THE IMPORTANCE OF ART HISTORY IN ART CURRICULUM: DEVELOPMENT OF AN ART HISTORY BASED SECONDARY EDUCATION UNIT INCORPORATING MUSEUM EXPERIENCE

by

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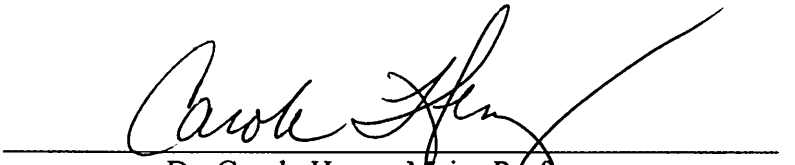

Dr. Carole Henry, Major Professor

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Chapter One: INTRODUCTION

In a world filled with enhanced visual stimulation including advertisements, graphic television shows, video games, and countless virtual social networks, changes are being made within education. These changes serve purposes based on the focus of national standards and standardized testing, while other disciplines become neglected. The subject of art is no exception. Many art curricula are expanding to incorporate new ideas in art education such as visual culture art education (Adams, Falk, & Dierking, 2003), and the study of art history within art curricula is unevenly present. The discipline of art history has the ability to provide personal and cultural relevance. Art history provides a foundation to both elementary and secondary art curricula by fostering personal meaning making through the study of other cultures as well as our own. By retracing the paradigm shifts associated with art history, I will provide an overview of the historical origins of art history, how it made its way into art curriculum, and art history's relevance in curriculum today.

I completed this project for a multitude of reasons listed throughout my writing, but the main reason that I started this task was because of my personal history. Throughout my elementary educational career, I very rarely saw art historical images in the art room. As I reached the end of my high school educational experience, I found myself flipping through art books wanting to know more information that my art teacher simply was not providing. It was not until I reached my first year in college that I had my first art history course. Sitting in a dark room smelling of espresso and illuminated by images projected on a huge screen, I was completely entranced. I found that my own art became inspired by ideas of the past. I learned about cultures that I never knew existed, and of my own culture's past and present. I found myself recalling historical facts of the past based on the images that I had seen in class. I began

to assume that had I been introduced to this material sooner in life, I would have experienced the benefits of studying art history sooner. Throughout my project I generalize that because I did not experience art history in my elementary or secondary curriculum, others also had similar experiences. After speaking with many students and art educators, I realize that most have had similar experiences to myself, but there have also been a select few that have had art history within their elementary and secondary education. My writing is biased based on my own experience, and of those that have received an education without art history.

In Chapter Two, I move on to provide a brief description of the conceptual framework of my applied project and an evaluation of prior research on the subject of art history in curriculum. Throughout my applied project, I operate under the pragmatic paradigm (Mertens, 2005). In this applied project, I avoid the use of concepts such as truth and reality, but rather I focus on effective ways in which teachers can introduce art history into the art curriculum. I have no pre-existing hypotheses on the most effective ways for the use of art history as a discipline of study, only that I know there is not one correct way to do so effectively. I have drawn upon the work of art educators such as Terry Barrett (2007), Elliott Eisner (2002), Arthur Efland (1990), Laura Trafí-Prats (2009), and W. Dwaine Greer (1997). I primarily use the research of Mary Erickson (1979, 1983, 1995, 1998), who is one of the few researchers who conducts in-depth studies on the use of art history in the classroom. In Chapter Three, I retrace the history of art history, and discuss its past existence in art education curriculum in order to find an appropriate way to incorporate art history in art curriculum today.

It is today that art history can be used as a link between the four domains of discipline-based art education (Dobbs, 2004), as well as add a multicultural and historical base to visual culture art education. In Chapter Four of my applied project, I will briefly discuss aesthetics, art

criticism, art making, museum education, and visual culture, multiculturalism, cognition, and technology and the role that art history plays in each of these disciplines. For advocates of VCAE (Duncum, 2003), throughout my applied project, I will note art history's importance and acknowledge that art history does not stop with the Italian Renaissance. My applied project advocates for art through contemporary time. Problems that can potentially be faced when incorporating art history into art curricula will be evaluated. One struggle commonly associated with incorporating art history into curriculum is the preparedness of teachers (Stone, 1995). As art educators, we are advocates for both creativity and education. We must educate ourselves in order to properly educate our students. As well as becoming more thoroughly and properly prepared, art educators must balance the time given for instruction in the art room. Art history should not supersede art making by any means. A balance must be maintained between the two, so that students have the opportunity to both creatively express themselves and learn about art of the past. An art history lesson can even be incorporated to an art classroom at the same time as the process of the creative process of art making.

After analyzing existing research, studying art education of the past, and exploring art history teaching strategies of the present, I continue my applied project in Chapter Five with a secondary unit that I have designed for educators hoping to incorporate art history in their own art classrooms. One lesson in the unit includes a field trip to the Georgia Museum of Art, and a museum guide for the students to complete during the course of their field trip and lesson. Chapter Six of my applied project explains the guide, its activities, and describes how this experience will emphasize the importance of students to seeing art in person rather than as reproductions (Hubard, 2007).

Chapter 2: LITERATURE REVIEW

The History of Art History in Curriculum

Through the development of art education, many changes have taken place. By tracking changes from progressive education to Discipline-Based Art Education to the visual culture art education, art educators can better see how the field of art history has evolved through the existence of art education. When looking at the timeline of art education, it is interesting to see that art history has not always been included in the curriculum. It only became prominent in art education curriculum in the 1980s with the implementation of Discipline- Based Art Education (Efland, 1990). Although the beginnings of art history can be seen throughout the distant past, art history as we know it today is a relatively modern topic. In *Art History's History* (1994), Vernon Hyde Minor discusses that there are certain paradigm shifts within the development of art history. These shifts show the transformation of art history as a subject of study, and outline human involvement through the progression of art history. By retracing these paradigm shifts, I will provide an overview of the historical origins of art history and how it made its way into art curriculum.

Art History in Ancient Curriculum

This history of art history begins with the Greek Academy. Although recent changes in the teaching of art education have begun to occur, art history classrooms have traditionally been modeled after academies such as that of Plato and Socrates. These classrooms are mainly teacher oriented and mostly consist of lectures. Pliny the Elder, a Roman writer during the first century A.D., was the first scholar to write on the history of art. He compiled information about Greek art and artists that embodied technique and skill level. Pliny the Elder judged art based on the previously developed *Canon* of Polykleitos, a Greek sculptor, which outlined the rules for

creating sculpture in ancient Greece (Minor, 1994). Although these scholars dedicated their time to education and philosophy, this time period was strongly similar to the Middle Ages in the fact that artists were simply considered artisans. Udo Kultermann (1993) explains, "Only those artists who had begun to theorize about their craft could claim a high social position" (p. 2). Because many artists were considered artisans rather than scholars, the study of art from a historical point of view as an academic discipline did not gain popularity.

Many years later, in the late sixth and early seventh centuries, the Roman Catholic Church used imagery to spread doctrines and beliefs. When followers of the church began to be accused of worshipping false idols, Pope Gregory claimed that pictures were easier to read for those who are illiterate (Minor, 1994). Although it was not intentional, Pope Gregory (while trying to justify the spread of belief through imagery) was one of the first advocates of visual literacy.

Art History During the Middle Ages and Renaissance

Although there was not a great deal of the study of the history of art before the Renaissance, one slight paradigm shift can be seen with the progression of Craft Guilds in the twelfth century. With this development came the study of the history of successful art making. Guilds trained artists on the art making process, but had to keep in mind the past creators of art and their processes in order to be successful themselves. Often, successful artists would pass down the techniques that they learned in their own personal history to their students. This study of art, however, did not involve the link of culture, politics, or religion to art. Unlike the Middle Ages, the Italian Renaissance brings about many more paradigm shifts to the study of the subject of art history (Minor, 1994).

Although the academics of the Renaissance Academy began their studies in the fifteenth century, they did not start to dedicate their studies to painters, sculptors, and other artists until the sixteenth century. It was here that the idea was created that the members of the academy could teach each other rather than simply being trained to complete a trade as was the case in the craft guilds. In contrast to the craft guild whose main aim was to master an artisan trade, members of the Renaissance Academy made it their primary goal to discover what true beauty was through their studies (Minor, 1994).

During the beginning of the Renaissance in Italy, the subject of art began to focus on history more than ever before. In the fifteenth century, Leon Battista Alberti, a sculptor, developed the complicated concept of what we now call aesthetics. His work *De Pictura* written in 1435, examined the relationship of contemporary artists of the time to artists of the classical age (Kultermann, 1993). This was one of the first times a cultural connection was made between artists and preceding generations. Alberti wrote about the topic of "istoria" which literally translates to "history." Minor (1994) explains:

> *Istoria* refers to those themes and figures sanctioned by time and tradition. The artist does not so much invent subjects, but reinterprets those that are well known, and he does it in such a way as to elevate the viewer. (p. 61-62)

Not only was Alberti one of the first to make a cultural connection between artists of different times, he also described how a historical composition (which became prominent in the French Academy) could touch the lives of its viewers. It is through Alberti's life work that we begin to see the concept of history become central to the art world (Minor, 1994). Just as Alberti studied how a work of art can translate to the viewer, contemporary aesthetics scholars such as Boyd

White (2011) study how aesthetic encounters with works of art provide a view into the process of meaning making.

An intellectual named Marsilio Ficino founded the New Academy in Florence in 1462. His student, Pico della Mirandola wrote an oration entitled *On the Dignity of Man*. Through this oration, he explained an encounter that Adam had with God, and the dialogue that occurred between the two (Minor, 1994). A famous depiction of this oration can be seen in Michelangelo's Creation of Adam in the Sistine Chapel. This is a prime example of the artists of the Italian Renaissance taking cues from the scholars during that era. During this time, scholarly information became of great importance to the arts. Although in contemporary society any religious faith is not viewed as fact by all, during the times of the Italian Renaissance, it was considered a historical undertaking. Lorenzo Ghiberti, a sculptor of the Italian Renaissance, studied the work of ancient writers such as Pliny the Elder. Ghiberti's studies compiled works that critiqued artists and artistic approaches during the late fourteenth century. Kultermann (1993) stated, "The historical criteria that he espoused went back to Pliny, Vitruvius, and other antique authors... Ghiberti primarily used antique authors, but added his own views" (p.6). The manner in which Ghiberti added his own views of the art, even including his own art into the chronology, was an extremely novel idea.

The French Academy and "Modern" Art History

Many art history scholars including Giorgia Vasari followed in his footsteps. Giorgio Vasari is considered the first "modern" art historian of his time. His book, *Lives*, published first in 1550 and again in 1568, included biographies of prominent artists from the fourteenth century until his day. Biographies were not uncommon for Vasari's time; in fact, there were many precursors that could have inspired Vasari's work. Some of these forerunners include Antonio

Billi and Anonymo Magliabecchiano (Kultermann, 1993). Billi wrote a chronology of Florentine artists that began with Cimabue. Magliabecchiano attempted to compose a history that began in ancient Greece but never finished. Vasari's work is unique in the way that he organized his biographies and spoke about art as a historical happening. This is what made his work more notable than that of Billi and Magliabecchiano. Another innovation that Vasari included in his work was that he wrote about artists that were alive at the time. This made his book more controversial, yet, more popular. Vasari's book, *Lives*, was a major accomplishment in the field of art history, but it is made evident through his book that he had no interest in relating either the artists nor their art to religion, politics, or culture of the day. Vasari also showed a primary interest in artists from the High Renaissance, and exhibited extreme biases throughout the entirety of his work (Kultermann, 1993).

Within the French Academy, a hierarchy of painting existed with history painting placed at the pinnacle. Paintings of legends, history, and Bible subjects were seen as the most important. It is in the French Academy that we see the prominence not of art history, but of history displayed through the art itself. It is also within this time that we see the artists beginning to struggle over the concept of "contemporary" art history. The most notable artists studied from a master or teacher. It was then that members of the French Academy started to question whether they should study from ancient artists or modern artists. With the birth of art salons in the early to mid-1700s, came the development of the art critic. One prominent critic of the eighteenth century was Denis Diderot. Diderot was not only an art critic, but he also made the connection between contemporary art and its relationship with the viewer (Minor, 1994). This rise in the art critic becomes increasingly important much later in K-12 education with the development of DBAE.

Around two hundred years after the work of Vasari, Johann Wincklemann, a German historian, became the first to use the words "history of art" in *Geschichte der Kunst des Altertums* (which translates to *The History of Ancient Art*) published in 1764, Wincklemann created a major paradigm shift in the study of the subject of art history. Wincklemann had an extreme interest in ancient Greek art. His love for ancient Greek art first grew from the reading of classical literature, and was reinforced with the supervision of the beginning of the excavations at Herculaneum and Pompeii. He gained much of his historical knowledge while he worked as a librarian. Wincklemann spent six years organizing the library in Dresden while gathering sources simultaneously. He did not publish his first work until he was thirty-eight years old. The popularity of Wincklemann's interest in ancient Greek art is partly responsible for the neoclassic movement of the eighteenth century. One aspect of art history that was exhibited in Wincklemann's work that was not in Vasari's work is art's connection to culture. Kultermann (1993) cites Wincklemann:

> A history of art should treat the origin, growth, mutation, and decline of a tradition alongside its presentation of the various styles of nations, ages, and artists—all of this, as much as is possible, must be extracted from the surviving works of antiquity. (p. 54)

Although Wincklemann primarily speaks of ancient art history, he lays the foundation for art history and for every art historian after him.

Immanuel Kant, a philosopher of the late eighteenth century, voiced new ideas and ways in which consciousness, cognition, and emotions could relate to the world of art. Minor (1994) clarifies Kant's views on beauty:

> Beauty is neither in the object nor, finally, in the mind. It happens as a result of the interaction between the thing and the perceiving mind: between the object and the subject. Beauty is the product of a transaction. (p. 99)

Kant elaborates on the feelings that we get from looking at a work of art. The sense of purpose we may get from looking at a work of art that we deem is beautiful is a false sense of hope that is simply perceived. Yet, beauty exists, but according to Kant we must be disinterested in order to experience it. With this development, Kant describes an aesthetic response. According to Kant, the aesthetic response is a crucial part of life, and if one was constantly interested in having an aesthetic response or interaction with a work of art, they would be unable to do so. Thus, we must remain open to, but not focused on having an aesthetic response in order to experience the beauty of a work of art. Another German philosopher that promotes the idea of aesthetics is Georg Wilhelm Friedrich Hegel. Hegel, contrasting with Kant, limited aesthetics to art only. Hegel was an art historian who divided the world of art into three different phases, the symbolic, the classical, and the Romantic. Although his ideas were more complex than this, Minor (1994) further elaborates Hegel's ideas, "For Hegel, art came into existence so that humans could know something about themselves and ultimate reality. Art is a tool, and when we as a people have become most acutely conscious, we no longer will have use of this tool" (p. 104). In Hegel's mind, the idea that art history was in the past, yet, still expressing a message added the legitimacy of art history as a subject of study.

