Nada drew characters from diverse cultures and nationalities as human figures holding hands with each other to express the extent of the interaction between individuals and to show multi-cultural diversity. In this way, several varied visual meanings create modes of communication that individuals use to share their knowledge.

This sharing of knowledge confirms the visual cultural pedagogy that reflects cultural, social, and critical understanding of surrounding symbolic forms (Wilson, 2003).

Creating visual meanings, including mass media and other visual forms of representation, may offer a lot of visual and cultural sources that can be used to communicate and interact with a variety of visual environments. Such visual forms are used by Nada to visually express her daily activities. Also, these modes reflect the impact of cultural ideas and values on her through imagery. For instance, there are a number of modes of impacts by various contemporary cultural forms in the drawings, including cultural environments, popular culture, media, technology, television, the Internet, fashion, and toys (see Appendix C). In light of these impacts, it is vital to rethink about how various traditional models of media characterize the presence of diverse visual patterns for children's knowledge. In this manner, Morley and Robins (2002) asserted that we should be wary of traditional models of the effects of foreign cultures because:

> At the same time, we are also concerned to question models of cultural [influences] which presume the existence of pure, internally homogeneous and authentic cultures, which are then seen to be, belatedly, subverted or corrupted by foreign influences. If we are concerned to understand the powers of cultural [influences], our conceptual models of the absorption and indigenization of 'foreign' influences will need to be more subtle than those of traditional models of media effects. (p. 7)

While this is clearly a valid insight, it should not be taken to imply that differences between a child's culture of origin and the culture of her surrounding environment are not real. Visual and cultural perspectives, therefore, are considered as foundations for individuals' identities because of their use of them to interact with their surroundings. In some cases, Nada's self-initiated drawings took her into "social networking and significant [visual] activities" (Ivashkevich, 2008,

p. 237). For example, in the drawing *The Earth. It's For Everyone!!!* as well as in the accompanying observation and interview, there is a description of how individuals in different societies share love and care. This conclusion is based on the use of written terms that reflect how individuals are formed through various cultural environments in which they live. Nada's art demonstrates the ways in which individual identity adapts in the production of cultural forms. She wrote, "The earth is for everybody, and I will show you how they get along and how I want everyone on earth to be friends and get along nicely not arguing and fighting over stuff that should be taken care of easily." These ideas were made visible through her use of different people in her drawing holding hands with each other and her writing the statement "lets make the world a better place by loving and caring!" Also, it illustrates the influence of gender identity and shows how emotion could be understood through some social practices. Concern with ideas of loving and caring reflect feminine socialization as women are seen to be the more caring and nurturing gender in both the U.S. and Saudi Arabia. Young boys in both cultures are less likely to express such concerns. Such social practices, including social experiences and influences, are found also as other modes of being influenced by the surrounding visual culture in Nada's drawings (see Appendix C). They reflect Nada's social and participatory formats. Also, they are constituted by various visual and social contexts and their meanings (Ivashkevich, 2008).

Consonant with the idea that "children's drawing is a social practice" (Pearson, 2001, p. 348), the impact of social practice found in Nada's drawings centers around her social experience and interaction with social systems and social exchange. For example, in the drawing *The Earth. It's For Everyone!!!* (see Figure 1), there is a relationship between Nada's understanding of social practices and her being related to a specific culture, society, community, country, gender, identity, race, ethnicity, and religion. This relation clarifies how visual objects

in Nada's drawings become sources of knowledge, which are manifested in the creating, making, and representing of varied visual and social meanings (see Appendix C). Nada incorporated such visual imageries embodied in her own perspective. This is because of the visuality that provides various image meanings.

Subject matter is considered as a mode of influence by visual culture on Nada's drawings. It includes themes of representing daily activities, representing reality, making meanings, engaging in social practices, social activities in Western culture, cultural practices, cultural activities in Western culture, those in Eastern culture, and derived from ethnic background (see Appendix C). Nada created her own realities to which she can relate as an Eastern girl living in Western culture. She showed her engagement in the mode of subject matter by explaining her choice of the name of her American Girl Doll "Stephanie," which shows her personal focus on the differences between Western and Eastern cultures. For instance, the following dialogue illustrates the impact of the surroundings, especially on how Nada chose and named her American Girl Doll:

F: Let me see. So, what did you name her?

N: My first impression was okay, let me name her Bethany. I didn't have that for a few months. I think, almost a year and then, I want to really change your name, and now her name is Stephanie. I mean, no difference Bethany and Stephanie. I like the ST better than the B.

F: OK, so, why do you like it?

N: I love it because I like the name. I like the name because the name I did watch YouTube when I was really little. When I was, let's say seven, there's this girl named Rebecca Barbie, and I'm like oh my God, she does so much good videos, and um like okay, what's your real name, and then, in one of her videos, she was like I'm going to change my username to my real name, and I

knew her name was. She told us that her name was Bethany Mota, I like it. Oh my God, I love

that name Bethany, and I was like okay, if I ever get a pet or something, I'm going to name

Bethany, but I did get an American Girl Doll, and I was like wait, since I wanted to name one is

one of my thing Bethany. I want what if I just named my American Girl Doll Bethany say yeah;

but, I got over Bethany. I used like Rebecca, and yeah, but I got over Rebecca now. I'm on

Bethany, and I got on route over Bethany; and now, I'm on Stephanie.

F: I see so.

N: Probably get over it later.

F: That's a nice name. I like it.

N: Thank you.

Nada's first impulse for naming her American Girl Doll was to name it "Bethany", and

then she changed it to be "Stephanie". She appeared interested with the name Stephanie as an

important opportunity to emphasize her preference with the letters "ST" more than "B". This

changing of the name reflects her strong relationship with her doll, even if there was no

difference between the two names as she asserted. She said, "I got on route over Bethany and

now I'm on Stephanie". This action reflects some ideological aspects of Nada's critical thinking.

In her conversation, she said, "I love it because I like the name." This expressive emotion is

important to understand how children interact with a diversity of images. In this case, watching

YouTube videos gave Nada more options to rethink about changing her doll's name. In fact, she

mentioned that when she was seven years old, she saw some YouTube videos regarding her doll;

the original name of the doll was "Rebecca Barbie." She gave the name Bethany to the doll and

later changed it to Stephanie. This objective practice required her to try to rename it and give it a

username, "Bethany Mota." Clearly, she was very subjective in these actions.

Through the critical analysis of this dialogue, I comprehend different visual cultural meanings, especially in a Western context. In the coding process, the changes in the doll's names from Bethany, Stephanie, and Rebecca Barbie, to Bethany Mota, were considered signs of the impact of visual culture. Nada's mixed culture is clearly shown by the way she dealt with these Western names. Harrison (2003) argued that an important function of visual surroundings is to be "an effective tool for understanding many conventions found in Western imagery that, despite people's differences in age, ethnicity, gender, and so on, evoke generally uniform reactions" (p. 58). Therefore, the theoretical framework of this impact clarifies how Nada made visual meanings in her interaction with the modern, increasingly visual, world of children. Because everyone encounters multiple images and signs daily, such encounters carry meanings that form new experiences influencing the critical thinking and sharing of knowledge by learners. In the next section, I turn to the theory of interpellation as it relates to visual culture.

The Theory of Interpellation

It is important to underscore the fact that the understanding of males and females' performativity within the same visual aspects of one culture varies widely, depending on the gender of the one perceiving the performance. For instance, a visual of a woman truck driver would represent equality for many women. On the other hand, many men would only see a hardworking female. Both interpretations and interpellations are engendered and socially constructed according to gender representation.

In the drawing, titled *The Earth. It's For Everyone!!!* (see Figure 1), there is a visual representation of the earth, the oceans and the seas, and a number of continents. The earth is colored green and blue. On the left side of the page, there is a symbol indicating a red heart.

139

There is also a picture of nine different human figures (people) from diverse countries, cultures, societies, places, genders, and ethnicities, holding hands together. The individuals depicted are of various genders, ethnic backgrounds, and cultural backgrounds, as shown through their details. Presumably they are of different ages, but this is not visibly evident from the detail of the drawings. The varying sizes of the figures may indicate that they are at various life stages. In the picture, they are standing on the earth, dressed in different clothes, signifying their cultural backgrounds, and colored in ways that are distinct from each other, using gray, blue, orange, red, green, and yellow. Beginning from left to the right, the first person in the drawing is depicted as black, while the second person is not black. He/she could be white or any other race other than black. The third person in the drawing is drawn wearing Muslim attire that covers the face. She appears to be a young woman. The last four people have been drawn in different fashions and trends. This is because of the way they are dressed in the drawing. The upper right corner of the drawing is a heart-shaped visual painted in red. Around the drawing are the words, "lets make the world a better place by loving and caring!"

One can observe the influence of the culture of the United States in this drawing. To begin with, the fact that the drawing depicts different people attests to the fact that the surrounding visual culture usually represents the United States as a diverse country. The drawing shows an awareness of multiculturalism and environmental concerns. The distinct dress of each figure reflects the U.S. ideal of freedom to dress as one chooses and to reflect one's culture through dress and other visual markers. For example, Nada has drawn people from diverse cultures, including Islamic culture. Unlike other countries, the culture of the United States accepts hijab for Muslim women. Therefore, Nada finds the opportunity to express her integration and appreciation of the surrounding Western culture, which is confirmed by the role

and function of visual culture in providing children with the opportunities to share their experiences and knowledge.

It is also of significance that almost all of the figures represented in the drawing are persons of color. While this is consistent with the actual demographic makeup of a global population, a white U.S. child might be more likely to draw a predominantly white population, or to feature fewer persons of color. This multicultural perspective shows that Nada is aware of racial diversity, as well as cultural diversity. One of the individuals depicted wears an "abaya", and this figure is one of the most prominent, hearkening to Nada's Saudi background.

In her interview on this drawing, Nada reveals that several of the figures are intended to be the popular superheroes Spiderman, Batman, and Captain America. This choice also reflects her interpellation by U.S. culture, as children are expected to find such characters relevant. The superhero is a uniquely U.S. construction, and superheroes are expected to intervene in significant world problems, such as social issues of relevance. It is also possible that Nada had seen such figures drawn in the work of her peers or through popular media sources and used them to create a schema for her own drawing or that she had drawn such figures herself in the past. Nada's experience as a Saudi girl living in the United States also appears to be reflected through the degree of specificity with which she identifies and reflects particular cultural elements, and her interview reveals that her drawing depicts:

> *A girl from Saudi Arabia like wearing an abaya, and then an American girl, just an American girl from America; and then, a girl from China, and from Japan or something, and a girl from India; and then, I drew a boy from Pakistan; and then, a boy from France.*

Though U.S. children who do not have a multicultural experience may also feel themselves interpellated by ideas of multiculturalism, they would likely not have as many cultural specifics on which to draw, and would not have the same conception of culture as that reflected by Nada. The idea of multiculturalism and diversity that is emphasized in U.S. culture may not be as relevant to children in communities that are not so diverse, but it does connect with Nada's experience and reaffirms that she is a global citizen with diverse cultural experiences.

The title of the drawing is an expression that also speaks to the values that the U.S. stands for as its core. The United States recognizes the fact that its community is diverse. The representation of the earth as "for everyone" can also be extrapolated to the American dream that the U.S. is for everyone who is ready to embrace its values and ideology. Through this drawing, Nada is interpellated as an individual who is expected to care about the planet and the environment, as well as about others, as evidenced by a represented concept of multiculturalism that is sophisticated for her years but which also presents a popular refrain. The drawing also echoes the sort of campaign that is aimed at children and is designed to cause them to care about such issues as environmentalism. Nada reported that she had been exposed to such issues via YouTube videos and in some commercial advertising in stores.

The joined hands of the people depict unity and the idea of global citizenship. The text wrapping around the bottom side of the earth, which reads "let's make the world a better place by loving and caring!", suggests that though Nada has seen such depictions of globalization and multiculturalism before, she is unsure of what they actually mean and what is required to care for the environment or to be a global citizen. "Loving" and "caring" are arguably nebulous concepts that do not entail concrete and specific actions. Patterson and Bigler (2006) found that children as young as preschool age look to adults to see how they are expected to feel about individuals,

groups, and issues. In this way, one can see that children are interpellated by their environment, taking on the attitudes of others as their personal attitudes. Nada finds herself interpellated by such campaigns, but she is perhaps unsure of how exactly she is expected to respond to them. As she is not of an age to examine such depictions critically or to independently explore the underlying issues at length, her response to them is to reproduce the imagery and the types of refrains used in such advertising targeted at children.

To some extent, this representation indicates her interpellation by specifically U.S. culture, as environmentalism is typically not as prominent of a concern in nations where individuals are struggling to survive. With this in mind, such a perspective may also be reflective of many Western nations, as well as some Eastern nations. However, environmentalism and multiculturalism are both popular concerns of the sort that individuals are expected to have in U.S. culture. It is also worth considering that a common critique of popular U.S. political concerns such as environmentalism is that they facilitate a sort of "armchair activism" in which professing a concern or espousing a political position is tantamount to being engaged in actual activism; it is a means of obtaining social capital without having to undertake any activities (Buttimer, 1990). For example, some companies have been accused of "greenwashing," in which they exaggerate the beneficial environmental effects of their particular product or service in order to sell more items. In such a way, social concerns and commodity fetishism collide, as the act of buying a product stands in for an act of social activism. The message from the visual surroundings concerning social responsibility may be understood to have influenced the way Nada chose to draw these images.

Therefore, though Nada is a young child, her depiction in some ways mirrors a potential emptiness demonstrated in the representation of concerns that are typically seen in U.S. culture.

143

The facility behind the image and its words can be characterized as particularly related to the U.S., as such awareness campaigns can be observed both to be popular in U.S. culture and to convey concerns or attitudes without an abundance of factual information or detail bolstering them. In this choice of depiction, Nada also demonstrates an interest in reflecting the attitudes and concerns that are deemed valuable by U.S. culture and indicative of a responsible citizen.

In addition to the points mentioned above, it is also observable that the drawing was done to represent the value of sharing love and care with each other. The call to "make the world a better place by loving and caring" for everyone can be seen to have been influenced by the U.S. visual and political environment. Many people are concerned that whereas change is necessary, it is not right to attack a particular group of people under the disguise of bringing change.

As a part of Althusser's ideology, interpellation is a mode of being affected as the subject of one's surroundings. For instance, in the drawing titled, *Santa Clauses Carrige* (see Figure 2), the drawn human figure "Santa Claus" is sitting on a white wagon and is being pulled by three reindeer, and this illustrates the interaction of Nada's ideology with Western culture. She is a Muslim, but she showed her appreciation of other religions, especially with the written text "Ho Ho Ho! Merry Christmas – Santa!" Although she may not believe in Christmas, she showed her interactions with her visual surroundings, which might give an impression of the extent of the impact of visual culture on her. This effect may not purely relate to religion, but it does demonstrate the principle of interpellation by showing how Nada could be influenced as a subject of her surroundings. Such images, signs, and symbols of visual culture are significant modes of being influenced and interacting with others.

Analysis framed by the theory of interpellation suggests that Nada, through her drawings, encounters images and signs that interpellate her attention, specifically through the use of gender

144

codes, for example, the use of colors such as pink and purple that are used to market all types of products from clothing to toys, which is meant to appeal to girls. The concept of interpellation, which considers individuals in their subjecthood (Montag, 2012), includes the recognition that a media image or text may frame a subject in such a way that the subject in question does not recognize the message as exactly intended for itself (Sturken & Cartwright, 2009). There is also the possibility of recognizing and misrecognizing, willingly or unwillingly, certain messages. Understanding the ideology of visual culture in Nada's drawings makes clear the link between social practice and visual context that every drawing, image, sign, schema, and symbol provides as part of Nada's art experience. Such multiple meanings that come from Nada's living in different cultures constitute and represent her ideology. She develops her ideology of beliefs, thoughts, opinions, and ideas by practice—presenting and representing her ideas through her religion, cultural patterns and beliefs, and social experiences, based on her own systems of interpretation. She shows diverse visual, cultural, and personal expressions. This impact may be characterized by themes of interpretation, understanding of surroundings, personal expression, identity, gender, religion, beliefs, formal and informal sources of visual culture, and freedom of choice (see Appendix C).

Gender and Identity in Nada's Drawings

The theory of gender performativity is important to analyze Nada's drawings, *My First American Girl Doll Ever!* along with the drawing, *My Barbie House!* (see Figures 5 and 4 respectively). The examination of gender and identity is beneficial in discovering how Nada's gender and identity are socially, culturally, and ideologically constructed. "Gender shapes our feelings, thoughts, and behaviors from birth to death" (Taylor, 2003, p. 308). Also, this helps to

145

explain how diverse societies and cultures played vital roles in influencing Nada's educational experiences in particular circumstances and illustrated how she acted and represented her ideology in relation to her understanding and interpretation of her surroundings. I employed this concept in relation to interpellation as a process of data analysis to examine and determine the impacts of surroundings on Nada's identity. In the following dialogue, Nada clarifies how she perceives Western visual figures, such as American Girl Dolls, as an interpretation of her identity. This analysis helped me to examine Nada's personal expressions as an Eastern girl living in a Western visual culture:

F: So, what makes it important to you?

N: Um, it makes me important because what's important is that American Girl Dolls are really special and just made girls express themselves.

F: OK, so how would you like to draw this one in Saudi Arabia?

N: Ooohhh! The same. If I actually had it, I would probably draw it same. Yeah, that same pretty much.

F: Do you think it will work in Saudi Arabia same here or no?

N: Yeah, I think so.

F: How American Girl Doll help you express your ideas?

N: American Girl Dolls help me express my ideas because I never knew that I could have one, and I'm actually really find American Girl Dolls, and I do have two, which is pleasure, thanks daddy for giving me two so yeah.

F: So, what is your favorite second one? Do you like this one or you have another one?

N: Yes, I do have another one. Her name is Leah because she's a girl of the year 2016, and but all those Stephanie is truly me, doll number 27. See the Girl of the Year all the Girl of the Years.

There was one from 2001 all the way to 2016, which is really cool, and then the American Girl

Doll named Leah. She likes exploring. She loves animals. She loves taking pictures taking

pictures of animals and yeah, and so I was like okay, that's a really nice name. I'll just keep it

likely like Leah. I might change her name, but I don't know.

F: Is it easier for you to use such images to express your ideas?

N: I don't know. I think.

F: As a girl?

N: I mean, I think by expressing myself, Stephanie doesn't really look like me. She has blond hair

blue eyes. I have brown eyes, but I think Leah's most like me. She has hazel eyes green hazel

eyes and hazel brown hair, but she does look more like me. She is tanner than me; but yeah, I

mean Stephanie skin is actually like my skin.
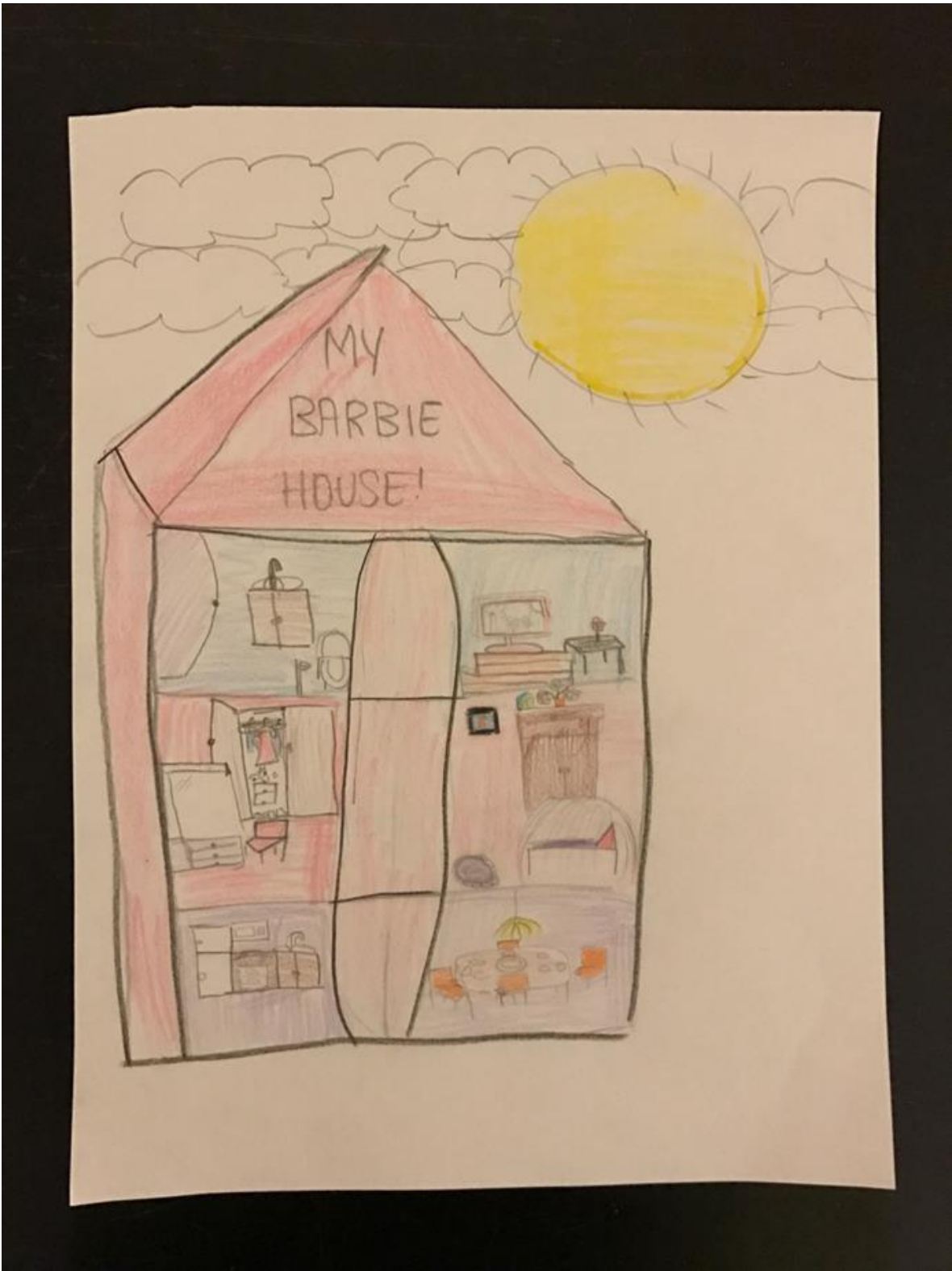
Figure 4. Nada. *My Barbie House!* 10/15/2016, A4

Nada's drawings and interviews provide a concept of how Nada presented her identity as a part of an ideology. Identity here is represented as a stylized repetition of actions (Butler, 2011). For instance, Leah and Stephanie are two names of Western dolls that Nada chose. They show how Western dominant conventions of gender are represented in Nada's visual interpretations of Western dolls as a Western choice rather than an Eastern one. In comparing herself to her doll in the last phrases of the interview segment reproduced above, Nada reveals a self-identification as a Western individual. This characterization is stylized through considerations of fashion and girlish make-up and clothes. This act of representation has doubtlessly occurred many times in her life; thus, her activity closely matches Butler's definition of identity. Butler (1988) argued that:

> The act that one does, the act that one performs, is, in a sense, an act that has been going on before one arrived on the scene. Hence, gender is an act which has been rehearsed, much as a script survives the particular actors who make use of it, but which requires individual actors in order to be actualized and reproduced as reality once again. (p. 526)

Moreover, the description of gender found in the American Girl drawing represents a doll that has long hair, and its head is looking at the viewer. The doll has yellow hair, a smiling orange face, blue eyes, red nose and mouth, and two white teeth. Also, Nada colored her hands orange, her shirt pink, and shorts pink with purple, her two legs orange, and two socks red, green, and blue, and shoes purple and pink. The doll is small and has few identifiable characteristics. Block letters at the top read *My First American Girl Doll Ever!* The background is a solid deep white. The most common theme in this drawing is gender identity, which is used to express her understanding of all the details of one Western doll. These details and her understanding of surrounding images, such as the American Girl Doll and the Barbie house, are essential when

149

using the theory of interpellation to analyze the drawings and grasp Nada's interpretations of visual symbols. In the interview, Nada described her personal choices of colors, shapes, and toys based on her gender and identity.

Nada explained that she had never seen an American Girl Dolls in Saudi Arabia. As she was watching YouTube, she saw videos about them and begged me to get one for her. She fondly describes her memory of going to an American Girl Doll store during a trip to New York City and seeing a doll that caught her eye, which had blonde hair, blue eyes, and light skin. She asked me again to buy it for her, which I did. When describing her drawing, she shared that she had drawn her American Girl Doll, just as she did her Barbie house, because she loves her doll and finds it very fashionable. She made a point to share that even in twenty years, she will never forget about her American Girl Doll, and she hopes to pass it on to her children as it will remind her of America. She also mentioned that she cannot find American Girl Dolls in Saudi Arabia, and that her drawing looks more like an American than a Saudi Arabian girl because it is rare to see a girl with blonde hair and blue eyes in S.A. She concluded that she loves her doll because it reminds her of herself, and she loves to play with it.

Such clarifications of meanings for surrounding images are significant in their relationship to identity constructs of nationality and gender. For instance, Nada mentioned, "I know, but like when I first like when I'm drawing a person like this for fun, just a person by itself not like a picture not a drawing I normally draw their faces like this." The text designates the child as a "girl" specifically. In this manner, children's visual media has historically placed great emphasis on gender, and the designation of a female child as a pink doll and with smiling face and long hair seems to replicate such content (see Figure 5).

Through the application of Althusser's theory of interpellation, the smile of the child, as an effect of acting, may also be seen as pertinent to gender, particularly to representations of girls as agreeable and compliant. By this theory, Nada's gender representation is understood to come from the signifier that dominates her interactions with surroundings. This might be clear with her smile. Also, this could be from her happiness at looking inside the American Girl Doll. "For a sign to exist, there must be meaning or content (the signified) manifested through some form of expression or representation (the sign)" (Harrison, 2003, p. 47). Also, Lucy (2001) argued for the importance of analyzing the cultural aspects of such a signifier under the perspective of the field of imagination, which is essential to comprehending the surrounding imagery and signs because "once you've begun to develop a concept of culture, you would not expect it to take very long before someone started to imagine a science of culture, proposing to analyze and measure its conditions of possibility, internal properties, and so on" (p. 16). Ideologically, this imagination provides insights into the ways in which "cultural practices shape not only meanings for, and thus understanding of, the world but help to form the very subjectivities and identities which, consuming these meanings, are then made in their image…social life, class, [and] gender" (Pollock, 1996, p. xv).

Given this perspective, in the drawing, titled *My Space!!!!!* (see Figure 8), there is a girl's pink room, an orange and yellow closet, an orange carpet, a yellow carpet, a yellow chair, an orange heart-shaped table, a black table, three varied sizes of paintings, a red heart-shaped painting, and an orange van. The child is dressed in a very stereotypically "American" ensemble of a pink shirt and skirt. In this drawing, Nada represents how she is interpellated by U.S. identity. For Nada, to be an "American Girl" is to be one that is marked by gender, but also relatively unconstrained by gendered expectations. For example, while young girls in the U.S.

151

are expected to be interested in wearing makeup and to wear certain styles of clothing, Nada said she was uninterested in those things because they were inappropriate from her home cultural and religious point of view. The "American Girl" is also special, as a star appears by the title, which designates the identity of the figure in the image. A star is typically used for emphasis or to draw attention, and of course, in everyday vernacular, a "star" is a person who is singularly outstanding, known for possessing specific and desirable attributes. This can be understood from her use of the text "and lastly, but not least .... me!! (by the way I do not ever wear make-up I just draw it)".

There are some clues that Nada herself may be the "American Girl" depicted in the drawing. To begin with, it is widely accepted by theories of visual culture that children tend to represent themselves in their imagery, and that drawing provides them with a way of navigating a complex and unfamiliar world (Freedman, 2003a; Grandstaff, 2012; Ivashkevich, 2008; Kalin, 2008, Wilson, 2003). This may be particularly true in the case of a child who is in new culture and surroundings. Additionally, the two doors or hallways also provide a clue to this. Symbolically, the doorway or hallway can represent a plane of existence, a geographic location or culture. As Nada is situated between Saudi Arabian and U.S. culture, the process of this negotiation is replicated on the page. Her identity may be one that is currently partitioned between two cultures, whereas only one can be occupied at a time. As it is physically impossible to be in two doorways or hallways at once, so may Nada's drawing illustrate a sense that only one cultural identity may be inhabited at one time. Nada herself is drawn below her room with long hair and a smiling mouth. At the moment of representation, she is invested in only one of her cultural identities. However, though the other girlish items are lying about idly in the room,

the room drawn on the page is just as big as the house and is unobstructed, suggesting that she can choose to move between identities as she desires.

Nada's drawings speak to ideas of national and cultural identity. They suggest an understanding of boundaries, such as those of geography or culture, as physically represented. For example, whereas the wearing of makeup is an expected component of Western feminine this type of gender performance, which is not considered appropriate for young Saudi girls. Tension between the expectations of two cultures are then manifested through this depiction. Nada shows an understanding of that to some extent, individuals are grouped and characterized by cultural and national identities, as well as primarily through gender, which the pink dress illustrates in the American Girl Doll drawing.

