

## Never a Dull Moment: Pat's Barbershop as Educational Environment, Hypertext, and Place

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### Abstract

*Art education is often justified as a means of helping students make sense of themselves and their world through the study of works of art and visual culture. Within everyday aestheticized social spaces, such as amusement parks, restaurants, malls, and barbershops, are embedded educationally meaningful opportunities of cultural, social, philosophical, and aesthetic significance. This article describes a barbershop as a multisensory, socially constructed educational environment. The barbershop is valuable to art education because it is simultaneously a hypertextual curriculum metaphor, an example of visual culture, and a socially constructed place that offers lessons about spirituality, community, ritual and the meaningful examination of everyday life. As a site of social discourse, interpretation, and cultural commentary, the barbershop-as-hypertext offers points of entry into important life lessons not taught in school. In conclusion, the benefits of constructing an artroom as a social environment similar to that of a barbershop are considered.*

“If we can’t talk straight in a barbershop, where can we talk straight?”<sup>1</sup>  
(Eddie, from the movie *Barbershop*, 2000)

Once, after entering my neighborhood barbershop, I noticed that what was occurring all around me was also happening on the television located high in one corner of the shop. On the television played a rerun of the *Andy Griffith Show*. As I had done moments earlier, Andy entered his local barbershop shop to find Floyd the Barber and a few other characters discussing recent events in downtown Mayberry. On most days, walking into Pat’s Barbershop -- which is officially known as Pat’s Barber and Beauty Shop -- seems like walking into the middle of a television show. The owner, Patrick James, is always there. Like most sit-coms, this real-life show (of which I am also a cast member) has its own cast of characters. In Pat’s, everyone is always busy doing something -- reading, talking, laughing, listening to music, talking on the telephone, staring through the window, watching television -- but are aware of the variety of other events concurrently happening around them. Pat, his employees, and their clients routinely discuss the issues of the day and recent developments around the community. But unlike Floyd’s barbershop in idealized 1960s rural Mayberry, North Carolina, Pat’s barbershop takes place in contemporary urban Norfolk, Virginia. Pat and his

crew often have their hands full with various characters who make cameo appearances as they pass through, telling stories, offering advice, or trying to make a buck. On a good day, these characters may range from a crack head to a church member seeking donations, to someone selling a case of frozen food, to the guy who runs his own pest control service at \$10 an apartment. You do not know they are coming; you are not surprised to see them; and you expect them to have some sort of outrageous story, idea, or proposition for anyone willing to listen. As they say in Pat's: "In here, there is never a dull moment."

In this article, Pat's barbershop is presented as a highly aestheticized, socially constructed environment embedded with numerous historical, cultural, social, philosophical, and sensory references. A description of the barbershop is offered. Viewed as a socially constructed educational environment, Pat's barbershop is presented as a site in which to learn visually, verbally, aurally, and experientially. As an example of visual culture, Pat's is of interest to art education because it embodies a sense of place and is a metaphorical interactive hypertext in which patrons explore life issues. Using Pat's barbershop as an educationally rich social environment, the article concludes by considering the benefits of constructing an artroom in a similar manner.

### A Visit to Pat's Barbershop

In a neighborhood similar to Bed-Stuy in Spike Lee's *Do the Right Thing*, Pat's is a community landmark. Now located in a converted auto repair garage, the shop previously occupied a much smaller space in a building less than a block away. The shop is one of several small businesses located in a nondescript, cinderblock, warehouse building. Outside, underneath a red and white awning, sit three plastic armchairs. The front of the shop consists of an old garage door, a sign that reads "Pat's Barber and Beauty Shop," and a multiple-paned glass door that opens to the sidewalk and a busy street.