Heinrich Wölfflin, a Swiss art historian of the twentieth century, depicted the world of art history through comparisons. These comparisons included linear versus painterly, plane versus recession, closed versus open form, multiplicity versus unity, and absolute versus clarity. These comparisons made Wölfflin's view of art history more objective and scientific. His writings are

not based on beauty or talents which make his views easier to comprehend. Although Wölfflin neglected to include cultural context in his comparisons, the ease of comprehension of his art history theory made it applicable and easier to use in American universities. Minor (1994) states:

> By introducing method into art history, Wölfflin hoped to make it a discipline that comprises more that appreciation of beauty and sensitivity to style. For that, it seems to me, we can thank him, or at least acknowledge his contribution. He has had a lot to do with keeping art history in the university curriculum. (p. 125)

Through evaluating the paradigm shifts of art history and people that brought about these changes, we can see how art history as a subject has evolved. The study of art history has transformed from the form of biographies, to culture, to comparisons, to art history as a discipline. The newest form of studying art history through visual culture allows for the study of art history through social and political issues. As visual culture art education is being integrated into the art curriculum, art history is slowly receiving less emphasis as changing issues in the contemporary world take its place. Patricia Emison (2008) states, "Understanding our own history as alien to our values rather than as allied to them is a task we have let slip, quite grievously" (p.88). As art educators, it is important, now more than ever, to not forget our art historical roots, and know how they have transformed into our current practices.

As an educator of K-12 students, and as a person striving to continue my own education, I often find myself learning about concepts that can be incorporated to improve the life skills of my students, but am left with one question. How? Coming up with ideas for how to change your own curriculum practices can be easy, but how to implement these ideas in an effective but creative way is a different matter completely.

It is my belief that introducing art history in the art education classroom can be valuable for all grade levels from elementary school through high school. Students can gain a knowledge of other cultures through art while increasing verbal skills and gaining historical knowledge. It is also my belief that although art history was considered an important part of art education with the development of Discipline-Based Art Education (DBAE), many art educators, are not confident introducing art history in the K-12 art classroom because they have not found effective ways to do so. I completed this applied project both to improve my practice on a professional level and to provide myself with a comprehensive understanding of the research that has already been completed on introducing art history into K-12 curriculum.

Art History in American K-12 Curriculum

Although traces can be seen throughout the distant past, art history as we know it today is a relatively modern topic. Art history as a subject of study first appeared in American universities with the first department of art history in Princeton in 1882. The rise in art history as a subject in the United States in the 1930s is attributed to German art historians fleeing from the Nazis and immigrating to America. By 1942, art history was only recognized as a discipline primarily in the university setting, and by the 1970s, thirty-five locations offered art history as a degree in higher education. At this point in time, art history was still not prominent in K-12 curriculum. In *A History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts*, Arthur Efland (1990) explains what happened to change this:

> In October 1957 the Soviets launched the first artificial satellites, Sputnik. American educators entered a period of professional soul-searching that resulted in a major movement for curricular reform, especially in science and mathematics. Once again subjects such as art had to be defended. (p. 237)

Art education was not exempt from this curricular reform. In the mid-1960s, The Arts and Humanities Program, responsible for improving art education and teacher recruitment, held 17 conferences on the arts between 1964 and 1966. It was during the Penn State Seminar in 1965, a time in which schooling was focused on disciplines, that art history became a prospective subject in K-12 curriculum for the first time.

Discipline-Based Art Education

The art education curriculum reform continued just less than twenty years later in 1982, the J. Paul Getty Trust held discussions with 17 art educators. The result of these discussions was Discipline-Based Art Education (DBAE). Many ideas within DBAE are taken from the Penn State Seminar of 1965. Elliot Eisner (2002) states:

> The theoretical basis of DBAE was first advanced by Jerome Bruner through his ideas about the relationship between curriculum and the structure of the disciplines... Bruner's argument that students learn best when they experience a discipline in a form similar to the form of inquiry used by scholars in that discipline appealed to anxious educators seeking to meet new expectations for more rigorous and substantive curricula. (p.27)

DBAE outlines the study of art in four different domains including art making, art criticism, aesthetics, and art history. DBAE is still the main type of art education curriculum that can be seen reflected in many schools today. Although we can trace the framework of the subject of art history back to the times of Plato and Socrates, it was not an implemented subject in K-12 art curriculum in America until the past thirty years. It is within the framework of DBAE that we can see art history implemented and see the interdisciplinary qualities of art history as a subject of study.

W. Dwaine Greer (1997), one of the leading contributors during the J. Paul Getty Trust discussions of 1982, clarifies the aims and goals of DBAE:

> To expand the definition: Discipline-based art education, as a part of a general education, aims to develop mature students who are comfortable and familiar with major aspects of the disciplines of art. The goal is amplified in this manner: Students will be able to express ideas with art media; will read about and criticize art; will be aware of art history as the chronological, geographic, and personal context of what they are seeing all around them, not just in galleries and museums; and will have an understanding of the basic issues of aesthetics. (p. 4)

The four disciplines of DBAE link in practice providing students with a holistic curriculum that encourages both thought and creativity. It is through my investigation that I not only search for effective ways of introducing art history into the art classroom, but I also discover how the four disciplines of DBAE are interwoven among one another, and exist together to provide students with a more complete art education.

Conceptual Framework

I compile my investigation of the research of others on the understanding that with my increasing understanding of the implementation of art history in K-12 art curriculum, that there is the opportunity to turn my pragmatic approach to my applied project into a constructivist approach. There is the potential opportunity that I may pass on the values discovered in the process of completing this applied project to others interested in the same topic. Similar to a pragmatic approach, a constructivist approach, "rejects the notion that there is an objective reality that can be known," (Mertens, 2005, p. 14). People operating under the constructivist approach work with the understanding that the hypotheses and multiple realities can change and

develop as their work progresses. In the future, I may gravitate toward the constructivist paradigm, but for the purpose of this literature review, I operate under pragmatic views.

Mertens (2005) defines one who operates under the pragmatic paradigm as one who, "...rejects the scientific notion that social science inquiry was able to access the 'truth' about the real world solely by virtue of a single scientific method" (p. 26). In my research on introducing art history into art curriculum, I avoid the use of metaphysical concepts such as truth and reality, but rather I focus on effective ways in which my goal can be completed. I have no pre-existing hypotheses on the effective ways for the use of art history as a discipline of study, only that I know there is not one correct way to do so effectively. I do not limit my investigation to either quantitative or qualitative methods, but remain open to the knowledge of all research, both historical and empirical.

Evaluating Prior Research

Upon beginning the applied project, one of my questions pertained to the students, their ages, and their attention spans and ability to retain historical facts. Are younger children able to understand the complexities of art history? Not only should students understand that works of art were created in the past, but also that they were created to serve a different purpose, and that the people viewing the works of art may have thought differently of the works of art than we do today. John B. Poster (1973) of Fordham University researches children's understanding of time. Through his research utilizing a survey given to four-hundred and eighty students varying in ages six to thirteen on the subject of historical time, Poster claims that younger students can comprehend historical time, but lack the awareness of time on an emotional level. He explains students lack what he called "historicality" (p. 589), or a sense of an object existing in the past as well as the present. Pieces of history are transformed both by time, the society in which it existed

in the past, and the society that it exists in today. The children within the study were asked simple questions about time as related to historical events, relationships, themselves, and their environment, and Poster based his conclusions on the responses from these questions. Poster concluded that elements of time that seem to confuse students should be avoided while providing clarity of historical time. He does not, however, provide instruction on how the children's perception of time and history may or may not be changed. As an art educator seeking to implement art history in curriculum, I am interested in discovering how to approach teaching students in a way that makes them aware of the art that they are viewing and studying in terms of both the then and the now.

Although Poster does not provide instruction to see how children's perceptions changed, Mary Erickson (1995) created a one-year study that examined second and sixth grade students' art historical interpretation abilities. In this study, she created a curriculum that included one year of extensive art history instruction. Her goal was for the students to be able to link artworks to the context in which they were produced. The art teacher was involved in the study and the curriculum was broken up into themes for contextual understanding. The students were assessed four times throughout the year, and various questions were asked during the assessment which included art historical questions, contextual questions, and interpretive questions. Although the sixth grade scored considerably higher than the second grade students, this study provides evidence that sixth grade students are capable of art historical understanding, and second grade students are able to consider works of art from the points of view of the artists and viewers of the past.

Erickson (1995) also developed a sequence of understandings that students must comprehend after being introduced to the discipline of art history. This sequence of art

understanding can also be viewed as a guide for teachers or a list of goals to attain through art curriculum. Erickson's nine understandings include, "Students learn that artworks have been made by people all over the world for thousands of years" (p. 33), "Students learn that their own making experience may be different from the art making process of a make of another time and culture" (p. 33), "Students learn that their own viewing experience of an artwork may be different from the experience of viewers who saw the artwork when it was first made" (p. 34) and "Students learn that a viewer's perception (including their own) is conditioned by the viewer's culture" (p. 36). Erickson's (1995) research solves the question asked by Poster (1978) of whether young students were able to understand the complexities of art history, but does not answer the question "How?" Within this article, Erickson does not describe specifically how to implement these understandings in the art classroom, but talks of her development of a book *Stories of Art: An Art History Based Interdisciplinary Curriculum Resource* which she states includes art history and art making activity plans, as well as suggestions for art criticism. This resource is a great way to introduce art history into art curriculum, and is available for purchase through the Art and Cultural Education Materials, Inc. website (www.crizmac.com).

Discipline-Based Art Education is no longer dominant in art curriculum, but its attributes and the four disciplines including art history, art making, aesthetics, and art criticism are still made apparent in the national standards for art education and state standards such as the Georgia Performance Standards. The Georgia Performance Standards for Visual Arts are organized into five domains with one of them being Contextual Understanding (https://www.georgiastandards.org/Standards/Pages/BrowseStandards/FineArts.aspx). Within this domain, students are expected to understand the visual arts in relation to history and culture, and recognize the impact of art on history and different cultures. Given how these disciplines are

reflected in standards today, it is surprising that little recent research could be found on art history in the classroom. One of the best examples of how to implement art history in art curriculum was written by Robin Alexander in 1980, before Discipline-Based Art Education was developed. In her research, Alexander (1980) even comments on the "lack of documented teaching methods which actively involve students in learning art history" (p. 20). This lack of art historical information for K-12 teachers and learners is an ongoing problem, especially for teachers who feel unprepared to introduce their students to the contextual information of art history, and want to improve their own professional practices.

Though her study, Alexander evaluated and documented three different high school level art history courses taught by a teacher named Mr. Jewel. Alexander not only discusses the effective methods used by Mr. Jewel, but composes a list of four categories of art history teaching and learning. These categories were developed during a pilot study conducted for his research and include curriculum organization (thematic or chronological), pedagogy or teaching/learning method (the presentation and reception of content), graphic range of material (sequentially or spatially), and level of the abstraction of content (the level of concreteness of handling the subject matter). Alexander's categories give art educators possible ways of organizing curriculum involving art history while providing the framework for his study in Mr. Jewel's classroom.

Alexander explained that Mr. Jewel used the teaching technique of modeling in his classroom. He provided the students with examples of how he wanted them to respond to historical works of art using extreme enthusiasm for his subject and extensive vocabulary. Alexander (1980) states:

> People match behavior whether they are rewarded for it or not... In applying this theory to art history teaching and learning, the teacher acts as a model providing certain stimuli. The more inviting the stimuli, the more likely the student is to imitate the behavior, (p. 23-25)

Mr. Jewel's class was extremely well managed following the rules and the regulations set out by the school and with high expectations for the students. The students were expected to learn and use art vocabulary and were quizzed on it on a regular basis. Also on a regular basis, Mr. Jewel provided "screen-side talks" (p. 25) where he sat next to the projecting screen and discussed daily agendas, study guides, and any questions the students may have about the class. He used humor frequently, and switched his teaching techniques daily using slideshows one day, films another and field trips the next week. Mr. Jewel taught the context thematically while the students created their own chronological sequence during the course of the class. Finally, Mr. Jewel taught his students the difference between looking and seeing a work of art by incorporating aspects of aesthetics and art criticism. Alexander (1980) stated, and I agree, "The most valuable consequence of the learning process in Mr. Jewel's class was learning the art of seeing. Rather than just looking, the students were seeing and verbalizing their understanding" (p.23). Mr. Jewel embraced his students on a level that deemed them capable of being art historians, and completing the same tasks as art historians do.

In looking upon Mr. Jewel as a model teacher of art history, it is impossible to overlook that he combined the disciplines of art history, aesthetics and art criticism in order to create a holistic curriculum for his students. It is evident that these disciplines are heavily reliant on one another, and any one of these disciplines cannot fully exist without the other. It is difficult to imagine the disciplines of art criticism or aesthetics without the background of historical and

contemporary works of art. Likewise, it is hard to imagine the discipline of art history without the critical literature for both students and art historians. I used this applied project as a tool to try to find these connections, and to discover how the disciplines of aesthetics and art criticism are able to supplement art history in K-12 art education.

In *Frost Bite: A Dramatic Tale of Research in Aesthetic Education,* Miriam Hirsch (2005) explored pre-service teachers observing aesthetics implemented in art education for younger students. This example of aesthetics used in art education is based primarily around drama, theater, and acting, but still relevant when exploring the arts as a whole. Although Hirsch did not use visual art in her study, she used a set of experiences with the students designed to heighten awareness and ignite imagination. She explained in her study about the plan for students of Lake Mountain Elementary School to carry out a performance of *The Snow Queen.* The students explored the literary elements of the dramatic work of art, but no conceptual information about the play was given to the students. Hirsch explained that this was to encourage multiple interpretations of the play by the students. Instead of showing the students a video of the play being performed by others or taking them to a theatrical performance by actors, the teachers opted to show the students a recording of *The Snow Queen* performed by puppets and puppeteers. Throughout the course of the study, the participants had organization problems with the principal of the elementary school, and Hirsch concludes:

> The story of this research study implies that a school with an arts-rich environment, with an abundance of arts resources and replete with art enthusiasts, may not be sufficient to guarantee the success of an aesthetic arts program. Focus rather than enthusiasm alone may be an essential nutrient for the growth and development of a new curricular initiative in a school organization with an established way of doing things. (p. 218)

I can only assume that Hirsch's study was less than successful because of the lack of administrative support in her case study. Although the students and the teachers involved remained enthusiastic about the project the entire time, the students were not exposed to the amount of administrative support and organization that they needed to make their performance a success.