In Duncum's (1985) opinion, and aligned with identity representation, Nada, as a girl, would be expected to feel called to represent images of beauty, especially when she drew the American Girl Doll and herself with a smiley face, paired with the text saying that "I do not ever wear make-up, I just draw it." This ideological and gender expression interpellated Nada's attention to be a subject of impact. This impact, according to visual culture theories, is proof of interpretive meanings of images and signs in human practices (Lewis, 2000). It gives another perspective that shows how Nada's experience can be engaged with her shaped meanings because "all human experience is semiotically mediated, which means all our experiences are complex semiotic relations" (Lewis, 2000, p. 375). Such a framework facilitates the integration of reading, writing, and expression in the daily activities of every discipline in school. Thus, this representation of visual and social imagery addresses concepts of visual modality, the ideal, and reality, as well as the connection between Nada and U.S. visual culture.

Further, the drawing *Pizza Steve!!!* calls for an elaborate description to understand how the visual culture and other theories interplay to advance various meanings and understandings (see Figure 3). Pizza Steve is a character in the TV program *Uncle Grandpa*. He is talkative and boastful. He believes that no other pizza in the world matches him. Thus, the drawing of Pizza Steve is a visual that has been influenced by U.S. visual culture. In Saudi Arabia, in sharp contrast to the U.S., people are exposed to very few visual representations of food in the commercial media. Advertisements of food come predominantly from Western food companies that are active in Saudi Arabia. An image related to traditional Saudi Arabian food might represent a family gathered at a table to eat. One would never see an image of food designed to resemble a human figure. When human figures appear in advertisements, they are shown in traditional clothing such as hijab for women or thob for men. These clothing styles hide rather than reveal the hidden form and the images are thus in sharp contrast to the depiction of Pizza Steve. Thus, Nada's choices in her drawing clearly show a number of influences from Western culture.

Both boys and girls enjoy pizza and might enjoy the show *Uncle Grandpa*. Given that the program is mainly aired in the U.S., the drawing illustrates the role of the environment in impacting visual representation. Furthermore, gender representation can be seen to be relevant in this case. This is because the visual is gender neutral in its appeal to both genders. Both boys and girls would equally identify with Pizza Steve.

Further, some performances in this drawing are strictly gendered. For example, the character Pizza Steve talks highly about himself and his apparent accomplishments. He presents himself as the best in the world. Therefore, Pizza Steve represents a stereotypical form of masculine performance that is marked by bravado and boastfulness. In this way, the character is

very representative of U.S. gender norms and expectations. Though various models of masculinity exist, the form displayed by Pizza Steve is one that is likely to be recognized by many within U.S. culture. Gender stereotypes are presented and reinforced in forms of children's media (Taylor, 2003). Within cartoon programs, characters presenting such gendered stereotypes are likely to bear the brunt of humor or derision by other characters, but they are also found worthy of depiction; rather than being shunned or unrepresentable, they are considered to be admirable in a sense. The foibles of male characters, in particular, are more likely to be treated as endearing or interesting, as opposed to purely off-putting or ridiculous, which might more likely be the case with self-important or conceited female characters. Instead, such performance is treated as an endearing, if exasperating, aspect of male performance, as seen in the case of Pizza Steve.

Nada's choice of Pizza Steve indicates that she uncritically accepts such a representation of male gender performance, which is to be expected, given her age. The faithful and unquestioning representation of the character demonstrates that Nada is reflecting the gender performances that are presented to her. In this way, one can assume that she is internalizing U.S. gender norms that she encounters. Not only is *Uncle Grandpa* a U.S. show, Pizza Steve is a uniquely U.S. character.

Through the depiction of Pizza Steve, Nada shows that she has been subject to interpellation as a child within U.S. culture. Despite its traditional origins in Italy, pizza was quickly adopted as part of U.S. cuisine and Americanized. It is also a food that is very popular with children. As it has been borrowed from commercials or from YouTube clips, Nada's use of the Pizza Steve character shows that "the children's market has expanded to include products and merchandise associated with celebrity, fashion, television and film" (Marshall & Aitken, 2006, p.

268). The character of Pizza Steve also reflects U.S. emphasis on achievement and competition. Other cultures may emphasize individual achievement as more of a private self-recognition, or they may emphasize the achievements of groups or teams. The highly competitive, achievement-oriented U.S. culture is illustrated through Pizza Steve, the more so because he is a male character and U.S. culture has traditionally been patriarchal, despite recent advancements in gender equity.

Understanding how brands are used by children's drawings is crucial for interpreting Nada's awareness of the character of Pizza Steve as a Western figure. John (1999) explained the significant role that brands play in providing knowledge for children, and how they comprehend them in creating their visual representations:

These developments in brand awareness foster a greater understanding of brands and product categories. Children begin to discern similarities and differences among brands, learning the structural aspects of how brands are positioned within a product category. Children also learn about product categories themselves, developing a greater understanding of how product types are grouped together and distinguished from one another. We refer to this type of knowledge about product categories and brands as structural knowledge. Young consumers also begin to understand the symbolic meaning and status accorded to certain types of products and brand names. We refer to this type of knowledge as symbolic knowledge. (p. 192)

Turning to another work by Nada, in the drawing *My iPhone!* (see Figure 6), Nada explained her purpose for drawing the device, the "iPhone." She said, "I like going on my phone, and it's just fun to go on it, and I enjoy some alone time. I drew an iPhone with the basic details: time, battery, internet, home button, camera, front camera, and then the apps. I drew

some pretty much: Snapchat, YouTube, Instagram, Musically, Messages, Call, Minecraft, iMovie, best friends, Dumb Ways to Die, and then Find my iPhone. That's it." Drawing such applications is vital to understanding how Nada expresses her personal experiences with technology and interacts with her surroundings.

In children's visual representations, advances in technology have led to improvements in the ability of children to begin to think about access to technology, for example, noticing who has the privilege to own technology and to have access to the wide variety of cultural offerings on the internet and who does not. As an example of such interaction, Nada wrote, "I said that it [the iPhone] was mine, so do not ever touch or play on it unless I told you that you can or if you're my mommy or daddy!" She also wrote, "Why are you this far on my phone?!?" This communication is expressed visually through her use of a variety of shapes, colors, and icons shown on the screen. When she was asked, "which country do you believe offers the most images, signs, or symbols by using technology, here in United States or in Saudi Arabia?" she said, "here I guess." Thus, her interaction with U.S. culture shows her interest in working with these applications. This is because she had an opportunity to have a device, an opportunity which was not available when she was living in Saudi Arabia. The cultural differences between the two societies mean that a child growing up in the U.S. has certain opportunities that are not available in S.A., and Nada senses this difference.

In relation to visual culture in art education, it is clear that it forms a large part of what ought to be happening in the art class: the incorporation of technology and contemporary visual culture should be highly important. The U.S. technological environment had a strong influence on the drawing of *My iPhone!*. Visual culture also borrows from the technological environment although in some instances technology designs are borrowed from visual presentations.

Consequentially, an examination of the way Nada interacts with technology might demonstrate one aspect of U.S. culture in Nada's visual representation. In relation to the same drawing, Nada communicated with her friends through the use of her favorite applications. Some of these pictures were drawn during a happy moment, which resulted in the appearance of icons in the drawings. She said, "I like watching drawing videos either "Nemnem." I think her channel's names "Nemnem." She draws really cute stuff. How she draws them, and she draws eyes, and then this smile is really close to her. Their eyes and just a little smile, and they're really really cute." The other writing on the phone reads, "Why are you this far on my phone?!?" These written phrases suggest that Nada's drawing schema was presented through her dealing with some applications on her electronic device. Thus, she showed her interest in communicating with her friends especially by using her favorite application, which is Musicly "the red box on the upper right" (see Figure 6). She uses it almost every day.
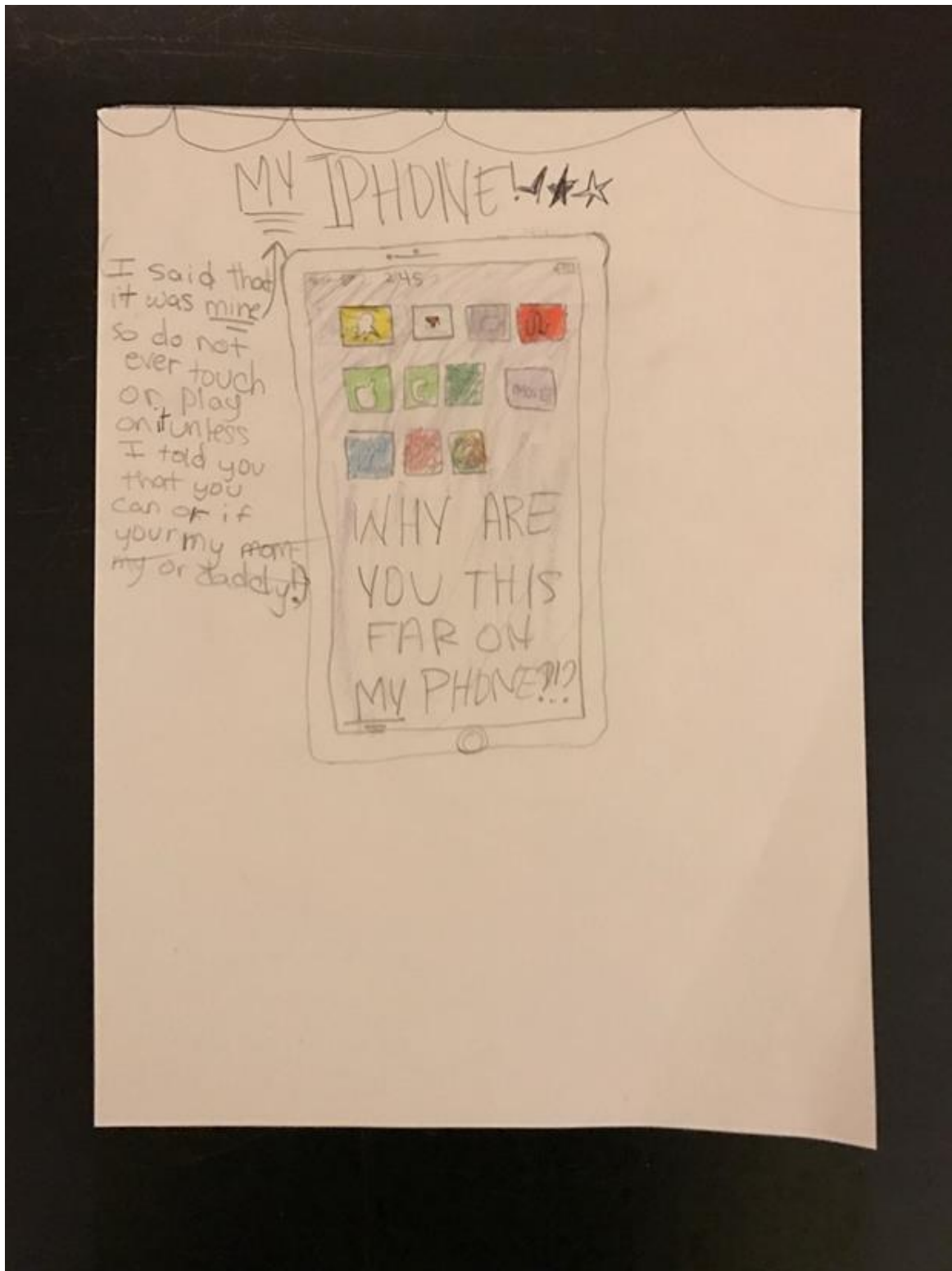
Figure 5. Nada. *My iPhone!* 10/01/2016, A4

The repetition of "my" and the emphasis on it show a preoccupation with ownership of personal technology that has grown global, but is also distinctly part of U.S. culture. The smartphone is depicted as an essential means of connecting oneself to the rest of the world, as well as a portable reflection of one's identity. The refrain of "my" and "mine" throughout verbally link her verbal representation of herself to the image of the phone, showing thorough interpellation the way that identity is configured within digital culture. Though a nine-year-old still has a malleable identity and is unlikely to have pressing business concerns, Nada has her own social life and preoccupations, which are serious to her in her world. Therefore, the iPhone as an essential belonging, as it is viewed within U.S. culture, and this is reflected in Nada's artwork.

The writings on the left side of the iPhone also demonstrate the influence of U.S. culture in this visual; it is captured in the words that caution against anyone touching her phone without her permission. Indeed, Nada intended to visually communicate that the phone is new or well-maintained so that it is still flashy. For that reason, she does not want many hands handling her well-maintained phone unless she herself approves of it. This also speaks of rights. She appears to be communicating the message, "I have a right to my things. You need permission before you touch my phone." The interpellation in the drawing can be seen from the fact that the drawing illustrates the impact of the individualistic nature of U.S. culture. Although individualism is not necessarily negative, many other societies are more social in nature. However, private property ownership is a value that is more strongly U.S. and Western than characteristic of other regions of the world. Ideologically, with relation to art education, "students steeped in the ideologies of individualism and meritocracy much prefer to view their behavior as a matter of choice and outcomes in life as congruent with their unique talents and skills" (Taylor, 2003, p. 300). This

160

could be obvious when Nada asks others to get her permission to touch her device, which

expresses her behavior as an ideological choice typical of Western cultures.

Discussion of Gender and Identity

Gender is considered to be an expression of one's interaction with one's surroundings. In

this context, "gender shapes social organization and influences how we interact with each other

and even how we evaluate ourselves" (Taylor, 2003, p. 308). Gender conventions are

represented in repetition of individuals' actions. These actions, therefore, create identities.

Gender identity is not just represented as a reflection of social and cultural practices which have

developed through specific personal actions, and not just as an ideology in which individuals

represent their identities, but also as a set of pedagogical representations that have emerged from

understanding and interaction with social, cultural, and visual surroundings. Pollock (1996)

described how woman's gender and identity is expressed by feminism:

> Feminism stands for a commitment to the full appreciation of what women inscribe,
>
> articulate, voice and image in cultural forms: interventions in the fields of meaning and
>
> identity from the place called 'woman' or the 'feminine'. Feminism also refers to a
>
> theoretical revolution in the ways in which terms such as art, culture, woman,
>
> subjectivity, politics and so forth are understood. (pp. xvii-xviii)

A discussion of feminism, which "seeks to provoke critical examination" (Butler, 2011, p. vii) of

gender, will be beneficial for understanding how Nada's gender identity was expressed through

her interpretation and interaction with her surroundings. From this perspective, "feminism is a

product not only of transnational influences of ideas and norms, it also has taken root in local

contexts and emerged as a consequence of varying and independent local objectives, dynamics,

161

and trajectories" (Ferree & Tripp, 2006, p. viii). Feminist theory is useful to study Nada's visual

self-representations, insofar as feminist theory helps clarify how Nada makes meaning or

understands her own gender through the very things that she does, or through how she practices

or performs her gender (Ferree & Tripp, 2006). I have discussed feminism in my study in

relation to the work of Butler (1955, 1997, 2011) and interpellation as a theoretical lens for

critical analysis of Nada's drawings. My discussion of feminism "addresses its constituents as

women, mothers, sisters, and daughters. By using the language of gender, it constructs women as

a distinctive interest group, even when it may define the interests that this group shares as

diverse" (Ferree, 2006, p. 6). It is necessary to understand the influence of gender in order to

explain Nada's variety of visual representations within her identity representations.

Given this perspective, it has become obvious that the gaze concept is another important

theoretical lens in relation to feminism, as Nada looks at her surroundings in particular ways.

Sturken and Cartwright (2009) explained this concept by saying:

> The concept of the gaze has been used in specific ways by visual theorists to emphasize
>
> the embeddedness of the gaze of the individual viewer in a social contextual field of
>
> looks, objects, and other sensory information. To gaze is to enter into a relational activity
>
> of looking. The concept of the gaze plays a central role in theories of looking and
>
> spectatorship in modernity, the historical, economic, and cultural context that saw the rise
>
> of industrialization, urbanization, and scientific rationalism over the past few centuries.
>
> (p. 94).

The term gaze "refers to our predisposition to see things in certain ways, what we bring to

images, and the relationships we form with them" (Duncum, 2010, p. 8). By looking at many

different surrounding images, signs, and symbols, Nada is exposed to various meanings that help

her express and possibly work through her evolving identity and gender through what she sees and chooses to represent. For example, Nada's description of her drawing of the American Girl Doll can be understood through the concept of gaze, which is relevant to the ways she drew some pictures. In our interaction around Nada's drawing of the American Girl Doll, I asked her how and why she had chosen that particular toy to draw. She explained to me that before she had come to the U.S., she had had no idea that the American Girl Doll existed. Then she was exposed to some YouTube videos and TV commercials, and when she saw a video about the American Girl Doll, she said, "Wow, this is what I am looking for. This toy is just made for me. I feel it is a part of me." She asked me over and over to buy one for her, and finally I did. The first one we bought for her was in 2015, in a large American Girl store in New York City. Her description of looking at the doll reveals the nature of her gaze in relationship to it. Nada's gaze at the doll could be characterized as a "young girl to doll" gaze. It has the meaning that the doll is the closely held property of the child, as shown by Nada's assertion that "it was made for me. It is a part of me." Also, it has the meaning that the child sees herself in the doll.

Through the gaze, the child's self-identification becomes connected to the image of the doll. The way Nada looks at her American Girl Doll depends on her "gender, ethnicity, nationality, class, age, and so on" (Duncum, 2010, p. 8). Her gaze, therefore, is shown in her relationship to the different images of the dolls, and this reflects her emotional feeling to them as a representation of a beautiful girl with blue eyes and pink and purple clothes. Further, in some situations, Nada plays with the doll in the presence of other children or of adults. She even uses an application to make videos of herself and her doll in motion with music and shares them with friends over the internet. Therefore, she is also involved as the subject of a variety of gazes. In this situation, the concept of gaze in Nada's drawings can be presented as a way of looking at

surroundings as a subject that is seen by others. How she appears to others can determine how

she looks at herself as a Western girl. This conception gives me an opportunity to understand

Nada's choices of some colors and shapes that she, as a girl, is pressured to wear certain kinds of

clothes or prefer some colors. She said, "I drew some blue eyes with a white pupil not like the

pupil is blue, but inside the pupil that was blue; there's a white and then pink cheeks on light skin

and pink lips purple and white clothes and blue and white and blue and red socks, and then

purple and pink shoes, and then purple and pink clothes." Clearly, Nada has selected colors that

emphasize her self-identification as a girl. Further, in her description of her drawing, she shows

an awareness that the colors are highly important as an element of her drawing.

Through what has been discussed, the visual representations in some drawings speak

much about gender and identity. For example, in the drawing *My Space!!!!!* (see Figure 8), the

choice of the pink color as the predominant color points to gendered social regulation and

constraint. This is because women and girls typically select and use the pink color more than

boys and men depending on their gender performance (Boyatzis & Varghese, 1994; Butler, 1995,

2011). It is essential to discuss the preferences and availability of colors for both girls and boys

(e.g., girl's clothing and toys are often not available in colors other than pink). In this way,

Boyatzis and Varghese (1994) explained the role of colors in children's preferences. They

asserted that

> Color is a salient presence in children's lives. In their clothes, toys, sports paraphernalia,
>
> home accessories, and lunch boxes, children's environments convey many psychological
>
> messages through color. One function of color is carrying gender-related information,
>
> often reflecting traditional gender stereotypes. The adage "pink is for girls, blue is for

boys" is reflected in parents' use of colors to distinguish sons' and daughters' early environments and objects. (p. 77)

According to Broadway (2013), the color pink became strongly associated with girls in the 1950s and functioned to code gender. She writes that the women's movement made the connection between pink and girlishness even stronger. One can perceive such preferences in this drawing first from the choice of color used. Therefore, this can be said to be a performative act that regulates and constrains. For the young girl, the performativity of gender codes regulates her choices and behavior. She makes her choices unconsciously, but one can tell that a girl arranged the Barbie house. This is because "Barbie holds a wealth of sensory appeal for these girls, and the colorful, thick descriptions carry this joy to the utmost level" (Frever, 2009, p. 127). Were it a boy drawing this picture, it is highly likely that the drawing would be different, especially regarding the use of the color pink. Based on my experience with my children, Nada consistently chooses colors like pink and purple for the clothes of figures in her art, while my son prefers the color blue. Nada also chooses pink for the covers of her electronic devices, her own clothes, etc. Thus, this drawing reinforces meanings to a great extent as she expresses her personal identification as a girl.

Further, it is vital to point out that the Barbie House drawing interpellates one into thinking about modern culture. This is evidence of the U.S. visual environment in this visual representation. The influence by interpellation occurs when the girl connects with the U.S. visual culture. For example, the dining table has chairs and utensils on the table. If, for instance, a Muslim girl in a predominantly Muslim country had drawn the dining area, then some things would likely have been different. For example, the chairs in the dining area might not have been there because many Muslim families sit on a mat as they take their meals. The drawing Nada

has produced is not only particularly gendered, but it also speaks to U.S. ideas of domesticity. Additionally, Nada showed self-awareness in explaining the differences between Saudi Arabia and the United States, especially when presenting American Girl Doll as a famous toy. She said, "she pretty does look like American girl because she has blond hair and blue eyes, and it is so rare in Saudi Arabia to have blond hair and blue eyes; it is so rare I tell you it is so rare, but it is rare a kind of well it is not that rare in America, but it's kind of rare. I mean it has been saying that like I think scientists have proven that it's kind of rare but not now."

In producing the Barbie House drawing, Nada performs gender by illustrating desires that she is expected by U.S. culture to have as a girl. For example, she is expected to enjoy the color pink and to enjoy playing games that regulate her gender through the sphere of domesticity. Toys such as a "house" replicate the domestic environment to which women have traditionally been confined. One could argue, then, that such toys are intended to teach appropriate gender roles, as they have historically been defined within U.S. culture. This is because "gender, this perspective suggests, is not simply something that individuals 'have'—like the color of their eyes—rather, it is actively constructed by groups, within institutional and cultural contexts that are themselves organized by gender, and saturated with gender meanings" (Messner, 2007, p. 11). Domestic items such as a microwave or a toilet would not typically be expected to represent enjoyable toys for children, yet when presented in miniature form within the context of a small house for dolls, they signify acceptable playthings that girls are expected to desire and play with.

The influence of the surrounding visual culture can also be seen in how frequently identity appears in Nada's drawings as a representation and interpretation of reality and how she understood it. For example, in the interview about the third drawing titled *My iPhone!* (see Figure 6), Nada mentions a number of social media applications, which demonstrates how she

166

understands them as modes of communication with her surroundings. Therefore, they can be understood to foster her social interaction with her surroundings and with others (Duncum, 2001, 2002; Freedman, 2003a; Ivashkevich, 2008). This illustrates how visual culture is part of the visual environments surrounding Nada, which may enhance her understanding and integration with relation to different cultures and languages. This is because "culture is transmitted through language and the modeling of behavior when conditions permit humans to communicate through shared language" (Triandis & Suh, 2002, p. 135).

Commodity fetishism is also evident in the Barbie House. The Barbie image is a commodity as it is marketable and it is produced to satisfy the desires of consumers. It also involves fetishism because there is a kind of mystical attraction and reverence about the image, which its consumers feel although they may not understand why. Were it scaled to be the size of a real house in which humans live, the house would be very large and would be prohibitively expensive to many U.S. citizens. The house is also depicted as having many material luxuries that socioeconomically disadvantaged U.S. citizens do not have access to. The desirable life, as depicted to young girls and reflected through Nada's drawings, is one that features material wealth, is highly feminine, and also features the sort of physical beauty represented through Barbie. Nada has two Barbie dolls, both of which she characterizes as looking like her in certain physical traits. She sees herself, and more specifically her future dreams and aspirations, through the dolls.

Also, According to Butler (1995, 2011), gender is constituted as a performance of the individual that reflects identity as a social construction. Therefore, identity, constituted by acts, is formed to represent gender, not express it as an ideological discourse (González, 2005). In light of the theories of visual culture, especially the theory of interpellation, it is clear that Nada

167

finds a way to present identity as an ideological discourse of being hailed by her gendered

surroundings. This is consistent with Thorne's (1993) work on children and gender play, which

shows that children often use play to negotiate gender identity and construct their own gendered

identities. For example, Nada negotiates her gender identity as a unique representational

attribute. For her, the image she draws is unique; it is not interchangeable with other images of

the American Girl Doll. In the negotiation process, she wants the viewers to see her in terms of

the image that she is drawing. In this negotiation, the images she presents are unique and have

meanings that others can read and understand. This process illustrates her visual perception

based on her own understanding of images. Thus, she perceives such images as cultural

practices that "may differ from culture to culture and must be incorporated in [her] understanding

of the way culture is related to individual differences in behavior" (Triandis & Suh, 2002, p.

135). Messner (2000) writes, "working from emergent theories of performativity, Thorne

developed the concept of 'gender play' to analyze the social processes through which children

construct gender" (p. 766). If gender is regarded not as an essential and organically emerging as

part of identity, but rather as something that is socially constructed through performance, it is

also a process that is performed by children. Messner (2000) explains that "the idea of gender as

performance analytically foregrounds the agency of individuals in the construction of gender,

thus highlighting the situational fluidity of gender: here, conservative and reproductive, there,

transgressive and disruptive" (p. 769).

This understanding allots personal power to individuals, as opposed to placing them at

the mercy of a discursive system of gendering through which they are interpellated without

consent. However, it is also important to recognize that ideas about gender are embedded

throughout culture, a powerful force, and that gender plays a prominent role in children's texts,

which tend to be pedagogical in nature. As Wagner-Ott (2002) noted, "manufacturers who make toys 'make gender.' They produce images to be used by specific audiences and to be played with in specific ways" (p. 248). Though a child could choose to play with a toy in a different way and sometimes might, this requires thinking about the toy and its narrative in a way other than that presented by the toy's manufacturer. Toys such as the Barbie house provide a narrow range of ways in which it is designed to be played with, although a creative child could challenge this expectation. However, this is not a possibility that would naturally occur to most children, as play, especially with manufactured toys, tends to reflect their efforts to respond to social ideologies and understand their world (Wagner-Ott, 2002). In her drawing, Nada does not show evidence of challenging the expectations about how the dolls are to be played with, instead reflecting pre-existing social ideologies. Toys and other children's texts present worldviews and values; in so doing, they also present ideas about gender, race, nationality, and social class. Furthermore, children do not have the ability to recognize and resist these narratives to the extent that adults do. Indeed, children are unlikely to be critical of gendered ideology to the extent of resisting and repurposing the sort of text provided through a prefabricated toy.

Further, toys and other children's texts teach children who they are to be and what they are to want. An example is that of the popular Barbie doll, who has for generations presented a sort of role model for girls, and it is through this lens that Barbie, with her unrealistic figure and lack of aspirations, has been critiqued: "Barbie's life revolves around owning a dream house, a fashion shop, and buying elegant day and evening attire befitting a runway model. Few messages encourage becoming an astronaut, accountant, truck driver, engineer, or computer programmer" (Wagner-Ott, 2002, p. 248). The same critique could be made against the American Girl dolls. Though "Astronaut Barbie," "Doctor Barbie," and a variety of other

Barbies exist, likely in response to these criticisms, they bear the same figure and made-up face, and they reflect little of their occupation, aside from wearing an outfit or costume reflective of it. Therefore, the criticism that Barbie reflects an identity that is unrealistic and superficial persists.

An alternative reading of the cultural positioning of Barbie and the way that she interpellates young girls could argue that the doll is essentially feminine in nature through showing a female-centered world and that women are able to simultaneously be glamorous and feminine while being socially and culturally empowered, such as in the examples of "Astronaut Barbie" and "Doctor Barbie." Whereas men have occupied most socially prominent roles within the patriarchal system and have been the center focus of much social interest, as well as unequally possessing power, it is not Ken who is the center of the Barbie universe, but Barbie herself. Therefore, the world of the doll is one which presents women as powerful and the focus of their own existence, while reaffirming femininity, which has often been denigrated within patriarchy, as a desirable attribute to be celebrated.

The example of Barbie and the way that Nada is interpellated by the dream house, as a symbol of Barbie's world, is important for considering the role that dolls play for girls in questions of identity and representation. Through such interaction, Nada was able to create her gender identity. When Nada plays with the doll house, she feels that it is her place. In the doll house, there are places for her to put the doll's clothing, makeup, and other possessions. She identifies with the doll. Nada creates her identity by identifying with the female doll and the stereotypical feminine traits and expectations placed on girl's toys. Thus, "the discourse between girls and dolls/action figures provides valuable insights in the continuities and changes of gender identity" (Wagner-Ott, 2002, p. 246). In doll play, girls often imagine the identities and actions of fictional girls and women. As it is typically not cross-gender (though it can be),

doll play is gendered and directly connects to the construction of identity. Wagner-Ott (2002)

cites the renowned feminist critic Simone de Beauvoir, who

> Emphatically claimed that since the middle of the 1800s, manufacturing industries had
>
> been manipulating parents and girls via dolls in order to help girls adjust and learn about
>
> their future roles as wives and mothers. Dolls, as de Beauvoir suggested, indoctrinated
>
> young girls to become caring, maternal, and passive. (p. 251)

Though one might observe that there are a variety of ways in which girls play with several types

of dolls in diverse ways, particularly in the modern consumer era with its many options, doll play

is one of the means through which girls attempt to create and manage their gendered identities.