Figure 1. Pat's Barber and Beauty Shop, Norfolk, Virginia

Inside, Pat works center stage beneath a television that sits on a shelf about seven feet above the floor, in the corner of a brightly lit 30' x 30' room with a 12' ceiling. The wall immediately to the right offers a red bubble gum machine and two chairs with large domed

hairdryers. The opposite wall contains two barber chairs, each with its own mirror and counter. A coat rack is situated in the corner to the left, below the television. Numerous images are displayed on all four walls, including sports banners; examples of hair cut styles; a couple of reproductions of barbershop paintings; and a poster depicting Michael Jordan playing basketball, baseball, and golf.

In the center of the room are more than two-dozen black chairs, upholstered in burgundy fabric, and arranged in several rows, most of which face the television. Recent issues of news and entertainment magazines and various sections from the newspaper fill two straw baskets sitting on the floor. The television in the corner of the room is always on, showing a basketball game, the local news, an action movie, or a syndicated sit-com. Arranged along the left wall next to Pat's red chair are four black barber chairs. Behind each chair is a counter filled with various tools of the trade--sprays, oils, lotions, combs, hand mirrors, clippers -- and a large mirror mounted on the wall. Depending on the time of day, small black balls of curly, nappy hair are scattered on the floor beneath the barber chairs, occasionally changing location like tiny afro tumbleweeds. The opposite wall is arranged in a similar manner, with several chairs for women, as suggested by the wash basins and hair dryers. Mirrors and counters hang on the wall behind each of these chairs.

On one side of the back wall is a hallway that leads to a game room complete with a Ms. Pac-Man game, a pinball machine, a soda machine, and various posters. The unisex bathroom is accessible through the hallway. In the center of the backroom is a pool table above which hangs a blue glass and brass light. A card table with chairs sits against one wall next to the door to the office. The rear exit door and utility closet are found on one side of this dimly lit back room. Sounds of the latest hip-hop tunes or R&B classics fill the air.

In addition to its physical attributes and artifacts, Pat's is also populated with a host of individuals of all ages. Williams (2000) described the diversity of the clientele in a local newspaper article about the shop.

There's the elderly woman who'll come in selling her box of apple and sweet potato jacks. There are the hustlers seeking to sell clothes, incense and oils. There are the handful of hip, white college students who prefer to wear their hair in a fade.... And invariably, at times, the drunk will stumble in looking for spare change. (n.p.)

Just as a house is not a home, a building is not a barbershop. Pat's barbershop is not simply defined by physical materials, a street address, an architectural style, or specific structure. His barbershop is also built from the complex mixture of personalities who pass through that space, occupy that space, and bring life to that space through their words and actions.

Before setting out on his own, owner Patrick James worked off and on for 12 years as the manager of another barbershop. Pat has been his own boss for the past six years, assisted by Mink (my barber), his trusty sidekick, resident comedian, and all-purpose cynic. Within the past two years, Pat has hired three additional employees: L (a.k.a. Love), Jay (the sole woman among the group), and Rod. Like a 1960s R&B group, Pat and his backup



**Figure 2.** Patrick James: Barber, Entrepreneur, Community Leader, Educator

barbers work in harmony, moving around their customers who sit in chairs that swivel underneath the constant buzzing of electric clippers.

In addition to being a business owner and the headmaster of this unorthodox school of street smarts, Pat is also a community leader. He gives free haircuts to grade school students who earn all As

or Bs, provided they bring in their report card. During the Easter holiday, Pat goes to schools around the community and offers free haircuts to about a dozen "of the most unfortunate kids" (Personal communication, November 2002). He and the other barbers counsel teen parents about how to be a positive influence on their children. They advise teenage fathers to "get a job," reminding them that they are "a family man now" (Personal communication, November 2002). One of the barbers commented, "since most of us have been in jail or have had trouble with the law, we can give advice on legal issues" (Personal communication, November 2002). Indeed, in addition to receiving a freshly cut or braided head, visitors to Pat's Barber and Beauty Shop also learn lessons about themselves and their world.