In *Articulating Aesthetic Understanding Through Art Making*, Costantino (2007) introduces an aesthetic curriculum that explores aesthetics through image-based, nonlinguisitic thinking. This research presents a case study in which an elementary school art teacher provides both verbal and visual means for his students to respond to works of art in a museum setting. Costantino explains how the students visually explored their understandings of different works of art. To prepare for the museum field trip, students made sketchbooks and the teacher modeled how to use them in the museum setting by using the example of different posters found in the art classroom. The students used their sketchbooks freely without verbal instruction on how to use them within the art museum, and had a reflective prompt on returning to the school from their field trip. Costantino states:

> The drawings by these students are manifestations of visual thinking, imaginative cognition, and qualitative reasoning in their use of images (directly observed and from memory) to convey their understanding of artworks –images– that moved them…This combination of visual and verbal expression illustrates the kind of imaginative cognition Efland (2004) asserts is essential to art and general education. (p. 22)

Like Mr. Jewel, the teacher in Costantino's study models to a classroom a very effective way to include both aesthetic education and art history into his art curriculum. By spending a little extra time demonstrating how to use sketchbooks on the images and posters up around the classroom,

students were better prepared to complete the activity when on their field trip to the art museum. This study also shows the capability of students to reflect on art history (as the teacher within the study provided contextual information to images while inside the museum), and shows the capability for student meaning making through visual and verbal modes of expression.

Lachapelle, Drouesnard, and Keenlyside (2009) investigated appreciation through art criticism and the widely accepted notion that spending more time looking at works of art results in better art appreciation. Although the volunteers that participated in the study were adults, they were not experienced in viewing works of art. This is similar to what teachers may experience with their students in various grade levels. Each volunteer completed two viewing activities. One group used a stream-of-consciousness technique when viewing a work of art of their choice, and recorded any thoughts that came to mind when the volunteer was viewing it. The second group viewed a work of art chosen for the participant and were given time to first look at the work of art and then respond. Lachapelle, Drouesnard, and Keenlyside determined that although viewing time and verbalizing ideas about works of art increased the viewers' understanding, not all of the participants' performances reflected this outcome. These results can be traced back and reflected upon with Mr. Jewel's modeling the difference between "looking" and "seeing," and the visual comprehension attached with the concept of seeing rather than looking. Regardless of the type of success achieved by the study, as the participants acted as art critics Lachapelle et. al (2009) state:

> Nonetheless, it appears likely that, under the right circumstances (i.e. prolonged and careful viewing), most non-expert viewers, as we have defined them here, should be able to respond to works of public contemporary art in interesting and meaningful ways. (p. 255)

If these non-expert viewers were given a small amount of relevant historical or contextual information, and were allowed to talk among other viewers, one can only imagine the changes that could have been made to the study.

Tom Anderson (2003) explored how the disciplines of art history and art criticism are inseparable from the idea of culture throughout his research study. Through the use of the discipline of art criticism in an art education classroom, Anderson studied the natural behaviors of the participants of the study and their response to art criticism and calls his research "ethnographic criticism" (p. 156). With the help of the behavioral activities of the participants, and philosophers such as Dewey, Feldman, Eisner, and Geertz, Anderson developed a three-stage process for how students approach art in a critical manner. According to Anderson, the first stage is immersion and response. During this stage, students allow themselves to be immersed in a work of art while allowing for their own intuitional impulse about the work's meaning or significance to become known. The second stage is description. During this stage, students move from the art work's surface to its depth, exploring the relationships built within the work of art, meaning and cultural interpretation of the work of art (which differs from the time in which the work of art was created), and allows for aesthetic reaction to the work of art. During the third and final stage of interpretation, students turn to connection making and contextual information to determine the significance of the work of art both within the culture in which it was created and within our own. Although Anderson looked upon this research study as foundational for further research, these stages provide preparation and expectations for both students and teachers in the discipline of art criticism, and describe what students do naturally and socially when viewing a work of art. Anderson (2003) stated, "The instrumental value… is

that potentially it leads to richer, deeper, and more meaningful experience in teaching and learning art" (p. 161).

Trafí (2004) connected art criticism in curriculum directly to art history calling it "critical art history" (p. 27). She describes the interpretation of a work of art as a social act, and used the idea of the gaze in art historical works to educate teachers on how to connect emotions, feeling, identity, narrative, and culture to historical works of art. Although she limited the majority of the study to mainly all male Impressionist artists, a portion of the study included the comparison of these works to the work of contemporary photographer, Annie Leibovitz, and iconic visual culture figures Victoria Adams and David Beckham. Trafí (2004) concluded:

> ...Art interpretation is not about the reproduction of knowledge of the truth of paintings and other art works, as tends to be assumed by formalist art historical discourses, it is rather a participatory practice of reading/writing 'contexts', and of 'subject constitutions' of student teachers as interpreters who search for (re)location in discourses that are suffused with issues of gender, class, and race. (p. 34)

Although Trafí veers away from the formalist qualities of art history, she uses the discipline of art history to provide backing to interpretations of art today while including thoughts of visual culture in education.

In *Volitional Aesthetics: A Philosophy for the Use of Visual Culture in Art Education*, Carter (2008) uses her research of Discipline-Based Art Education to form an aesthetic philosophy of art education that supports the use of visual culture in the classroom setting. Carter reconnects the aesthetic experience with understanding, and understanding with cultural connection. She also takes us through the history and philosophies behind the four disciplines of DBAE, focusing heavily on that of aesthetics. Carter claims that including visual culture in K-12

art curriculum does not diminish aesthetic education, but promotes it by the study of images that are familiar to the culture of the students. While promoting the implementation of visual culture in the curriculum to promote aesthetic education, Carter does not ignore the importance of the discipline of art history in her philosophy. She states:

> A curriculum based on volitional aesthetics will not limit itself to those artifacts that have been identified as artworks, but will also include images/ artifacts from the whole of visual culture to emphasize the role of content, value and meaning. (Carter, 2008, p.98)

Rather than plead the importance of aesthetics over art history or art history over aesthetics, Carter's philosophy implies the need for both the contextual and formal qualities of art history, as well as the cultural influences from the current viewing of works of art. Although her philosophy is well researched, and well-written, Carter does not include how exactly to implement this type of philosophy into K-12 art curriculum, but rather provides a historical background to my area of research as well as providing a suggestion for aesthetic education in art curriculum. Carter (2008) states:

> I have argued for a broader, more inclusive definition of culture, and with it, a broader definition of and description of aesthetics, resulting in a picture of culture as all inclusive with art, popular culture, and the energy of ordinary life. (p. 96)

It is entirely possible in further research, to take Carter's ideas of volitional aesthetics in art curriculum, and apply them to the curricular organization plans of Alexander (1980) in order to create a functional art curriculum including visual culture for K-12 students.

The majority of the articles included in this review were similarly completed according to a pragmatic paradigm. Those not completed in the pragmatic paradigm which focuses intently on educational hypotheses seem to be lacking concrete conclusions. Although this is strictly my

opinion, the inclusion of art history in K-12 curriculum is not a research topic that can be narrowed down to a singular hypothesis. The sources that I have researched and included here simply provide examples of how others have made connections in the art education field and constructed effective ways of introducing art history in K-12 art education curriculum.

Chapter Three: THE IMPORTANCE OF ART HISTORY IN CURRICULUM

Ever since the development of the common school, structures within the schooling system have been steadily changing. This is especially true for art education. Through time, changes to the frame of art education have been made to reflect the changes in time and culture. Because these transformations are taking place on a day-to-day basis, there are many issues within art education that can be covered through multiple approaches such as appreciation and understanding of art, multiculturalism, aesthetics, inquiry, imagination, and cognition, just to name a few. These changes that art education is moving toward seem to be embracing visual culture, yet neglecting to include traditions such as art history. Art history is an interdisciplinary subject that can be used as a commonality to uplift the mentioned issues in art education, and also cross boundaries into other subjects such as social studies, reading, and science. During this time when aims are competing in art education, art history can be used as a link between the four domains of discipline-based art education, as well as add a multicultural and historical base to visual culture art education. In order to give children the education they deserve, it is important to embrace art history in art education rather than let it slip through the scaffolding.

Aesthetics

Aesthetics, one of the four domains of DBAE that is often the hardest to comprehend, can be defined in a variety of different ways. Stein Olsen (1988) defines aesthetics as "the act of apprehending a work of art with enjoyment" (p. 66). Aesthetics also deals with the beauty of art and its conceptual analysis. Others believe that aesthetics does not have to do with happiness, enjoyment, or beauty within a work of art, but rather the emotional reaction either good or bad to any object or event which includes works of art. Lecturers in colleges of the 1800s taught aesthetics as moral philosophy, classical studies, and studies of modern art (Barrett, 2007). At

the end of the nineteenth century, art history and appreciation was taught in high schools to refine the morals and manners of young students. By being exposed to the supposed best works of art, students were supposed to be able to appreciate the better things in regards to high taste. Today, the subject of aesthetics has changed drastically (Carter, 2008). The discipline of aesthetics embodies all works of art as well as other events and objects of visual culture. Current art educators such as Efland (1990) explain aesthetics in terms of addressing the learner's cognitive developmental abilities regarding understandings of art with implications for appreciation.

When having trouble understanding the concept of aesthetics, it is helpful to look upon Greer's work. Greer (1997) subdivided aesthetics into five different categories including the work of art, appreciation and interpretation or aesthetic experience of that piece of art, critical evaluation of the work of art (simply whether it is considered good or bad art and why), intention of the artist, and cultural context. Art history is a subject that is able to be used in an aesthetic context. When teaching art history in an aesthetic setting, it is important not to forget that modern and contemporary art are a part of art history. Through this applied project, I explore how the discipline of aesthetics is able to be incorporated in an art historical setting.

Hamblen and Galanes (1991) explore the variety of ways that aesthetics can be integrated into art curriculum in order to make it a less intimidating subject. They separate the teaching of aesthetics into six different categories with each emphasizing different curriculum theories. These categories include historical-philosophical aesthetics, aesthetics for cultural literacy, aesthetic inquiry, aesthetics for social- critical consciousness, cross-cultural and multicultural aesthetics, and aesthetics perception and experience. It is clear that the teaching of aesthetics

requires creativity on the part of the teacher, but the result of your own students talking about the meaning of art in an educated manner is particularly rewarding.

The approach of aesthetic inquiry is particularly appealing to me. It is essentially the evaluation of the meaning of art through written or verbal statements. Aesthetic inquiry has no age boundary. Aesthetic inquiry can be introduced to younger students in a historical and philosophical way. Simple questions such as "Why do you think this work of art is good or bad?" "How does this work of art make you feel and why do you feel that way?" and "Can you make a beautiful piece of art out of something that is not necessarily beautiful such as dirt, sticks, or rocks?" can be introduced to younger students to promote aesthetic thinking about a work of art. Not only does this promote cognition in students, but it contributes to a broader vocabulary for the student and incorporates participation in the classroom setting. Aesthetic inquiry switches the teacher-oriented classroom (a framework that was used in the academies of Socrates and Plato) to a more student- based classroom in which the students have the ability to direct where the discussion about art can go.

Aesthetic Experience

One aspect of aesthetics that many art educators struggle with is the aesthetic experience. Mary Erickson (1979) states, "Aesthetic experience, however, comes into existence only when an aesthetically worthwhile object is perceived aesthetically by a subject" (p. 81). In other words aesthetic experience while teaching has to do primarily with the students' perceptions of any given object at any given time that strikes them as being aesthetically pleasing (or even aesthetically disturbing). There is no way of predicting what will cause aesthetic experiences or who will have them within a classroom setting. Therefore, it is nearly impossible to incorporate this in a solid way throughout curriculum. The best way to help facilitating aesthetic experience

into any classroom is to teach students what it is and that it exists. In *Aesthetic Understanding as Informed Experience: The Role of Knowledge in Our Art Viewing Experiences*, Richard Lachapelle, Deborah Murray, and Sandy Neim (2003) clarify:

> A common misconception about the nature of art and of aesthetic appreciation is that these activities are essentially a question of "feeling," as if tuning in to the right feeling will automatically lead to a full understanding of the work of art. Another widespread misunderstanding essentially reduces art viewing to a simple question of perception, as if looking long and hard is always enough to apprehend the work of art's message. (p. 78)

Lachapelle, Murray, and Neim make it evident that it is not enough for an art educator to simply show a class a work of art and expect an aesthetic experience. One way in which to avoid these misunderstandings about aesthetic experience is to incorporate art history to educate students about the cultural aspects of a work of art in order for them to more fully comprehend and appreciate the art itself. Another way to do so is to introduce students to works of art in a museum setting rather than their reproductions. Hubard (2007) argues that students that are introduced to original works of art can help influence spectator's experiences in a positive manner. With this understanding and comprehension, students will have a more holistic view on art, making the aesthetic experience more common.

Art Criticism

In many ways aesthetics and art criticism overlap conceptually. Through aesthetic inquiry, questioning the value of a work of art or the intentions of the artist, students can become art critics themselves. Art criticism includes learning about cultural values reflected in a work of art. According to Greer (1997):

> Art critics produce spoken or written discussions of works of art in which they proceed by describing, interpreting, and evaluating works of art. In this way they assess the qualities of the works of art in order to distinguish trivial or mediocre works from significant or great ones. (p. 24)

It is through art criticism that students are able to interpret a work of art and appreciate it for the cultural values and the goals of the artist and make personal connections. Within the classroom, students can criticize art both orally and in a written fashion. Greer (1997) points out that through interpreting and judging a work of art, students are able to learn much more including the elements of art, the principals or design, knowledge in social studies, and of contemporary events.

Art Making

Moving away from the fear that the study of art history may contaminate the minds of children in terms of limiting their development in art making, many educators now believe that art history can foster imagination as well as teach about different media and application processes. Art education teachers commonly create a demo for their students to learn about a particular medium or to explain an art project. Instead of limiting the art making lesson to only a demo, other art teachers incorporate art history, aesthetics, and art criticism into the art making process in order to broaden the knowledge of the students and provide context in the classroom. For the sake of those who criticize incorporating an art history lesson before art making out of fear that their students will simply copy the work, the lesson can be incorporated afterwards to promote the development of language by talking about a work of visual art.

In *The Arts and the Creation of Mind*, Elliot Eisner (2002) describes the qualities that the study of art could potentially give a student and the ways in which the arts affect consciousness:

> So how do the arts affect consciousness? They do so in a number of ways. They refine our senses so that our ability to experience the world is made more complex and subtle; they promote the use of our imaginative capacities so that we can envision what we cannot actually see, taste, touch, hear, and smell; they provide models through which we can experience the world in new ways; and they provide the materials and occasions for learning to grapple with problems that depend on arts related forms of thinking. (p. 19)

Eisner also explains that differentiation when teaching in an art education setting can develop the child's ability to form and represent different concepts through the growth of the mind. The more art history is incorporated into art making, the more the student has a greater ability to combine the two different concepts to express his or her response to it. The art making process will allow students to express themselves with more than just words along with the other domains of DBAE. With previous knowledge about artists, art history, aesthetics, and art criticism, a student is more fully capable of creating a work of art in which he or she will attain self- confidence and a sense of pride.