This is because "by the end of the twentieth century, cultural studies scholars had drawn

attention to the negative effects Barbie may have on girls in relation to gender definitions"

(Wagner-Ott, 2002, p. 251). Thus, the Barbie house, the realm of domesticity, which Barbie

occupies, reflects many assumptions of U.S. culture, and Nada's drawing shows her response to

them. The following section provides detailed examples and discussion.

Discussion of Color Use

Labrecque (2010) and Madden, Hewit, and Roth (2000) describe ways in which colors

give clarity to our life through the existence of certain types of colorful shapes that make it

possible to understand our surroundings, and this influences our everyday experiences and

communicative behaviors. Colorful shapes are also essential elements in making meanings

(Eiseman, 2003). For instance, studies of the influence of color in marketing confirm that color

is considered a main factor influencing of consumer behavior (Labrecque, 2010). This is

consonant with the use of pink and purple colors in Nada's expression of herself as a U.S. girl

through her choice of American Girl Doll (see Figure 5). When asked to explain the colors she used, she said, "I do have some clothes over there that are pink and purple." Moreover, this expression is associated with her drawing *My Space!!!!!* (see Figure 8), where she was represented as a girl by wearing a pink dress. When she was asked to explain her use of colors and shapes, she said, "I used them because I used shapes and colors in the picture because so it can just express the whole meaning of the picture." Thus, everything surrounding her becomes understandable by the interaction between colorful shapes and meanings in her behavior.

Children, like adults, have their own behaviors and abilities to express understandings of their surroundings. They incorporate numerous colorful shapes to clarify their genders, identities, views, opinions, thoughts, and beliefs. For example, girls use the color purple to define and express themselves as unconventional and different from others; through using this color, they try to express well-being (Eiseman, 2003). Moreover, they prefer the color purple to communicate that they are different from boys. They use purple as a feature of color vocabulary in their descriptions of events (Machen, 2002), and this gives a gender-related meaning to their visual language. In this way, "children learn early on that society has different expectations and standards for girls and boys" (Taylor, 2003, p. 308). Girls prefer purple as a positive and bright color that links directly to emotions, differing in this from boys, who prefer dark colors (Boyatzis & Varghese, 1994; Butler, 1995, 2011). In this light, it is not surprising that purple is popular with girls but not with boys. This idea explains why girls prefer the purple color and why they use it as a girlish color in their lives.

The color purple can shape images by creating a colorful surface that indicates a specific meaning. Such uses of purple illustrate how girls use colors as language in their daily experiences (Labrecque, 2010). This production of images by colors can be an entry into

172

understanding multiple visual messages (Byerly, 2012). For example, some stores and brands present girls' toys in the color purple to indicate that toys for girls have different colors compared to toys for boys. In this context, it becomes clear that "children use brands to create identities and construct self concepts as they move from concrete, (familiarity and ownership), to abstract brand associations (personalities, user stereotypes, reference group influence)" (Marshall & Aitken, 2006, pp. 268-269). On the other hand, Eiseman (2003) notes that there are some applications of the use of purple in boys' toys and clothes due to the powerful influence and common uses of this color, which provides meaningful shapes in their visual representations as well. However, Madden, Hewett, and Roth (2000) argue that girls are more willing to adopt boys' colors, compared to boys, who might not be willing to share girls' colors, such as pink and purple. As girls adopt this color, however, it may become less appealing to boys due to the patriarchal disfavoring of the feminine. This perception is common worldwide and provides evidence that purple is particularly for girls, not boys.

Some studies on the factors of gender influence have confirmed changes in the meaning of the color purple in the past few years (Eiseman, 2003). They consider purple as feminine, indicating imagination and creativity (Eiseman, 2003), as it is well known that girls tend to imagine more than boys, who think more realistically. Nada explained her personal choices and uses of some "girlish" colors, such as pink and purple, in her drawing of the American Girl Doll.

From this perspective, girls might be expected to prefer to use purple in their drawings, which is consistent with their psychological characteristics. For instance, purple is perceived as brightly colored, and girls usually buy and play with brightly colored toys. Moreover, purple is more popular with girls because boys do not perceive it as a boys' color (Mitra & Lewin-Jones,

2012). Therefore, girls are aware of such factors in the presentation of their artmaking in public and prefer purple as a soft color that indicates their color choice.

Discussion of the Drawing of American Girl Doll

The drawing titled *My First American Girl Doll Ever!* (see Figure 5), shows one female figure drawn in the center of the page (see description of drawing on page 146). Through the application of a critical analysis on this drawing, the following questions can be addressed: how does American Girl company make dolls become toys for a female gendered child? How do such companies market/brand their dolls for the girl culture? Finally, how does this play out in terms of ideology and interpellation? Moreover, addressing this drawing through feminist lens is beneficial for discovering some gender, identity, and ideological aspects of Nada as a female child. This is because "feminist researchers hold different perspectives, ask different questions, draw from a wide array of methods and methodologies, and apply multiple lenses that heighten our awareness of sexist, racist, homophobic, and colonialist ideologies and practices" (Hesse-Biber & Leavy, 2007, p. 4). Several of these concerns are relevant to a deeper understanding of the art produced by children. Thus, it is essential to know that each American Girl Doll comes with a booklet and with matching clothes that are overpriced for the owners of the dolls. Also, there is a beauty salon inside the American Girl store, which provides additional opportunities for enjoying interaction with the surrounding visual components in the store. The American Girl Doll drawing captures several details. It is important to note that though girls are likely to own a variety of dolls from an early age, Nada has specifically designated the drawing as being of the first American Girl Doll she has owned. For this reason, she goes to a greater effort to bring out what it is to be a resident of the U.S. Given that the doll is part of U.S. culture, its visual

174

representation must involve U.S. visuals. The doll is represented through a picture of a young

blond girl. She has blue eyes and a short-sleeved blouse with a V neckline. She is also wearing

a pair of shorts with patterned finishing matching the sleeves of the blouse.

Figure 6. Nada. *My First American Girl Doll Ever!* 11/05/2016, A4

The impact of the American Girl Doll phenomenon on Nada can be examined by using the theories of visual culture, along with interpellation and gender performativity. The study by Diamond et al. (2009) "describes an investigation of the American Girl brand that provides a more complete and holistic understanding of sociocultural branding" (p. 118). My study of Nada's drawings suggests that children who grow in different environments develop abilities to adapt to a variety of circumstances. This provides them opportunities to express their engagement with their visual surroundings. For instance, Nada expressed certain ways in which the brand of her American Girl Doll was important to her. Marshall and Aitken (2006) ask, "what meanings do these brands carry for the children and are they active in the construction of those meanings or simply succumb to the pressure of the companies promoting their brands" (p. 268). Nada got one doll last year when she was celebrating her birthday at the American Girl Doll store. Thus, as a consumer, she experienced the way in which brands become an important part of one's life in a consumer society. As Kozinets et al. (2002) put it, "as sold through advertising, product placement, merchandising, artistic representation, word of mouth, and everyday life, brands are woven into the fabric of consumers' cultural universe" (p. 18). Indeed, as Nada is a girl, she experiences the process through which "the American Girl brand is built upon nostalgic nationalist ideals translated into female child-rearing values" (Borghini et al., 2009, p. 365), and this even though she is not a U.S. citizen.

In diverse cultural environments, we may find that some children (we could say consumers) try to hide their reaction to certain visual and cultural components that do not match their ideas and beliefs. Not all children are able to engage across cultures due to not having had the opportunity to live in other countries. When they are asked to express their ideas about their interactions and understandings, they may need to have more opportunities to engage with their

177

surroundings. The branding activities of companies that produce some toys and dolls, such as American Girl Doll and Barbie House, might provide insight into such interactions. This is because "brands are an important part of the vocabulary of consumer behavior" (Kozinets et al., 2002, p. 18), so that they can be used in communicating with one's visual surroundings. Such brands may also help to prepare children to be adapted to diverse cultural environments. This concept is obvious in the case of Nada. In her interview, she tries to express her understandings of the American Girl Doll as a significant image coming from the U.S. visual culture. Through this Western perspective, she drew the American Girl Doll, thus revealing the value of visual imageries in her life as she spent most of her early life developing in Denton, Texas, where there were lots of U.S. girls and friends with whom she engaged. Also, she learned about the possibilities of finding such dolls all over the world. Her interaction with the information provided by the American Girl Doll company and from YouTube videos provided her with this knowledge. She said, "You have to travel all the way to Dubai and have to look for an American Girl Doll store in Dubai if there is one I'm pretty sure there isn't, but people there's been some myths I think that there was maybe there was I don't know." Her self-awareness is expressed through examples like this.

The identity of the girl in this drawing is produced by the performative that has engendered a formative, evidenced by the fact that the sleeves and the hemming of the pair of shorts are patterned in a girlish way. In this case, the interpellation (giving of identity) is as a result of the visual representation that is itself visibly a performative that transforms. There is little constraint (contrary opinion) about depicting the picture as a girl since the hairstyle and the pattern in the clothes are largely engendered. The blue eyes confirm a white identity. This clarifies the frequent appearance of the theme "identity" emerging from her interviews. Thus,

178

"Multiple types of themes may therefore be practically employed in overlapping fashion in the same retail themed environment" (Kozinets et al., 2002, p. 19).

The American Girl Doll in Nada's drawing is a depiction not only of national and cultural identity, but also of a gendered identity. It is interesting to note, then, that the girl is wearing shorts, which are a clothing style that is designated specifically for girls in some certain cultures, though particular styles of shorts will be gendered as a personality choices. Therefore, to act as an American girl is to be marked by female choices. Also, it is represented based on gendered expectations. Expectations of gender are also influenced by culture. This is because gender is considered as a cultural factor that shapes personality (Triandis & Suh, 2002). For example, Nada expresses her gender identity based on being a girl living in U.S. culture, in which her gender expectations could be expressed through a diversity of social, cultural, and ethnic practices. This is obvious in her drawing of some Western dresses in the American Girl Doll and Barbie House drawings. This expression also clarifies how environmental culture surrounding Nada plays a crucial factor in her development of personality. She looks at fashion as part of a cultural diversity in U.S. society, although it contains some undesirable features such as the wearing of certain types of clothing that she believes are unacceptable to wear in public. In many more traditional cultures, it is not typical that girls wear shorts. Notably, in one of the interviews, she asks about the propriety of her wearing "short clothes," which is not generally permitted in Islam, but which is allowed for her since she is a child. This concept illustrates how different cultures impact the ways gender identity can be expressed.

These factors play a role in affecting Nada's view of the world that she lives in, and particularly the country. She is exposed to this worldview in her daily life through media, visual interpretations, and friends at a predominately U.S. school. She wanted a doll that would

179

represent her daily visual exposure, so that she could better adapt to her surroundings while still maintaining her individuality and cultural background. This shows an acceptance of diverse cultures while she acclimates these differences to her own culture and enhances her broadened perspectives of both Western and Eastern values that exist in her daily life.

If the drawing of the doll is understood to represent Nada's sense of connection to U.S. society and feminine identity, it is significant to note that the doll chosen is one resembling a young girl, presumably of about Nada's age. With its emphasis on constructing a national childhood identity for generations of women, it is natural that the brand includes both a national and gendered reference in its very name. Nada's choice of doll indicates she is currently comfortable remaining in the imaginary space of young girls, as it is girls that the dolls represent, as opposed to the sexualized female form seen in Barbie, Bratz, and other popular dolls.

There is no doubt that many children who are exposed to diverse cultures are trying to reveal their representations and interactions with their surroundings. This helps them construct varied meanings, which provide insight into their visual perceptions. Visual culture, in this way, is considered as an effective norm that can be employed to interpret and analyze their visual responses. Nada was not merely influenced by American Girl Doll and used it as an appropriate toy in a girlish way; she also responded to the doll because of her need to adapt to and engage with her surroundings. Thus, she dealt with such images in every moment they engaged her attention. She also tried to show her needs for having toys, watching TV, or going outside the home, especially in visiting the American Girl Doll Store. For example, in the summer of 2016, and as Nada's family, we celebrated her ninth birthday in the American Girl Doll Store in Dallas, Texas. She was provided with many toys and accessories, including dolls and their outfits. She invited her friends to celebrate with her. She was enjoying playing with all the things

surrounding her, such as people, toys, dresses, cakes, juices, and even the outfits of her friends. Such events in modern U.S. society and culture might help Nada gain knowledge by developing her visual interactions with her surroundings so that she shares knowledge with others (Freedman, 2003a; Wilson, 2003).

As is well known, the American Girl Doll brand has long been a primary producer of children's visual culture in the United States. The representation of American Girl Doll content in a child's drawing is consistent with a U.S. identity and with exposure to U.S. children's visual world. The content of the text along the bottom of Nada's drawing, *My First American Girl Doll Ever!* is reminiscent of the brand advertising targeted at children. This text may be a repeated refrain often heard through exposure to American Girl Doll advertisements, or it could be an original construction that is characteristic of these sorts of refrains. The juxtaposition between content and form appears striking; though the grammar is consistent with that of a nine-year-old child, the message reveals the sort of savvy that adults deploy in appealing to children, with its emphasis on pink color and conceptualization of femininity and its meaning.

In light of the ideas discussed above, and consistent with theories of visual culture, this image represents the internalization of exterior cultural objects. The careful efforts to precisely replicate the American Girl Doll signature-style logo and the image of a Western girl, without creative deviation, illustrates a response that is externally focused. In understanding Nada's drawings, it is important to distinguish between creative deviation and critical thinking. While her drawings attempt to recreate the American Girl Doll and Barbie House images precisely, she at the same time has a critical perspective on the images, revealed in the interviews. She indicated that while the doll was drawn wearing clothing typical of girlish fashion in the U.S., she herself could not appropriately wear such clothing. This was the case even though she

181

represented herself wearing typical Western girls' clothing, including shorts, in the Barbie House drawing. Nada explained her emotion and choice of her first American Girl Doll by saying that she had seen the for the first time when she was watching YouTube videos, had been very attracted by the images, and had asked repeatedly to have one for herself. When she finally had the chance to have one, she was extremely excited. Tellingly, the top signature and the picture of the doll shape illustrate traces of erasure and repetition, demonstrating that Nada was attempting to be faithful in representing the image (see Figure 5).

Critiques parallel to those targeting American Girl Doll for limiting the play and imagination of children could also be levied at other major brands explicitly constructing and selling children's culture. The image in the drawing does not deviate from that which has been presented to Nada. The drawing represents a faithful reproduction, without imaginative alterations. The expression of knowledge sharing with others in the American Girl Doll store represents that which is authoritative over children's culture. Rather than offering an invitation to play, it establishes itself as a cultural producer.

The interpellation of the drawing involves a representation of U.S. culture. Thus, Nada showed her interpellation with her American Girl Doll by asserting that, "I found some American Girl Doll that caught my eye; she was number 27; she had blonde hair blue eyes and light-skinned." Her using of the term "caught my eye" suggests how the theory of interpellation can be employed and used as a theoretical lens to critically analyze children's visual representations. For instance, the fact that the eyes are blue and the hair blond shows that the doll represents the white (U.S) culture. Just as is common in the society, the girl in the picture is dressed in a pair of shorts. Many other cultures do not condone this style of clothing, but this is acceptable in the U.S. This style of dress also seems normal and attractive to Nada.

Nada's choice of doll and its depiction correlates to expectations of assimilation in U.S. culture, which is also seen across the brand in assimilated American Girl Dolls, with their uniform features and typically U.S. values in their backstory; though the dolls are intended to represent a variety of cultures and ethnic backgrounds, their features are largely European, with little variation. Though culture can be recognized and respected, it is also often expected that within mainstream society, individuals will avoid standing out. Nada's choice of doll and drawing, in conjunction with her statements about her drawing in the dialogue and interview may be understood to reflect assimilationist society.

To answer critically why Nada drew an American Girl Doll, it is essential to understand how she thinks as a girl, why she picks some specific toys and dolls, and what comes from such choices. In the interview, she provided a clear explanation of her thoughts about images and the U.S. visual surroundings, saying that images, like people, can have emotions such as happiness or sadness. Nada expressed the belief that even the pages can have emotion and that when a person puts his or her emotions onto paper in the form of a drawing, the drawing will be beautiful and unique.

Two important themes emerged from this conversation. The themes identity (35) and emotion (30) appeared frequently. This confirms that Nada was trying to express her identity based on things she encountered that might affect her emotions. This is obvious when she asserts that "they're like images mean they're creative and beautiful to me, and they have like emotions too like you know how we have emotions how like were when can be angary we can be sad." She linked her understanding of creativity to beauty; thus, drawing beautiful images is associated with the maximum stages of intelligence and integration with diverse environments. For example, she believes that images are means of representing happiness and sadness. She

states, "I feel like images have some to you know like when we can be happy or we can be sad," which asserts the relationship with emotion as means of representing identity.

Creativity in Children's Visual Culture

Creativity in children's drawings is about thinking and imagining in order to create new visual and cultural texts. It is related to the process of making meaning through understanding of one's surroundings. This process is influenced by the surrounding dominant cultures. When children encounter a variety of visual elements, they can make unique meanings that express visual messages. Creation of new meanings by children is a social practice. Hence, when creativity is seen in light of "contemporary understandings of children as competent, historic, social actors" (McClure, 2011, p. 130), it provides an opportunity to comprehend how children internalize, repeat, and re-perform their visual representations and illustrates how they practice their educational experiences, knowledge sharing, and identity representations through understanding of different visual surroundings.

Children develop their knowledge through creative activities. They make meaning through their social practices by adopting such activities as a cultural connection. This leads to the development of their identity as a result of their interpreting of and reflecting upon their educational and cultural experiences (O'Connor, 2012). Thus, they become adapted with different cultural surroundings when they are exposed to a diversity of visual cultures. This exposure may provide children more opportunities to develop their processes of interpreting surrounding images. Their beliefs and ideas, therefore, will be based on their experiences.

In her drawings, Nada is rarely being critical. As she reproduces what she sees and amends it according to her ability and desire, she is reflecting on her choices and how she wishes

184

to represent herself through drawing. She understands the visual surroundings in the U.S. through multi-modal making meaning. For example, in her drawing *The Earth. It's For Everyone!!!*, she expresses ideas of loving and caring in word and image based on her understanding of social, cultural, ethnical, and religious diversity in the U.S. (see Figure 1). It is important to realize that, in most cases, images of popular visual culture, especially symbols related to religion and moral values, may reveal different meanings that individuals find hard to understand. For example, Western children may find themselves adapting to their surrounding images and understanding them as a result of their prior experiences that have led to greater media literacy in that culture. They also integrate a variety of knowledge sets to produce their own meanings. Thus, they look at their surroundings as sources of social identity creation. In contrast, other children, especially those who temporarily live in a Western culture, may find it difficult to interact with some surrounding images because they do not belong to their own cultures, beliefs, and religion. They use their understanding of surrounding visual culture for their own purposes. Therefore, understanding of these images is important for non-Western children as they adapt to different cultures and create their representational self-identities.

Identity representation in children's visual culture involves the evolution of cultural and national identities under the influence of differing ideologies. When discussing social reconstruction in critical theory, it is essential to realize that, in Nada's case, she has not achieved the ability to articulate or enact critical thinking strategies in the sense of critiquing her surrounding society. Instead, she demonstrates potential towards deeper and deeper self-reflection in relation to community, global issues, and a variety of cultural practices, but her individual mashing up of given images, signs, etc. is more a cultural bricolage than real critique. The notion of bricolage is useful for achieving an understanding that children's identities are

185

constructed from various visual surroundings (Tam, 2012). Children integrate diverse knowledge sets into their identities. They use their ideological knowledge in order to produce visual elements and deliver their meanings. They, therefore, create their identities to communicate critically with their surroundings. Nada's ideology is strongly influenced by her Muslim religion. For a child, the ideology arising from that religion places stress on taboo subjects and on an awareness of what is permissible and not permissible. Nada's identity is that of a Muslim girl, and it is also related to her action as a judge and one who chooses from among various options offered by her cultural environment. Her identity is deeply involved in the way she makes decisions.

Further, surrounding visual contexts help children learn new meanings. They share their knowledge by understanding different meanings in relation to these visual contexts. This educational process can be seen in the creation of visual productions. For example, Nada has provided in her drawing of the American Girl Doll evidence for the influence of U.S. visual culture on her knowledge. Her interaction with her visual surroundings provides insight into how the meanings of visual cultural texts may be modified or reinterpreted. This may help art teachers to understand the role of creativity in developing individuals' educational experiences, rather than being concerned solely with their producing of images. As illustrated by the interviews and the conversations that were part of the observations, as well as by the written words that Nada added to her drawings, language, text, and talk are also elements that must be taken into account by anyone who wishes to understand children's creativity and critical reflecting.

Children construct and create their cultural identities when they integrate their new meanings in their drawings. Thus, we should not be confused between what children mean by

their drawings on one hand and their skills of drawing on the other. This is because children embrace "divergent forms of thinking that in turn leads them to innovation through the processing of unique ideas and experiences" (O'Connor, 2012, p. 3). When we talk about creativity, we discuss how children form unique ideas in order to represent and communicate visually their understandings of surroundings.

In the analysis of Nada's drawings, I used Althusser's theory of interpellation to contribute to an understanding of how children internalize their surrounding visual culture in terms of Althusser's ideological conception, in which children as individuals are created by their social interactions and practices. In this view, "creativity contributes to inventiveness, innovation, social and cultural change as well as political development and economic progression" (O'Connor, 2012, p. 2). This concept clarifies the "view of child art in which children's art is characterized as either pure expression or a movement through stages toward visual realism" (McClure, 2011, p. 128).

Using Althusser's notion of interpellation in analyzing children's visual representations and texts helped me to understand how children transmit their cultural knowledge. Children reproduce what they encounter in their daily activities. Studying this process helps us understand how dominant cultures play essential roles in the creation of children's cultural and visual products. For instance, as Nada comes from a traditional culture that is very different from U.S. culture, beliefs, and values, her influence by U.S. visual culture helped me understand how she faced new challenges. Some of these challenges are reflected in her drawing of herself as a Western girl, who can use make-up and wear short clothes in public. From her perspective, such activities are allowed in Western culture, such as the U.S., and thus, to be a U.S. citizen is to use make-up and wear various kinds of clothes, which she cannot do in Saudi Arabia. Nada

187

says she just draws make-up but does not use make-up herself, as she understands this is "wrong" or unacceptable in S.A. culture for a child. This is because in Saudi Arabia, girls cannot use make-up themselves or wear short clothes in public. Therefore, she knows that some of these cultural activities are forbidden according to her culture and religion. Through studying her interaction with the surrounding U.S. visual culture, I have realized that children's drawings can be examined to understand how the dominant cultural surroundings affect children's educational experiences, thinking, and sharing of knowledge. This is because each society and culture provides visual images, signs, and symbols with which individuals interact to create their unique meanings. Thus, they use their own meanings to adapt to their surroundings.

Identity Representation in Children's Drawings

Children's drawings can be considered as essential means to understand how they create their identities. The recent and contemporary studying of children's visual culture "investigates children's own perspectives, their ways of making meaning, their priorities in social relationships, their contributions to the social lives of their communities" (Mitchell, 2006, p. 60). As a social and cultural practice, children's visual culture has been used also as means of creating a common identity through which children from different backgrounds share their ideas and educational experiences. This also goes beyond the influence of culture on the developmental aspects of children's drawing abilities and their cultural differences in order to include art teachers, students, and the art education curriculum for better expression of ideas and sharing of knowledge. This process cannot be carried out without the understanding of the different meanings of the surrounding images. Therefore, children make meanings that involve evaluating their processes of creativity as means of social practice. They use their process of

188

thinking to differentiate their identities from those of others in order to choose what fits their needs. For instance, Nada is evaluating her choices through processes of determining what is right and wrong. In this view, a good decision is related to her personal preferences of understanding her surrounding visuality.

Further, I looked at Nada's drawings as means of understanding her own perspective, meaning making, priorities in social relationships, and contributions to her social life. Focusing on what/how Nada is thinking and drawing led to the identification of some aspects of her identity representations. For example, in her drawing of the Barbie House, Nada expressed her own perspective on living in a Western culture, where she shapes her educational experiences in the context of different cultures. She doesn't realize that she is mashing things up aligned with an ideology that she is subject to. Her understanding of U.S. visual culture illuminates the power of surrounding images to create a common identity among individuals of different cultural backgrounds. This identity clarifies how children in different cultures can be hailed and interpellated by their social interactions with her surroundings. Althusser's notion of interpellation in Nada's case is important to the realization that surrounding images in diverse cultures help individuals create their own identities through their social practices.

Taking advantage of this, children who are living in different cultures may feel social justice due to the existence of some motivational opportunities to create their common identities, which they use to achieve better communication between them and the new cultures in which they temporarily live. This contributes to the development of their educational experiences, identities, and social interactions. Thus, it is difficult for those children to simply leave their traditional identities without any educational sharing, and to take on some of these new common

189

identities; this difficulty may hinder their visual interpretations. They develop their identities alongside and through their exposure to more visual images, signs, and symbols.

Thus, identity can be created as means of representing ideology (Duncum, 2004; Freedman, 2003a). This means that Nada experiences belonging to diverse cultures and societies in the sense that they provide her with their images and icons. Such integration is an integral element of human existence. Children who are exposed to diverse visual, social, and cultural surroundings might develop their understandings and interpretations of different images that come from brands and icons of toys and dolls. These images, thus, help children make new meanings, which give them more opportunities to be adapted with different surroundings. This is because "children can recall advertised brands especially those names associated with colours, pictures, or cartoon characters" (Marshall & Aitken, 2006, p. 268). This is clear from her mentioning that, "I love toys and I want to just have fashion about them and draw them." Thus, such processes of knowledge sharing take into account the autonomy of children and become the basis of relationships in identifying personal identities. In visual culture, visual relationships are crucial to a sense of belonging. Belonging is an essential element of a child's personality, which depicts the situation of children related to their surroundings and what they will visually encounter.

According to gender performativity, Nada's identity was presented as a girl who relates to Western culture, where images, signs, and symbols are means of representing emotions and feelings. Also, it is possible to describe this identity based on the multiple presentations in her gender performance. She mentioned in her interview that she values the diverse opportunities and options that are available in the U.S. They have given her opportunities to engage with her visual surroundings.

In her dealings with a Western culture, Nada's gender is considered to explain various visual components. This is due to the impact of visual culture on the opportunity to express the visual surroundings effectively. In this manner, Nada is represented as a consumer, who picks things as they appear important to her. In this, she is heavily influenced by her cultural surroundings, as "consumers go to themed flagship brand stores not only to purchase products; they go to experience the brand, company, and products in an environment largely controlled by the manufacturer" (Kozinets et al., 2002, p. 18).

In relation to interpellation, the brand of American Girl Doll has caught Nada's attention as a subject of influence. These brands teach children U.S. history, and this helped Nada develop through its visual and cultural components. These visual components include dolls that are gender-specific toys. Girls deal with them as they provide them with opportunities to express themselves. For instance, Nada mentioned in the first interview transcript that, "American Girl Dolls is my life. I love American Girl Dolls." This is how gender is important for emotion and feeling when one is talking about love and personal preferences.

According to Acosta-Alzuru and Kreshel (2002), "the American Girl collection of dolls, accessories, and books was introduced by Pleasant Company in 1985. The collection, created to bring history alive and provide girls with role models" (p. 139). This brand, therefore, "has become a part of the cultural universe of young girls in the United States" (Acosta-Alzuru & Kreshel, 2002, p. 140). From the perspective of visual culture studies, it can be argued that girls, who are interested in having such dolls, develop their experiences by exploring the varied inner meanings of those dolls, along with their visual icons (brands) and feminine symbols. Thus, they construct their knowledge based on understanding their visual meanings.

It is significant that the drawing appears to depict a girl, as it does not have any features that clearly delineate it as a doll. One may surmise that the drawing represents Nada's imagining that the doll has a human existence, or that it depicts her fantasy of the doll coming to life and being a real-life friend to her. Salient and appealing markers of gender are shown in the drawing of the doll. Children also often play with their dolls as if they were alive, and they imagine them to be so (Thorne, 1993).

Another possibility is that the doll, with its blonde hair and blue eyes, represents Nada's view of herself as an idealized "American girl," despite the fact that she is Saudi and has been exposed to Saudi cultural norms. Stereotypical depictions of U.S. citizens have tended to show them as white; with blonde hair and blue eyes, and these characteristics are represented as desirable beauty markers. In her interview, Nada attempts to explain her choice of such features as due to the fact that they are "rare," more so in Saudi culture. There are some Saudis who look at beauty based on some standards that are shown on some Western women, especially with having blonde hair and blue eyes. Therefore, Nada may have been exposed to such ideas and may be reflected in her drawings of the American Girl Doll as a symbol of beauty and fashion. This type of beauty might not be in some other Saudi women.

With this in mind, it is important to consider how American Girl hails its target customers through their cultural and racial identity. These components play a role in interpellating the intended purchasers into good consumers through their embrace of gendered and national identity, of which family members typically approve. As mentioned, the brand aspires to reflect a range of ethnicities and cultures through its dolls, yet their features are typically Western, and their nationality is, above all, U.S. This results in dolls that both do and do not reflect the girls who purchase and play with them. This is a significant consideration, as discussion of race and

192

dolls has been prominently represented in work on children, texts, and identity (Bergner, 2009; Frever, 2009).