**Figure 3.** L, Rod, Mink, and Pat. Jay not pictured.

## Pat's Barbershop as Visual Culture and Educational Environment

Certainly the essence of a barbershop revolves around its function as a location for the aesthetic transformation of individuals. In fact, the reason that I first entered Pat's was because I needed a haircut. I know that Mink will give me a fantastic "low, bald fade" each time. Parents trust Pat to cut their children's hair. Men and women rely on the speed and beauty of Jay's braids and approve of the outcome. The men who get their hair cut by the barbers in Pat's know that the results will meet cultural and neighborhood standards. But if Pat's is read only as a place to get a good haircut, then it functions only as a barbershop. Duncum (2000) observes:

When visual objects [and environments] are viewed as wholly instrumental, as when a road sign is read simply as a location and navigational device, they are of no interest, but once addressed in terms of beliefs and values they and the social worlds of which they are a crucial part become the subject matter of an art education conceived in terms of visual culture. (p. 35)

Because the clients, hustlers, and other community members also enter Pat's for the social interaction, his place functions as a context in which cultural, political, and aesthetic values are considered, defined, learned, and reinforced.

Barbershops, like Floyd's and Pat's, are part of our visual culture, and as such, are the settings for numerous stories, narratives, and myths. Television of the 1970s offered *That's My Momma*, a short-lived comedy featuring a barbershop. Television commercials like the one featuring baseball legend Yogi Berra discussing matters of life insurance, or another in which a visitor asks directions to the nearest ATM, occur in barbershops. Bugs Bunny encounters a barbershop in an episode that references the Barber of Seville. A barbershop is the setting of Spike Lee's graduate school thesis film *Joe's Bed-Stuy Barbershop: We Cut Heads*. The 1980s comedy film *Coming to*

*America* features a barbershop as the location in which comedians Eddie Murphy and Arsenio Hall simultaneously portray characters who spend their days in conversation and philosophical discourse. The 2002 movie *Barbershop*, starring rapper-turned-actor Ice Cube, revolves around a



Figure 4. Mink, and client, Charles.

young shop owner confronted with financial debts. In short, the barbershop is a familiar part of daily life and visual culture often portrayed on television and in films.

In much the same way that “television has become our national curriculum” (Freedman 2000, p. 324), Pat’s is a neighborhood curriculum. As curriculum, Pat’s teaches three important lessons: there is “never a dull moment”; “A *nigga* is a funny thing” and; “It sounds funny don’t it – but it’s true.” These statements, spoken repeatedly by Pat and his employees, help to establish the barbershop as visual culture environment with educational importance.

One day I asked the gathering of barbers and clients, “What can someone learn in here?” According to Pat, people learn about “life, education, business, the street – the whole nine” (Personal communication, November 2002). Someone else noted, with a smirk, “They learn what a gram is; how much you can get for a stolen TV” and that “crack is good; we love crack heads” (Personal communication, November 2002). In a matter of fact tone, one of the barbers commented; “If you could put a camera in here for a week, you could make a movie” (Personal communication, November 2002). At one point, Pat himself responded to my question in a melodic chant; “O.J. did it. O.J. did it,” a reference to a scene in the movie *Barbershop* and the famous court trial. Later, in a more serious tone, Pat proudly stated; “Younger teenagers learn from me: don’t sell drugs, be successful, keep a straight head” (Personal communication, November 2002). Pat admitted that in his place you learn about “everyday life” (Personal conversation, November 2002).

One Saturday morning, three young boys between the ages of 10 and 12, enter the shop and head straight to the back room. Before they can reach their destination, Pat interrupts their journey and asks about their intentions. Because the pool table is off-limits to them, one of the barbers reminds the boys that they need to have money to play the video games. “Yeah!,” one of the boys responds, defiantly. In a matter-of-fact tone, Pat looks at me and states; “No leadership.” Someone else adds, “I don’t think they’ll grow up -- someone will shoot ’em in the ass.” Because the shop can now accommodate more people than it could in its previous location, Pat and his assistants are responsible for the social skills development of an even larger number of children and teens who enter the shop without adult supervision. For some of the boys who hang out here, Pat and the other barbers may be the only positive male figures in their lives.