Visual Culture Art Education

Just as one can see in art history and art education, the passing of time produces change. Although the foundations of DBAE are still prominent in curriculum today and are reflected in most state standards, visual culture art education (or VCAE) is making a definite impact on the curriculum of art education. Freedman and Stuhr (2004) explain that this "transformation of art education [is] in response to changing conditions in the contemporary world where the visual arts, including popular arts and contemporary fine art, are an increasingly important part of the larger visual culture that surrounds and shapes our daily lives" (p. 815). VCAE addresses emerging social issues and cultural identities that may be left out of DBAE. The contemporary

world is saturated with imagery that is seen on a daily basis, and it is important that this is not ignored in art curriculum. When including VCAE in art curriculum, teachers must also be aware of their students. Some imagery seen on a daily basis by adults may not be appropriate subject matter to discuss, for example, in an elementary level art classroom.

For some teaching in a VCAE manner includes making the differentiation between "high" and "low" art (Freedman & Stuhr, 2004). High art is seen in an art historical perspective, whereas, low art is seen as visual culture and contemporary imagery. Although some educators may use those terms freely, I do not agree with the use of those terms while educating students. Using the words "high" and "low" when describing types of art may imply a better value for one type of art than the other, and this is not my intention when educating my students using art history based lessons. It is through this differentiation that we must note the importance for advocates of VCAE to acknowledge that art history does not stop with the Italian Renaissance. Any work of art created in the past (which includes yesterday up until the beginning of time) can be included in art history. Trafí- Prats (2009) explains, "Because contemporary art practices offer alternative narrative formats and representations of history and memory, we need to consider art as a form of thinking and an agent in history making" (p. 155). These agents in history making include visual culture. Through exploring both historical and contemporary works of art, students are able to compare different cultures finding both similarity and differences. Art history, aesthetic inquiry and art criticism are effective ways in which to encourage both written and oral responses of art in order to advance artistic vocabulary and incorporate VCAE into the classroom,

> The current transformation of art education is more than just a broadening of curriculum content and changes in teaching strategies in response to the immediacy and mass distribution of imagery. (Freedman & Stuhr, 2004, p. 815)

Freedman and Stuhr point out that VCAE incorporates visual imagery from many different media, cultures, and social issues. By incorporating art history into VCAE, teachers may help their students to better transcend cultural differences between times. Mary Erickson (1983) stated, "Finally if ordinary visual objects are considered historically, students might become more conscious of and curious about their visual environment and heritage" (p. 31).

Art History and Multiculturalism

Art history clearly transcends the Italian Renaissance. Because masters who attended the academies of that time focused on how to exhibit true beauty in art, it is possible that as admirers of art that we are too focused on the historical sense of beauty. Another contributing factor to this misunderstanding could be Vasari's initial biases toward the art of the Italian Renaissance. As a founder of the study of art history, it is hard not to follow such a successful lead. Although some attention must be given to all art, the focus on dead European White males in the study of art history must stop, and non-western art must also be taught. Upon hearing the word "history," some people neglect to think of contemporary art. As contemporary art educators, it is imperative that we stop this stereotyping of art history and expand on our students' knowledge of art.

In America, teachers are constantly faced with the challenge of teaching students with many different ethnic backgrounds. In an art class where art history is integrated into the curriculum, students are learning to appreciate art from different cultures as well as learning how

to relate other cultures to their own. When a students' own culture is involved in an art lesson, they can feel knowledgeable and respected. Fitzpatrick (1992) states:

> The study of art history can help us understand connections of art from our culture with art from other cultures and how it functions as reflection, expression, and statement of these societies. (p. 2)

When integrating other cultures into curriculum, it is important that teachers are knowledgeable about those particular cultures in order to avoid stereotyping. It is also important to avoid ethnic tourism (Chalmers, 1996). When teaching in an ethnic tourist fashion, one might cover African art during Black History Month or Irish landscapes over St. Patrick's Day. This type of learning promotes stereotypes. Sabol (2000) introduces art history and multiculturalism as inseparable, and for those unsure of how to incorporate multiculturalism and art history into an art curriculum, provides a chart (See Appendix A) that both teachers and students could use to outline different cultures and artistic achievements. Sabol states:

> Fundamental understanding of the reciprocal relationship of culture with art and art history is essential in order for people to comprehend who they are, why they think as they do, and from where they have come. With this knowledge, our students can more effectively contribute to our society and the world community. (2000, p. 17)

Art History and Cognition

As curriculum becomes more standardized and focused toward math and language arts, one aspect that many teachers struggle with (including art educators) is cognition. Cognition, as defined by Princeton's online dictionary (http://wordnet.princeton.edu/), means the psychological result of learning and reasoning. As educators, we certainly hope that our teaching provides results in our students, and those results are psychologically beneficial. More

specifically, as an art educator, how can cognition be incorporated into curriculum, and how can art history supplement that idea?

Ralph Smith (2006) stated, "The emphasis on cognition in art education is predicated on the increasingly accepted belief that art is a basic form of human knowing" (p. 124). Smith's goal was to encourage a variety of different forms of "knowing" in curriculum. By organizing the teaching of art through subjects such as aesthetics, art making, art criticism, visual culture, multiculturalism, and art history, one may be able to help their students learn in a number of different ways.

In *The Arts and the Creation of Mind*, Eisner (2002) explores the different cognitive functions that art has the ability to develop in students. These include helping students to learn to notice the world, promoting awareness to the aspects of the world that students had not experienced consciously before, developing a disposition to tolerate ambiguity, exploring what is uncertain, and exploring their own interior landscape. Eisner states:

> Through the arts we learn to see what we had not noticed, to feel what we had not felt, and to employ forms of thinking that are indigenous to the arts. These experiences are consequential, for through them we engage in a process through which the self is remade. (p. 12)

Eisner makes us aware that students learn primarily through transformative experience. It is up to us as educators to make sure we open our curriculum to many different forms of learning so that cognition occurs. By introducing imagery from the history of art, along with the cultural, historical, and aesthetic information that goes along with it to our students, we are able to enlighten them to new experiences and discoveries. Eisner (2002) states, "In this sense, the arts provide a way of knowing" (p. 10).

Art History and Integrating Technology

As well as introducing aesthetics, art criticism, multiculturalism, and visual culture among the other issues previously mentioned, art history in the art curriculum has the ability to get students technologically involved in the classroom setting. Any subject studied in a historical manner, can easily incorporate research. Although students' ability to navigate through a library in order to find information is a necessity, research on a technological level is better today than it has ever been before.

Integrating technology and art history together in a classroom setting is not limited to high school and college level students. Search engines such as Google (http://www.google.com/) and Google Image (http://www.google.com/imghp?hl=en&tab=ii) are now available to facilitate teaching art history and research methods; there are also reputable sources such as Oxford Art Online (http://www.oxfordartonline.com/public/) which includes many articles and images of world art. The Heilbrunn Timeline of Art History (http://www.metmuseum.org/toah/) is another reputable source which supplies an overview of art history in a timeline fashion and is provided by the website of the Metropolitan Museum of Art.

Google, as well as being a powerful search engine, has recently developed The Google Art Project (http://www.googleartproject.com/). This allows people with internet access to explore over seventeen museums from around the world. Not only can you take students through a virtual tour of the halls of the Palace of Versailles, but you can view Van Gogh's *The Bedroom* at the Van Gogh Museum in Amsterdam with such extreme closeness that the guards of the museum would be shaking in their boots. Not only can students virtually roam around these acclaimed art museums, but with the 'Create an Artwork Selection' feature, students can save a

collection of their favorite works of art, or educators can save the specific works that they would like to share with their students in one location.

Just recently a video game has been developed to help promote the study of art history. Although video games are primarily used as a form of entertainment, they can be used for educational qualities (Kinkley, 2009). This game, entitled "Art Thief," is aimed at providing the user with an entertaining virtual narrative at the same time as providing the user with helpful facts about art history. Kinkley (2009) explains, "Each character within the museum [in the videogame] represents a different art historical or art criticism methodology that relies on a particular technique to assess meaning in art: biography, psychoanalysis, iconography, formalism, etc." (p. 136). Characters within the game are thought-provokingly identified. One person within the game is even given the name Wincklemann, a notable art historian of the eighteenth century known for his connection of culture to art history. This video game has not yet been published and is aimed at an older audience. Once it is published, it will be a clever way to incorporate both technology and art history into curriculum.

Art History as an Interdisciplinary Subject of Study

During contemporary times filled with high-stakes testing, we find that art programs are still being removed from the curriculum in order to make more time for mathematics and language arts. Many art educators believe that art is a stand-alone subject, and as such should be respected in curriculum. The fact of the matter is that no subject in the school system is stand-alone. The subjects of a school system are like threads of a closely knit spider web, each one feeding threads and ideas into the next. Incorporating art history in an art curriculum is especially helpful to language arts. Through reading about historical interpretation, writing

responses to works of art, and verbalizing aesthetic inquiry, art history can benefit students' language art skills without the looming monster of standardized testing.

Furthermore, art history can give valuable lessons in social studies by providing visual art to help the narrative of the past. Art history in a visual culture oriented classroom can create a more socially relevant education, as well as provide information about culture in today's world. This can help students find similarities and differences to cultures of the past. With art history, students will be able to connect artistic movements to social movements in history and study works of art within different cultures.

Julia Marshall (2004) discusses the inclusion of images of science and natural history in art education. These images would be used in a visual culture art education setting to inform students. Scientific images normally present information in terms of charts or diagrams, but can still communicate information to students in an artistic manner. Marshall explains:

> The technological scientific images of today have a history. They are descendants of earlier, hand-made or printed images (natural history illustrations) and their privileged position has a long history stemming from the Renaissance when the technologies of the microscope and telescope allowed scientists to enter into new worlds, and printmaking (and, therefore, bookmaking) made these images wide-spread and popular. (2004, p. 140)

Marshall goes on to give a short background of historical figures who were prominent in creating natural history images such as John James Audubon. Incorporating art history in a scientific perspective can offer insight to our students about creativity, image-construction, and use of symbols and codes in the sciences (Marshall, 2004). This learning experience links science and art history and provides our students with a more comprehensive education.

Chapter Four: INTEGRATING ART HISTORY IN K-12 EDUCATION

Along with breaking the stereotype that art history only focuses on dead European white males, there is also a common misunderstanding that art history must be taught in a lectured manner while presenting endless amounts of slides of images. This stereotype must be changed. As advocates of art, it is essential that art educators use creativity of their own to pursue the integration of art history in art curriculum. Art history does not have to be limited to an older audience. Although images must be age-appropriate for the students, with a little creativity, art history can be incorporated in fun and entertaining ways for both elementary and secondary students.

Integrating Art History in Elementary Curriculum

Some teachers may feel discouraged when trying to incorporate art history in an elementary art classroom, and feel that the students involved will not have the maturity needed to view art in a historical fashion. Greer (1997) reminds us that we have been making aesthetic choices since birth. Children tend to have a favorite item or toy at some point in their life, and through aesthetic inquiry, one may find out exactly why this item is considered their favorite. Questions may be asked to conclude whether this object is just their favorite color, they like the way the item feels, or whether it simply has sentimental value. The same goes for art history. Children are fully capable of participating in a curriculum that involves age relevant instruction in aesthetics, art criticism, and art history.

In Art Story: Teaching Art History to Elementary School Children, Marianne Saccardi (1997) describes the ability of her students, "... One of the most important lessons they [the students] taught me was their infinite capacity to take in the world, to notice even the smallest details, to look long and hard without tiring" (1997, p. 1). Saccardi taught art history once a

week to her elementary school students, and divided the lesson up into a story, viewing the art, journal writing, and art making or a drama activity. Although some of the stories incorporated involved some aspect of fiction, the stories were able to grab the attention of youngsters and help them to make a connection with the art. Some of the art lessons outlined by Saccardi included art of the ancient world, African art, American art, Mexican art, contemporary art, and computer art. Throughout the course, students kept a journal in which they wrote questions, facts, and thoughts about works of art. Through the journal, students were able to track their own progress in both art history knowledge and language arts skills. Saccardi is just one art educator exploring possible ways of integrating art history in art curriculum.

Integrating Art History in Secondary Curriculum

Although the commonly used lecture style of art history education can be implemented more easily in secondary education, there are more engaging and creative ways to include art history in curriculum. One interesting way to include art history at the same time as getting students involved is art work reenactments. A band with the name of Hold Your Horses! created a music video for their song "70 million" in this fashion reenacting works of art such as Sandro Botticelli's *Birth of Venus*, Rembrandt's *The Anatomy Lesson of Dr. Nicolaes Tulp*, René Magritte's *Son of Man*, and many more. Videos such as this one can be incorporated into lessons not only to quiz students on works of art, but to include the entertainment of music.

Bolin (2009) encourages the use of imagination and speculation when studying historical matters. In taking his advice when incorporating art history research in secondary curriculum, a teacher might encourage his or her students to question and further research information provided by historians. Art historians may not provide all of the known information about a work of art, or leave information out for the sake of spinning a narrative. As art educators, we

can give the task of historical speculation to our students in order to change the format of a teacher-oriented lecture classroom to a student-driven exploration. Bolin states:

> It is intended that by engaging in the process of historical speculation, others will be encourages to recognize the wonderment of history and historical investigation and see the value of exploring the past with an inquisitive and imaginative mind, as well as recognize the beneficial roles imagination, contextual understanding, and grounded speculation may play in searching out and participating in provocative historical inquiry and discussion. (2009, pp. 111-112)

Specific Plan for Implementing an Art History Focus in Secondary Art Curriculum

As art education has evolved from a discipline-based art education to more visual culture art education, art history is still highly relevant in curriculum. Art history is an interdisciplinary field of study that is getting less attention by curriculum planners than it deserves. In an ever-growing standardized education focused on high stakes testing, art history as a subject of study has the ability to incorporate language arts skills, provide a historical background for students, as well as incorporate other subjects such as science. In the art classroom, art history has capabilities to address aesthetics, art criticism, multicultural studies, and develop higher order thinking skills.

In the words of Sister Corita Kent, a fellow art educator, "Look ahead! Tomorrow is fast becoming yesterday" (Chalmers, 2005, p. 9). We are creating history every day, and the art world is not excluded from that. I have created a specific unit plan with an art history focus in order to aid both myself and fellow art educators to become prepared to include art history in curriculum. Although this particular unit focuses heavily on art history, it is not meant to supersede art making by any means. A balance must be maintained between both art history

education and art making, so that students have the opportunity to both creatively express themselves and learn about art of the past. The unit starts with an art history reenactment project, followed by a self-portrait focused on the learner's own biography, a project focused in iconography seen throughout art history and in the lives of the students, and closes with a trip to the Georgia Museum of Art.