In discussing questions of race and identity, the race of dolls chosen by children of color appears as a topic of importance. Frever (2009) describes how in one of famed African-American author Toni Morrison's novels, the protagonist, a young Black girl, is violent toward the white baby dolls she receives, understanding at some level that her presumed desire for them is a form of tacit violence:

> Morrison makes it clear...that the 'fondest wish' enforced upon the young narrator is not only a gender script, not only a script of motherhood pressed into her unwilling hands in the form of a baby doll whose 'dimpled hands scratched' and whose lacey dress 'irritated any embrace'... The 'wish' is also an act of racial and cultural imperialism, a presumption of the beautiful that is part and parcel of an imperialistic, white, dominant United States culture. (p. 123)

The idea that children, particularly children of color, should prefer white dolls is problematic, and in response, many companies, such as American Girl, have attempted to produce dolls that look like the girls expected to buy them. Within the American Girl series, "girls are encouraged to choose a doll whose skin tone, hair color and type, and facial features are similar to their own from the Just Like You series" (Diamond et al., 2009, p. 122). Indeed, these dolls often have typically European features, but they at least superficially represent various ethnic groups; they provide an indication of some effort at representation. This is important, as the doll is not merely a doll, but is "(re)producing and modifying cultural ideologies of gender, but also of race, culture, and socioeconomic class….The doll becomes a potent means for expressing not only discontent but also ambiguity, negotiation, ambivalence,

and the ever-shifting middle grounds of gender and cultural identity" (Frever, 2009, pp. 125-126). The existence of "ethnic" looking dolls show that these groups are recognized as existing and being worthy of representation, and as worthy of being equal participants in commodity cultures. This move also presents some challenge to the U.S. history of European appearance as representative of desired beauty ideals. Despite all of this, children of color sometimes select white dolls, and there exist several reasons why this might be so.

A primary concern in the study of race, representation, and children's identities connects to the question of their internalization of white supremacist ideals. For example, in one famed experiment (Bergner, 2009), Black children were asked to choose between brown and white dolls in response to a series of questions, including which doll was the good one and which the bad, which doll they wanted to play with and which looked most like him or her. From this perspective,

A majority of children identified a brown doll as looking like them, but chose a white doll to play with, as the nice one, and as the one with a nice color. The [researchers] concluded that the children had internalized society's racist messages and thus suffered from wounded self-esteem. (Bergner, 2009, p. 299)

This interpretation does seem reasonable if one assumes that the doll selection and the ideas behind it connect to larger ideas of race, as they are encountered in society. Indeed, in a cultural legacy where for some time, all mass-produced dolls were white, this is a valid concern. It is possible that Nada chose the doll out of a sense that it represents a more "American" beauty, despite the fact that U.S. society is diverse.

Further, other possibilities exist. A later study on the same subject found that "African American children have positive self-esteem even if they identify themselves as black while

194

choosing white dolls [which] indicates a more flexible racial subjectivity whereby children embrace aspects of blackness and whiteness without damage" (Bergner, 2009, p. 302). Therefore, a preference for dolls of another race does not necessarily indicate a negative view of self within the context of race. Such preferences may be a reflection of biased social practices, or they may indicate that children have a more fluid identity in regard to subjectivity than do adults. Bergner (2009) explained that:

> White preference behavior may indicate a subjective split or double consciousness stemming from children's understanding that African Americans are denigrated by the dominant culture, [but] it may also be an adaptive response that allows for positive self-concept through multiple, shifting, and negotiated processes of identification. Such a reading allows for children's agency or power of self-constitution in reaction to racist discourses. (p. 302)

Such preference may be indicative only of efforts to mitigate one's relationship to dominant culture, not an internalization of marginalizing practices. Nada's choice of the doll may indicate her awareness of dominant cultural bias, but it does not necessarily reflect a desire to inhabit a different identity in regard to society. Relationship to race, as it is reflected through the play and imagery of children, may be complex, as is any relationship to culture and gender.

This argument is reinforced by Bergner (2009), who asserts that the presentation of race in culture, frequently as a black/white binary, is simplistic in itself, and tends to exclude those of mixed race or people of color who are not Black. Bergner (2009) "reinterpret[s] black children's white preference behavior as signifying a form of psychic hybridity or mixed-race identification that eludes our historic black/white binary. Toward this reinterpretation, I draw on recent articulations of mixed-race identity to posit a model of hybridity in racial identification" (p. 303).

195

As Nada has a dual or mixed cultural identity, her sense of race might function similarly. When the drawing of the blond doll and the drawing of herself at the American Girl store are juxtaposed, especially, it appears clear that she can identify with or desire the white doll and still have a sense of herself as a girl who is Saudi, suggesting Bergner's (2009) idea of racial hybridity and malleability in children, in a way that U.S. culture may not typically permit.

Ultimately, Nada recognizes the hail presented by American Girl. She does so on her own terms, navigating and negotiating identity in a way that empowers her. While she does not fully understand all of the aspects of identity presented in this hail, as they are complex and she is a child, her drawing nevertheless suggests that she chooses aspects of identity in a way that represents hybridity and an ability to select various aspects of race and culture.

Summary

The impact by visual culture on children's drawings should be associated with the examination of childhood, self-expression, and gender identity under the perspective of art and of social, cultural, and visual practices, as well as ideological lenses. These practices encompass multiple meanings carried by one's interaction with one's surrounding environments. Making such meanings, therefore, illustrates how gender identity must be considered in relation to visual images and symbols because "we are living in a visual age" where images have power of influence (van Heusden, 2007, p. 133). Moreover, expressing gender identity is an ideological practice, where individuals find ways of thinking critically and sharing their knowledge.

Further, the data of the study were analyzed through the use of criterial theory as a lens in relation to Marxism. Concepts from Marxism, in particular ideas from Althusser, aid in the study of ideology, which is related to the study of identity and gender. These aspects of human

196

experience are affected by one's surroundings, especially the images, signs, and symbols of visual culture. In this case, visual culture is important to examine how children interact and deal with their surroundings. I used visual culture theories as a theoretical lens to examine the influence of visual culture on my daughter's drawings as she has been exposed to diverse cultures (those of the U.S. and Saudi Arabia). I also use the notion of interpellation, proposed by Althusser, to analyze the data and understand how such influence happens. Interpellation is connected to Marxism, visual culture, ideology, and identity. Further, because the issue of gender emerged in my study (according to the collected data), it is essential to employ the gender performativity by Judith Butler, especially because Butler uses, criticizes, and extend the work of Althusser, in particular his interpellation theory. Gender performativity helps to examine how Nada's gender and identity are socially and visually constructed through iterative processes and actions and influence her understanding of the world. Therefore, critical theory is considered as a paradigm of knowledge production in my study. Visual culture studies, especially the concept of gender performativity in relation to interpellation, guided the processes of data analysis.

Studying the circumstances in which identity is formed as a set of social and cultural practices reveals the ideology that is shaped through personal responses to one's surroundings. Individuals reveal the important role played by visual environments through the development that appears in their thinking. This knowledge constitutes an educational experience that gives them valuable opportunities to express themselves visually. This is a result of the community practice and the sharing of knowledge.

The term "identity," as employed in many feminist studies, does not refer to those obvious and visible aspects that we have referred to, which give integration with the visual environment an effective value in the formation of sexual identity. For example, Nada finds the

197

American Girl Doll as a way of expressing her identity through personal, cultural, and visual reflection. It points to the important role that freedom plays in choosing toys and brands in the United States, which offers educational opportunities for a child to engage in Western societies in which she might not find in Saudi Arabia. This might indicate the need to include visual culture studies in the art education field.

Therefore, the visual circumstances surrounding children have an important and effective role in giving them the opportunity to express their gender identities in accordance with their potential. Identity is the product of many overlapping processes, some of which are apparent and others of which are structural, encompassing all aspects of public and private life, both visible and internal. From the point of view of Marxism, Althusser (2001) asserted that such operations may be carried out through the State Apparatuses. Also, they could be carried out via interaction with visual products and brands, or even through other institutions (including religious institutions), where individuals practice their beliefs and faith. The next chapter discusses the findings of this research study.

CHAPTER 5

RESEARCH FINDINGS

Introduction

The research findings of this study are demonstrated in two ways: first, by discussion of

the most common modes through which visual culture influences Nada's visual representations,

including contemporary cultural and gender norms, social practices, visual objects, ideology

mediated through visual culture, and subject matter; second, by answering the research

questions.

Having seen the influence of U.S. visual culture on Nada's interpretations, interactions,

and visual representations, I was guided by my interest in examining it in order to facilitate the

growth of awareness and insights into visual culture in Saudi Arabian art education and to study

how self-awareness of Saudi children can be developed through their understandings of their

surroundings. This grasp of Nada's lived experience is crucial for its implications for art

education. As discussed previously, there are several major factors that explain the themes

emergent in the data. They show how the data connect to the theoretical lens.

Further, Nada's critical thinking skills are still developing as she is a young child. I

believe she communicates, represents, and reacts based on the visual culture of her surroundings

and then acts accordingly. This notion does not align with that of critical thinking as defined

under the parameters of critical theory. Instead, her reactions and representations are aligned

with her perceptions of and reflections on the visual culture she encounters. Critical thinking

does not necessarily have to lead to social change, especially in learning. Nada is not thinking

about progressive politics or social reconstruction; she is using visual culture for her purposes.

Although she is not able to elude ideology, her critical thinking related to her drawings are not

informed by social and political mandates wherein she realizes the feminist, classist, and racial issues she is manipulating with an eye toward change. For example, her drawing of Santa Claus is taken from the visual culture she encounters. In Islam, there is no equivalent to Santa Claus, and Santa is not clearly aligned with Christianity either; rather, it is a major part of the visual culture she encounters in the Western world as it pertains to Christmas. Nada's use of Santa Claus in her artwork does not show any signs of critical reflection but rather simply accepts the symbol as part of the surrounding visual context.

Another important point at which she was not thinking critically was when she was asked if it was easier for her to use the images of American Girl Dolls to express her ideas. She said: "I don't know." Also, she recognizes that her doll has blonde hair and blue eyes, but she has brown eyes, which shows us that Nada understands U.S. visual culture as a way to see the differences between Western and Eastern girls. It is clear from this that she uses her understanding of her surroundings to communicate, represent, and reproduce by means of the images, signs, and symbols of visual culture. Given this perspective, the following paragraphs present a critical discussion of the research data.

Discussion of Findings in Relation to Contemporary Cultural Norms

In the current study, cultural norms are conceived of as modes of impact. Modes of impact refer to cultural environments and patterns, popular culture, media, technology, television, the Internet, fashion, and toys (see Appendix C for more details). The specific norms that were considered were determined based on the literature review. Also, they were discovered through employment of a critical theory analysis. Through Nada's cultural practices and daily

activities, I found that she exhibited some understanding of the importance of modes of visual

representations that are personal and culturally specific.

In the U.S., most children grow up with the products of technology (Freedman, 2003a).

This is not the same in all parts of the world. In fact, such products may be very expensive in the

countries to which they are exported. As a result, the connection between U.S. children and U.S.

technology products are culturally specific.

Further, the drawing *My iPhone!* (see Figure 6), is strongly representative of such

influence by U.S. visual culture, especially with regard to the use of one of the most common

electronic devices in the U.S., which is the iPhone (Johnson, Levine, Smith, & Stone, 2010).

This interest in the iPhone is also reflective of commodity fetishism, particularly as it is observed

within U.S. culture. Throughout advertising campaigns and media depictions, U.S. citizens are

represented as having a consumer culture (Ewen, 2001). Personal electronics are particularly

desirable as consumer goods. The drawing illustrates that Nada understands her identity in

relationship to technology, and in this way, she is hailed by U.S. consumer culture. The iPhone

represents her idea of herself as a citizen of the modern world, something to which she attributes

value even if she does not truly understand this concept. Such an identity is also one that is

contingent on the ability to purchase expensive material goods.

Discussion of Findings from the Social Practices Mode

One of the findings of this study—which comes from the influence of visual culture—is

the impact of social practice. This concept is seen as a mode of impact by surroundings, not used

as a theory. Also, it appears as a way of developing social experiences. This is because social

experience is the product of interaction between individuals and their human activities and

inquiry within different social situations. For example, in the visual representation, *Lets Go*

Mean Green! UNT (see Figure 7), there is a basketball player on the court, which represents U.S.

citizens' sports culture. In this drawing, Nada reveals aspects of her daily activity in a Western

culture, where basketball is provided to everyone.

The words "be happy, cheer on" at the bottom of the drawing are the result of Nada's

interpretation of the visual imagery of her surroundings. Therefore, one can say this visual

reveals a U.S. identity since the sport is highly associated with U.S. citizens despite the fact that

it is now a global sport. This finding is because basketball is one of the most popular sports in

the U.S. It serves many purposes both to players and to the spectators. The figure in the drawing

is highly likely to be male. While it appears to be androgynous, and thus not conclusively male,

it is also lacking features that would designate it as a female character. I addressed such

androgynous characterization through a feminist lens in order to understand the theme emerging

as gender identity. Thus, this drawing is important for understanding Nada's self-awareness of

portraying a boys' game that is not available for girls in Saudi Arabia. In this context, social

practices can be considered as effective modes of studying how children from different cultures

and societies can be examined through their visual interaction with diverse cultures, of which

U.S. culture is one. Such critical analysis of visual culture images has become essential due to

the fact that "the value of eliciting and analysing visual images is now well established and

widely used" to examine how children interpret their surroundings visually (Mitchell, 2006, p.

61).

With this in mind, the context of most professional and collegiate sports being played by

males grows important. This drawing also shows Nada being interpellated by U.S. culture

because she has learned that sports stars and teams are to be celebrated and cheered on. The

thought of the player's "doing this," being successful in playing a game, is shown to be worthy of representation and importance.

Further, this concept points to the assumption of a certain amount of privilege as part of U.S. culture, as the ability to be concerned about the results of a sports game is a luxury. Due to her young age of nine, Nada is in a position of reflecting what is shown to her. Within such inquiry, social practices, such as communicating with surroundings through electronic devices or through writing some phrases, are considered as modes of impact appearing in Nada's drawings. They appear as a "social production and transmission of identities, meanings, knowledge, beliefs, values, aspirations, memories, purposes, attitudes and understanding," which reflects her visual cultural practices (Hawkes, 2004, p. 3). Thus, the drawing makes a faithful representation of the sorts of enthusiasm U.S. citizens are expected to show toward sports. This expectation can be seen through the prime-time programming spots that major sporting events occupy, as well as the production of merchandising, cost of tickets, and great popularity of sporting events.

The gender performativity in this visual representation can also be constraining. This is because it is mainly believed that the sport is predominantly played by men (Messner, 2002, 2007). One is likely to say, "He is on the court playing" instead of "he/she is on the court playing." The gender bias in this visual is reiterated throughout the population because many people first think of men on the court before giving a thought that women also do play basketball. This is crucial because gender can be defined "as a set of material social relations and as symbolic meaning" (McDowell, 1999, p. 7).
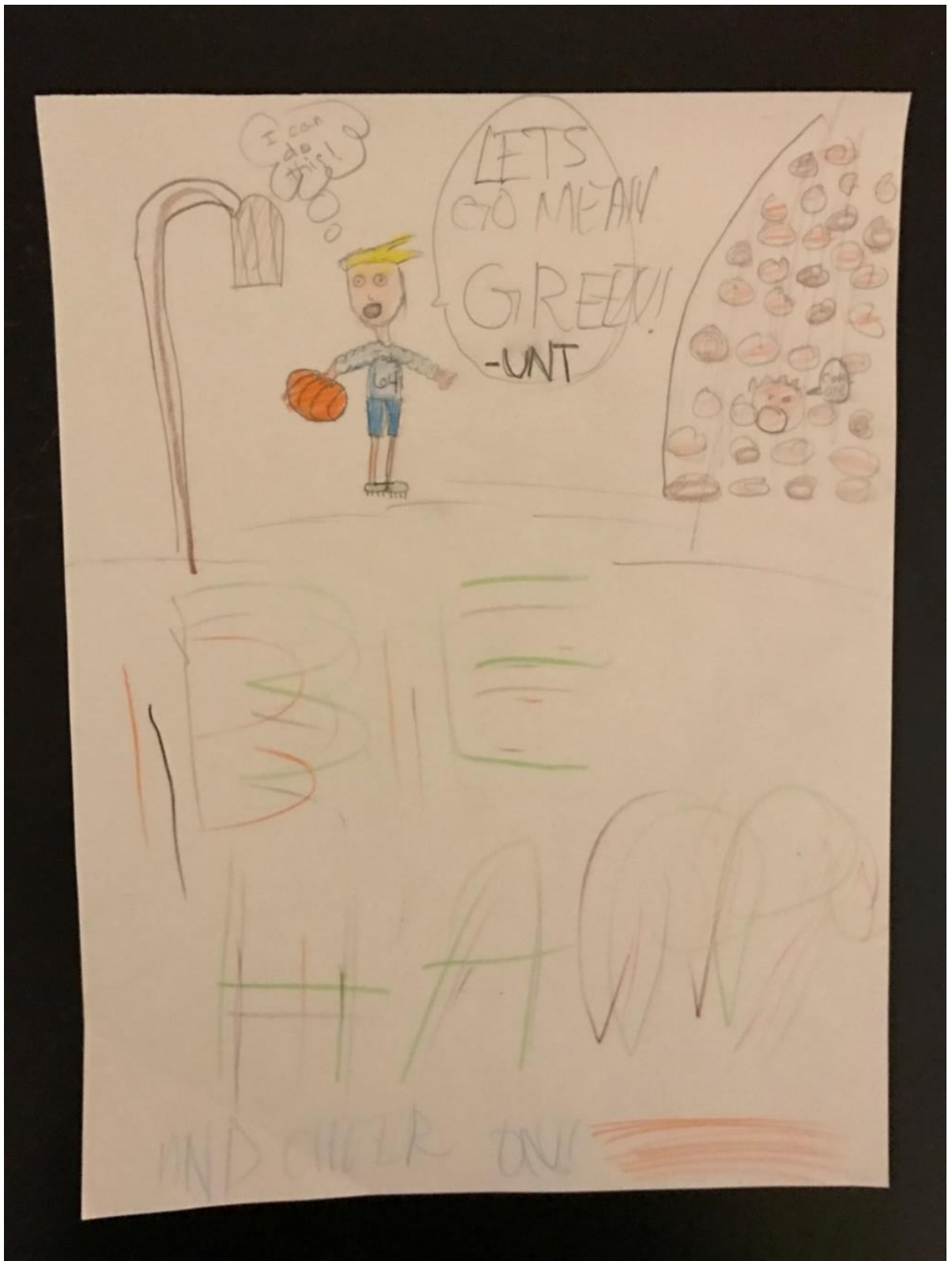
Figure 7. Nada. *Lets Go Mean Green! UNT* 10/22/2016, A4

Sports in general are also most typically played by men; women are not permitted to play in major basketball, football, or hockey leagues in Saudi Arabia. The importance of sports in U.S. culture is also arguably a function of patriarchy. Sports games are treated as being of much importance. Though female basketball leagues have been created, they have not been as overwhelmingly popular as male-dominated sports. Those sports that tend to be played more by women, such as volleyball or softball, are not represented in major league sports. Indeed, at the collegiate level, the most popular sports are those played by men (Messner, 2002, 2007). Though female fans do exist and sports are considered to culturally unite individuals (which ties to the sentiment evident in Nada's drawing), the marketing of sports reflects the assumption that they are a male interest. Also, while more female-directed interests exist, such as fashion, Fashion Week coverage is not allotted a significant portion of valuable programming time, while events such as the Super Bowl are.

The fact that the lower half of the drawing reads "be happy, cheer on" is also significant. As Butler (1995) described, gender is constituted through its performance, and Nada is learning from U.S. culture what it means to be a girl, and in the future, a woman. Historically, it has been the role of women to cheer on and applaud men in traditional U.S. culture. The sentiment about being happy and cheering occupies the same space of the image as does the drawing of the player and the game.

It is significant that Nada does not seem to be represented as the player or anywhere in the representation of the game. Her existence in the image, as it relates to what is shown, appears in the words underneath. As a female child living in a U.S. culture, Nada has learned that it is possible for her to appear to be happy, which is a feature of female gender performativity, and to cheer for the men who are undertaking actions deemed culturally

important. In connection to acting socially, Nada's gender here can be considered "either as a symbolic construction or as a social relationship" (McDowell, 1999, p. 7).

Interestingly, it can be argued that Nada attempts to empower herself through her representation of the game. Though it is the player who is in the position of winning the game, his thought of "I can do this" appears to be occurring in response to the cheering of the crowd. It is then actually the crowd who is motivating the player to win and contributing to, if not causing, his expected accomplishment. Therefore, the role of cheering, to which women are constrained and which is glamorized through figures such as the U.S. cheerleader, is reinscribed as a powerful position determining the victories of the men who play sports. Though Nada has recognized that differences exist between the role that men and the role that women play in sports culture, she interprets this difference in such a way that women assume importance in this dichotomy. However, the bias is a performative that transforms because the sports culture has regulated the game as primarily a man's sport.

As has been seen, identities are created through the performance of specific actions. The way people give meaning to various representations (visuals in this case) is dependent on the visual culture to which people have been introduced. This visual culture conditions people to accept certain things in a particular way through the process of reiteration, regulation, and constraining. It is also important to note that the giving of identities through interpellation is also a dynamic process as some values and perceptions change over time. Therefore, visual culture art education has a significant role to play in casting more light on these various interpellations in similar identity performances.

Discussion of Findings Coming from the Visual Objects in the Drawings

The representing of certain visual objects is another mode of the influence of visual culture found in this research. In the study of Grandstaff (2012), she concluded, "after I reviewed the drawings, I discovered that [human figures] were the most common representation of visual culture" (p. 41), and the same is true in the drawings by Nada. For example, the drawing *MY SPACE!!!!!* (see Figure 8) is a visual representation of a family house, the girl's room, and the drawing of the girl by herself. The visual representation of the house is of a two-storied house. There is a chair outside the house. The girl's room has a bed, some hangings on the wall, and a wardrobe. Finally, there is the drawing of the girl herself. She is wearing a pink dress. The girl in the drawing wears makeup on her eyebrows and eyelashes, but Nada has indicated in writing that she does not wear makeup. Therefore, Nada's depiction of herself shows that she finds the wearing of makeup to be desirable, and in U.S. society, the wearing of makeup by adult women is an element of visual gender performativity (see Figure 8). Women are generally expected to wish to appear pleasing to men, and to be considered dressed up or polished in appearance, it is expected that a woman at least wear lipstick. As Taylor (2003) noted, "gender ideology is internalized as a system of signs; in other words, a code. For example, when trying to emulate cultural standards of beauty, women may use cosmetics, certain styles of dress, and even certain colors in order to alter their appearance" (p. 301).
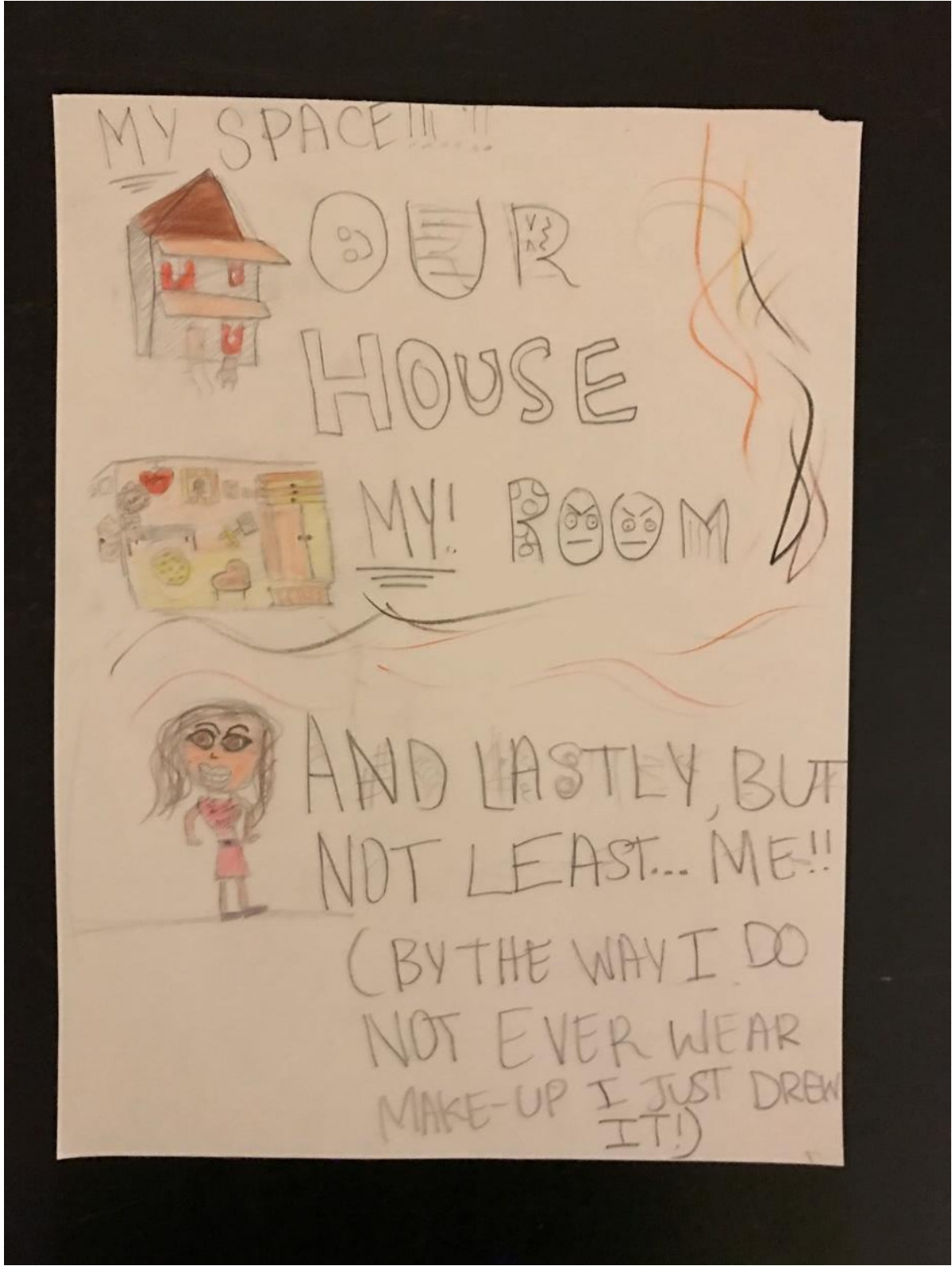
Figure 8. Nada. *My Space!!!!!* 11/12/2016, A4

Among girls having a singular experience of U.S. culture, it is typical that they will wish to wear makeup in order to look more adult, and their parents will often discourage it. As Nada's cultural background is different from those of children who have been exposed only to traditional U.S. culture, she faces additional cultural and religious prohibitions against wearing makeup. Thus, her note stating that she does not wear makeup acknowledges her awareness that the wearing of makeup is not permitted and her desire to be perceived as an appropriate Saudi girl, while also displaying the desire to wear makeup that is present among young girls in U.S. society. Her note then both acknowledges and denies this desire, as it assures the viewer that what is presented will not take place in the real world. The drawing reveals a split between her interpellation of a U.S. identity and her awareness of herself as Saudi.

In this visual representation, the U.S. visual culture is very apparent. Apart from U.S. visual culture, another culture also emerges. Being adapted to diverse cultural and visual environments may "assist students in recognizing connections to personal knowledge as well as assisting them in the construction of new knowledge" (Barker, 2010, p. 22). This is particularly so because the girl indicates that she does not wear makeup. Therefore, one can observe a conflict between socially accepted visual culture and a dominant culture's influence over the social culture. It could be possible that the girl does not wear makeup because of her religious background. It could also be that she does not wear makeup because of her family values. Whichever is the case, the performativity of this visual is both transformative and non-transformative. In the context of her being at home, the visual could be interpreted to mean disobedience to cultural values that do not encourage women to put on makeup. On the other hand, the visual is socially acceptable in the U.S. society. To this extent, the visual

representation is a performative that transforms or is non-transformative depending on the micro-culture or major culture against which the visual is analyzed.

Discussion of Findings Coming from Ideology Mediated Through Visual Culture

The effect of U.S. social lifestyle as ideological impact is shown in Nada's drawing titled *My Barbie House!* (see Figure 4). Such ideology mediated through U.S. visual culture is one of the research findings. In the same drawing, Nada drew a big pink house that reinforces the cultural prominence of Western toys as it presents an image of a Western house, large and centered on the page, and the house fits a common schema for such designs. It is a representation of a female gender toy with the essential component of the iconic Barbie House logo that is repeated within the drawing. This image of the house appears as a one object on the page and is connected by a background to create unity in the frame.