### **Learning Through Controversy and Dialogue**

In the fall of 2002, the film *Barbershop* became the center of discussion and controversy. The film centers around a young barber named Calvin who has recently inherited the business from his father. Facing financial dif-



**Figure 5.** Inside Pat's Barber and Beauty Shop on a Saturday morning.

faculties and indecision about his own aspirations, Calvin seeks the help of a loan shark. Upon informing his employees of his decision to sell the business, the group educates Calvin about the meaning of the barbershop he just sold. They teach him about the meaningfulness of the place, the environment, and its his-

tory. He learns that the barbershop is not just about cutting hair, but that it is about a common history and a shared sense of community. Similarly, an episode of the Andy Griffith Show entitled *Floyd's Barbershop* revolves around a financial situation in which the sale of the barbershop causes concern among the regulars and the community.

The Rev. Jesse Jackson, Al Sharpton, and others denounced *Barbershop* for dialogue that criticizes Rosa Parks, Rev. Dr. Martin Luther King, Jr., and Rodney King. Amid the controversy, meaningful dialogue about issues of race and politics -- subjects often repressed in this society -- took place in newspaper articles and editorials. Most of the criticism about the film was targeted at comments about Rosa Parks and Martin Luther King, Jr. made by Eddie, played by comedian Cedric the Entertainer. In a "hood-style," revisionist history declaration, Eddie alleges that Rosa Parks was not attempting to partake in the Civil Rights movement on that famous day, but was simply tired and found it easier to sit in the front of the bus. The same character calls Dr. King "a ho," in reference to reports of his extramarital affairs. In response Holmes (2002) asks, "What can black people say? And where can they say it?" (Section 4, p. 5) Interestingly, the controversial comments in the film were made in a barbershop similar to Pat's.

Such sharp critiques and discussion are daily events in real barbershops. As Eddie observes, barbershops are "a black man's country club" and, remarks rhetorically: "If we can't talk straight in a barbershop, where can we talk straight?" Holmes (2002) notes that, to a majority of white Americans, such critical dialogue is a natural but hidden occurrence.

At parties, dinners, barbershops and beauty parlors -- wherever blacks typically gather out of the earshot of whites -- African-American icons like the Rev. Al Sharpton, Oprah Winfrey and Barry Bonds are often torn apart in tough and side-splitting ways. What

may have led to the shock among some whites and the embarrassment of some blacks (including some who called for the film's video version to be edited) is that *Barbershop* invited whites to the party. (Holmes, 2002, p. 5)

Like the barbershop in the film, Pat's is a site of social discourse, interpretation, and cultural commentary. No matter who happens to be in attendance -- whites, Latinos, children, men, women --- these types of discussions occur in Pat's barbershop all of the time. As in the film, Pat's offers an example of how educators and students can meaningfully challenge cultural assumptions and question social narratives. Tavin (2000) suggests:

Students could analyze political, aesthetic, and historical formations within the realm of the everyday. This requires understanding and producing visual representations as social and political texts as well as analyzing the ethical and political practices of envisioning culture. Students benefit from this process when their lived experiences are integrated into classroom pedagogy and cultural production. Students and educators could choose images and objects from the whole of visual culture and connect them to themes, ideas, and issues across a broad range of discursive fields. (p. 38-39)

Pat's shop is a site of discourse, interpretation, and commentary about social and cultural norms. All statements are fair game for critical deconstruction. Learning in Pat's is not about memorizing preordained facts and premeditated learning standards but about critical examinations of issues of local, social, economic, political, aesthetic, philosophical, and cultural importance. As in any good interpretation of a work of art, in Pat's barbershop, anyone making a statement must be ready to cite references, whether from an article in the local newspaper, a hit song, the evening news broadcast, a religious text, or the woman who lives across the street. In Pat's, a statement without examples or support is simply an opinion. In this neighborhood learning environment, even if there is disagreement with the premise, a persuasive, well-supported argument is respected.