Reenacting Art in History: The Start of an Art History Focused Unit

I was given the opportunity to implement my own ideas about art history in curriculum at Athens Academy in the spring of 2012 (see appendix B). Athens Academy is a private school in Athens, Georgia with a large art department that is strongly supported by the school's administration. There was never a lack of art supplies, and most of the students belonged to families that were privileged monetarily. I was given responsibility for an extremely active and distracted group of sixteen high school ninth graders. After struggling with almost every individual student over the course of one week trying to get them to keep their smart phones out of the classroom, I decided to turn the tables, and incorporate smart phone technology in the students' next assignment. The subject of art history was introduced to the class through a reenactment lesson plan. Students had the opportunity to be introduced to new works of art, study about their origins and artists, while working together to create their final products with the use of their smart phone technology.

The lesson was introduced by giving a series of three five minute speeches on the works of art *Death of Marat* by David, *The Last Supper* by Leonardo da Vinci, and *Anatomy Lesson of Dr. Tulp* by Rembrandt. These were given

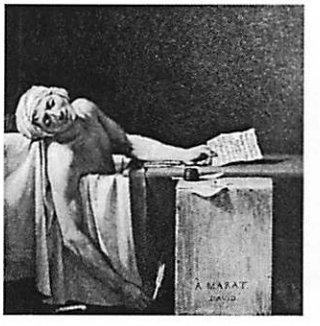

Figure 1- Death of Marat

Figure 2- Anatomy Lesson of Dr. Tulp

Figure 3- 70 Million by Hold Your Horses!

Figure 4- The Last Supper

in order to model to the students what they would later be doing on their own, a five minute presentation on an artist of their choice. By allowing students to choose their own artist, I encouraged a student-directed assignment. Fitzpatrick (1992) states, "Teaching students to take control of their own learning presents opportunities for enriching and exciting experiences" (p. 60). After introducing to the students that they would be creating a reenactment of an art work of their choice, the students were shown the music video of a song called *70 Million* by the band Hold Your Horses. Not only did this get the students excited about the upcoming project, but they were able to see creative ways in which to carry out the task. The class was prepared that the next time they were to meet, they would begin research for their project in the school's library.

The next time the class met, they were taken to the library where they researched works of art and the artists that completed them. The students were given a grading rubric before heading to the library so that they would prepare themselves for the upcoming presentation, and to guide their research (See Appendix B). Students were allowed to remove any art book from the art section of the library and flip through their contents. Students were encouraged to further research artists or art works that they viewed as interesting. Before the trip to the library, I gave the students in my classroom a short speech on nudity in art. Students were made aware that there are artworks with nude figures that they may study, but not reenact in their own project. Students were also told if at any point in their library trip that they made it evident that they were acting inappropriately in regards to artworks with nudity in it, books and study material would be provided to them. Upon reflecting on this, there were ways in which I could have introduced

nudity in artwork in a different manner. The human figure is a topic seen repeatedly in art history. In order to better prepare this group of ninth grade students for encountering a nude work of art, I could have talked about the role of the human figure and its importance throughout art history.

During the day at the library, students were asked to reflect on ten new works of art that they have learned about during the course of their research within their journal. The simple journal prompts of " List ten works of art that you are interested in and why you are interested in them (3 sentences minimum for each work of art)," give students guidelines for their research, but also help them to create a list from which they can choose the work of art that they would like to reenact.

The next day, students had the assignment of narrowing down their search to one artist and one work of art, and they then had the opportunity to complete their research for their presentation using the technology provided by the school. Using the rubric that was given to them before going to the library, students knew what information was needed to be reflected in their presentation. The five prompts on the rubric included:

1) Is your presentation 5 minutes?

2) Did you talk extensively about the artist?

3) Did you talk about the artistic movement that the artist participated in?

4) Did you talk about the work of art that you chose and the necessary information associated with it?

5) How well did you use your time in class?

The students were given the opportunity to complete their presentations in class if they used their time well. The next time the class met, the students gave their presentations and began planning their recreations for their final product.

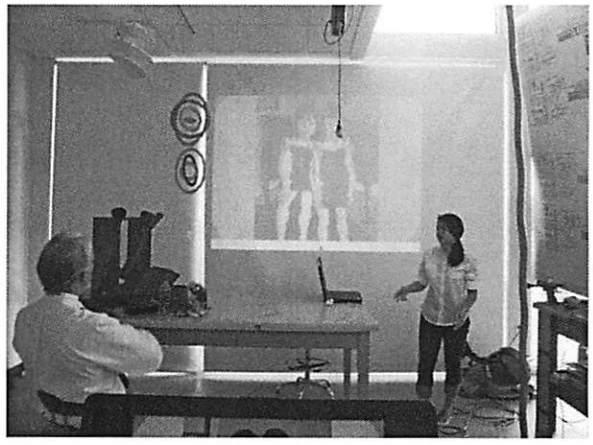

Figure 5- Student Presentation

After the planning was complete, students were asked to bring in any props that they thought would be helpful in their reenactments. Some of the preparations completed by the students in the ninth grade class at Athens Academy included making a tutu out of paper, moustaches out of charcoal, and a background from an old banner. Students were also allowed to choose other students in the class to help complete the photo. Photos were taken either by the students or the art teacher in order to capture the reenactment. Students took the photos using the camera on their cellular phones, and then were able to alter their image using Adobe Photoshop Elements 7.0. Any other image editing system available is also appropriate to use. Many are available free through the internet such as Zoner Photo Editing. For extra credit, the students were allowed to take a second image, making changes to the background, objects within the art, or the clothing within the art in the reenactment to make it more modern and culturally relevant to the students.

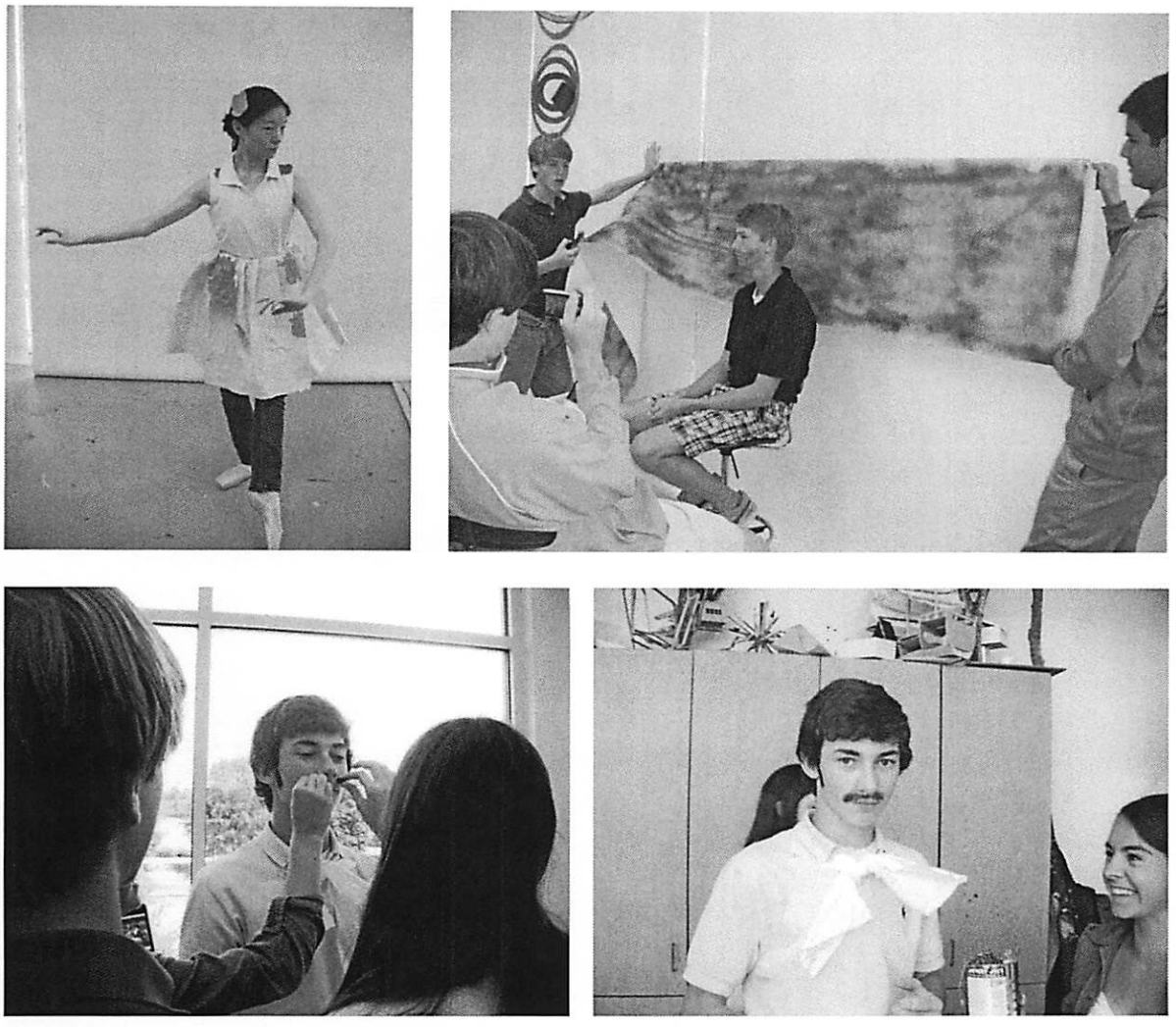

Figure 6- Student Preparation for their Reenactments

After completing research, and learning about an artist and an artwork, students found the social aspect of the project particularly entertaining. Because students did not only present their information to the teacher, but to the entire class, when it came time for the students to collaborate, all students knew a small bit of information on all of the works being recreated. I feel this made them more eager and more knowledgeable when the project came to an end.

Figure 7- Student Editing Her Selected Image

Students submitted their images digitally, and all of the images were printed out and displayed for the class. A critique was held, but rather than critique the flaws in the work of their fellow classmates, students were abuzz and excited about seeing the images their classmates had created in comparison to the original works of art that they had presented. In order to prepare for the critique, all of the original artworks that were selected by the students were printed out as well as the student reenactments. Both images for each student were hung side-by-side, and displayed for all of the students to evaluate. After the students giggled at a few of the more humorous reenactments, all students were able to participate in the critique based on the knowledge they achieved during the class presentations. Because the students were so excited after seeing their final product, most of the critique comments were based on how accurately their fellow students were able to replicate the original artwork through their reproductions. Teachers implementing this lesson in their own classrooms may feel other critiquing methods would were better, and are welcome to do so.

Figure 8- Students' Final Work

This particular lesson was a fantastic way to introduce art history into a classroom that had not seen much of it before. Although there was a slight struggle getting the students to participate in speaking aloud about works of art, the rubrics that they were given let the students

know how to prepare to begin speaking about a work of art, and how they were going to be graded on their work.

Artist Biographies and Iconography

The next two lessons in the unit focus on art history, but are also heavily focused on the production of art and the introduction of new materials and skills. Although I had the opportunity to implement my first lesson in Athens Academy, I was unable to do so for these next two lessons. These lessons are ideas for those who wish to introduce an art history base to their art room. The first lesson entitled, "Artist Biographies- How Their Lives Affected Their Art," introduces brief biographies of artists such as Dorothea Lange, Vincent Van Gogh, Frida Kahlo, and Francisco Goya, and discusses how their lives affected their art. The lesson can involve a range of ages in high school, and the students will be allowed to complete one of two projects. The students will have the opportunity to either create a self-portrait or a scene from their daily lives. The students will be allowed to use their choice of graphite, charcoal, pastels, or any combination of the three media. The students will also be able to explore different techniques such as abstraction, grid- drawing, or contour drawing, taking varying times to complete each technique. While creating their work, students must be prepared to talk about their choice of project, choice of media, and how their lives affect the artwork that they create. The initial composition of their work, and exploration of the different offered media, and any problems they encounter throughout the project will be worked out within their visual/verbal journals.

After the completion of the project, students will be expected to participate in a class-wide critique in which the works of art will be hung on the wall and talked about by the class. Students will be expected to speak about the compositions of their work, the media chosen to

complete the work, and how their own biographies affect both how they created their work and look at the work of their classmates. After hearing feedback from their fellow students, students within the class will type a one page reflection on their own work (which must include how they completed it, what they think is successful, what they might change if they were given the opportunity, and how they depicted their own biography) to be turned in to the teacher.

In the next lesson within the unit, students will explore the iconography found within their own lives, and create a three-dimensional wire sculpture of these objects in their lives. They will also explore the boundaries of shape, form, and scale. Students will begin this lesson by learning about iconography and its use in art throughout history and across different cultures. Students will study the images such as *The Ambassadors* by Hans Holbein and *The Arnolfini Portrait* by Jan Van Eyck. The teacher will also host a discussion on iconography in different religious art. A journal prompt will be assigned by the teacher in which the students will reflect on one image or idea that stood out to them during their studies of iconography.

Figure 9- The Ambassadors

Figure 10- The Arnolfini Portrait

Once the overview of iconography is complete, the project of wire sculpting will be introduced. Students will be asked to brainstorm in their journal to come up with one item that is symbolic of their life (students must be prepared to talk about why they chose that item). Once

the item is chosen, students will be assigned a journal prompt in which they create four different studies of that object (including one contour drawing, one shaded drawing, one drawing shaded with the use of hatching and crosshatching, and one drawing of their choice).

Students will have a day of exploration with the wire material in which they can play around with using the pliers to make shapes, forms, line thickness, and designs with the wire. Students should begin to form ideas about how they are going to create their chosen object with the wire. It is during this exploration of material that the students will be introduced to contemporary artist Elizabeth Berrien. Berrien is a prominent wire artist and an excellent example to show to students. After the students show comfort in handling the wire, they may start on their final project. Once the project is complete, students will have a critique day in which they will share their artworks with their peers. It is during this session that students will talk about the objects that they chose, why they chose them, and the obstacles that they encountered using the wire material.

All of the preceding lessons conclude with a critique of the art work. This allows students to begin practicing talking about their own artwork and the artwork of others in preparation for their trip to the Georgia Museum of Art. While the reenactment lesson provides a transition into the subject of art history, allowing students to freely explore artists and their artworks, the second two lessons allow students to learn about artists in history while exploring and working on their skills as artists themselves.