The kinds of expressions found in this drawing are essential in studying the relationships between the schema that children use to present their understanding of their surrounding social lifestyle and to share knowledge with others. Children try to provide many details in their visual representations. From this concept, it is clear that Nada's gender identity was influenced by her interactions with U.S. social lifestyle. The pink house is divided into six individual rooms, a bathroom, living room, bedroom, sleeping room, dining room, and kitchen, appearing in their own lines beneath the others and with their designations written in the cursive style of the logo, which also repeats from the top. Some of these elements reflect Nada's use of a schema in her drawing, and they reflect a perspective on the U.S. social lifestyle. The schema is manifested in her drawing of the house in the same way in many drawings. She used a lot of shapes, icons, and colors to portray her Barbie house toy. For instance, in the bathroom, there is a shower, bathtub,

toilet, toilet paper, faucet tap, and sink. In the sleeping room, there is a closet with some clothes, a dresser, a mirror, and a chair. In the kitchen, there is a refrigerator, microwave, sink, oven, and counter. In the dining room, there is a dining table, four chairs, six plates, one serving bowl, and a chandelier. In the living room, there is a loveseat, television, television table, another table, and a plant. In the bedroom, there is a bed, sheets, a pillow, a blanket, a picture, carpet, plants, and a closet. On top of the wardrobe are some items, probably a flower stand and another item. Next to the wardrobe is a portrait. On the left side of the first floor is an open closet with clothes hanging inside. The room features a slanting mirror and a chair. The design of the mirror is such that it incorporates three drawers, probably for storing cosmetics, body oil, comb, and other grooming items. The upper room has what looks like a washroom on the left side what looks like a TV stand and a chair. The chairs are painted orange and light yellow. She drew a closet and elevator between them. There is a big square and two triangles comprising the house. The drawing also depicts the sun and some clouds. She colored the sun yellow, the top of house red, the bathroom and living room blue, the sleeping room red, and the kitchen purple. In this drawing, Nada left the left side of the page empty.

The schematic representation makes it possible for the artist to make the drawing more proportional and more detailed, such as the colors that have become more realistic and stereotypical. Therefore, Nada created visual themes and icons to go along with her drawings. Nada became more confident in expressing visual perceptions in a realistic way. For instance, the Barbie house has been drawn with some aspects of U.S. cultural realism. The sun is shining between the clouds so that the Barbie house looks like a real house. Studying the image meanings that emerge from the Barbie toy reinforces the concept that "images carry ideological messages, which cumulatively shape the culture's ideas, values, and attitudes" (Barrett, 2012, p.

173). Indeed, Nada reacts to the way in which such images have been playing critical functions of shaping her gender and identity ideologically as she portrays herself as a girl living in a Western visual culture. This is because she sees herself as an Eastern girl coming to interact with some Western items, such as girls' toys, games, electronic devices, and clothes.

Discussion of Findings Coming from the Subject Matter of the Drawings

One of the research findings is that Nada has expressed her understanding of visual surroundings in her visual representations of eight different subjects: *The Earth. It's For Everyone!!!*, *Santa Clauses Carrige*, *Pizza Steve!!!*, *My Barbie House!*, *My First American Girl Doll Ever!*, *My iPhone!*, *Lest Go Mean Green! UNT, and My Space!!!!!* (see Figures 1 – 8 respectively). Pedagogically, these subjects can be seen as related to Nada's interpretation and interaction with her surroundings based on her daily activities, reality, making of meanings, social practices, socio-cultural activities in Western culture and Eastern culture, and ethnic background (see Appendix A). All of these subjects are also related to gender identity under the perspective of feminism as the most common theme emerging from data coding. Indeed, children in their visual interaction with their surroundings frequently explore "many different subjects in their drawings including architecture, nature, sports participation, playgrounds/parks, figures, and visual culture" (Grandstaff, 2012, p. 40).

Given this perspective, it is clear that Nada portrayed herself as a character in relation to American Girl and Barbie doll. These dolls proved to be the most popular subjects in her drawings. For instance, Nada explained in the following conversation why she loved her American Girl Doll:

I love it because I like the name. I did watch YouTube when I was really little. When I

was, let's say seven, there's this girl named Rebecca Barbie. Oh my God, she does so

much good videos. She does our videos. Okay, what's your real name. And then, in one

of her videos, she was like, I'm going to change my username to my real name. I knew

her name was Bethany Mota. Oh my God, I love that name Bethany. I was okay. If I ever

get a pet or something, I'm going to name Bethany. But, I did get an American Girl Doll.

I was like waiting, since I wanted to name one is one of my thing Bethany. What if I just

named my American Girl Doll Bethany, say yeah. But, I got over Bethany. I used like

Rebecca, and yeah. But, I got over Rebecca now. I'm on Bethany, and I got on route over

Bethany. And now, I'm on Stephanie.

On the other hand, the subject, *The Earth. It's For Everyone!!!* (see Figure 1) is considered one

of her most important subject matter choices in drawing. She explained this importance by

saying, "I'm I think I like the one where I drew the earth with everyone because it was my first

drawing and I like it really much." Her opinion shows how she feels about people from diverse

backgrounds, societies, cultures, ethnicities, races, religions, beliefs, and even environments.

Anyone who looks at Nada's drawings and tries to guess what each image represents is

likely to be surprised, upon receiving Nada's explanation, by how inaccurate their interpretations

are. Consequently, it is clear that the extent to which it is possible to understand how visual

culture impacts Nada's drawings is determined by one's understanding of the subject matter in

various cultures. Children are likely to depict social and cultural activities of their culture in

drawings because these practices are part of their identity. Moreover, children from Western

cultures seldom develop an understanding of subject matter more quickly compared to children

from other cultures because Western culture believes that a child learns best by individually

exploring, discovering, and doing things (De Eca, Kroupp, & Lam, 2011). However, many other cultures believe that children learn best through imitation of existing models and applying them to emerging situations (Ivashkevich, 2008, Wilson & Wilson, 1984). Such considerations are important to observing Nada's understanding of subject matter, depending on her interpretations of her visual surroundings. This is because subject matter in visual culture lessons that art educators teach becomes meaningful to students if they can connect it with their lives. Even though art education may be prioritized in school, its impact on children's drawings is seen only if children respond positively to activities done in art classes (De Eca, Kroupp, & Lam, 2011). This may imply a need to change the orientation of art classes in some cultures from imitation to exploration and discovery.

The drawing, *My iPhone!* (see Figure 6) depicts a drawing of an iPhone, the Apple smartphone. The phone is shown as a large white rectangle with colorful buttons, and the button with which to operate the phone, the battery level icon, the network symbol, and the time are all faithfully represented. The screen contains 11 different icons and symbols of social media applications and games. These icons are colored yellow, brown, purple, red, green, blue, and pink. Nada wrote "Why are you this far on my phone?!?" on the wallpaper of the iPhone's screen. Above the drawing of the phone appear the words "My iPhone" with the word "my" underlined several times for emphasis. An arrow points to the word "my," and an additional note beneath reads, "I said that it was mine so do not ever touch or play on it unless I told you can or if your my mommy or daddy!" The word "mommy" appears to be crossed out. On the screen of the phone, words appear that read, "why are you so far on my phone?!?" Again, the word "my" is underscored several times. She titled the drawing My iPhone! with one heart and two stars. Having completed the rest of the drawing, she colored the background purple.

Finally, in the drawing *Lest Go Mean Green! UNT!* (see Figure 7), Nada provided evidence of how sport can be expressed in the context of impact by surroundings. She drew a figure playing basketball. The player is from UNT (University of North Texas). Nada's selection of sport as a subject for drawing shows her ability to be involved in many sport activities. This is an advantage of her being engaged with Western culture, as girls playing sports in public is still forbidden in Saudi Arabia. Hence, the focus on subject matter reveals additional issues relating how and why children choose and draw specific subjects as a result of their interpellation by their visual surroundings. This supports the conclusion of Grandstaff (2012) that social interactions become increasingly important in middle childhood. The next section discusses the research questions.

Discussion of the Research Questions

This section explains the research findings and addresses the research questions. The questions are the following: (a) in what ways might visual culture influence the drawings of a nine-year-old Saudi Arabian girl who is temporarily living in the United States? (b) what impact do images, signs, and symbols of visual culture in the U.S. have on Nada's visual representations and interpretations? (c) how can the surrounding visual culture images and symbols be used to discover how Nada relates to diverse cultures and societies? (d) how does the study of visual culture allow us to understand how Nada is influenced by cultural symbols in visual environments? (e) how do Nada's interactions with the surrounding visual culture form the basis of her knowledge, ideas about her world, and critical thinking in relation to her communicating and representing through visual culture? The purpose for posing these questions is to examine children's social, cultural, and visual interaction with surroundings:

> We need to be open to the possibility that [children's] ways of being in, responding to and influencing the world are not so much incomplete as they are different from those of adults. Focusing on specific research questions may miss or overlook children's interests and concerns. (Mitchell, 2006, pp. 60-61)

Conducting a qualitative inquiry and critical theory analysis is beneficial for approaching some of these interests. This is because examining aspects of visual culture is crucial not just in relation to "the objects studied, but the questions asked about visual images, objects, environments, and the phenomena of seeing and being seen" (Pauly, 2003, p. 267). In my study, these questions were guided by the employment of a critical theory analysis and the use of the data from Nada's drawings, observations, and interviews as evidence of impact by surrounding

visual culture. The following paragraphs present a discussion of the research findings and answer the research questions.

<div align="center">Answering the Main Research Question</div>

In what ways might visual culture influence the drawings of a nine-year-old Saudi Arabian girl who is temporarily living in the United States?

Through the employment of critical theoretical analysis, I discovered that Nada's visual representations were influenced by the surrounding images of visual culture, especially in the use of different human and Western figures, including toys, dolls, and cartoon characters from various genders, ethnicities, races, cultures, places, and countries. There are several considerations that support this; one of them is the presentation of the idea in her first drawing, "The Earth. It's For Everyone!!!" which shows how Nada was subject to her surroundings (see Figure 1). This demonstrates the theory of interpellation.

The theory of interpellation addresses how Nada can be construed as the subject of her representation of ideology. This ideology could be another consideration in an understanding of how Nada shares her lived experiences in different ways as she spends time with others from different cultures, societies, and countries. This is because interpellation is described as the process by which ideology creates personal identities. Therefore, Nada is the product not just of her own creation, but also of the social order and the ideological apparatuses of the state as emphasized by Althusser (2001). For example, Nada wrote in her first drawing "let's make the world a better place by loving and caring!" which shows her understanding of love and care, yet also echoes common refrains. In this way, Nada's ideology is expressed as a mode influenced by her perception of her surroundings.

Also, in this drawing, Nada presented an image of the earth to express her understanding of how individuals from different cultures, countries, societies, communities, ages, genders, races, ethnicities, and religions could share their love and care. The size of the human figures is large compared to the image of the earth that is centered on the page. Nada's representation of globalization illustrated how individuals from different places are considered as icons with repeated visual significations. These images appear as separate objects on the page. They are connected by holding hands with each other to create unity in the frame. Large block words read, "lets make the world a better place by loving and caring!" The text proceeds across the page in several rows. It surrounds the image of the earth and appears in its own line beneath the elements of the drawing and is again written in the cursive style of the logo, which is also repeated from the top. This represents a shift from the block style of the text and visually brackets the other content between the cursive name at the top and at the bottom.

In the same context, Nada expressed her understanding of coexistence between people on the planet by writing "let's make the world a better place by loving and caring for each other". These words are a revealing expression that exposed her ideology as a girl showing her love and care. She stated in her interviews that the earth is for everybody, and because we are humans, we should share our love and caring by living together. Thus, it does not matter if we come from diverse cultures, religions, and countries, but it matters if we do not live together and do not share our love and caring.

Through the employment of the theory of interpellation, one can understand Nada's interests with sharing love and care with others as demonstrating how she was targeted as subject by her surrounding visual images. In this manner, visual culture has become the dominant form shaping Nada's expression of her gender identity and life activities. The inclusion of the red

heart in her drawing exemplifies the idea of love in the context of individuals showing their respect and care. Nada, at this point, illustrates that the idea of globalization can be considered as a subject for such images. Consistent with the theory of interpellation as a constitutive process of which individuals recognize themselves as subjects (Althusser, 2001; Butler, 1997), there are multiple interactions between Nada's understanding of love and care as essential components of the earth icon. Through this drawing, Nada is hailed as she presents and shapes her attitudes toward surroundings. Therefore, she became an interpellated subject of individuals' visual symbols, and this can be seen as a result of her being impacted by U.S. visual culture surroundings.

Answering the First Research Sub-Question

What impact do images, signs, and symbols of visual culture in the U.S. have on Nada's visual representations and interpretations?

To answer this question, there was a need to explain the particular influence by visual culture on Nada's drawings. This impact came in different ways. It came from her visual representation and understanding of contemporary cultural norms, social practices, visual objects, ideology mediated through visual culture, and subject matter, and finally some criticisms of the effects of visual culture on her interaction with her surrounding environments. From this perspective, identity issues were also discovered through an analysis of Nada's drawing using theories of Althusser (2001) and Butler (1995, 1997, 2011). Nada presented her identity as a girl interested in dolls and having some Western characteristics. Thus, from a feminist perspective, it can be seen that she articulated ideas according to her own gender. This is because "The child's identity, worldview and understanding of adult practices including religion, are all affected by

the socio-cultural and political context in which they are placed" (Saeed, 2015, p. 74). Girls, in contemporary visual culture, critically present themselves in their understanding of their gender and of their surroundings (Lai, 2009). As shown in the use of some "girlish" colors such as pick and purple, certain Western characters are reflected in the impact of visual culture on Nada's drawing, including for example American Girl Doll and Barbie Doll.

Given this context, visual culture in Nada's interpretation of surroundings is a crucial factor contributing to understanding her artwork in multiple ways (Barrett, 2003; Duncum, 2002a; Freedman, 2003b). It is associated with the interpretation of images as sources of artmaking "that help [to] understand the ways cultural knowledge is learned, performed, and may be transformed" (Pauly, 2003, p. 264). This concept of has become increasingly essential to not only the field of art education, but also wider areas of inquiry. This is because "the field of visual culture is much broader than either the traditional focus of art education on art or even to a new art education focused on much-expanded range of cultural sites" (Duncum, 2002b, p. 17).

Answering the Second Research Sub-Question

How can the surrounding visual culture images and symbols be used to discover how Nada relates to diverse cultures and societies?

Because the U.S. is one of the world's most culturally diverse societies, Nada found herself exposed to great diversity. She had opportunities to deal with different groups of people that might broaden her point of view. Her drawing of the subject *"The Earth. It's For Everyone!!!"* is a good example to show how she understands the surrounding diversity and how she relates to diverse cultures and societies.

As Nada showed her consideration of the world around her in the drawing, it seems that she tried to assert the idea that diversity is beneficial for people in trying to live well by sharing love and care. The advantages that she experienced from living in two diverse communities, those of the U.S. and S.A., are expressed by her visual representations. Thus, the cultural diversity she encountered may be considered as practice for her future life as such communities helped her to learn, communicate, and understand her surroundings through sharing of her knowledge, language, beliefs, and values. Also, her social and cultural experiences shaped some of the ways in which she recognized herself as a part of her two communities in S.A. and the U.S. At her current stage of cultural development, she shows no bias toward one or the other of these cultures; rather, she feels positive toward both of them. Thus, her cultural perspectives are being formed based on the influences of the representation of herself as a Saudi girl living in a Western culture.

The cultural diversity she encountered suggests that she has learned to identify with particular groups of people from different birthplaces, races, ethnicities, languages, beliefs, values, and world views (Banks, 2016). She explained in her interview that everyone who appeared in the drawing held different values and had ways of doing things that were different from those of others. For her, the idea of cultural diversity involves representing people in different ways. This appreciation of her encounter of cultural diversity encouraged her to think more about how to accept individual differences as ways to be related to diverse cultures and societies.

Answering the Third Research Sub-Question

How does the study of visual culture enable us to understand how Nada is influenced by cultural symbols in visual environments?

In light of the theories of visual culture, Nada's drawings illustrated the influence of visual culture on identity formation in children in multiple visual environments. Representations of popular children's characters are commonplace in the images produced by Nada and other children, and they represent the child's efforts to organize and situate their world through visual interventions (Duncum, 2007; Freedman, 2003a; Ivashkevich, 2008; Kalin, 2008, Wilson, 2003; Wilson & Wilson, 1977; Wright, 2010). Within the visual culture environment of the United States, which is different from the visual environment in Saudi Arabia where Nada comes from, children are primarily constructed through media as consumers (Tavin & Hausman, 2004), and this is evident in the first drawing. This is an essential piece of evidence that children, by interacting with their surrounding visual culture will develop abilities to adapt and engage with diverse visual activities. Such activities may enrich their gaining of knowledge. This can be also result from their sharing ideas and opinions with others. Visual culture here is very important mode through which their drawings are affected.

Accordingly, I found that children use different ways to represent their cultural knowledge, which contributes to developing their experiences. For example, Nada was influenced by some Western cultural symbols that provided her some opportunities to be involved with diversity of visual environments. This interaction between visual symbols and making meaning affirms that the children's experiences can be developed through their understanding of different visual culture meanings. Moreover, Duncum (2002b) asserted that the understanding of visual culture in everyday life has become more closely connected with

individuals' interaction with "visual imagery" as modes of impact on them (p. 15). Examining such connections between Nada's everyday life activities and visual culture practices allowed me to grasp how she was affected by cultural symbols in the U.S. visual environment.

<center>Answering the Fourth Research Sub-Question</center>

How do Nada's interactions with the surrounding visual culture form the basis of her knowledge, ideas about her world, and critical thinking in relation to her communicating and representing through visual culture?

The use of the theory of interpellation in analyzing Nada's drawings reveals how she responded to the hailing and branding fabricated by American Girl Doll for example. She situated herself as a consumer of children's culture, and consumption is central to U.S. identity. The impact of advertising and brand targeting aimed at children is illustrated in the drawing of the American Girl Doll, as is typical in many such drawings by children (Kozinets et al., 2002). A U.S. child is one who experiences such dolls as the primary creator of children's culture (Tavin & Anderson, 2003). The imagery in the design and marketing of dolls communicates messages about gender and consumerism, and the drawing illustrates that Nada has internalized these messages.

By using the theory of visual cultural pedagogy, one can see that some Western toys have become known as a worldwide creator of children's culture, and Nada had likely encountered such toys prior to living in the United States. Though her geographic positioning has very likely intensified such messaging, children worldwide are exposed to the message that American Girl Doll and Barbie Doll, for example, are an authority on childhood and children's culture, as they

<center>223</center>

take a position of authority that has been critiqued as being pedagogic (Tavin & Anderson, 2003; Wilson, 2003).

Nada's absorption of messages about interpellation and identity is also very evident in the second drawing. Gender and nationality are often believed to be abstract concepts, yet Nada has absorbed ideas about what it means to be a U.S. resident and to be a girl. These ideas are critical for Nada when she decides to represent herself based on U.S. culture. In interpellation theory, her depiction of these messages represents a response to the hailing based on gender and on nationality. Furthermore, the partitioning motif found in the drawing suggests an understanding, or at least a recognition, of identity boundaries such as those defined by gender or nationality. The drawing suggests that one can occupy only one national or cultural boundary at a time, but that other such identity categories remain open, for the subject to choose from at will, moving between categories.

Ultimately, the recognition of external categories and their replication illustrates the Althusserian notion of interpellation construction. In accessing and manifesting externally available categories of identity, Nada responds to the hailing, and in doing so, she is also forming her own identity, negotiating it visually on the page. The characters and figures in a child's life are elements that situate him or her in relation to the surrounding environment, and this is frequently evidenced in children's art. Thus, visual culture is foundational to the interpellation, construction, and formation of identity for children worldwide, as illustrated in the example of Nada through this study.

Summary

This chapter has discussed the findings of the study. These findings relate to the discovery of the influences of U.S. visual culture on Nada's visual representations, through observations and interviews. Moreover, the research findings were described in relation to answering the research questions. I found that there was an influence of U.S. visual culture on my nine-year-old Saudi Arabian daughter Nada, who is temporarily living in the United States. This impact came from Nada's interactions with surrounding images, signs, and symbols of visual culture in the U.S. This influence was revealed in the connections that Nada made between elements in her drawings and various aspects of her experience, a finding similar to that of Duncum (2010), who explained that "each image was hyperlinked to other images, definitions, discussion of the issues, and personal anecdotes" (p. 9).

Further, the visual symbols found in Nada's drawings and interviews show how Nada is related to diverse cultures and societies. Her interviews support the idea that "learners of all ages can successfully decipher the many messages circulating in the images and objects of visual culture if given the opportunities and some strategies" (Barrett, 2003, p. 12). The inquiry into visual culture also allowed me to understand how Nada was influenced by cultural symbols in her visual environments. As Barrett (2003) explains, it is "important that we interpret the images and designed objects with which we live. Images and objects present opinions as if they were a truth, reinforce attitudes, and confirm or deny beliefs and values" (p. 12). To conclude, Nada's interactions with surrounding visual culture has revealed important aspects of her knowledge, critical thinking, and knowledge sharing in the context of her communicating and representing through visual culture. The next chapter concludes the study and discusses implications of the findings.

CHAPTER 6

CONCLUSIONS AND IMPLICATIONS

Introduction

In the art education field, studying the impact of visual culture on children's drawings has become a crucial focus, one which has led to the development of numerous ideas and to thinking and rethinking critically about the diverse meanings that result from the interaction between visual forms and meaning. This relationship between what is seen in terms of visual symbols and images and the basic rules and meanings they communicate allows for examination of modes in which surroundings encourage individuals to express their identity through their ideological conceptions. Darts (2004) asserted that in the twenty-first century, it has become obvious that visual culture has made "connections between art, culture, ideology" (p. 314). This is because "the human individual is born into a community, and lives through experiences, and develops in relation to the experiences of the other members of that community, and is never separate from that community" (Petrilli & Ponzio, 2005, p. 48). This concept underscores the connections between learners' surroundings and their perceptions. Thus, employing critical theories and methodologies becomes essential for analyzing such impact. This pedagogical practice leads to enrichment of students' experience and their sharing of knowledge.

In the contemporary visual age, visual texts have become more effective in conveying meanings than abstract words. The importance here lies in the opportunities that individuals have to interpret images in many ways. One of these means is to interact with one's surroundings by using understandable elements from the visual context that express what individuals have in their minds in such a way that visual communication can be more expressive than communication with words, especially in the case of young children.

As a result, there are numerous relations among art education, visual culture, and children's drawings that allow researchers to achieve greater understanding of social, cultural, and visual practices. This understanding can also be achieved by using critical theory and inquiry. This is because:

> In any case the theory which we use tells us that the actions of those who make signs in the environments of their cultural and social worlds is constantly changing the resources which they use, as well as their potentials; and in the increasingly diverse and dynamic world in which we are. (Kress & van Leeuwen, 2006, p. 266)

Examining such relations illustrates how diverse theories of visual culture can be used. Thus, we can appreciate the different circumstances in which students in art education think, rethink, interpret, interact, and deal with a variety of social, cultural, and visual environments critically. Through this context, I have examined numerous concepts in which images of visual culture are considered not just as modes of acquiring knowledge and experience, but also potentially as part of educational experiences and ideological practices, where Nada, for example, was able to express her understanding of surrounding visual culture and educational experiences. Regarding this relationship with identity, Freedman (2003a) noted that the "important educational aspect of visual culture is its effect on identity" (p. 2). Studying such effects led me to assert that "education is a process of identity formation because we change as we learn; our learning changes our subjective selves" (p. 2).

In my study, I found that Nada was influenced by her surroundings. She was formed into being through recognition of an identity that was already circulating in the environment and hailed her attention. Her identity was reconstructed, and in this process, she was formed as a subject. Indeed, she was subject to multiple images and many meanings in the course of her

every day activities. Her relationship to her surroundings was an important consideration in the current study on visual culture, especially with their impact on her drawings. Understanding the different meanings of surrounding images is a kind of social practice, where individuals can express their beliefs and identities critically. Harrison (2003) argued that:

> Although visual social [culture] is not the only theoretical framework for examining how images convey meaning (others include Gestalt theory, art history, psychoanalytical image analysis, and iconography, to name a few), it is unique in stressing that an image is not the result of a singular, isolated, creative activity, but is itself a social process. As such, its meaning is a negotiation between the producer and the viewer, reflecting their individual social/cultural/political beliefs, values, and attitudes. (p. 47)

This study has developed five perspectives to approaching the question of how children make meanings critically and visually through interaction with various visual meanings. It revealed how Nada perceived visual elements from her gender identity, from the perspective of a young girl. She looked at her surroundings in a dynamic process of development through her visual perceptions. This is particularly true in terms of how she incorporated and integrated her images and signs from her environment and everyday life. The visual culture theories employed in this study have shown how it is possible to incorporate complicated conceptions of visual experience within the global field of art education. For instance, Nada's visual representations of everyday life illuminated the value and importance of images and signs through her making sense of her cultural and societal environments. Moreover, Nada expressed a diversity of visual patterns based on her interaction with U.S. images, including the contemporary cultural norms, social practices, visual objects, ideology mediated through visual culture, and subject matter. Indeed, Nada's exposure to U.S. visual culture was revealed in how she presented her beliefs of some

Western cultural aspects. In this context, the pedagogy of visual cultural in art education should aim at examining such issues in order to provide children like Nada with opportunities to share their knowledge.

The findings of this study are relevant to the sociological, anthropological, and interpellative dynamics of the broader society, and they will allow for the development of students and teachers who are more keenly aware than their predecessors of the forces that constrain or delimit their ability to express themselves autonomously. The current study employed visual culture theories to examine the daily activities and practices of Nada in her interaction with her surroundings and create a comprehensive understanding of contemporary visual culture art education. For the art education researcher, it becomes clear that "visual culture approach requires teachers to deal directly with the images of mainstream society and in place of a defensive position to locate themselves at the core of the curriculum" (Duncum, 2002a, p. 8). Such a perspective has become dominant in art education, and would be a beneficial addition in the Saudi art education field. This is because visual culture plays an essential role in contemporary art education, as it emphasizes people's everyday experiences of their visual surroundings. The case study I devised, though limited in scope, might lead to a further discussion about how visual culture art education can produce students and young people capable of more thoughtfully engaging with the world and with institutions around them.

The results of this study may also be used by Saudi Arabian educators, individuals or groups interested in visual culture education and children's drawings, and potentially, the Saudi Arabian art educational system and field, to enhance their appreciation of the impact of visual culture on the creation and expression of gender, identity, art, and knowledge. Although the results cannot be generalized to other cultures besides those of the United States and Saudi

229

Arabia, perhaps future studies can use these results as a model for how cross-cultural visual surroundings influence art, gender, and identity in other cultures, especially for children. It is my hope that art teachers in general, and specifically those in Saudi Arabia, can use the findings of this research to develop a better appreciation of the influence visual culture has on a child's artwork and art knowledge development.

Implications for Art Education

This study carries specific implications for art education. It examines the relationship of a young Saudi girl to U.S. culture, specifically in Texas; hence, it intersects with issues of multiculturalism, material culture, and gender identity. In examining the relationship of Nada's drawings to the surrounding culture, the absorption of identity expectations through material culture aimed at children is of particular interest, and understanding this phenomenon is important in the field of art education. Graham (2007) noted that "issues of gender, power, privilege, politics and social change that are associated with the study of visual culture are sometimes problematic in the traditional art education classroom" (p. 375). In other words, art and cultural productions are inherently political. However, it is also commonly believed that such topics are not appropriate for children, even as their artwork reflects issues of race, culture, gender, and identity. Art education provides an opportunity for children to explore concepts of identity and their place in the world, yet these opportunities are not always exercised. However, Reisberg (2008) commented that in recent years, "changes in art education have been initiated by visual culture and by social reconstructionist art educators specifically addressing divisive disjunctions" (p. 251). Therefore, issues of identity have begun to permeate the field of art

education. The current study has specific implications for considerations of gender, identity, and multiculturalism within the field of art education.

Moreover, the results achieved in this research give importance to studying the circumstances and modes through which visual images, signs, and symbols of visual culture influence children's visual representations. Examining such impact should help art educators and teachers to understand the essential roles that visual culture plays in enriching knowledge. Thence, such knowledge should help students to explore their abilities and express their interpretation and interaction with different visual environments. This will be reflected in the extent to which they share their experiences and thus acquire knowledge. Given this perspective, it is obvious that visual arts are important modes in which students in art education find ways of interacting with their surrounding as a part of visual culture. Freedman (2000) pointed out that:

> [V]isual arts are vital to all societies and that representations of art in education should seek to reveal its complexity, diversity, and integral cultural location. These perspectives represent the lived meanings of art and arts communities through, for example, change in curriculum, collaborative instructional methods, and community action. Social reconstructionist versions of these perspectives are also founded on the belief that art education can make a difference in student understanding of and action in the world and that difference can enrich and improve social life. (p. 314)

The importance of addressing gender identity within the conceptual perspectives of pedagogy and ideology in order to enrich the art education field provides opportunities for teachers, students, and curriculums to share knowledge "as a part of [their] social life" (Freedman, 1994, p. 158). Further, all cultures have some taboo subjects, and an increased understanding of visual culture can help learners develop their stance in relation to these issues. In this connection,

Ivashkevich (2008) explained that the ways that some teachers use and look at their surroundings have advantages and even potential disadvantages for children in their interactions with their surroundings:

> From this perspective, conducting a critical conversation in the classroom about gender stereotypes, racial issues, violence, or political and ideological aspects of popular culture appears simply too advanced or even damaging for elementary school children. Moreover, teachers often view the media, Internet, and other popular artifacts and sites as "low" culture that should be avoided in the classroom in favor of more refined educational forms like reading or viewing fine art images. (p. 240)

In particular, Nada's example illustrates the importance of place in considering art education. Graham (2007) explained that the question of specific regional places both is crucial and has been overlooked, as "mainstream American education reform is deeply committed to a standards and testing culture that tends to ignore the peculiarities of places in order to standardize the experiences of students. Local human and natural communities are not usually important parts of the school curriculum" (p. 375). For example, with an emerging emphasis on both environmentalism and multiculturalism, as depicted for example in Nada's drawing of the Earth, the consideration of specific places in the curriculum is necessary to fully explore these topics. While from the perspective both of ecology and multicultural concerns, place is important, it tends to be overlooked as an important aspect of art education.