### **Being in Pat's is Like Being Inside a Hypertext**

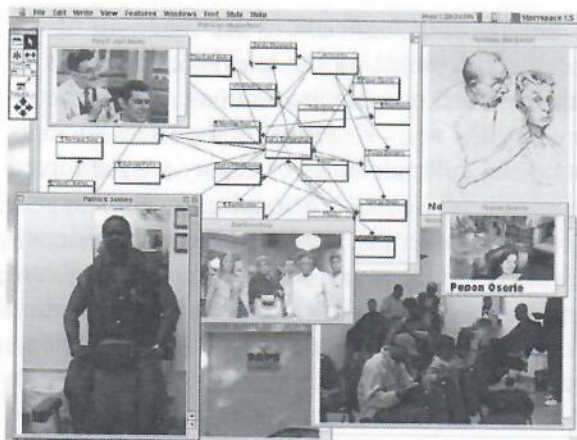
As an environment of visual culture, Pat's can be viewed like other "artworks deriving meaning from associations with social texts and creating an intertextual web" (Walker, 1996, p. 83). Pat's shop is a real environment that can be interpreted as an open work. Eco (1989) defines an open work as embodying plurality and simultaneity. Because it is an environment that is constantly changing and being rewritten, Pat's can also be considered hyper-textual metaphor (Figure 6). Hypertext is defined as having no beginning and no end and encouraging multiple readings, conflicting interpretations, and numerous simultaneous associations (Landow, 1992; Carpenter & Taylor,



2002). In Pat's barbershop, simultaneous associations are made all of the time: other cultures and places are depicted on the television; the lives of other people are connected through cell phone conversations; issues of economic supply and demand are debated when someone off the street attempts to sell something; and aesthetic and cultural values of beauty are reinforced whenever a satisfied client approves of their new hairstyle.

Similarly, hypertext is a nonsequential, nonlinear method for organizing and displaying text in which the author and the reader are empowered to construct meaningful connections among large amounts of information (Jonassen, 2000). Readers have more control over the reading of hypertexts than they do over traditional linear texts by determining the sequence in which the content of the text is read (Jonassen, 2002). Computer-based hypertexts assist students and educators to visually represent links among works of art, visual culture, and content from our lives that that brings meaning to them (Efland, 2002; Jonassen, 2000; Keifer-Boyd, 1996; Taylor, 2000; Taylor & Carpenter, 2002; Wilson, 1998). Hypertextualized readings in art education can include examples of visual culture, such as television commercials, movies, and music videos (Taylor, 2000; Taylor & Carpenter, 2002). These readings are most meaningful when readers participate in "rewriting the text of the work [of art or visual culture] within the text of our lives" (Barthes cited in Scholes, 1989, p. 8). When the regulars share aspects of their lives or neighborhood gossip with their barbers, Pat's shop is reminiscent of other barber and beauty shops in popular culture, such as those found in *Steel Magnolias*, *Coming to America*, *The Andy Griffith Show* or a Norman Rockwell drawing. When Pat instructs a young child not to sell drugs and to be successful, his message functions like a public service announcement similar to those seen on the television between Saturday morning cartoons.

As a metaphorical hypertext, Pat's barbershop offers multiple and simultaneous entry points in the form of numerous *nodes* (Jonassen, 2002) that contain bits of information. For example, all people and artifacts that exist within the barbershop, such as statements, television shows, songs on the radio, chairs, mirrors, windows, video games, customers, barbers, and cell phone conversations, are nodes within that text. Additionally, Pat's barbershop is also a node among other nodes, which exist within the hypertextual web of our daily lives. These nodes are entry points that are constantly available, constantly open for view, and constantly active as locations through which information is presented, documented, challenged, and resolved. At no point is a node at work by itself. Often two or more nodes simultaneously offer information to a reader with the intention of reading that text for understanding (Jonassen, 2002). Any node could be a point of entry and none holds a privileged place above any of the others. In some way,



**Figure 6.** Pat's Barbershop Viewed as a Computer-based Hypertext

every node is informed by all other nodes to which it is linked. Read as a computer-based hypertext<sup>2</sup>, (Figure 4) Pat's offers multiple nodes to the reader who determines specific spaces to view alongside other spaces, which spaces to push into the background, which spaces to comment on, and which ones to simply observe.