Chapter Five: MARILYN OVERSTREET NALLEY GALLERY ART GUIDE

The final lesson in the art history focused unit includes a trip to the Georgia Museum of Art in Athens, Georgia. A first trip to a museum can be an intimidating experience for both learners and educators. I have developed the Marilyn Overstreet Nalley Gallery Art Fun Guide (see Appendix F) in order to aid both teacher and student in their excursion at the museum. I was unable to take students of my own to the Georgia Museum of Art in order to experiment with the use of the guide, but the guide was created in anticipation that I would one day be able to do so. In today's world, museums are transforming into educational settings in which students can experience, draw meanings from, and learn about art in relation to history, culture, and their own lives. It is because of these fundamental changes that educators and scholars perceive of the museum world as going through a paradigm shift. Adams, Dierking, and Falk (2003) state, "The core functions of an art museum today are very similar to what they were 50 or even 100 years ago" (p. 15), yet the museum ideals are slowly changing to incorporate constructivist views (Hein, 1998). The constructivist museum experience will differ from person to person when a multitude of different aspects are taken into account including the need for the learner to apply prior knowledge to any given educational setting, the learner being comfortable in this setting, and accessibility for the learner to interact with the art that is exhibited (Hein, 1998). Rika Burnham and Elliott Kai-Kee (2011) summarize this shift to constructivism by stating "...it highlight[s] a visitor's active role in creating meaning of a museum experience through the context he/she brings" (p. 50). The constructivist museum does not only emphasize the experiences of the museum goers based on their past knowledge, but also has the ability to contribute art historical information. Terry Barrett (2007) states:

> Learning more about the historical and cultural context of a work of art can increase understanding and develop a greater sense of appreciation. Appreciation in contemporary terms is neither passive nor detached, but is a product of both intellectual and emotional engagement with works of art. (p. 7)

In order to explore the introduction of art historical information while embracing constructivist views in a museum setting, and to help the learner maintain a balance between both intellectual and emotional engagement with works of art, I have created "The Marilyn Overstreet Nalley Gallery Art Guide." Through this guide, I hope to present information in a manner that invites students to explore works of art while helping them to find meaning through art simultaneously.

Some may argue that the main shift within the museum is not the museum itself, but our understanding of how people learn (Adams, Dierking, & Falk, 2003). Constructivist learning rejects the Behaviorist-Positivist learning framework exemplifying that learners are blank slates, and educators pass down all knowledge to them (Adams et al., 2003). Adams, Falk, and Dierking (2003) state that within constructivist learning, "learners start from different cognitive frameworks and build on learning experiences to create unique, highly individualized schemas," (p. 16). It is our goal as educators to engage and motivate viewers, yet not all viewers see at the same pace. When creating this guide, I assumed that most of the students participating in the guide's activities, even though they would be at the secondary scholastic level, would also be beginners at viewing art. Running on that assumption, I created the guide not only to supplement the learner's viewing of actual works of art with historical facts, but also to help guide beginners through the viewing process. In turn, this should help the user of the guide become more comfortable around works of art in a museum setting.

In the museum setting, in order for one to attain an aesthetic experience, museum staff may feel as though too much historical information provided may detract from the museum experience preventing the viewer from such experience. They may also feel as though too much wall text will bore the viewer and detract from the actual time the viewer spends looking at the art. It is not secret that museums house a plethora of knowledge, and it is a shame that such knowledge is not always readily available to the museum visitor. This guide is meant to hang in a wall box within the Marilyn Overstreet Nalley Gallery in the Georgia Museum of Art. The guide would be optional, allowing for visitors who would rather only apply their previous knowledge to their experience to do so. Since the beginning of the modernist period, Kant has set the standard that an aesthetic experience happens instantly in result of viewing something beautiful (Gero, 2006). The paradigm shift to the constructivist museum is accompanied by the shift of the aesthetic experience. There are now numerous ways identified in which this experience can be fostered. Margolis (2006) states that historical information may be needed by the viewer in order for the viewer to have an aesthetic experience. An appreciation of the practice and history of the arts can change our way of perceiving the art. Introducing art historical information does not necessarily hinder an aesthetic experience with a work of art, but instead can provide and further meaning deepening the viewer's experience (Cziksentmihalyi & Robinson, 1990).

Museum Guide as Tool in Education

I would particularly encourage school groups to use this museum guide. Some of the main reasons that schools take field trips to art museums are outlined in the landmark text, *The Art Museum as Educator* (1978), "Cultural history, awareness of the larger world, pleasure—these are among the goals museums share with schools for school class visits to the art museum"

(Newsome & Silver, p. 269). I embrace these goals in the guide while also leaving room for the learners to create their own meanings through the works of art. When creating the guide, I built primarily off of the ideas of Friedrich Froebel and his creation of the kindergarten movement. Efland (1990) states:

> Because development requires active processes, such as differentiation and integration, Froebel came upon his 'principle of activity': 'what the self is to be, it must become for itself.' For Froebel, then, the essential feature of mind is activity. The mind is not something that must exist before it can put forth activities. Rather, it is the process of activities. (p. 121)

Froebel used a curriculum based on play as a form of self-expression. The activities introduced in the guide will substitute for Froebel's gifts and occupations. The students will be encouraged to expand their knowledge visually, orally, and in a written manner. "Thus children grow and become educated through their own activities" (Efland, 1990, p. 122).

More recently in their book Sparks of Genius: The Thirteen Thinking Tools of the Most Creative People, Root-Bernstein and Root-Bernstein (1999) explore the aspect of play in a multitude of different subjects including that of science. They explain educational play in three parts: practice play, symbolic play, and game play. Practice play enhances skill while symbolic play fosters tools such as modeling and empathizing. The third type of play, game play, relates to many of the activities in the museum guide. They state:

> Third, game playing teaches the making of rules within externally bounded situations that define how we may behave or think, as well as the breaking of those rules... Playing is therefore more than just exercising other tools for thinking; it is a tool in and of itself. (p.249)

Art educator Olivia Gude (2009) developed a curriculum for her Spiral Workshop, an art program for teenage students. Within this curriculum, she keeps in mind the ten Principals of Possibility which include empowered making, forming self, and play. She explains that through playful making and playful interpretation we encourage students to engage in experiences and creative work.

The guide's activities.

The cover of the guide very clearly exemplifies that this introduction of art historical information is not meant to be daunting or intimidating to those willing to learn. Art history can be fun too! When I use the word "fun" within this project, I use it with multiple connotations. I use the word fun assuming that students experiencing the guide will be enjoying themselves as well as being engaged in an educational sense. I also use the word to combat the idea that experiencing learning art history is normally not fun, and that students learning art history will not be enjoying themselves. The guide is also accommodating in the case that a group of multiple learners can use the guides simultaneously, allowing for the participant to put their name on the cover and inviting them to write all over the packet if the urge strikes. The title does not specify whether it is a family guide or a teacher's manual, but rather, leaves the audience open-ended for all to participate in the fun; it operates under the assumption that secondary level students would be using it, but many of the activities can be aimed towards the elementary level if led by an adult. The cover page also does not specify what age group the guide is for. After all, no one is too old or too young to learn about art history and interact with art while being engaged in the learning process.

The language used in this guide is meant for learners in middle to high school. I urge teachers who would like to use this guide for a younger audience to edit the information to

Figure 11- The Marilyn Overstreet Nalley Gallery

reflect the reading level of their students. In a previous endeavor, I created a guide for elementary school students, or for younger museum visitors to experience with the help of their parents (see Appendix G). The guide was created for the H. Randolph Holder Gallery just down the hall from the Marilyn Overstreet Nalley Gallery in the Georgia Museum of Art. Although many of the activities are similar such as sketch activities, compare and contrast, and a word search, the language used within the guide is more suitable for learners of a younger age.

The front cover also provides brief historical facts while introducing the learner to the types of paintings housed in the Marilyn Overstreet Nalley Gallery including those created through the Works Progress Administration. I chose this particular gallery to create the guide because of the many different colors displayed in the paintings, and the amount of wall text in the gallery. The wall text provided me with many historical facts about the artworks in the gallery, and gives students using the guide a narrative of the past. The first prompt of the guide, "Choose one of the walls in the gallery. Identify which wall you choose and the works of art on it. List the similarities you see among the different art works. Keep in mind subjects, style, and color," invites the learner to explore the gallery in its entirety.

Figure 12- Taxi! Taxi!

The second prompt and "Sketch Alert!" sketch activity are meant to promote the creativity of the learner. The information provided in this *Taxi! Taxi!* activity, "Find *Taxi! Taxi*! by Eugenie McEvoy (1933).

Resketch the work of art and make changes. What would happen if the taxi was not in New York? How would the scene change? What if the occupants of the taxi were not a young couple in love? What if it was not a taxi that the young couple was riding in?" allows for the learner to make changes to the picture infusing personal meaning in a painting they have just explored. The third activity, also a "Sketch Alert!" invites the learner to evaluate Peppino Gino Mangravite's image *Tomorrow's Bread* while prompting them to practice their artistic mark-making skills within their journal.

The compare and contrast portion of the fun guide also helps learners to see and explore images further than they may have initially. In *The Art of Teaching in the Museum* (2011), Rika Burnham and Elliott Kai-Kee promote the idea of careful seeing. The more time spent in front of a work of art, the more the viewer will see. The images in this activity are currently displayed on the same wall in the gallery making it easy for the learners to move between both images to compare and contrast them without losing their train of thought. Kathleen Walsh-Piper (1994) explains that, "Educational experiences should stimulate curiosity and imagination, while allowing for the sheer pleasure and delight in looking" (p. 109). This exercise in the guide is meant to help beginning viewers learn to see artworks in an enjoyable manner rather than overwhelm them. The images *Rescued-Torpedoed and Adrift* by Jon Corbino and *America at War* by Erle Loran are both politically charged oil paintings with similar compositions. Educators can use different images in the gallery or museum itself, if they choose to do so. This exercise may also be lead verbally in order to continue emphasizing the importance of talking about works of art openly.

Figure 13- Rescued- Torpedoed and Adrift

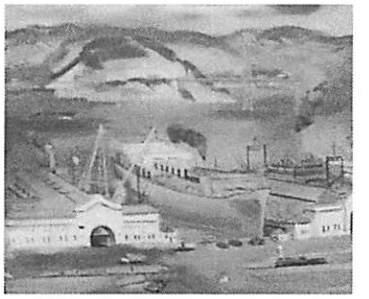

Figure 14- America at War

Educators should also feel free to bring a reproduction of a work of art previously discussed in art class for the compare and contrast section. This will make the experience more holistic while inviting the learner to make connections with the knowledge and information that they are bringing to their own museum experience. Hubard (2007) discussed the notions of using original works of art in the educational setting versus an imitation or reproduction of a work of art. Hubard points out educational encounters with original works of art make for more effective teaching and aesthetic identity and responses on behalf of the learners. However, she also discusses the time restraints and convenience factors to taking students to museums to view original works of art. Because of this, reproductions of art works serve as a means of preparation for students to view original works of art. For students who are viewing original works of art in a museum setting for the first time, this comparison can also trigger a sense of comfort by looking at an image that they have previously seen and discussed in their own classroom. This can then foster confidence in students, broadening their experience, the engagement with the artworks, and their willingness to experience an aesthetic response and meaning making (White, 2011).

The last numbered activity in the guide, "Find your favorite work in the gallery. Why is it your favorite? What is the subject matter of the work? How does the artist speak to his/her

audience? Create a brief sketch in your journal," sets out the task for the learner to draw his or her favorite art work in the gallery. The simple question, "Why is it your favorite?" begins aesthetic inquiry, and starts the process of a learner thinking about a work of art. Ideally, the educator or adult with the learner could also pose this question verbally so that the learner may also become more comfortable with speaking out loud about a work of art. The fourth activity in the guide is very similar to the last one, "Find a work of art in the gallery that you dislike. What do you see? Why do you dislike it? What would you change?" This activity prompts the learner to evaluate a work of art that they would have otherwise overlooked. This mind-opening prompt allows for the learner to evaluate their feelings towards a work of art and why they feel that way about it.

Throughout the entirety of the Art Fun Guide, brief historical, art historical, and technical art facts with italicized terms are included. These facts contribute to the word search activity on the back of the guide. Rather than giving the learner the words that need to be searched for, clues are incorporated. These clues may require the learner to revisit facts read previously in their art historical adventure. The intent with this activity is to spark the interest of the learner with facts while reinforcing historical knowledge gained while visiting the Marilyn Overstreet Nalley Gallery.

The Georgia Museum of Art's Marilyn Overstreet Nalley Galleries Art Fun Guide is an educational resource that can stand alone, or that can be supplemented by additional information by the adult or educational leader. As an educator, I find it extremely important to educate myself as completely as possible on a subject before teaching about the guide's contents in order to better augment the guide and accommodate questions posed by students. The addition of different games can also enhance the guide and enrich the museum experience. One game that I

find relevant is the Beginning/Middle/End game. Within this activity, the learner may pick a work of art of their choice, and tell a story of what happened before what is depicted by the work of art, what happened during what is shown, or what happened after what is shown in the image. The use of narratives is an effective way to grab the attention of the learner while fostering creativity. This game can also be used in the Language Arts classroom with creating short stories.

Although there is some space allowed for the user of the guide to record ideas, many of the prompts promote the use of visual journals and sketchbooks. Visual journals and sketchbooks can also be used after the visit to the museum in post-experience activities, and by the teacher or adult supervisor to see how the experience affected the learner. There are a multitude of activities that can be added to supplement the guide and the museum experience, but it is up to the adult or the educator of the group to decide what is appropriate for the learners experiencing the museum. Although participating in the guide in the actual gallery provides a real experience for the learner, these works can be recreated in a different setting (either at home or in a scholastic setting) so the guide can be used outside the museum.

Through the interactive exploration that is posed in the Georgia Museum of Art's Marilyn Overstreet Galleries Art Fun Guide, learners can experience art historical information in a unique fashion. The guide leaves adequate room for the learners to incorporate their own experiences into their visit while remaining open to the emotional response of the aesthetic experience. Henry (2010) states, "The connections recently discovered between cognition and emotion make the aesthetic experience especially relevant from an educational perspective. Such experiences should be encouraged and nurtured to further learning in the museum environment" (p. 84). This idea is promoted through the guide while simultaneously introducing

historical information that may spark the interest of the learner. The goal of the guide is not to force feed learners facts about art history, but to give the learner a chance to discover and explore works of art through different activities. The learner will be encouraged to expand their knowledge visually, orally, and in a written manner while having fun at the same time. Meg Black and George Hein (2003) state that the more exposure one has to works of art and the museum environment that houses them, the more comfortable he or she will be. The guide should increase the comfort level of the learner in the museum setting promoting repeat visits in the future. With this, I hope that the guide can better allow learners to understand subject matter, improve their ability to solve problems, apply this information to new situations, and become more open to the art experience.

CONCLUSION

Upon first setting out to complete this applied project, I made the presumptuous assumption that I would be able to find the single most effective way to introduce art history into secondary art curriculum. Through the course of my work, I found out that I was certainly wrong in this assumption. There is no perfect way to include art history in a secondary art classroom, and the ways which I have described merely just begin to scrape the surface of the realm of art history in the classroom. I chose the topic of art history based on a personal interest and in order to introduce a topic into education that was lacking in my own. While completing this applied project, I learned that there are many benefits to introducing art history into curriculum including cognitive benefits, learning about many cultures, and meaning making through the study of art.