I think this critical relationship between students and their interpretation of their surroundings can be a vital advantage of using Althusser's theories of ideology and interpellation in studying the impact of visual culture on children's drawings. In general, Althusser's theory of ideology can be used as a heuristic device for understanding why people support policies and

politicians who do not serve them well. Why are so many working-class people willing to embrace neo-liberalism when that sort of orthodoxy has pushed their jobs overseas or downsized them out of existence? Why are so many people who are pushed to the margins of society willing to embrace an institutional reality that does nothing for them? Also, why do so many young men support various shibboleths and ideologies in the university classroom even though they are now widely outstripped by women in professional schools and constitute a dwindling percentage of academics and administrators? Put in the simplest terms, why do people counter-intuitively support things that harm them and their loved ones? Awakening people to how ideology is created, why it is created, and how it is perpetuated allows people to see why they are exploited and offers hope that they can combat it.

The concept of ideology, as presented in this discussion, makes people aware of how certain ideas are cast outside the mainstream and how certain debates are discouraged from occurring (Martin, 2013). Our social consciousness is formed through our interaction with our surrounding circumstances (Marx & Engels, 2002). By identifying and internalizing a reasonably coherent theory of ideology, people can see how their children are nudged into specific spaces or how they, themselves, are urged into embracing specific roles they may find demeaning or pernicious. Because visual culture is determined in part by such oppressive ideologies, a theory of ideology allows for a true understanding of the visual components in various Western cultures.

Turning to the theory of interpellation, it is enough to note that it can be used as a heuristic tool for exploring how educational practices and pedagogy in general shape young minds. In what ways are the ruling elites betrayed by their actions in the education system? How are children told what they are and are supposed to be? What sort of pedagogical practices

are most commonplace in the vulnerable early grades when a child is still formulating his or her consciousness and sense of self? The "hailing" phenomenon that Althusser discusses in his work may not be universally acknowledged as real. However, it clearly alerts us to how seemingly non-coercive and non-ideological apparatuses are anything but innocent. In fact, one can use Althusser's work to launch an incisive critique of the things the education system does and does not do for the most vulnerable members of society. We may have agency, but there are still institutions and rituals in our society, which seem to thwart our capacity to realize our true selves.

These considerations are related to another important implication for art education, which is a concern with media literacy (Thomson, 2008; Steinke et al., 2007). Just as book literacy involves being able to understand not only the superficial but also the deeper, more hidden messages in texts, media literacy involves achieving a deeper understanding of the media that play a major role in our lives. In art education, it is essential to highlight the role of media literacy in grasping media messages. The identities of students in art classrooms are constructed based on multiple visual elements that media provides them. They use them in order to communicate with their surroundings. Thus, media literacy is related to students' conceptualizations of their world.

If they understand the relationship between media literacy and visual culture art education (VCAE), art teachers can help students think more critically about their visual environments. This is because media education has become a source of knowledge for students through their appreciation of media, which can promote their interaction with their visual surroundings. For instance, this is obvious in Nada's drawing of her iPhone as a mode of communication with her surroundings. This is because some media messages contain visual

figures such as Emoji, which Nada can use to help us understand her messages. She mentioned that "you can use Emoji here. They are more understandable I guess." Thus, media literacy is considered as a useful consideration in the effort to provide a contemporary approach to VCAE especially in dealing with some visual elements that might bring the informal drawing practices of Nada into a more formal art education learning context. As she expresses material of media culture in her visual representations, Nada's images and texts have provided "different readings, interpretations, and perceptions of the complex images, scenes, narratives, meanings, and messages of media culture which in its own ways is as complex and challenging to critically decipher as book culture" (Kellner & Share, 2005, p. 373). In this way, teaching media literacy in art education classrooms in both the U.S. and Saudi Arabia involves providing important "insights about the social world, empowering visions of gender, race, and class or complex aesthetic structures and practices" (Kellner & Share, 2005, p. 373).

Highlighting the importance of media literacy education into the field of art education also "involves perceiving how media like film or video can be used positively to teach a wide range of topics, like multicultural understanding and education" (Kellner & Share, 2005, p. 372). Moreover, Kellner and Share (2005) explained the importance of the media literacy education by saying:

> It takes a comprehensive approach that would teach critical skills and how to use media as instruments of social communication and change. The technologies of communication are becoming more and more accessible to young people and ordinary citizens, and can be used to promote education, democratic self-expression, and social progress. Technologies that could help produce the end of participatory democracy, by transforming politics into media spectacles and the battle of images and by turning

235

spectators into passive consumers, could also be used to help invigorate democratic

debate and participation. (p. 373)

Moreover, Duncum (2002b) asserted the need to add to the field of art education an

understanding of the importance of the media literacy studies "where the curriculum is similarly

organised around television, video and so forth" (p. 20). In order to foster greater criticality in

students' visuality and identity formations in art education classrooms, it is essential to consider

the role of media literacy studies in textual and contextual analysis of media messages

(Buckingham, 2003). When considering such signification, we then become involved with

issues such as the demography of audiences, media ownership, and the reproduction of

society through stereotypical representation. It would assist students to understand the

construction of their own subjectivities by visual culture and how they can reconstruct

themselves through imagery. Thus image making and critique would continue to go hand

in hand, the one supporting the other, where critique is used to focus making and making

informs critique. (Duncum, 2002b, p. 20)

It is essential for art teachers to engage in examining how visual elements of children's

surroundings help them form their identities and express their ideologies. It is also important for

them to teach critical media literacy to their students so that the latter can be more aware of their

visual surroundings and how they are influenced by them.

The efforts that researchers conduct to provide insight into the pedagogical practices that

art education curriculums and lessons aim to provide for students depend on understanding the

impact of visual culture on children's drawings. In this manner, Smith (2007) argued that

"interpretations of culture are significant for the pedagogical practices of art teachers working

with students in a culturally diverse society" (p. 29). This effort should provide students with

insights into how they can adapt to diverse societies. Duncum (2002a) stated that "a visual culture approach requires teachers to deal directly with the images of mainstream society and in place of a defensive position to locate themselves at the core of the curriculum" (p. 8). Therefore, such an examination of visual culture will be beneficial for the art education field, where students are hailed by surrounding images, signs, and symbols that also are presented as forms, which are capable of shaping their identities.

Within globalization, visual culture has become an essential mode of interaction, an understanding of which helps to explain the "hailing" phenomenon affecting the expressions of students about their identity and gender. For example, Croyle (2015) asserted that:

> The ultimate goal of education is to produce lifelong learners with the skills and desire to contribute to society. As a result of globalization, what we consider as our society is expanding. Globalization has also underscored the increased diversity in our daily environments. Consequently, we will expect our children to navigate this diverse landscape with deftness in order to succeed in our new world. (p. 41)

This interaction with surroundings may be captured in terms of the concept of gaze as a lens, where students in their personal looking at visual imageries can express their understandings. Duncum (2010) clarified this concept by saying that "the gaze concerns how we look at images and the circumstances under which we look. It refers to our predisposition to see things in certain ways, what we bring to images, and the relationships we form with them" (p. 8).

Saudi Arabian educators and teachers should include visual culture in the curriculum in order to provide students with vital opportunities to understand the diverse visual environments that help enrich their experiences and extend their gaze. The need for this is demonstrated by the findings in the current study of one child and her particular international experiences. I found in

237

this study that Nada was influenced by U.S. visual culture. Examining this impact helped me discover many issues that affected her gender identity. Further, this examination uncovers some perspectives on taboos that might not be possible to discover with a curriculum that does not consider visual culture as an important mode through which to examine children's everyday life. Ivashkevich (2008) asserted that "contemporary classroom practices should be largely based on the students' experiences outside the classroom, thereby bridging the gap between schooling and everyday life" (241). For example, Nada showed how educational experiences outside school can be examined. Students might draw and talk differently when they practice their educational experiences outside formal institutions such as schools. Thus, when art classrooms provide students opportunities to engage with their surroundings, then they might explain some taboos ideas that may shape their beliefs and thoughts. In Nada's case, she had shown a considerable conceptual grasp of her participation with her surrounding visual culture, which I found useful to understand its impact on her. Thus, I assume such implications are important in my study, where art teachers can find them critical to understand students' visual interactions in different social, cultural, and visual norms.

Visual culture art education as an approach to examining the impact of surrounding visual environments on children requires art teachers to critically understand students' art and visual culture making and looking practices both in and outside classrooms, which "provides documentary evidence therefore of actual lived experience of people" (Lucy, 2001, p. 17). Also, Freedman (2003a) argues that such "visual arts make up most of visual culture, which is all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives" (p. 1). Indeed, examining such perspectives is crucial to provide creative opportunities in art education.

Further, another significant component of art education is creativity. Though creativity has long been presumed to be inherent in children, its development may be more complex than has been realized. Creativity, which plays a central role in art, is also a function of culture, as Zimmerman (2009) explained, and it is for this reason that it is crucial to consider the role of multiculturalism in an art education environment. She argued the way that creativity is defined, understood, and valued varies from culture to culture, and thus expressions of creativity are always inherently cultural enterprises. A curriculum that professes to value multiculturalism must then understand creativity in this context, which is an especially important consideration within art education. Topics that specifically address culture and cultural issues can be useful for considering different ways of responding to a topic. Zimmerman (2009) wrote that "in contemporary, industrialized societies, change and creativity are encouraged with emphasis on producing a product that is both novel and appropriate within a particular cultural context" (p. 391). This is perhaps more so for children from other cultures who come to the U.S., as Nada's drawings reflect content that is novel to her, but that is expected to be familiar to children living within U.S. culture, such as American Girl Doll, Barbie House, and basketball games. Indeed, creativity and culture bear a direct influence on each other.

In this way, Nada's drawings reveal how she, as a young girl, has been interpellated by U.S. culture. At the same time, her interviews reveal that she remembers Saudi Arabia and is aware of cultural differences; for example, when she asks about the appropriateness of wearing short clothes, she recognizes that the culture of her family is distinct from mainstream U.S. culture. This self-awareness shows up at times, as when she depicts citizens from all over the world, including a Muslim woman in traditional dress. Yet much of her subject matter is resolutely related to U.S. culture: an iPhone, an American Girl Doll, a Barbie house. This

239

emphasis may in part be explained by a desire to culturally assimilate, so as to fit in with other children and meet the expectations she encounters in U.S. culture. An emphasis on culture in art education may encourage more critical reflection on place and enrich our understanding of the ways that children are interpellated by culture.

Another issue to consider is the prominence of Western material consumer culture, as shown in the aforementioned appearances of dolls and name-brand items in children's artwork. While children are often assumed to be innately creative and while creativity is seen as "mythologized," in the wording of McClure (2011), children also reflect back the dominant culture as they internalize it. As McClure (2011) wrote:

> The myth of inherent creativity contradicts itself. Although it tends to burrow itself within the idea of ineffability, it simultaneously appears easy to recognize. We know it when we see it, perhaps because it affirms a certain image of the child who makes "good old fashioned child art"….We know what it isn't—what we don't expect, or want, to see young children make….These misfit images are semiotic disruptions of the myth of inherent creativity….As Thompson (2003) found, good old fashioned child art is increasingly rare and reified as contemporary children are immersed in multiple and contradictory media discourse. (p. 131)

As McClure (2011) noted, there is a tendency on the part of adults, even educators, to expect children to produce certain types of images, images typically reflecting "innate" creativity and innocence. The reflection of material goods and problematic, if salient, images of U.S. culture are typically not part of this expectation. However, as Blandy (2011) pointed out, the relationship between material culture and imagination is a close one. He wrote that "art education is a systemic and extensive network within which children, youth, and adults make and

learn about material culture" (Blandy, 2011, p. 243). The author also notes that the specific sites of "sustainability, participatory culture, performing democracy, and the socio-political discourse associated with them" should provide a foundation for elementary arts education, as the arts begin teaching about culture at this level (Blandy, 2011, p. 243). In understanding the role of arts education, it is important to consider children in their immersive relationship to material culture and its resulting impact on imagination and identity.

As Nada's work reflects, the subject of children's art is frequently those objects or experiences that bring pleasure. It is through pleasure that children are hailed and are interpellated as consumers of material culture, a process, which is tremendously influential. While it is important to explore the relationship between material culture and identity, it is also important to think about the role of pleasure in art education, as Fukumoto (2011) wrote:

> art education suggests a hidden agenda of encouraging the continuous pursuit of self-transformation based on entertainment that provides pleasure and dreams for children. In the educational context, the major premise is that such self-transformation should be based on children's own interests (childness) rather than on a culture formed by adults. Here, the basic requirement is the planning of a learning process in which learning and pleasure have equal value. (p. 38)

Art, and by extension art education, is thus transformative and offers a unique landscape for the play of gender identity, as children are motivated by pleasure in engaging their interests, as much as learning. The culture of children thus intersects with the mainstream material culture, as arts education intersects with play and skills building.

Finally, Nada is interpellated through her gender throughout her art making activities. While this might be expected in terms of her choice of toys and colors marketed for girls, deeper

gendered codes, such as her smile in one drawing, and her depiction of a male basketball player, suggest that she is absorbing gender cues from U.S. culture. Nada's performativity is that of a young girl, and her drawings reflect her understanding of who she is expected to be. As gendered ideology permeates much, if not all, of U.S. culture (as is also true of other cultures), this is reflected in Nada's work in complex and surprising ways. This suggests that children's art is reflective of deep inner processes of identity negotiation, as well as the more salient components of it.

Ultimately, this study shows the complexities in the experiences of a child who is new to U.S. culture navigating that culture. As many children immigrate to the United States yearly, and as U.S. curriculum emphasizes multiculturalism and diversity, it is worthwhile to consider the impact of cultural adaptation on them. Art is a valuable tool in helping them to adjust to and explore their new surroundings through their mental and emotional landscapes, and a robust art education curriculum can engage with complexities of gender, identity, and social concerns.

<div align="center">Recommendations for Further Research</div>

In its scope, this study was necessarily limited by an extensive focus on the artwork of one single participant. This approach was most useful in producing a narrowly targeted study that allowed for close consideration of the subject's context, but due to those same qualities, it is far from a comprehensive study of the themes emerging in the study. With that noted, the study suggests some powerful observations about gender, multiculturalism, and visual/material culture, particularly about the role that these forces play in the way that U.S. culture interpellates children and thus influences their identities. The results of this study suggest that further work on this

study would be worthwhile, and that such a topic is a valuable avenue of research in a variety of areas, and could contribute to significant future work on children and identity.

Therefore, further research on children's art to understand the relationship between interpellation and gender identity formation is recommended. Particularly, the role of U.S. culture in shaping identity could be investigated in a variety of contexts. In the case of children of immigrant families, especially, additional work on how they relate to their identities through their relationship to a new dominant culture will likely be valuable in understanding these dynamics. More study into this topic may be useful in addressing cultural and gendered identity differences between first-generation immigrants and their children, who are raised in proximity to U.S. visual/material culture and who typically experience this culture very differently from their parents.

Additional work may be useful in making possible an understanding the adjustment process of children who are new to a culture, particularly in situations where a significant difference exists between the culture of origin and the new culture. The relationship between material culture and identity is a complex and multifaceted one. The question of cultural assimilation is of specific value in considering multicultural identities, and further work on this topic could aid in deepening the understanding of the phenomenon of assimilation.

Moreover, different cultures have different attitudes about gender. Continuing to focus on gender performativity as a locus of identity formation will also be useful in considering the relationship of culture and gender to a "naturally" experienced, emerging gender identity. Sites of conflict in the interface between cultures are likely to be of particular interest.

It is recommended that larger-scale work be undertaken with a wider variety of research subjects, both with similar and with different demographic characteristics from this study's

participant. This will help to examine points of consistency, as well as variations that may be linked to demographic factors. The most immediately productive approach would be a similar small-scale study, limited to four or five participants, as this would allow for close review of the tendencies found in this study as well as observation of other trends among study participants. The study of gender, identity, and visual culture will continue to add insight to the relationships among visual culture, interpellation, and children's developing selves. The study of artwork provides insights into the worldview of children as they navigate what it means to be a child and a member of cultures, particularly when those cultures have conflicting or incompatible characteristics.

By carrying out a case study methodology with one non-Western participant, along with conducting a critical theory analysis, I discovered how Western visual culture influenced a non-Western child, who is temporarily living in the U.S. Given this concept, it would be interesting to carry out the same study conducted with a Western participant, who might live temporarily in Saudi Arabia, to discover the modes of influences by Eastern visual culture. The results of this study confirm the important function that images play in the formation of identity and gender. In this connection, Freedman (2003a) notes, "an important educational aspect of visual culture is its effect on identity, in terms of both art-making and viewing….Education is a process of identity formation because we change as we learn; our learning changes our subjective selves" (p. 2).

Conducting the same study in different societies and cultures might lead to the discovery of new insights about the modes of influence by visual culture on children's visual responses. In the modern era and with increasing technological progress, which has opened many windows on knowledge, dealing with the diverse situations of everyday life has become easier, especially within the context of modernism (Krug, 2003). This may involve correlations with the needs and

244

desires of students in classrooms. This development of everyday life reflects the extent of students' integration with their surroundings of cultural signs, symbols, and images, and helps them understand and make multiple meanings. Thus, I recommend art teachers discover from such relationship how students' daily lives describe their engagement with images that carry a variety of meanings. This is essential in the study of visual culture (Smith-Shank, 2004). Thus, this study provides insight into comprehending meanings that come from "signs, whether the signs are words or images, in daily life or in virtual worlds" (Han, 2011, p. 54), especially in connection with thinking and learning in art education classrooms.

In children's ideological representations, "images carry ideological messages, which cumulatively shape the culture's ideas, values, and attitudes" (Barrett, 2012, p. 173). Therefore, it is essential for art educators, researchers, and teachers to examine how surrounding visual environments reveal specific ideological meanings and how learners find them useful to express their personal identities. Also, since childhood is one of the most important stages in human life, it is necessary to undertake further research to understand the factors that develop children's knowledge, which, in turn, necessitates studying the impact of the visual elements surrounding them.

Integrating visual culture into the art education field should encourage art teachers to investigate and ask questions that help students understand diverse cultural environments. Pauly (2003) stated that "the study of visual culture is not about the objects studied, but the questions asked about visual images, objects, environments, and the phenomena of seeing and being seen" (p. 267). Thus, using visual culture studies to investigate the gender identity presentations in art education and childhood studies should illuminate postmodern forms of knowledge sharing and social, cultural, visual, and art practices in the art curriculum, which I see as an especially

promising but underdeveloped aspect of art education in Saudi Arabia. Establishing such an approach will support a system of education that allows learners to communicate well in their visual interactions in the modern world. Freedman (2003a) emphasizes the importance of visual culture in the field of art education:

> Insufficient art education is a concern not only because the visual arts have been historically important, or because the visual arts are important as forms of human expression, but because much contemporary culture has become visual. Global culture is rapidly shifting from text-based communication to image saturation. Visual culture is seen on television, in museums, in magazines, in movie theaters, on billboard, on computers, in shopping malls and so on, and the evidence of its influences is overwhelming. As a result, learning about the complexities of visual culture is becoming ever more critical to human development, necessitating changes in conceptions of art and education. (pp. xi-xii)

Therefore, the relationship between visual culture and art education should necessitate relying on appropriate theories to analyze the educational and pedagogical values of artmaking. Such a critical approach will help scholars to examine artmaking as evidence of the influence of visual culture rather than just engaging in artistic appreciation. One of the main aims of art education is to involve students in learning activities through art practices that can help them interact with their surroundings. Indeed, culture study can enrich experiences because "the impetus for material culture studies is not only that thoughts are expressed in material things, but that things actually help create our daily lives" (Duncum, 2003, p. 21).

Conclusion

It is well known that when a human develops and progresses in a field of knowledge,

he/she allows himself/herself to have more opportunities for thinking and learning. Smith-Shank

(2007) stressed that the role of visual culture "with its emphasis on codes, signs, and their

interaction, is especially appropriate for rethinking the learning and teaching processes in art, as

well as parameters which may constrain learning in the art education field" (p. 223).

Consequently, it has become obvious that employing appropriate visual culture theories in

studying children's drawings is crucial not only for understanding visual culture, but also in art

education. This is facilitated by the fact that

> visual methods are said to be "child-centered" in the sense that video, photography and
>
> drawing may be familiar, relatively nonintimidating, even enjoyable to the child. For
>
> example, within some North American families, children may be accustomed to, and
>
> even expect that, their activities and accomplishments will be recorded by a video or still
>
> camera. Drawing is something many children do, without complex technology, at school
>
> and in play, thus its child-friendly status is reinforced. When drawing is familiar to the
>
> child, it can be particularly "effective in bringing out the complexities of their experience.
>
> (Mitchell, 2006, p. 61)

The pedagogical field of art education has benefited from visual culture as a tool of

transmitting knowledge by encouraging students to think, rethink, and then learn (Duncum,

2010; Freedman, 2003a; Kalin, 2008; Smith-Shank, 2004). This relationship between visual

culture, art education, and children's drawings reflects the observation that making meanings

from visual cultural imageries is not limited to academic studies, but also goes beyond them to

their daily lives and activities as a source of knowledge. Siegel (2006) confirms that "the ease

with which people can now edit photos, create iMovies, and design websites means that [visual culture] has ventured out from the academy and into our everyday lives" (p. 68); this points to the importance of the various meanings of visual symbols and signs that lead to learning (Smith-Shank, 2007).

From this perspective, I encourage art teachers to use the findings of this study to think and rethink deeply about the pedagogical processes of teaching art education and its manifold fields, which will help them also to understand how their students ideologically encounter varied and numerous images of visual culture, especially in terms of looking at symbols and visual images in classroom activities in art education (Boeriis & Holsanova, 2012; Smith-Shank, 1995). This concept aroused my curiosity and stimulated me to study and discover more about theories that are beneficial for answering the questions of why and how one child can express her gender identity ideologically and how critical theory functions in data analysis. Visual culture provides an effective and meaningful means of communication with one's surroundings and becomes visible language that helps to shape our contemporary understandings of what art education's content should be (Han, 2011).

Visual culture in the modern world has an immense capacity to influence children's thinking (Duncum, 2001; Freedman, 2003a; Kindler, 2003; Smith-Shank, 2007; Tavin, 2003; Wilson, 2003). Indeed, "visual culture can be integrated over time and can begin with simple invitations to students to share their influences" (Barker, 2010, p. 47). This is particularly true in terms of how they incorporate and integrate surrounding images and signs. Althusser's formulation of interpellation has been essential to scholars of the post-structuralist era (Bateman, 2011), particularly for the investigation of image and meaning in visual culture studies. This

investigative approach to children's drawings in relation to art education illuminates the issue of the influence of children's surroundings in modern life.

The results of this study may be used by the Saudi Arabian educational system to enhance its appreciation of the impact of visual culture on the creation of art. Although the results cannot be generalized to other cultures besides the U.S. and Saudi Arabia, perhaps future studies can use these results as a model for how cross cultural visual surroundings influence art in other cultures, especially for children. The findings show how living in two different cultures, Saudi Arabian and U.S, can influence a child's artwork. Also, they reveal which culture has the greatest impact on a child exposed to both. Taking into account the integration of visual culture in the Saudi art education field "may help to re-engineer the classroom into a collaborative learning environment where students and instructors share the responsibility of education" (Barker, 2010, p. 49). Art teachers can use the findings to develop a better appreciation of the influence visual culture and related phenomena have on a child's artwork and art knowledge development.

I have argued that Nada's autonomy in visual representation is one form of ideology. Also, her visual representation of her gendered identity is another form of ideology. Ideology has a powerful impact on Nada's choices of the drawing subjects, which she employed as an objective learning experience in relation to her surrounding social structure. Her ideology of representing her gendered identity clarifies the relationship among her social formations of reality as part of a structured human existence. This concept illustrates that she has been transformed and equipped to deal with the conditions of her existence in a diverse society and diverse cultures. Ideology, thus, is the means through which Nada was adapted to the U.S. social roles prescribed for her. For example, Barbie is a popular U.S. gendered toy that provides

opportunities to interact with Western culture and traditions about modernity. The ways in which Nada's visual representations were influenced by Barbie illustrate the fact that she borrowed multiple surrounding images from visual culture. From this perspective, "Visual Culture Art Education (VCAE) is firmly rooted in constructivism in part due to its inclusion of all forms of visual culture into the classroom and in part due to the role of instructor as a facilitator" (Barker, 2010, p. 21). However, Nada's visual culture might differ from the popular visual images that characterize Western culture. For example, she does not make up her character as a completely Western girl, but borrows some Western characteristics and images as examples that represents her understanding of the numerous visual components surrounding her. This form of visual interaction enhances her drawings, making them appear more advanced and detailed compared to the drawings by children from Western cultures.

The theory of interpellation has served to at least make people aware of the ontological, paradigmatic, and ideological lenses they wear, probably unwittingly, when they go about their regular lives. By making us self-aware and compelling us to think about our assumptions, Nada becomes more self-aware each day as she adapts to her surroundings and interactions with others. As she encounters new things, her self-awareness increases because she is adding to her knowledge and understanding of the world around her. This is often expressed in her art and drawings as she matures, grows, and learns. Althusser's Theory at least forces us to be more humble in our assumptions and about what we take for granted.

As Nada continues to develop her own beliefs, she practices her drawing depending on what coincides with her thoughts. Not everything is appropriate for her drawing, but many subjects can be used as thought-provoking tools through which she can draw whatever she feels, even if her visual surroundings do not present particular meanings to Nada. She drew, therefore,

depending on her own belief, not necessarily depending on the information obtained from her visual surroundings directly.

Finally, a critical investigation of lived experiences in contemporary U.S. visual culture was crucial to understanding Nada's interpretations and responses. Visual culture, here, can be seen to enrich her everyday experiences and her interpretation of her surroundings (Ivashkevich, 2008). In the Saudi art education field as well, children as social actors are interpellated by their surrounding subjects. This interaction with their surroundings requires art teachers to rethink critically about the opportunities they provide them in order to create educational environments based on knowledge sharing and the gaining of experiences. These experiences, according to Hooper-Greenhill (2000), are useful in making a better assessment of how children see surrounding images and symbols in terms of their external and internal meanings. Thus, this study aims "to advocate the inclusion of visual culture, namely, popular culture and popular media, and student-centered learning strategies into K–16 classrooms" (Barker, 2010, p. 1). It is hoped that the inclusion of such elements will lead to more positive experiences on the part of students in art classes.

APPENDIX A

IRB APPROVAL LETTER

UNT | Research and Economic Development
The Office of Research Integrity and Compliance

UNIVERSITY
OF NORTH TEXAS
EST. 1890

September 19, 2016

Dr. Nadine Kalin
Student Investigator: Fouzi Alshaie
Department of Art History & Art Education
University of North Texas

Re: Human Subjects Application No. 16-352

Dear Dr. Kalin:

As permitted by federal law and regulations governing the use of human subjects in research projects (45 CFR 46), the UNT Institutional Review Board has reviewed your proposed project titled "Examining the Influence of Visual Culture on a Saudi Arabian Child's Drawings." The risks inherent in this research are minimal, and the potential benefits to the subject outweigh those risks. The submitted protocol is hereby approved for the use of human subjects in this study. **Federal Policy 45 CFR 46.109(e) stipulates that IRB approval is for one year only, September 19, 2016 to September 18, 2017.**

Enclosed are the consent documents with stamped IRB approval. Please copy and **use this form only** for your study subjects.

It is your responsibility according to U.S. Department of Health and Human Services regulations to submit annual and terminal progress reports to the IRB for this project. The IRB must also review this project prior to any modifications. **If continuing review is not granted before September 18, 2017, IRB approval of this research expires on that date.**

Please contact The Office of Research Integrity and Compliance at 940-565-4643, if you wish to make changes or need additional information.

Sincerely,

Chad Trulson, Ph.D.
Professor
Chair, Institutional Review Board

CT:jm

APPENDIX B

INFORMED CONSENT LETTER

University of North Texas Institutional Review Board

Informed Consent Notice

Before agreeing to participate in this research study, it is important that you read and understand the following explanation of the purpose, benefits and risks of the study and how it will be conducted.

Title of Study: Examining the Influence of Visual Culture on a Saudi Arabian Child's Drawings

Student Investigator: Fouzi Alshaie, University of North Texas (UNT) Department of Art Education, and Art History.

Supervising Investigator: Dr. Nadine Kalin, University of North Texas (UNT) Department of Art History and Art Education.