### Pat's and the Concept of Place

Klein (2000) argues that restaurants function as sacred and spiritual places. Klein views place as "a site for the construction of knowledge and the exploration of the sacred" (2000, p. 59) and "like art, is open to multiple interpretations based on one's experiences and beliefs" (p. 60). Referring to Lynch (1983), Klein emphasizes that what is important in reading place is "coming to understand what is happening there, what has happened, what is happening, and what might happen" (Klein, 2000, p. 59). A similar case can be made for viewing Pat's barbershop as place. In Pat's shop, the ebb and flow of customers, telephone calls, music videos, and conversations never ceases, and as such, is "a convergence of events, where many things come together" (Klein, 2000, p. 59). It is a "site for the construction of knowledge" (p. 59) each time Pat and the others discuss current issues like terrorism, crime, or sports. Because Pat's simultaneously serves as barbershop, beauty salon, social club, recreation facility, and community information center, it is "open to multiple interpretations based on one's experiences and beliefs" (p. 60).

So when I need a temporary respite from the pressures of my world, I enter Pat's shop. Not only do I get a classy cut, but I'm always reminded of the beauty of communal spirit that evolves from small businesses like his. (Williams, 2000, n.p.)

Referring to Miller (2000), Klein notes that beginning with local places "may give way to a 'soulful curriculum'" (Klein, 2000, p. 61). Barbershops like Pat's cultivate a sense of community pride and are found in various local places. Such places offer art education a model for instructional practice and curriculum design.

## Why Should Art Education Care About Pat's Barbershop?

Barbershops like Pat's are examples of visual culture and embody qualities worthy of meaningful interpretation and interaction. Duncum (2000) points out that art educators are increasingly concerned with contemporary cultural sites, such as television, TV wrestling, fast-food restaurants, tourist sites, and shopping malls. Similarly, Freedman (2000) observes that the realm of visual culture is expanding to include "fine art, television, film and video, computer technology, fashion photography, advertising, and so on" (p. 315). Stokrocki (2001) discusses the aesthetic values of adolescents within the context of a shopping mall and Klein (2000) offers a local restaurant as a site worthy of aesthetic interpretation and contemplation. Similarly, Pat's and other barbershops are of similar interest to art educators because they are visual culture environments in which aesthetic values and norms are interpreted, challenged, and reinforced.

Jeffers (2002) argues that exploration of visual culture means understanding "society's dependence upon 'picturing' everyday life or visualizing things that are not in themselves visual" (p. 157). While defining visual culture, Duncum (2000) claims that "art educators are concerned with artifacts that are, first, significantly visual and second, constitutive of beliefs, attitudes, and values" (p. 31). Duncum points out that visual culture implies not only visual artifacts but also "the whole context of viewing" (p. 33). Duncum (1999, 2000) and others argue that social and public spaces like Pat's are examples of visual culture worthy of study in art education because they foster interpretations based on aesthetic experiences. In addition to the haircuts, what is most aesthetically meaningful about Pat's barbershop is that it is visually and linguistically layered.