As an educator, I recommend that teachers who want to include art history into their curriculum first understand the differing learning styles of their students and their own personal strengths in teaching, and build off of the two. Through creating three lesson plans and a museum guide that foster art history in education, I learned that as an educator, you have to be interested and emerged in the topic at hand in order to keep your students engaged. With the reenactment lesson that I designed and taught during my student teaching, I recommend the educator to review and study each artist and artwork that your students chose in order to better prepare to keep students engaged. Each of the lesson plans and the museum guide that I have created in this applied project which have worked for one class may need to be modified for another.

Although there are many successful ways of introducing the connecting disciplines of art history, aesthetics, and art criticism into the classroom, I believe the most successful technique

seen in the research that I have completed thus far is that of modeling desired behaviors in a classroom setting (Alexander, 1980; Costantino, 2007). As an art educator, you are your most effective tool in the classroom. It important to educate yourself on these matters regarding art education, and effectively model what is expected of your students in the classroom. In future research, I hope to discover more effective and different ways to incorporate art history in different levels of K-12 art education. I also hope to further explore the difference between looking at art and seeing art. This concept can be extremely useful when implementing art history into the classroom, and can be the difference between students simply looking at a work of art, or conceptually understanding a work of art and forming cognitive and emotionally-based responses about it. This teaching strategy in particular was most effective in my work at Athens Academy.

I created this applied project for an audience of educators under the assumption that they might be able to use my ideas while also editing the information and lesson plans to suit their own students. In the future, I will continue my practice as a pragmatic researcher in order to increase my understanding of the complexity of the subject, and inform my professional practices as an art educator. I hope to expand the audience of the museum guide that I have created, and edit it further to better suit the general public. My current goals are to introduce art history into an elementary art curriculum to gain more information on how to effectively do so, and to expand upon my ideas of introducing art history to different age groups.

Through my research, I have traced art history as a subject of study from its early beginnings to how it is viewed in education today. With my development of an art history focused art unit, I hope to provide myself and other educators with an accessible way to benefit from including art history in their art curriculum. I now work with the understanding that there

is not only one correct way to introduce art history into a classroom, but many different ways in which to do so. My research is not complete, and it is subject to change through alterations both by myself and others who may read my work. I only hope to have the potential opportunity that I may pass on my discoveries in my research to others interested in the same topic, and that the students that I have the opportunity to educate in the future benefit from this research as well.

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APPENDIX A

Multicultural Education/ Art History	Art & Artifacts	Customs, Traditions, & Celebrations	Values & Beliefs	Communication	History	Environment
History of Objects						
History of Form						
History of Style						
History of Ideas						
History of Culture						
History of Symbols						
History of Artists						
History of Personality						

Table 1. Multicultural Education/Art History Curriculum Content Matrix

Sabol, R. F. (2000). Studying Art History Through the Multicultural Looking-Glass. *Art Education*, 53(3), 16.

APPENDIX B

Art History Reenactment

Identity and Personal Meaning Making through Art History

Introduction to Art (Studio Art 1); Christina Curry

[Art History Reenactment]

Unit/Lesson Overview – A brief description of what the students will be doing and learning with brief rationale.

Through the performance of capturing a reenacted work of art from the past or present, students will be introduced to new works of art, study about their origins and artists, while working together to create their final products. Students then have to option to reevaluate their chosen work of art, and reenact it with changes reflecting their contemporary world.

Stage One

Established Goals (National Standards, State Standards or QCC's) May include other subject area standards

VAHSVAMC.4 Analyzes the origins of one's own ideas in relation to community, culture, and the world.
VAHSVACU.1 Articulates ideas and universal themes from diverse cultures of the past and present.
VAHSVACU.2 Demonstrates an understanding of how art history impacts the creative process of art making.
VAHSVAAR.3 Develops multiple strategies for responding to and reflecting on artworks.
VAHSVAC.3 Utilizes a variety of resources to see how artistic learning extends beyond the walls of the classroom.
VAHSVAAR.1 Makes written and oral critiques of own works of art.

Understandings What are the "Big Ideas"? What specific understandings about them are desired? What misunderstandings are predictable?

Students will begin to understand visual aesthetics and how it affects their daily lives. Students will begin to understand that a vast collection of art exists from numerous cultures. By deciding on the work of art that they want to study one their own, students will begin to relate to the work of art on a personal level and understand that their culture can relate to others.

Possible misunderstandings- Students will misinterpret aesthetics to simply mean beauty, and not understand that they can be drawn to a work of art for other reasons.

Essential Questions Main questions you want students to answer at end of unit.

Why were you drawn to reenact this work of art?
Why were you aesthetically drawn to it?
If you chose to make changes to the work of art, what changes did you make to the work of art when you recreated it and why?

What other questions will focus this unit/lesson? What provocative questions will engage students, foster inquiry, understanding and transfer of understanding?

What is aesthetics? How is your culture the same or different from the culture that the work of art was created in? What are the reoccurring themes that can be seen in the chosen work of art that are still relevant today?

What will students understand as a result of this unit/lesson? What key knowledge and skills will students acquire as a result of this unit? What should they eventually be able to do as a result of such knowledge and skills?

Students will need to know . . .	Students will be able to . . .
How to acquire information within the school library. How to discuss works of art using terms previously taught and learned through acquired information.	Work together as a team to create a cohesive final project. Discuss the relevance of the work that they created to today's society. Compare other cultures to our own.

Stage Two

What evidence will show that students understand? Through what authentic performance tasks will students demonstrate the desired understandings? (balanced assessment; formal & informal assessment)

Performance Tasks, Projects

The students will be asked to recreate a work of art through photography (taken on their cellular phone) that they themselves have chosen, researched, and presented to the class.

Other Evidence; observations, work samples, student self-assessment. How will students reflect upon and self-assess their learning?

Students will present the work of art that they will be creating to their classmates and provide the class and teacher with historical information regarding that work. Once the reenactment of the work is complete, an open critique will be held by the class in which the students will evaluate the accuracy of the photograph, the creativity of the student, and if any modern changes were made during the reenactment and why might be relevant in today's society.

By what criteria will performances of understanding be judged? Ex: Rubric?

The performances of the students will be judged based on the completion and thoroughness of the students' research, the completion of the reenactment project, and the students' participation in the following critique. Students will be graded based on the criteria of a rubric that they will receive at the start of the project.

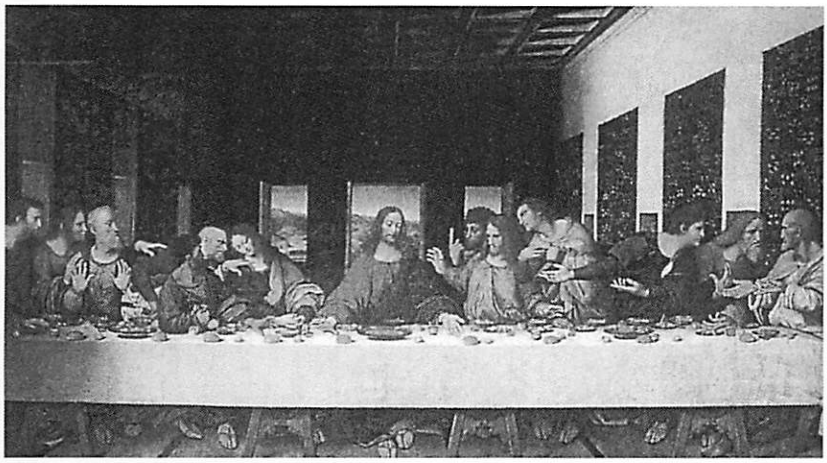
Stage Three

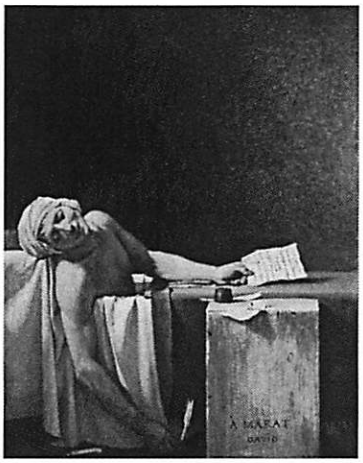
Learning Activities Steps used in teaching unit/lesson

Day 1:

The students will be introduced to the unit with a short art history lesson including the works *Death of Marat* by David, *The Last Supper* by Leonardo da Vinci, *Anatomy Lesson of Dr. Tulp* by Rembrandt. These works will be presented by the teacher in 5 minute presentations that the students will be expected to mimic later. The students will then be shown a youtube video which shows the music video of a song called *70 Million* by the band Hold Your Horses. This video will prepare them for their upcoming reenactment project.

The teacher will then provide the students with the reenactment project in which the students are to reenact any work of art of their choice (which must be approved by the teacher). Each student must chose their own work of art and complete their own presentation. However, students may choose fellow classmates to help them complete their reenactment photograph. Students will begin to choose their work of art, and complete research for their presentation on day two and day three.





Day 2:

The students will be taken to the school's library during one class period where they will research works of art and the artists that completed them. Before the reenactment is complete, the students will be required to give a 5 minute presentation similar to those

of the teacher based on the information that they have accumulated on their work of art and artist. During the day at the library, students will be asked to reflect on ten new works of art that they have learned about during the course of their research within their journal.

Journal Prompt:
Work of art that you are interested in:
Why you are interested in it (3 sentences minimum):

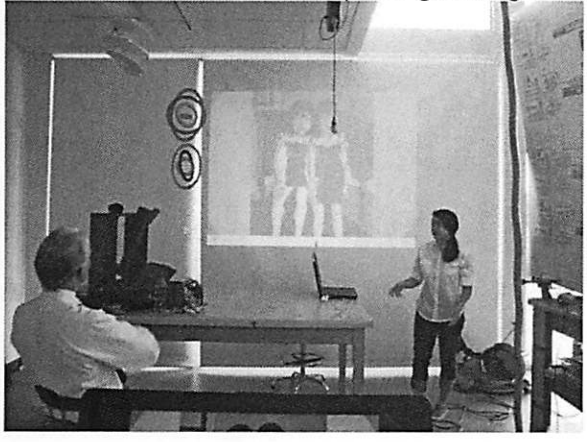
In this manner, students will complete research, and create a list from which they can choose the art work that they would like to reenact.
(See research grading rubric—to be handed out to each student before the class trip to the library)

Day 3:
Students will use their research list that they created the previous class period in the library, to choose the work of art that they want to reenact. Students will use this class time to complete the research for their presentation on their individual computers or within the computer lab. Students will be graded on their presentations in the following manner (information listed on the grading rubric):

1)Is your presentation 5 minutes?
2)Did you talk extensively about the artist?
3)Did you talk about the artistic movement that the artist participated in?
4)Did you talk about the work of art that you chose and the necessary information associated with it?
5)How well did you use your time in class?

(See research and grading rubric—to be handed out to students before Day 2)

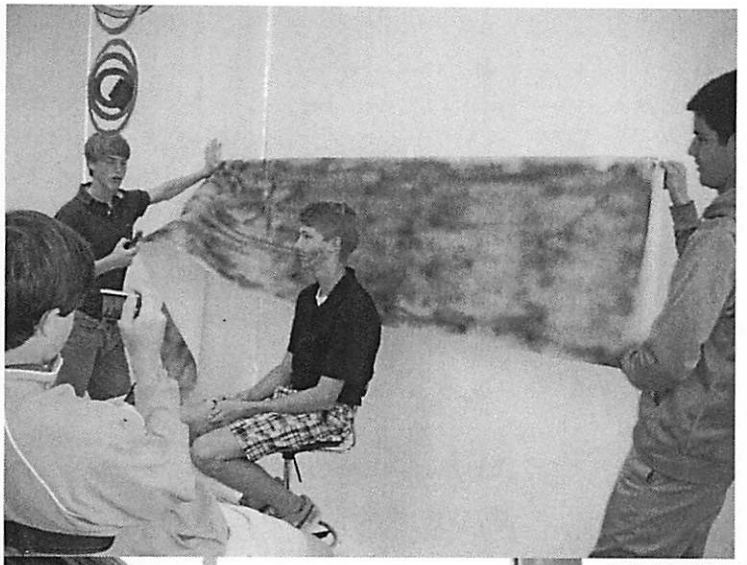
Day 4:
Student Presentations. (See grading rubric for grading instructions)

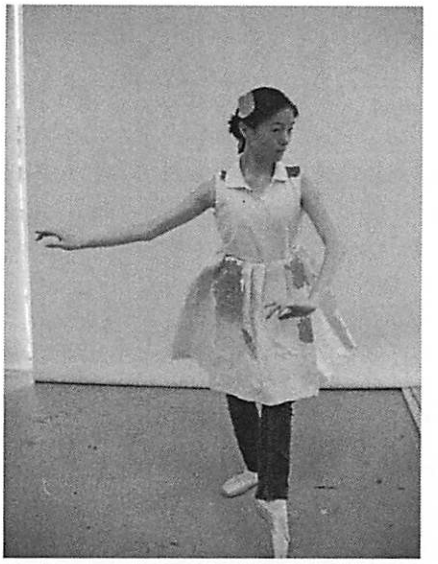


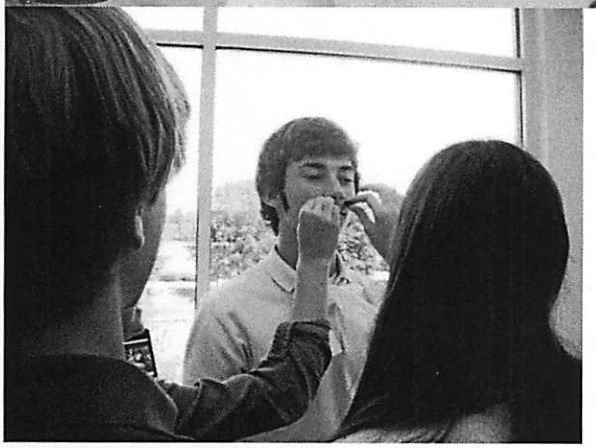
Day 5-6:
Once all of the following is complete, the students will be ready to plan out their

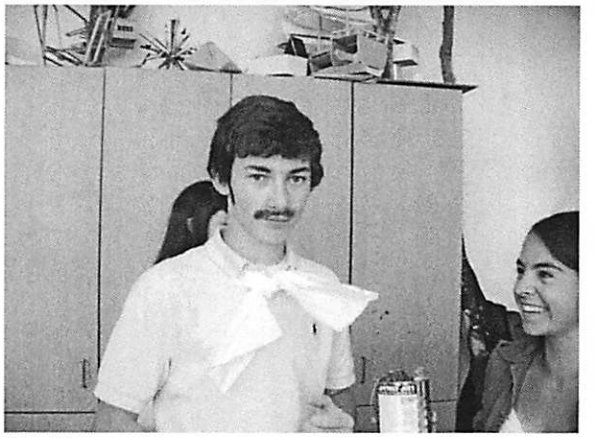
reenactment. After the planning is complete, students will be asked to bring in any props Students will be allowed to choose other students in the class to help complete the photo. Photos will be taken either by the students or teacher in order to capture the reenactment. Students will take the photo using the camera on their cellular phones. The students will be able to alter their image via photoshop or any other image editing system available.