Purpose of the Study: You are being asked to participate in this study at your home. Considering your experiences with surrounding images, signs, and symbols, and what you have been learning from them is the goal of this research. You will be asked to pick your favorite subjects, draw them, and explain them to me. This research is asking you also to share your understanding and interpretation of surrounding images that you see and encounter every day.

Study Procedures: As a participant in this study, you will be asked to pick some images, signs, or symbols that you are interested in and create some drawings related to your chosen subjects that express your understanding and interpretations of different images in different cultures and communities. Therefore, you will be observed and interviewed during this study, and field notes will be taken, and each observation and interview will take approximately one hour, depending on the formulated procedures. Also, you will have the opportunity to read the observations and transcriptions of interviews, and then you will be asked to answer a series of questions, in interview or in writing. Finally, you will be asked to describe your drawings and interpretations of your surrounding images.

Foreseeable Risks: The only anticipated risk to you is that any published and/or presented results will be made public. For confidentiality, the data will be published using pseudonyms, and the original research with your name will be locked in a cabinet with access limited to the investigators.

Benefits to the Subjects or Others: The benefit to you may be enabling more in-depth understandings of your surrounding images, signs, and symbols. The benefit to others may be greater understanding of these images and their impact on their drawings.

Compensation for Participants: None

Office of Research Services
University of North Texas
Last Updated: July 11, 2011

Page 1 of 3

APPROVED BY THE UNT IRB
FROM 9·19·16 ʀ~ 9·18·17

255

Procedures for Maintaining Confidentiality of Research Records: Because it is essential to maintain the highest standards of confidentiality, this principal investigator will safeguard the data collected, and ask you to choose a pseudonym to protect your privacy. Otherwise, if you prefer, your name will be identified in any publications or presentations regarding this study. Only Nadine Kalin will have access to the collected data. The signed consent form along with the participant's name (and her corresponding pseudonym) will be located separate from the other data in a locked filing cabinet. Computer files will be password protected. At the end of this storage period, the data will be destroyed (i.e., computer files will be deleted and paper copies along with any notes will be shredded). The confidentiality of your individual information will be maintained in any publications or presentations regarding this study.

Questions about the Study: If you have any questions about the study, you may contact Fouzi Alshaie at fouzi340@hotmail.com, or Dr. Nadine Kalin at Nadine.Kalin@unt.edu.

Review for the Protection of Participants: This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-3940 with any questions regarding the rights of research subjects.

Research Participants' Rights: Your participation in this study confirms that you have read all of the above and that you agree to all of the following:
- Fouzi Alshaie has explained the study to you and you have had an opportunity to ask him any questions about the study. You have been informed of the possible benefits and the potential risks of the study.
- You understand that you do not have to take part in this study, and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits. The study personnel may choose to stop your participation at any time.
- You understand why the study is being conducted and how it will be performed.
- You understand your rights as a research participant and you voluntarily consent to participate in this study.
- You understand you will receive a copy of this form for your records.

_____
Printed Name of Participant

_____   _____
Signature of Participant   Date

Office of Research Services
University of North Texas
Last Updated: July 11, 2011

Page **2** of **3**

APPROVED BY THE UNT IRB
FROM 9-19-16 ro 9-18-17

256

For the Student Investigator: I certify that I have reviewed the contents of this form with the subject signing above. I have explained the possible benefits and the potential risks and/or discomforts of the study. It is my opinion that the participant understood the explanation.

_____ _____
Signature of Student Investigator   Date

APPROVED BY THE UNT IRB
FROM _9-19-16_ TO _9-18-17_

257

APPENDIX C

TABLE OF CODES

Contemporary Cultural Norms	Yes	No	N/A
1. Cultural Environments—the fields of influence and experience by Nada's surroundings. The American Girl Doll store presents a specific cultural environment in the U.S.			
2. Cultural Patterns—relationships among cultural objects, among people in the culture, and among people and objects. Preference of girls for feminine objects is a cultural pattern.			
3. Popular Culture—aspects of the culture that surrounds Nada and is common to her peers. The American Girl Doll is a feature of the popular culture of her age group.			
4. Media—any communication that "goes between" people. The Internet and television are examples of media.			
5. Technology—any electronic device, and also the software for running them. The iPhone and the iPad are examples of technology.			
6. Television—the device for viewing broadcast video as well as that video itself. For example, Pizza Steve is a television show.			
7. The Internet—the World Wide Web and all of its contents. For example, a mention of YouTube is a mention of the Internet.			
8. Fashion—the way people talk about characteristics of items of clothing and related accessories. For example, "cool sunglasses" is a reference to fashion.			
9. Toys—things which children perceive as objects for playing with. For example, the American Girl Doll is a toy.			
Social Practices	**Yes**	**No**	**N/A**
10. Social Influences—influences exerted by Nada's social environment. For example, an expression such as "I do this because my classmates do this" would indicate a social influence.			
11. Social Experiences—experiences involving Nada's social environment. For example, reference to a social event such as a sport game would be a reference to a social experience.			
Visual Objects	**Yes**	**No**	**N/A**
12. Picture—a static two-dimensional image. Nada's drawings are pictures.			
13. Video—moving pictures, often with audio, such as YouTube videos.			

	Yes	No	N/A
14. Advertisement—a presentation designed to motivate the viewer to buy something. Nada became aware of the American Girl doll through advertisements.			
15. Logo—a symbol used by an organization to identify its products. The Apple logo is an apple with a bite taken out of it.			
16. Brand—a type of product that is produced by a company and has a particular name. iPhone is a brand.			
Ideology Mediated Through Visual Culture	**Yes**	**No**	**N/A**
17. Identity—the fact of being what or who the person is. Expressions such as "I am a …" are expressions of identity.			
18. Gender—the state of being female or male. Expressions such as "woman," "man," "boy," and "girl" have a gender component.			
19. Religion—a system of faith and worship. Examples include Islam and Christianity.			
20. Beliefs—ideas that individuals consider to be true. For example, if Nada thinks that certain fashion elements are or are not appropriate, this involves a belief.			
21. Formal Sites of Visual Culture—places or instances in which visual culture items are outwardly presented. A picture book used in school is one example.			
22. Informal Sites of Visual Culture—places or instances in which visual culture items are displayed but are not ostensibly on display, for example, a TV show in which a company logo appears.			
Subject Matter	**Yes**	**No**	**N/A**
23. Daily Activities—things an individual does on a daily basis. Examples include sleeping, eating, and going to school.			
24. Reality—the world and its conditions in which we live. A phrase such as "in reality" marks reference to reality.			
25. Making Meanings—the activity of creating any message-bearing production. Drawing is an example.			
26. Social Practices—activities in connection with social beliefs. An example is showing love and care to people around one.			
27. Social Activities—things people do in a social context. Shopping and going to malls are examples.			
28. Cultural Practices—activities in connection with the cultural expectations of a community. Fashion choices are an example of cultural practices.			
29. Cultural Activities—things people do in a cultural context. Going to see a movie is an example of a cultural activity.			

30. Western Culture—culture originating from Europe or the U.S. The fashion worn in the U.S. is influenced by Western culture.			
31. Ethnic Background—the experiences and influences one has as a result of one's ethnic identity. Black and Asian are ethnic background terms.			

APPENDIX D

TABLE OF THEMES EMERGING AS IMPACT BY VISUAL CULTURE

#	Themes	Value	Definition
1	Gender	--	The gender theme has emerged as one of the most important themes that reflect the presence of the impact by surrounding visual culture as evidenced by the frequency of the code "gender."
2	Identity	--	The identity theme has emerged as one of the most important themes that reflect the presence of the impact by surrounding visual culture as evidenced by the frequency of the code "identity."
3	Feminism	--	The feminism theme has emerged as one of the most important themes that reflect the presence of the impact by surrounding visual culture. It is related to the roles of females and males in society.

APPENDIX E

TABLE OF PATTERNS EMERGING AS IMPACT BY VISUAL CULTURE

#	Patterns	Value	Definition
1	Human Figures (Girl Figure)	--	Human figure (especially the girl figure) expresses the influence by surrounding visual culture. Human figures are drawn following many conventional patterns relating to shapes, relative sizes, etc.
2	Feminist Accoutrements	--	The feminist accoutrements are the things that girls use in their everyday activities, which express their influences by their surrounding visual culture.

REFERENCES

Aboalkaur, J. A. (1998). *Introduction to art education.* Bisheh, Saudi Arabia: Publisher of Al-Kubity.

Abunayyan, F. F. (1994). *The identification of artistically gifted male students in Saudi Arabia: Relations among art teacher selection, students' beliefs, and art making abilities* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 9518698)

Acosta-Alzuru, C., & Kreshel, P. J. (2002). "I'm an American Girl… whatever that means": Girls consuming pleasant company's American Girl identity. *Journal of Communication, 52*(1), 139-161.

Ahmed, A. (2011). *Ontological, epistemological and methodological assumptions: Qualitative Versus Quantitative*. Exeter, UK: University of Exeter Press.

Aldoyhi, M. H. (1994). *Children's drawings in Saudi Arabia: A comparative study between the drawings of Saudi children who have lived in the United States and Saudi children who have never resided outside Saudi Arabia* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 9505146)

Aldoyhi, M. H. (2004). Discipline-based art education and the viability of introducing it, through general education, in the Kingdom of Saudi Arabia. *Journal of King Saud University, 16*(1), 117-148.

Alheezan, A. A. (2009). *Examining art education in boys' middle schools in Saudi Arabia in Riyadh* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 3385225)

Al-Mermish, K. (2001). *Designing a new base for education and art education curricula from an Islamic perspective, for use in Saudi Arabia and other Muslim countries* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 3030402)

Alpers, S. (1983). *The art of describing: Dutch art in the seventeenth century*. Chicago, IL: The University of Chicago Press.

Alshaya, S. S. (2002). *Culture's consequences: The relationship between Saudi national culture and the roles of school leaders in Saudi public schools* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 3074963)

Althusser, L. (1996). *For Marx*. New York, NY: Verso.

Althusser, L. (2001). *Lenin and philosophy and other essays.* New York, NY: Monthly Review Press.

Althusser, L. (2006). *Philosophy of the encounter.* New York, NY: Verso.

Al-Zahrani, A. (1988). How policy stakeholders perceive the value and importance of art education in Saudi Arabia's schools (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 8812222)

Anning, A. (1999). Learning to draw and drawing to learn. *Journal of Art and Design Education, 18*(2), 163-172.

Anning, A. (2003). Pathways to the graphicacy club: The cross-road of home and preschool. *Journal of Early Childhood Literacy, 3*(1), 5-35.

Anning, A., & Ring, K. (2004). *Making sense of children's drawings*. Maidenhead, UK: Open University Press.

Arthur, C. J. (2004). *The new dialectic and Marx's Capital.* Danvers, MA: Koninklijke Brill.

Atkinson, D. (2002). *Art in education: Identity and practice.* Dordrecht, Netherlands: Kluwer Academic Publishers.

Atkinson, P., Coffey, A., & Delamont, S. (2003). *Key themes in qualitative research: Continuities and changes*. Walnut Creek, CA: Altamira Press.

Arghode, V. (2012). Qualitative and quantitative research: Paradigmatic differences. *Global Education Journal, 2012*(4), 155-163.

Armfield, D. M. (2011). Multimodality: A social semiotic approach to contemporary communication, by Gunther Kress. *Technical Communication Quarterly*, *20*(3), 347-349.

Arnheim, R. (1978). Expressions. *Art Education, 31*(3), 37-38.

Balkir, N. (2009). Perceptions of visual culture in Turkish pre-service art teacher preparation. *International Journal for the Scholarship of Teaching and Learning, 3*(2), 1-13.

Ballengee-Morris, C., & Stuhr, P. (2001). Multicultural art and visual cultural education in a changing world. *Art Education, 54*(7), 211-218.

Banks, J. A. (2016). *Cultural diversity and education: Foundations, curriculum, and teaching.* New York, NY: Routledge.

Barker, K. (2010). *Visual culture art education: Critical pedagogy, identity formation and generative studio practices in art.* Unpublished MA dissertation: Boise State University.

Barrett, M. (2007). *Children's knowledge, beliefs and feelings about nations and national groups: Essays in developmental psychology*. New York, NY: Psychology Press.

Barrett, T. (2003). Interpreting visual culture. *Art Education, 56*(2), 6-12.

Barrett, T. (2012). *Why is that art? Aesthetics and criticism of contemporary art.* New York, NY: Oxford University Press.

Bateman, B. (2011). Beyond interpellation: Forster, connection, and the queer invitation. *Twentieth Century Literature, 57*(2), 180-198.

Bell, L. (2001). Interpreting collective action: Methodology and ideology in the analysis of social movements in France. *Modern and Contemporary France, 9*(2), 183-196.

Bergner, G. (2009). Black children, white preference: Brown v. board, the doll tests, and the politics of self-esteem. *American Quarterly, 61*(2), 299-332.

Björkvall, A., & Engblom, C. (2010). Young children's exploration of semiotic resources during unofficial computer activities in the classroom. *Journal of Early Childhood Literacy, 10*(3), 271-293.

Blandy, D. (2011). Sustainability, participatory culture, and the performance of democracy: Ascendant sites of theory and practice in art education. *Studies in Art Education, 52*(3), 243-255.

Block, R. (1995). Second reads: Althusser reading Marx reading Hegel (after 1989). *Boundary 2, 22*(1), 211-233.

Boer, R. (2007). Althusser's Catholic Marxism. *Rethinking Marxism*, 19(4), 469-486.

Boeriis, M., & Holsanova, J. (2012). Tracking visual segmentation: Connecting semiotic and cognitive perspectives. *Visual Communication, 11*(3), 259-281.

Bolin, P. E., & Blandy, D. (2003). Beyond visual culture: Seven statements of support for material culture studies in art education. *Studies in Art Education, 44*(3), 246-263.

Borghini, S., Diamond, N., Kozinets, R. V., McGrath, M. A., Muñiz Jr, A. M., & Sherry Jr, J. F. (2009). American Girl and the brand gestalt: Closing the loop on sociocultural branding research. *Journal of Marketing, 73*(3), 118-134.

Boyatzis, C. J., & Varghese, R. (1994). Children's emotional associations with colors. *The Journal of genetic psychology, 155*(1), 77-85.

Brinkmann, S. (2014). Unstructured and semi-structured interviewing. In P. Leavy (Ed.), *The Oxford handbook of qualitative research* (pp. 277-299). New York, NY: Oxford University Press.

Broadway, A. (2013). Pink wasn't always girly: A short history of a complex color. *The Atlantic*. Retrieved from https://www.theatlantic.com/sexes/archive/2013/08/pink-wasnt-always-girly/278535/.

Bryman, A. (2004). *Quantity and quality in social research*. London, UK: Routledge.

Buckingham, D. (2003). *Media education: Literacy, learning and contemporary culture.* Malden, MA: Polity Press.

Buckingham, D., & Bragg, S. (2004). *Young people, sex and the media: The facts of life?* London, UK: Palgrave Macmillan.

Burrell, G., & Morgan, G. (1979). *Sociological paradigms and organizational analysis*. London, UK: Heinemann.

Butler, J. (1988). Performative acts and gender constitution: An essay in phenomenology and feminist theory. *Theatre Journal, 40*(4), 519-531.

Butler, J. (1995). Melancholy gender: Refused identification. *Psychoanalytic Dialogues, 5*(2), 165-180.

Butler, J. (1997). *The psychic life of power: Theories in subjection*. Stanford, CA: Stanford University Press.

Butler, J. (2011). *Gender trouble: Feminism and the subversion of identity*. New York, NY: Routledge.

Buttimer, A. (1990). Geography, humanism, and global concern. *Annals of the Association of American Geographers, 80*(1), 1-33.

Byerly, C. M. (2012) Gender, justice and the media: Shifting our agendas to media ownership. *Derecho a Comunicar, 4*, 22-32.

Carballal, A. I. (2008). The ideological state apparatuses in Vilas': Memorias dun neno labrego. *Notes on Contemporary Literature, 38*(3), 4-8.

Castro, J. (2012). Learning and teaching art: Through social media. *Studies in Art Education, 53*(2), 152-169.

Chang, N. (2009). Young children's literacy competencies were facilitated during science concept inquiry lessons. In M. Reed (Ed.), *Children and language: Development, impairment and training* (pp. 53–112). Hauppauge, NY: Nova Publishers.

Chang, N. (2012). The role of drawing in young children's construction of science concepts. *Early Childhood Education Journal, 40*(3), 187-193.

Charmaz, K. (2000). Grounded theory: Objectivist and constructivist methods. In N. K. Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research* (2nd ed., pp. 509-535). Thousand Oaks, CA: Sage.

Charmaz, K. (2005). Grounded theory in the 21st century: A qualitative method for advancing social justice research. In N. K. Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research* (3rd ed., pp. 507-535). Thousand Oaks, CA: Sage.

Charmaz, K. (2011). Grounded theory methods in social justice research. In N. K. Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research* (4th ed., pp. 359-380). Thousand Oaks, CA: Sage.

Charmaz, K. (2017). The power of constructivist grounded theory for critical inquiry. *Qualitative Inquiry, 23*(1), 34-45.

Cheng, M. (2002). *Culture and interpretation: A study of Taiwanese children's responses to visual images* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 3039457)

Choi, W. (2012). *A structuralist controversy: Althusser and Lacan on ideology* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (Accession Order No. 3509514)

Christians, C. G. (2011). Ethics and politics in qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research* (4th ed., pp. 61-80). Thousand Oaks, CA: Sage.

Chua, A., & Heng, S. K. (2010). A knowledge management perspective on art education. *International Journal of Information Management, 30*(4), 326-334.

Clements, P., Benasutti, K., & Henry, G. (2001). Drawing from experience. *Journal of Psychosocial Nursing and Mental Health Services, 39*(12), 12-20.

Connell, R. W. (1979). A critique of the Althusserian approach to class. *Theory and Society, 8*(3), 303-345.

Cousin, G. (2005). Case study research. *Journal of Geography in Higher Education, 29*(3), 421-427.

Cox, M. V. (1993). *Children's drawings of the human figure.* Hillsdale, NJ: Lawrence Erlbaum Associates Publishers.

Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches*. Thousand Oaks, CA: Sage.

Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches.* Los Angeles, CA: Sage.

Crotty, M. (1998). *The foundations of social research: Meaning and perspective in the research process*. Thousand Oaks, CA: Sage.

Crowe, S., Cresswell, K., Robertson, A., Huby, G., Avery, A., & Sheikh, A. (2011). The case study approach. *BMC Medical Research Methodology, 11*(100), 1-9.

Crowley, K. (2014). *Child development: A practical introduction*. Thousand Oaks, CA: Sage.

Croyle, C. M. (2015). *The journey toward visibility: A case study of the perceptions of children with disabilities in Honduras* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 3710130)

Dahl, M. (2014, June 23). Why does everyone look hotter in sunglasses? NYMag.com. Retrieved from http://nymag.com/scienceofus/2014/06/why-does-everyone-look-hotter-in-sunglasses.html

Daiello, V. S. (2011). *The "I" of the text: A psychoanalytic theory perspective on students' television criticism writing, subjectivity, and critical consciousness in visual culture art education* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 3441425)

Danto, A. (1986). *The philosophical disenfranchisement of art*. New York, NY: Columbia University Press.

Darts, D. (2004). Visual culture jam: Art, pedagogy, and creative resistance. *Studies in Art Education, 45*(4), 313-327.

Darts, D. (2008). The art of culture war: (Un) popular culture, freedom of expression, and art education. *Studies in Art Education, 49*(2), 103-121.

273

Dasen, P. (1994). Culture and cognitive development from a Piagetian perspective. In W. J. Lonner & R. Malpass (Eds.), *Psychology and culture* (pp. 145-149). Boston, MA: Allyn and Bacon.

De Eca, T. T., Kroupp, R., & Lam, B. H. (2011). *Young people's visions of the world.* Danvers, MA: Bentham Science Publishers.

Deetz, S. (1996). Crossroads-describing differences in approaches to organization science: Rethinking Burrell and Morgan and their legacy. *Organization Science*, *7*(2), 191-207.

Denzin, N. K., & Lincoln, Y. S. (2008). Introduction: The discipline and practice of qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *Collecting and interpreting qualitative materials* (3rd ed., pp. 1-43). Thousand Oaks, CA: Sage.

Denzin, N. K., & Lincoln, Y. S. (2011). *The handbook of qualitative research*. Thousand Oaks, CA: Sage.

Diamond, N., Sherry Jr, J. F., Muñiz Jr, A. M., McGrath, M. A., Kozinets, R. V., & Borghini, S. (2009). Why are themed brandstores so powerful? Retail brand ideology at American Girl Place. *Journal of Retailing, 85*(3), 363-375.

DiCicco-Bloom, B., & Crabtree, B. F. (2006). The qualitative research interview. *Medical Education, 40*(4), 314-321.

Du Bois, W. E. B., & Edwards, B. H. (2007). *The souls of black folk*. New York, NY: Oxford University Press.

Duncan, G. (1987). Understanding ideology. Political Studies, 35(4), 649-659.

Duncan, P. A. (2015). Pigs, planes, and play-doh: Children's perspectives on play as revealed through their drawings. *American Journal of Play, 8*(1), 50-73.

Duncum, P. (1985). The fantasy embeddedness of girls' horse drawings. *Art Education, 38*(6), 42-46.

Duncum, P. (2001). Visual culture: Developments, definitions, and directions for art education. *Studies in Art Education, 42*(2), 101-112.

Duncum, P. (2002a). Clarifying visual culture art education. *Art Education, 55*(3), 6-11.

Duncum, P. (2002b). Visual culture art education: Why, what and how. *International Journal of Art and Design Education, 21*(1), 14-23.

Duncum, P. (2003). The theories and practices of visual culture in art education. *Arts Education Policy Review, 105*(2), 19-25.

Duncum, P. (2004). Visual culture isn't just visual: Multiliteracy, multimodality and meaning. *Studies in Art Education, 45*(3), 252-264.

Duncum, P. (2007). Aesthetics, popular visual culture, and designer capitalism. *International Journal of Art and Design Education, 26*(3), 285–295.

Duncum, P. (2010). Seven principles for visual culture education. *Art Education, 63*(1), 6-10.

Eagleton, T. (2014). *Ideology*. New York, NY: Routledge.

Edgar, A., & Sedgwick, P. R. (2008). *Cultural theory. The key concepts.* New York, NY: Routledge.

Efland, A. (2005). Problems confronting visual culture. *Art education, 58*(6), 35-40.

Egan, G. (2014). *The skilled helper: A problem-management and opportunity-development approach to helping.* Belmont, CA: Cengage Learning.

Eiseman, L. (2003). *The color answer book from the world's leading color expert: 100+ Frequently asked questions for home, health and happiness.* Herndon, VA: Capital Books Inc.

Eisenhardt, K. M. (1989). Building theories from case study research. *Academy of Management Review*, *14*(4), 532-550.

Eisner, E. W. (1976). What we know about children's art-and what we need to know. In E. Eisner (Ed.), *The arts, human development, and education* (pp. 5-18). Berkeley, CA: McCutchan.

Ellen, R. F. (1984). Introduction. In R. F Ellen (Ed.), *Ethnographic research: A guide to general conduct research methods in social anthropology* (pp. 1-12). London, UK: Academic Press.

England, D. E., Descartes, L., & Collier-Meek, M. A. (2011). Gender role portrayal and the Disney princesses. *Sex Roles, 64*, 555-567.

Ennis, R. H. (1987). A taxonomy of critical thinking dispositions and abilities. In J. B. Baron & R. J. Sternberg (Eds.), *Teaching thinking skills: Theory and practice* (pp. 9-26). New York, NY: W. H. Freeman.

Esposito, R. (2010). *Communitas: The origin and destiny of community.* Stanford, CA: Stanford University Press.

Esser-Hall, G., Rankin, J., & Ndita, D. J. (2004). The narrative approach in art education: A case study. *International Journal of Art and Design Education, 23*(2), 136-147.

Ewen, S. (2001). *Captains of consciousness advertising and the social roots of the consumer Culture.* New York, NY: Basic Books.

Ferree, M. M. (2006). Globalization and feminism: Opportunities and obstacles for activism in the global arena. In M. M. Perree & A. M. Tripp (Eds.), *Global feminism: Transnational women's activism, organizing, and human rights* (pp. 3-23). New York, NY: New York University Press.

Ferree, M. M., & Tripp, A. M. (2006). *Global feminism: Transnational women's activism, organizing, and human rights.* New York, NY: New York University Press.

Ferretter, L. (2006). *Louis Althusser*. New York: NY: Routledge.

Firestone, W. A. (1987). Meaning in method: The rhetoric of quantitative and qualitative research. *Educational Researcher, 16*(7), 16-21.

Fischman, G. (2001). Reflections about images, visual culture, and educational research. *Educational Researcher, 30*(8), 28-33.

Foley, Y. C., & Mullis, F. (2008). Interpreting children's human figure drawings: Basic guidelines for school counselors. *Georgia School Counselors Association, 1*(1), 28-37.

Fox, J. E., & Schirrmacher, R. (2011). *Art and creative development for young children*. Belmont, CA: Cengage Learning.

Flick, U. (2009). *An introduction to qualitative research.* Thousand Oaks, CA: Sage.

Freedman, K. (1994). Interpreting gender and visual culture in art classrooms. *Studies in Art Education, 35*(3), 157-170.

Freedman, K. (2000). Social perspectives on art education in the U.S.: Teaching visual culture in a democracy. *Studies in Art Education, 41*(4), 314-329.

Freedman, K. (2003a). *Teaching visual culture: Curriculum, aesthetics, and the social life of art.* New York, NY: Teachers College Press.

Freedman, K. (2003b). The importance of student artistic production to teaching visual culture. *Art Education, 56*(2), 38-43.

Freedman, K., & Stuhr, P. (2004). Curriculum change for the 21st century: Visual culture in art education. In E. W. Eisner & M. D. Day (Eds.), *Handbook of research and policy in art education* (pp. 815-828). Mahwah, NJ: Routledge.

Frever, T. (2009). "Oh! You beautiful doll!": Icon, image, and culture in works by Alvarez, Cisneros, and Morrison. *Tulsa Studies in Women's Literature, 28*(1), 121-139.

Frost, G. S. (2009). *Victorian childhoods.* Westport, CA: Praeger Publishers.

Fukumoto, K. (2003). Does art education dream of Disneyland? *Journal of Aesthetic Education, 37*(4), 32-41.

Gallas, K. (2003). *Imagination and literacy: A teacher's search for the heart of learning.* New York, NY: Teachers College Press.

Gardner, H. (1973). *The arts and human development: A psychological study of the artistic process.* New York, NY: John Wiley & Sons.

Gardner, H. (1980). *Artful scribbles: The significance of children's drawings.* New York, NY: Basic Books.

Garoian, C., & Gaudelius, Y. (2004). The spectacle of visual culture. *Studies in art education, 45*(4), 298-312.

Geertz, C. (1973). *The interpretation of cultures: Selected essays by Clifford Geertz.* New York, NY: Basic Books.

Gibbs, A. L., Keen, K. J., & Wang, L. (2011). Case studies in data analysis. *Canadian Journal of Statistics, 39*(2), 181-217.

Gill, P., Stewart, K., Treasure, E., & Chadwick, B. (2008). Methods of data collection in qualitative research: Interview and focus groups. *British Dental Journal, 204*(6), 291-295.

Goble, K. A. (2013). *Applying curricular filters: A qualitative study of high school visual art teacher perspectives and practice of visual culture art education in the art classroom*

(Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 3607826)

Golomb, C. (1992). *The child's creation of a pictorial world*. Berkeley, CA: University of California Press.

González, N. (2005). Children in the eye of the storm: Language socialization and language ideologies in a dual-language school. In A. C. Zentella (Ed.), *Building on strength: Language and literacy in Latino families and communities* (pp. 162-174). New York, NY: Teachers College Press.

Gooding, D. (2006). Visual cognition: Where cognition and culture meet. *Philosophy of Science, 73*(5), 688-698.

Graham, M. A. (2007). Art, ecology and art education: Locating art education in a critical place-based pedagogy. *Studies in Art Education, 48*(4), 375-391.

Grandstaff, L. (2012). *Children's artistic development and the influence of visual culture* (Master's thesis). Retrieved from ProQuest Dissertations and Theses database. (Accession Order No. 1515386)

Gredler, M. E. (1997). *Learning and instruction: Theory into practice*. Upper Saddle River, NJ: Prentice-Hall Inc.

Guba, E. G. (1981). Criteria for assessing the trustworthiness of naturalistic inquiries. *Educational Communication and Technology Journal*, *29*(2), 75-91.

Guba, E. G. (1990). The alternative paradigm dialog. In E. G. Guba (Ed.), *The paradigm dialog* (pp. 17-30). Newbury Park, CA: Sage.

Guba, E. G., & Lincoln, Y. S. (1994). Competing paradigms in qualitative research. In N. K.

    Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research* (pp. 105-117).

    Thousand Oaks, CA: Sage.

Hall, E. (2009). Mixed messages: The role and value of drawing in early education. *International*

    Journal of Early Years Education, 17(3), 179–190.

Han, S. (2011) Education, semiotics, and virtual world of second life. *The International Journal*

    of Art Education, 9(2), 53-73.

Hancock, D. R., & Algozzine, B. (2006). *Doing case study research: A practical guide for*

    beginning researchers. New York, NY: Teachers College Press.