Pat admits the "real barbershop" is about more than cutting hair. The real shop is the simultaneous interactions among barbers, customers, community members, television, radio, telephone calls, and events witnessed through the window. The exchange between the barbers and the young boys that Saturday morning, for example, had nothing to do with a haircut. There was an educational interaction in which proper social behavior was the central lesson. Similarly, a classroom is not simply a room in which learning takes place based on a prescribed curriculum, a textbook, or questions on an exam. The "real classroom" exists when the classroom environment is viewed as a complex text -- comprised of the interactions among teacher, students, visitors, subject area content, artifacts in the room, external references, and other stimuli -- worthy of interpretation and relevant to students' lives.

## Conclusion

People see the world just a bit differently after having spent time in Pat's barbershop, so much so that coming away with a good cut almost seems

incidental (Williams, 2000). Viewed from a postmodern perspective, the social experience and environment of Pat's serves as a "transformative vehicle of sorts in that the process of and participation in its creation and interpretation may serve to transform both the artist and viewer" (Taylor 2002, p. 125). Clients, barbers, and other participants are responsible for the creation and interpretation of Pat's barbershop. If in fact "the focus for art education informed by and through visual culture is everyday life" (Tavin, 2000, p. 38), then Pat's barbershop should be required reading.

Cultivating the ability in students to consider social environments like Pat's as vehicles for learning about important local, national, and global issues is a task educators should consider. Jeffers (2002) says that if teachers are to understand "themselves, the notion of 'otherness,' and the complex nature of social issues and visual culture, then these teachers must dig into and build upon the layers of meaning that exist in everyday life" (p. 157). If a goal of education is to make the content of our lessons meaningful to the lives of our students, why not begin with examples that speak to the realities of the world about which they are most familiar? Based on interpretations of social places like Pat's, students and teachers can explore meaningful connections between the content of these sites and rich themes and issues in their lives. Themes such as daily life, identity, racism, and public rituals can be investigated by comparing the content of barbershops like Pat's to Edward Hopper's *Nighthawks* or installations by Whitfield Lovell, Pepon Osorio, George Segal, and Sandy Skoglund. By starting with the familiar, students can better understand the unfamiliar. Teachers and students can explore how familiar locations like barbershops function as educational environments, as in the example of Elijah Pierce, an African American barber in Columbus, Ohio, who helped nurture the artistic and character development of younger members of his community. Places like Pat's barbershop can help us better understand what we struggle to know, be they works of art, personal conflicts, cultural roles, or political issues. Such places can help us see the world in ways that are unavailable without their existence.

What if we could construct an art room environment to function in a way similar to that of Pat's -- that is, instead of entering an artroom with traditional expectations of making aesthetic objects and images, what unexpected but important learning experiences might students encounter as a result of such socially dynamic environment? How would the seemingly chaotic nature of such a classroom, one with multiple nodes of information, stimulation, and interaction, offer students meaningful possibilities for learning? How would such a multivocal, hypertextual classroom provide students with an instructionally sound environment in which to learn? How would the responsibility for bringing content into such a site shift from being the sole responsibility of the teacher to the shared duty of both teacher and students?

How would other stimuli -- television shows, music, advertisements, visitors -- add to such a hypertextualized educational site? How would the interaction of these stimuli constantly modify the construction of that space?

What if, in our classrooms, not all students were completing the same assignments at the same time but were still learning various aspects of the same content simultaneously? What if our classrooms were complex locations that functioned for our students as complex webs of familiar associations and stimuli in which to discover the unfamiliar? What if in our art classrooms, as in Pat's Barbershop, there was never a dull moment?

## Notes

1. This line is spoken by Eddie, played by comedian Cedric the Entertainer, in the movie *Barbershop*, released in the fall of 2002 by MGM. To view a trailer for this film, visit <http://www.apple.com/trailers/mgm/barbershop/>.
2. Figure 6 depicts the actual Pat's barbershop as if it were a computer-based hypertext. The image is a computer screenshot in which multiple windows are viewed simultaneously. Created using Storyspace TM (Eastgate Systems), a reader may add images or text to the hypertext and determine what nodes are available for viewing at any given time. As of this writing, the computer-based hypertext has not been published on the World Wide Web.

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