Harrison, C. (2003). Visual social semiotics: Understanding how still images make meaning.

    Technical Communication, 50(1), 46-60.

Hawkes, J. (2004). *The fourth pillar of sustainability: Cultures essential role in public planning.*

    Melbourne, Australia: Cultural Development Network.

Hepworth, J., & Kay, M. (2015). General practitioners learning qualitative research: A case

    study of postgraduate education. *Australian Family Physician, 44*(10), 760-763.

Herrmann, R. (2005). The disconnect between theory and practice in a visual culture approach to

    art education. *Art Education, 58*(6), 41-46.

Hesse-Biber, S., & Leavy, P. (2007). *Feminist research practice: A primer.* Thousand Oaks, CA:

    Sage.

Hooper-Greenhill, E. (2000). *Museums and the interpretation of visual culture.* London, UK:

    Routledge.

Hopperstad, M. H. (2008). How children make meaning through drawing and play. *Visual*

    Communication, 7(1), 77-96.

Hope, G. (2008). *Thinking and learning through drawing*. London, UK: Sage.

Hsu, Y. H. (2014). Analyzing children's drawings. *21st Century Academic Forum Conference at UC Berkeley, 2*(1), 57-65.

Ivashkevich, O. V. (2008). *Constructing meanings through popular culture: Self-initiated drawing in the lives of preadolescent girls* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 3314803)

Jamshed, S. (2014). Qualitative research method-interviewing and observation. *Journal of Basic and Clinical Pharmacy, 5*(4), 87-88.

Jenni, O., & O'Connor, B. (2005). Children's sleep: An interplay between culture and biology. *Pediatrics, 115*(1), 204-216.

Johansson, R. (2003). Case study methodology. *In the International Conference on Methodologies in Housing Research, 14,* 1-14.

Johnson, L., Levine, A., Smith, R., & Stone, S. (2010). *The 2010 horizon report*. Austin, TX: The New Media Consortium.

John, D. R. (1999) Consumer socialization of children: A retrospective look at twenty-five years of research. *Journal of Consumer Research, 26*(3), 183-213.

Jolley, R. P. (2010). *Children and pictures: Drawing and understanding*. Malden, MA: Wiley-Blackwell.

Jost, J. T. (2006). The end of the end of ideology. *American Psychologist, 61*(7), 651-670.

Judt, T. (2011). *Marxism and the French left: Studies on labour and politics in France, 1830-1981*. New York, NY: New York University Press.

Kalin, N. M. (2008). *Children's perspectives on drawing: Teaching and learning to draw in and outside of elementary school.* La Vergne, TN: Lightning Source Inc.

Keifer-Boyd, K., Amburgy, P., & Knight, W. (2003). Three approaches to teaching visual culture

in K-12 school contexts. *Art Education, 56*(2), 44-51.

Kellner, D., & Share, J. (2005). Toward critical media literacy: Core concepts, debates,

organizations, and policy. *Discourse: Studies in the Cultural Politics of Education, 26*(3),

369-386.

Kendrick, M. E., & McKay, R. A. (2009). Researching literacy with young children's drawings.

In M. Narey (Ed.), *Making meaning: Constructing multimodal perspectives of language,*

literacy, and learning through artsbased early childhood education (pp. 53-70), New

York, NY: Springer.

Kerlavage, M. S. (1998). Understanding the learner. In B. J. Potthoff (Ed.), *Creating meaning*

through art: Teacher as choice maker (pp. 23-66), Upper Saddle River, NJ: Prentice-Hall

Inc.

Kindler, A. (2003). Commentary: Visual culture, visual brain, and (art) education. *Studies in Art*

Education, 44(3), 290-296.

Kindler, A. M., & Darras, B. (1994). Artistic development in context: Emergence and

development of pictorial imagery in the early childhood years. *Visual Arts Research,*

20(2), 1-13.

Kindler, A. M., & Darras, B. (1997). Map of artistic development. In A. M. Kindler (Ed.), *Child*

development in art (pp. 17-44). Reston, VA: National Art Education Association.

Kindler, A. M., & Darras, B. (1998). Culture and development of pictorial repertoires. *Studies in*

Art Education, 39(2), 147–167.

Kirsh, S. J. (2012). *Children, adolescents, and media violence: A critical look at the research.*

Los Angeles, CA: Sage.

Kirshner, L.A. (2003). The man who didn't exist: The case of Louis Althusser. *American Imago*, 60(2), 211-239.

Knight, W., Keifer-Boyd, K., & Amburgy, P. (2005). Visual culture explorations: Un/Becoming art educators. *The Journal of Social Theory in Art Education,* (25), 255-277.

Kolakowski, L. (1971). Althusser's Marx. *Socialist Register, 8*(8), 111-128.

Korzenik, D. (1995). The changing concept of artistic giftedness. In C. Golomb (Ed.), *The development of artistically gifted children: Selected case studies* (pp. 1-30). Hillsdale, NJ: Erlbaum Associates.

Kozinets, R. V., Sherry, J. F., DeBerry-Spence, B., Duhachek, A., Nuttavuthisit, K., & Storm, D. (2002). Themed flagship brand stores in the new millennium: Theory, practice, prospects. *Journal of retailing, 78*(1), 17-29.

Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication.* New York, NY: Routledge.

Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design.* New York, NY: Routledge.

Krug, D. H. (2003). Symbolic culture and art education. *Art Education, 56*(2), 13-19.

Kuhn, T. S. (1977). *The essential tension. Selected studies in scientific tradition and change.* Chicago, IL: University of Chicago Press.

La Pierre, S. D., & Zimmerman, E. (1997). *Research methods and methodologies for art education.* Reston, VA: National Art Education Association.

Labrecque, L. I. (2010). *The marketer's prismatic palette: Essays on the importance of color in marketing with implications for brand personality* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. 3409617)

Lahtinen, M. (2011). *Politics and philosophy: Niccolo Machiavelli and Louis Althusser's aleatory materialism*. Boston, MA: Brill.

Lai, A. (2009). Images of women in visual culture. *Art Education, 62*(1), 14-19.

Langbauer, L. (2011). Victorian childhoods, by Ginger S. Frost. *Victorian Studies, 53*(2), 373-375.

Lather, P. (1986). Issues of validity in openly ideological research: Between a rock and a soft place. *Interchange, 17*(4), 63-84.

LeCompte, M. D., & Schensul, J. J. (1999). *Analyzing and interpreting ethnographic data*. Walnut Creek, CA: Altamira Press.

Lerner, R. M., & Damon, W. E. (2006). *Handbook of child psychology: Theoretical models of human development*. Hoboken, NJ: John Wiley & Sons Inc.

Levinas, E. (1989). Is ontology fundamental? *Philosophy Today, 33*(2), 121-129.

Lewis, J. (2000). Social and ethnographic semiotics. *Reviews in Anthropology*, *28*(4), 373-281.

Lincoln, Y. S., Lynham, S. A., & Guba, E. G. (2011). Paradigmatic controversies, contradictions, and emerging confluences, revisited. In N. K. Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research* (4th ed., pp. 97-128). Thousand Oaks, CA: Sage.

Lindqvist, G. (2001). When small children play: How adults dramatise and children create meaning. *Early Years: An International Journal of Research and Development*, *21*(1), 7-14.

Lowenfeld, V. (1947). *Creative and mental growth*. New York, NY: MacMillan.

Lowenfeld, V. (1982). *The nature of creative activity*. New York, NY: MacMillan.

Lowenfeld, V. (1965). *Your child and his art: A guide for parents*. New York, NY: MacMillan.

Lowenfeld, V., & Brittain, W. (1987). *Creative and mental growth*. New York, NY: MacMillan.

Lucy, N. (2001). *Beyond semiotics: Text, culture and technology.* New York, NY: Continuum.

Luquet, G. H. (1913). *Les dessins d'un enfant*. Paris, French: Alcan.

Luquet, G. H. (1927). *Le dessin enfantin*. Paris, French: Alcan.

Machón, A. (2013). *Children's drawings: The genesis and nature of graphic representation: A developmental study.* Madrid, Spain: Fibulus Publishers.

MacGregor, R. (1997). Development and practice. In A. M. Kindler (Ed.), *Child development in art* (pp. 183-192). Reston, VA: National Art Education Association.

Machen, V. (2002). Color naming by boys and girls. *Perceptual and Motor Skills, 94*(1), 348-350.

Madden, T. J., Hewett, k., & Roth, M. S. (2000). Managing images in different cultures: A cross-national study of color meanings and preferences. *Journal of International Marketing, 8*(4), 90-107.

Malchiodi, C. A. (1998). *Understanding children's drawings*. New York, NY: The Guildford Press.

Mamur, N. (2012). The effect of modern visual culture on children's drawings. *Procedia-Social and Behavioral Sciences*, *47*, 277-283.

Malchiodi, C. A. (1998). *Understanding children's drawings*. New York, NY: The Guildford Press.

Markusen, A. (2006). Urban development and the politics of a creative class: Evidence from a study of artists. *Environment and Planning A, 38*(10), 1921-1940.

Marshall, D., & Aitken, R. (2006). Putting brands in the picture: Children's drawings of their favourite things. *Asia-Pacific Advances in Consumer Research, 7*, 268-276.

Martin, B., & Ringham, F. (2006). *Key terms in semiotics.* London, UK: Bloomsbury.

Martin, C. (2013). Ideology and the study of religion: Marx, Althusser and Foucault. *Religion Compass*, 7(9), 403-411.

Marx, K., & Engels, F. (2002). *The communist manifesto.* New York, NY: Penguin.

Matthews, J. (2003). *Drawing and painting: Children and visual representation*. London, UK: Paul Chapman Publishing.

Merriam, S. B. (1998). *Qualitative research and case study applications in education: Revised and expanded from case study research in education*. San Francisco, CA: Jossey-Bass.

Merriam, S. B. (2009). *Qualitative research: A guide to design and implementation: Revised and expanded from qualitative research and case study applications in education.* San Francisco, CA: Jossey-Bass.

Mertens, D. M. (1998). *Research methods in education and psychology: Integrating diversity with quantitative and qualitative approaches*. Thousand Oaks, CA: Sage.

Mertens, D. M. (2010). *Research methods in education and psychology: Integrating diversity with quantitative and qualitative approaches.* Thousand Oaks, CA: Sage.

McClure, M. (2011). Child as totem: Redressing the myth of inherent creativity in early childhood. *Studies in Art Education, 52*(2), 127-141.

McDowell, L. (1999). *Gender, identity and place: Understanding feminist geographies.* Minneapolis, MN: University of Minnesota Press.

McDuffie, K. A., & Scruggs, T. E. (2008). The contributions of qualitative research to discussions of evidence-based practice in special education. *Intervention in School and Clinic, 44*(2), 91-97.

McLellan, D. (2000). *Karl Marx: Selected writings.* New York, NY: Oxford University Press.

McMillan, J. H. (2012). *Educational research: Fundamentals for the consumer* (6th ed.). Boston, MA: Pearson.

Messner, M. A. (2000). Barbie Girls versus Sea Monsters: Children constructing gender. *Gender and Society, 14*(6), 765-784.

Messner, M. A. (2002). *Taking the field: Women, men, and sports.* Minneapolis, MN: University of Minnesota Press.

Messner, M. A. (2007). *Out of play: Critical essays on gender and sport.* New York, NY: State University of New York Press.

Meyer, C. B. (2001). A case in case study methodology. *Field Methods*, *13*(4), 329-352.

Miles, M., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook.* Thousand Oaks, CA: Sage.

Min, L., & Xiaomei, J. (2015). Art appreciation instruction and changes of classroom questioning at senior secondary school in visual culture context. *Cross-Cultural Communication, 11*(1), 1-6.

Mirzoeff, N. (2006). On visuality. *Journal of Visual Culture, 5*(1), 53-79.

Mirzoeff, N. (2013). What is visual culture? In N. Mirzoeff (Ed.), *The visual culture reader* (pp. 3-13). New York, NY: Routledge.

Mitchell, L. M. (2006). Child-centered? Thinking critically about children's drawings as a visual research method. *Visual Anthropology Review, 22*(1), 60-73.

Mitchell, W. J. (1995). *Picture theory: Essays on verbal and visual representation*. Chicago, IL: The University of Chicago Press.

Mitchell. W. J. (2002). Showing seeing: A critique of visual culture. *Journal of Visual Culture, 1*(165), 165-171.

Mitra, B., & Lewin-Jones, J. (2012). Colin won't drink out of a pink cup. In K. Ross (Ed.), *The handbook of gender, sex, and media* (pp. 383-400). Malden, MA: Wiley-Blackwell.

Montag, W. (2012). Between interpellation and immunization: Althusser, Balibar, Esposito. *Postmodern Culture, 22*(3), 1-8.

Morgan, D. L. (2007). Paradigms lost and paradigms regained. *Journal of Mixed Methods Research, 1*(1), 48-76.

Morley, D., & Robins, K. (2002). *Spaces of identity: Global media, electronic landscapes and cultural boundaries.* New York, NY: Routledge.

Mulcahey, C. (2009). Providing rich art activities for young children. *Young Children*, *64*(4), 107-112.

Mulhern, F. (2007). Critical considerations on the fetishism of commodities. *ELH, 74*(2), 479-492.

Muravchik, J. (2002). *Heaven on earth: The rise and fall of socialism.* San Francisco, CA: Encounter Books.

Myatt, G. J., (2007). *Making sense of data: A practical guide to exploratory data analysis and data mining.* Hoboken, NJ: John Wiley & Sons Inc.

Najafian, M., & Ketabi, S. (2011). Advertising social semiotic representation: A critical approach. *International Journal of Industrial Marketing, 1*(1), 63-76.

O'Connor, D. (2012). *Creativity in childhood: The role of education.* Education Conference Papers. Retrieved from http://researchonline.nd.edu.au/edu_conference/76/.

Ogawa, R. T., & Malen, B. (1991). Towards rigor in reviews of multivocal literatures: Applying the exploratory case study method. *Review of Educational Research, 61*(3), 265-286.

Olsen, M. E., Lodwick, D. G., & Dunlap, R. E. (1992). *Viewing the world ecologically.* Boulder, CO: Westview Press.

Onwuegbuzie, A. J., & Leech, N. L. (2005). Taking the "Q" out of research: Teaching research methodology courses without the divide between quantitative and qualitative paradigms. *Quality and Quantity, 39*(3), 267-295.

Paddock, M. (2010). Rhetorical species: A case study of poetic manifestations of medieval visual culture. *Speculum, 85*(2), 302-320.

Patterson, M., & Bigler, R. (2006). Preschool children's attention to environmental messages about groups: Social categorization and the origins of intergroup bias. *Child Development, 77*(4), 847-860.

Pauly, N. (2003). Interpreting visual culture as cultural narratives in teacher education. *Studies in Art Education, 44*(3), 264-284.

Pauwels, L. (2008). Visual literacy and visual culture: Reflections on developing more varied and explicit visual competencies. *The Open Communication Journal, 2*(1), 79-85.

Pearson, P. (2001). Towards a theory of children's drawing as social practice. *Studies in Art Education, 42*(4), 348-365.

Rehmann, J. (2007). Ideology theory. *Historical Materialism, 15*(4), 211-239.

Petchesky, R. P. (1987). Fetal images: The power of visual culture in the politics of reproduction. *Feminist Studies, 13*(2), 263-292.

Petrilli, S., & Ponzio, A. (2005). *Semiotics unbounded: Interpretive routes through the open network of signs.* Toronto, Canada: University of Toronto Press.

Piaget, J. (1932). *The moral judgment of the child.* London, UK: Routledge and Kegan Paul.

Piaget, J. (1936). *Origins of intelligence in the child.* London, UK: Routledge and Kegan Paul.

Piaget, J., & Inhelder, B. (1956). *The child's concept of space*. New York, NY: Routledge and

     Kegan Paul.

Piaget, J., & Inhelder, B. (1967). *The child's conception of space.* New York, NY: Norton.

Piaget, J., & Weil, A. M. (1951). The development in children of the idea of the homeland and of

     relations with other countries. *International Social Science Bulletin, 3*(3), 561-578.

Pollock, G. (1996). *Generations and geographies in the visual arts: Feminist readings.* New

     York, NY: Routledge.

Quaglia, R., Longobardi, C., Iotti, N. O., & Prino, L. E. (2015). A new theory on children's

     drawings: analyzing the role of emotion and movement in graphical development. *Infant*

     Behavior and Development, 39, 81-91.

Rancière, J. (2011). *Althusser's lesson.* New York, NY: Continuum International Publishing

     Group.

Reisberg, M. (2008). Social/Ecological caring with multicultural picture books: Placing pleasure

     in art education. *Studies in Art Education, 49*(3), 251-267.

Reynolds, C. R., & Fletcher-Janzen, E. (2007). *Encyclopedia of special education: A reference*

     for the education of children, adolescents, and adults with disabilities and other

     exceptional individuals. Hoboken, NJ: John Wiley & Sons Inc.

Ritchie, J., Lewis, J., Nicholls, C. M., & Ormston, R. (2013). *Qualitative research practice: A*

     guide for social science students and researchers. Thousand Oaks, CA: Sage.

Rolling, J. (2007). Visual culture archaeology: A criti/politi/cal methodology of image and

     identity. *Cultural Studies and Critical Methodologies, 7*(1), 3-25.

Rose, G. (2014). On the relation between 'visual research methods' and contemporary visual

     culture. *The Sociological Review, 62*(1), 24-46.

Roy, D. (2014). Media and Semiotics. *International Journal of Research*, *1*(5), 181-184.

Prosser, J. (2007). Visual methods and the visual culture of schools. *Visual Studies, 22*(1), 13-30.

Punch, S. (2002). Research with children: The same or different from research with adults? *Childhood, 9*(3), 321-341.

Saeed, A. (2015). The multiaccentual child discourse and border crossing in Hosseini's the kite runner. *International Journal of Language and Linguistics, 2*(1), 67-74.

Saldana, J. (2014). Coding and analysis strategies. In P. Leavy (Ed.), *The Oxford handbook of qualitative research* (pp. 581-605). New York, NY: Oxford University Press.

Salih, S., & Butler, J. (2004). *The Judith Butler reader.* Oxford, UK: Blackwell.

Salván, M. H. (2012). Heterodox Marxism. *CR: The New Centennial Review, 12*(2), 151-181.

Saukko, P. (2005). Methodologies for cultural studies: An integrative approach. In N. K. Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research,* (3rd ed., pp. 343-356). Thousand Oaks, CA: Sage.

Schensul, S. L., Schensul, J. J., & LeCompte, M. D. (1999). *Essential ethnographic methods: Observations, interviews, and questionnaires.* Walnut Creek, CA: Altamira Press.

Schull, J. (1992). What is ideology? Theoretical problems and lessons from Soviet-type societies. *Political Studies, 40*(4), 728-741.

Schwandt, T. A. (2000). Three epistemological stances for qualitative inquiry: Interpretivism, hermeneutics, and social constructionism. In N. K. Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research* (2nd ed., pp. 189-213). Thousand Oaks, CA: Sage.

Schwandt, T. A. (2001). *Dictionary of qualitative inquiry*. Thousand Oaks, CA: Sage.

Schwartz, V. R., & Przyblyski, J. M. (2004). Visual culture's history: Twenty-first century interdisciplinarity and its nineteenth-century objects. In V. R. Schwartz & J. M.

Przyblyski (Eds.), *The nineteenth-century visual culture reader* (pp. 3-14). New York, NY: Routledge.

Scotland, J. (2012). Exploring the philosophical underpinnings of research: Relating ontology and epistemology to the methodology and methods of the scientific, interpretive, and critical research paradigms. *English Language Teaching, 5*(9) 11-16.

Screpanti, E., & Zamagni, S. (2005). *An outline of the history of economic thought.* New York, NY: Oxford University Press.

Siegel, M. (2006). Rereading the signs: Multimodal transformations in the field of literacy education. *Language Arts, 84*(1), 65-77.

Silverman, D. (2006). *Interpreting qualitative data: Methods for analyzing talk, text and interaction.* Thousand Oaks, CA: Sage.

Silverman, D. (2013). *Doing qualitative research: A practical handbook.* Thousand Oaks, CA: Sage.

Simons, H. (2014). Case study research: In-depth understanding in context. In P. Leavy (Ed.), *The Oxford handbook of qualitative research* (pp. 455-470). New York, NY: Oxford University Press.

Smith, J. (2007). Art works as a re-presentation of research. *Waikato Journal of Education, 13*, 7-32.

Smith, S. B. (1989). Ideology and interpretation: The case of Althusser. *Poetics Today, 10*(3), 493-510.

Smith-Shank, D. L. (1995). Semiotic pedagogy and art education. *Studies in Art Education, 36*(4), 233-241.

Smith-Shank, D. L. (2004). *Semiotics and visual culture: Sights, signs, and significance.* Reston, VA: National Art Education Association.

Smith-Shank, D. L. (2007). Reflections on semiotics, visual culture, and pedagogy. *Semiotica, 2007*(164), 223-234.

Soundy, C. S. (2012). Searching for deeper meaning in children's drawings. *Childhood Education, 88*(1), 45-51.

Spradley, J. P. (2016). *Participant observation.* Long Grove, IL: Waveland Press.

Stake, R. E. (1995). *The art of case study research.* Thousand Oaks, CA: Sage.

Stake, R. E. (2011). Qualitative case studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research* (4th ed., pp. 443-466). Thousand Oaks, CA: Sage.

Steinke, J., Lapinski, M. K., Crocker, N., Zietsman-Thomas, A., Williams, Y., Evergreen, S. H., & Kuchibhotla, S. (2007). Assessing media influences on middle school-aged children's perceptions of women in science using the Draw-A-Scientist Test (DAST). *Science Communication, 29*(1), 35-64.

Storey, J. (2003). *Inventing popular culture: From folklore to globalization.* Oxford, UK: Blackwell.

Sturken, M., & Cartwright, L. (2009). *Practices of looking: An introduction to visual culture.* New York, NY: Oxford University Press.

Sweeny, R. W. (2006). Visual culture of control. *Studies in Art Education, 47*(4), 294-307.

Tavin, K. M. (2003). Wrestling with angels, searching for ghosts: Toward a critical pedagogy of visual culture. *Studies in Art Education, 44*(3), 197-213.

Tavin, K. M. (2009). Engaging visuality: Developing a university course on visual culture. *The International Journal of the Arts in Society, 4*(3), 115-124.

Tavin, K. M., & Anderson, D. (2003). Teaching (popular) visual culture: Deconstructing Disney in the elementary art classroom. *Art Education, 56*(3), 21-35.

Tavin, K. M., & Hausman, J. (2004). Art education and visual culture in the age of globalization. *Art Education, 57*(5), 47-52.

Taylor, F. (2003). Content analysis and gender stereotypes in children's books. *Teaching Sociology, 31*(3), 300-311.

Taylor, R. (2013). Case-study research in context. *Nurse Researcher, 20*(4), 4-5.

Thomas, G. (2011). A typology for the case study in social science following a review of definition, discourse, and structure. *Qualitative Inquiry, 17*(6), 511–521.

Thomas, G. (2015). *How to do your case study.* Thousand Oaks, CA: Sage.

Thomas, G. V., & Silk, A. M. (1990). *An introduction to the psychology of children's drawings*. New York, NY: New York University Press.

Thomas, J. (1993). *Doing critical ethnography.* Newbury Park, CA: Sage.

Thompson, C. (2003). Kinderculture in the art classroom: Early childhood art and the mediation of culture. Studies in Art Education, 44(2), 135-146.

Thompson, J. B. (1984). *Studies in the theory of ideology.* Los Angeles, CA: University of California Press.

Thompson, M. J. (2017). *The palgrave handbook of critical theory.* Wayne, NJ: Springer.

Thorne, B. (1993). *Gender play: Girls and boys in school.* New Brunswick, NJ: Rutgers University Press.

Thomson, P. (2008). Children and young people: Voices in visual research. In P. Thomson (Ed.), *Doing visual research with children and young people* (pp. 1-20). New York, NY: Routledge.

Toku, M. (2001). What is manga? The influence of pop culture in adolescent art. *Art Education, 54*(2), 11-17.

Travers, M. (2001) *Qualitative research through case studies.* Thousand Oaks, CA: Sage.

Triandis, H. C., & Suh, E. M. (2002). Cultural influences on personality. *Annual Review of Psychology, 53*(1), 133-160.

Turkcan, B. (2013). Semiotic approach to the analysis of children's drawings. *Educational Sciences: Theory and Practice, 13*(1), 600-607.

Turkcan, B., & Yasar, S. (2011). The role of visual culture studies on primary school students' interpretation of visual world. *Educational Sciences: Theory and Practice, 11*(3), 1564-1570.

van Geert, P. (1998). A dynamic systems model of basic developmental mechanisms: Piaget, Vygotsky, and beyond. *Psychological Review*, *105*(4), 634-677.

van Heusden, B. (2007). Semiosis, art, and literature. *Semiotica*, *2007*(165), 133-147.

Veneziani, R. (2012). Analytical Marxism. *Journal of Economic Surveys, 26*(4), 649-673.

Vissak, T. (2010). Recommendations for using the case study method in international business research. *The Qualitative Report*, *15*(2), 370-388.

Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.

Wagner-Ott, A. (2002). Analysis of gender identity through doll and action figure politics in art education. *Studies in Art Education, 43*(3), 246-263.

Walsham, G. (1993). *Interpreting information systems in organizations*. Chichester, UK: Wiley.

Walsham, G. (2006). Doing interpretive research. *European Journal of Information Systems*, *15*(3), 320-330.

Widdowson, M. (2011). Case study research methodology. *International Journal of Transactional Analysis Research, 2*(1) 25-34.

Wilson, B. (1976). Guest editorial: Child art and art education. *Studies in Art Education, 17*(2), 5-7.

Wilson, B. (1997). Child art, multiple interpretations, and conflicts of interest. In A. M. Kindler (Ed.), *Child development in art* (pp. 81-94). Reston, VA: National Art Education Association.

Wilson, B. (2003). Three sites for visual cultural pedagogy: Honoring students' interests and imagery. *The International Journal of Arts Education, 1*(3), 107-127.

Wilson, B. (2005). More lessons from the superheroes of JC Holz: The visual culture of childhood and the third pedagogical site. *Art Education, 58*(6), 18-34.

Wilson, B. G. (2008). Contemporary art, the best of art, and third-site pedagogy. *Art Education, 61*(2), 6-9.

Wilson, B., Hurwitz, A., & Wilson, M. (1987). *Teaching drawing from art.* Worcester, MA: Davis Publications Inc.

Wilson, B., & Wilson, M. (1977). An iconoclastic view of the imagery sources in the drawings of young people. *Art Education, 30*, 5-11.

Wilson, B., & Wilson, M. (1979). Figure structure, figure action, and framing in drawings by American and Egyptian children. *Studies in Art Education, 21*(1), 36-43.

Wilson, B., & Wilson, M. (1982). *Teaching children to draw: A guide for teachers and parents.* Englewood Cliffs, NJ: Prentice-Hall Inc.

Wilson, B., & Wilson, M. (1984). Children's drawing in Egypt: Cultural style acquisition as graphic development. *Visual Arts Research, 10*(1), 13-26.

Wilson, B., & Wilson, M. (1987). Pictorial composition and narrative structure: Themes and the creation of meaning in the drawings of Egyptian and Japanese children. *Visual Arts Research, 13*(2), 10-21.

Winkler, D. R. (2009). Visual culture and visual communications in the context of globalization. *Visible Language, 43*(1), 4-43.

Wojaczyńska-Stanek, K., Koprowski, R., Wróbel, Z., & Gola, M. (2008). Headache in children's drawings. *Journal of Child Neurology, 23*(2), 184-191.

Wright, S. (2010). *Understanding creativity in early childhood: Meaning-making and children's drawings*. Los Angeles, CA: Sage.

Yang, L., & Wilson, K. (2006). Second language classroom reading: A social constructivist approach. *The Reading Matrix, 6*(3), 364-372.

Yazan, B. (2015). Three approaches to case study methods in education: Yin, Merriam, and Stake. *The Qualitative Report, 20*(2) 134-152.

Youngstrom, E. A., Freeman, A. J., & Jenkins, M. M. (2009). The assessment of children and adolescents with bipolar disorder. *Child and Adolescent Psychiatric Clinics of North America, 18*(2), 353-390.

Yin, R. K. (2012). *Applications of case study research*. Thousand Oaks, CA: Sage.

Yin, R. K. (2014). *Case study research: Design and methods.* Thousand Oaks, CA: Sage.

Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education theory and practice. *Studies in Art Education, 50*(4), 382-399.

Zimmerman, F. J., Gilkerson, J., Richards, J. A., Christakis, D. A., Xu, D., Gray, S., Yapanel, U. (2009). Teaching by listening: The importance of adult-child conversations to language development. *Pediatrics, 124*(1), 342–349.

Zizek, S. (1989). *The sublime object of ideology*. Brooklyn, NY: Verso.

Zizek, S. (2006). *Interrogating the real*. New York, NY: Bloomsbury Publishing.

Zizek, S. (2012a). *Mapping ideology*. Brooklyn, NY: Verso.

Zizek, S. (2012b). *Organs without bodies: On deleuze and consequences*. Brooklyn, NY: Verso.