For extra credit, students will be allowed to take a second image, making changes to the background, objects within the art, or the garb within the art in the reenactment to make it more modern and culturally relevant to the students. Students must pay special attention to the changes that they make, as they will be asked to talk about them during critique.

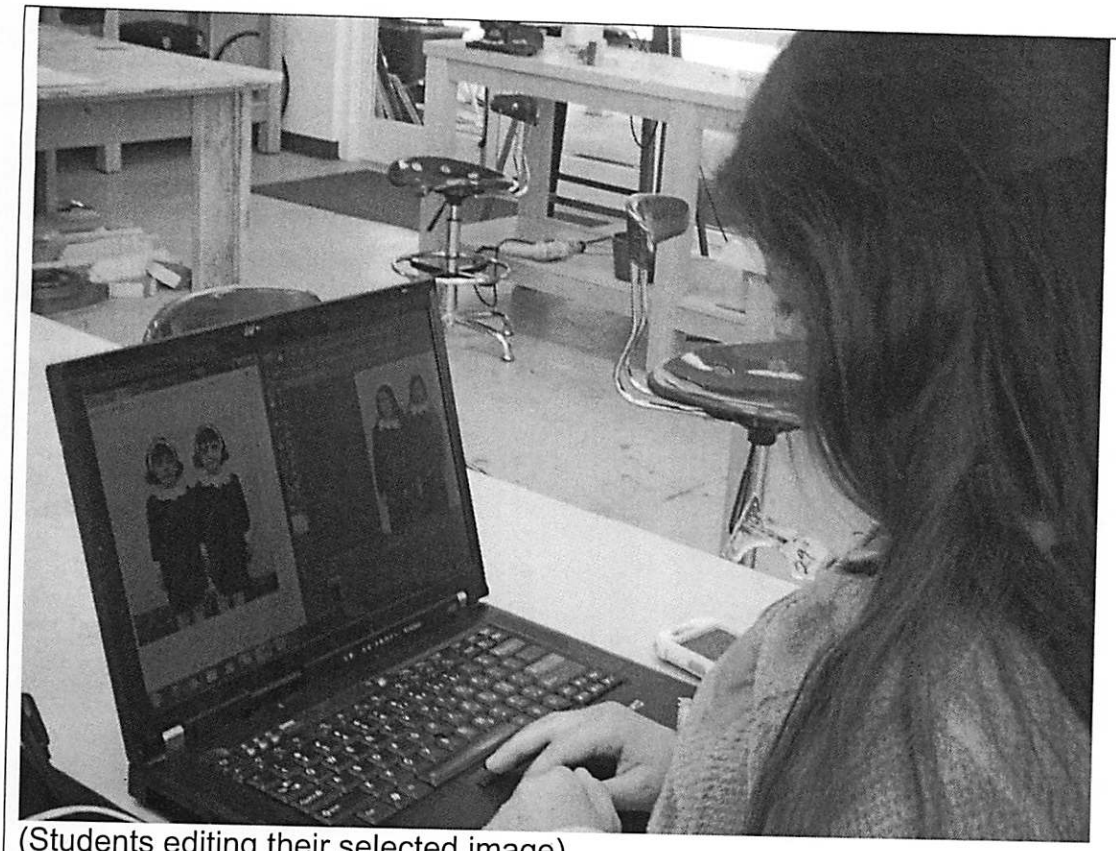








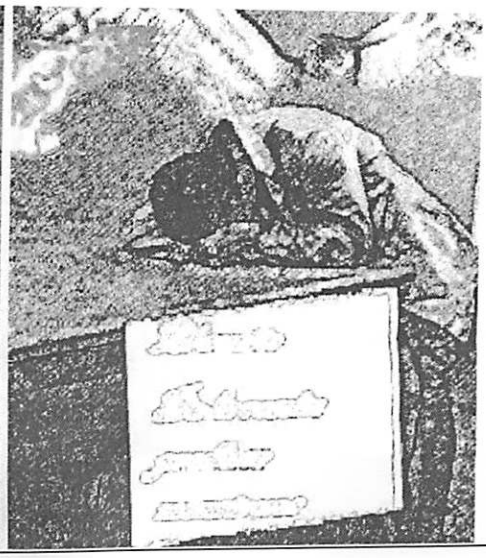
(Students preparing to reenact their work of art)

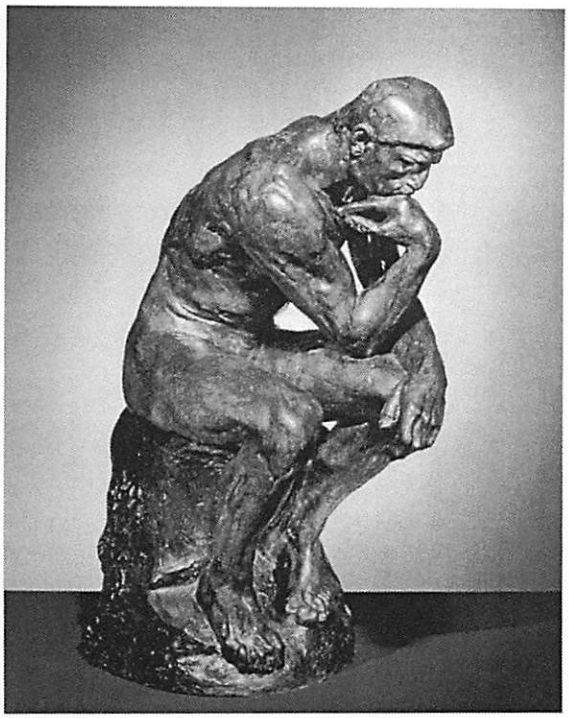


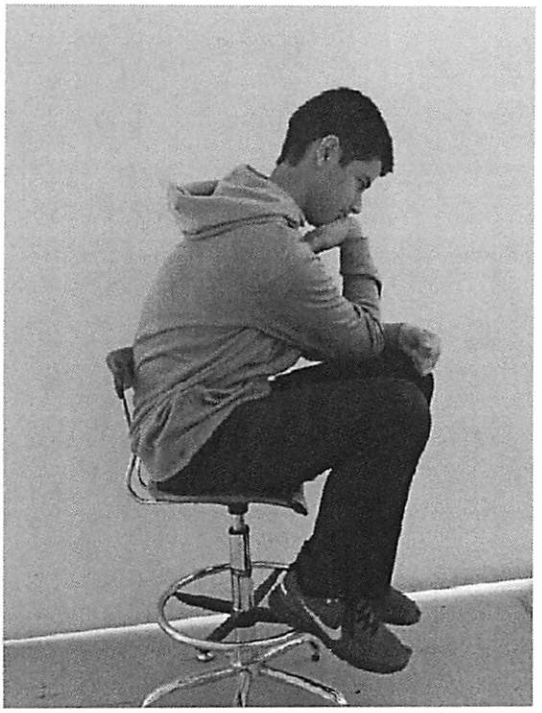
(Students editing their selected image)

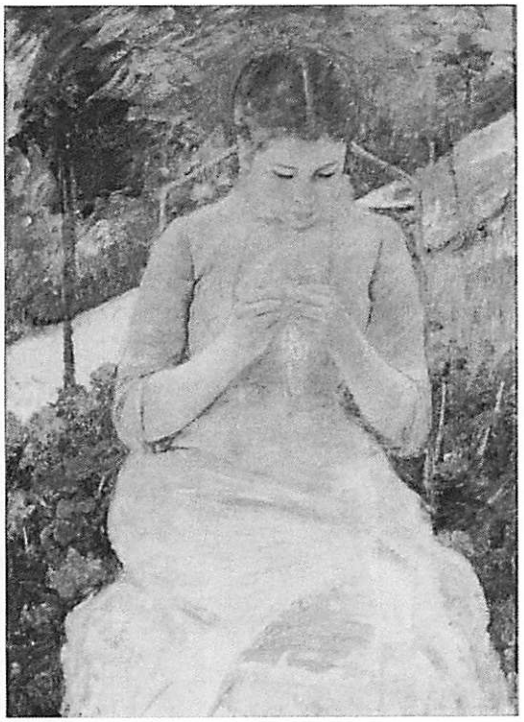
Day 7:

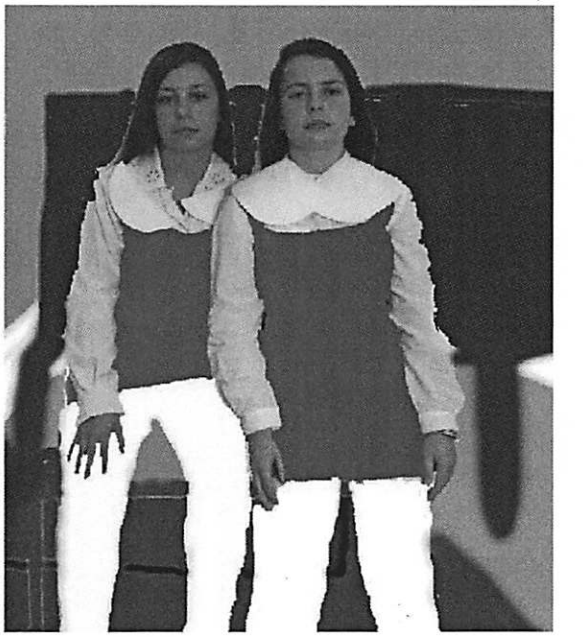
Students will submit their images digitally to the teacher. A powerpoint presentation will be made by the teacher, so the images can be made available to the class on the day of the critique. During the critique students will talk about the changes that they made based on the information they know about the work, and how they made it more relevant to our world today. All students will be able to participate based on the knowledge they have achieved during the class presentations.

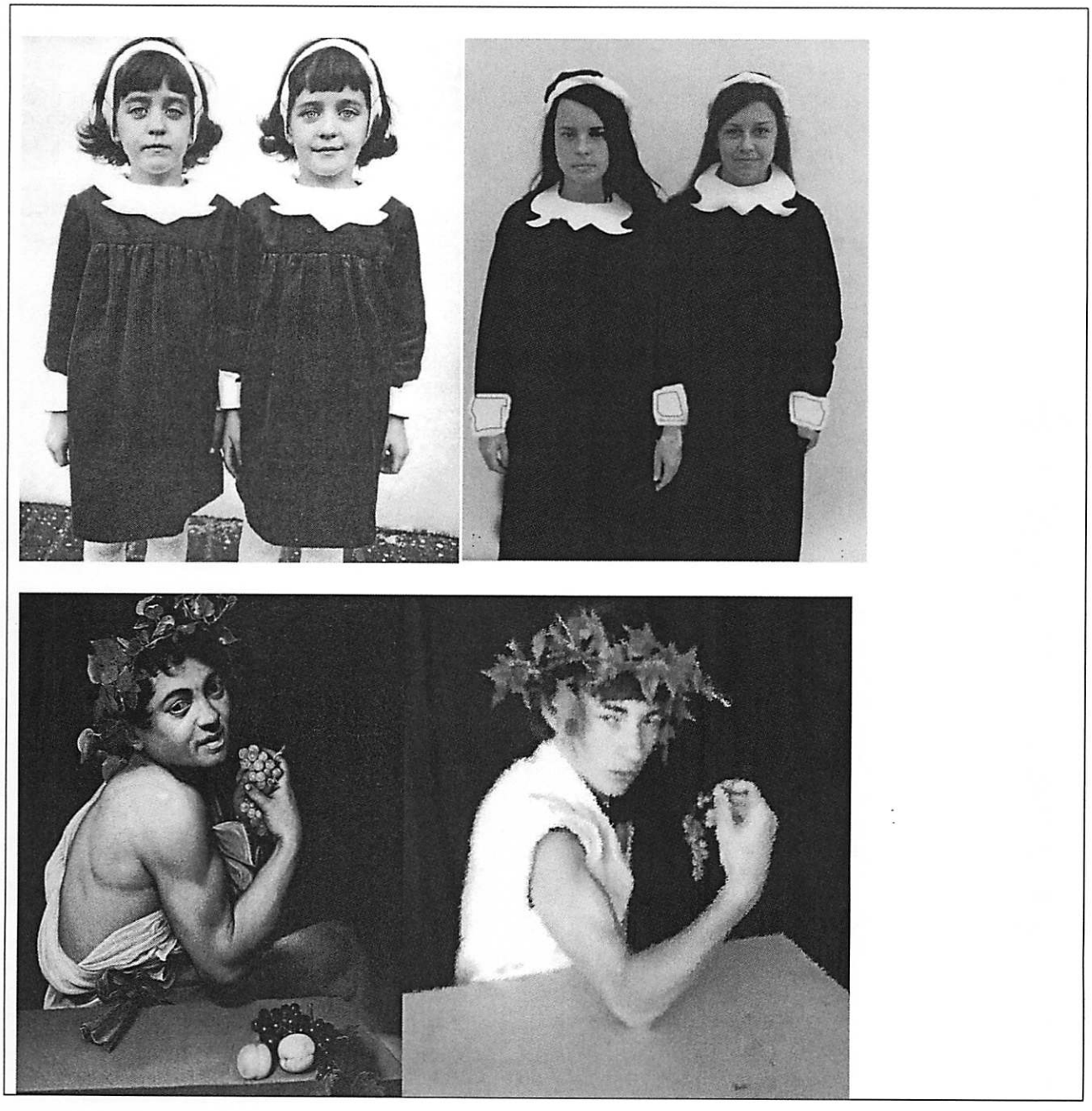












Important vocabulary and definitions (defined appropriately for grade level)

Aesthetic, the branch of philosophy dealing with beauty and taste (emphasizing the evaluative criteria that are applied to art).
Reenactment, performing a role in an event that occurred at an earlier time.
Culture, the customs, arts, social institutions, and achievements of a particular nation, people, or other social group.
Themes, an idea that recurs in or pervades a work of art or literature.

Resources (what images, books, teaching materials will you use in instruction?)

The teacher will be able to use any art books available through the school's library to help his/her students come up with ideas for their project. These books will guide them in their research. Once a work of art is decided upon, the internet may also be a valid resource for students.

Other Resources:

Death of Marat by David
The Last Supper by Leonardo da Vinci
Anatomy Lesson of Dr. Tulp by Rembrandt
Youtube- 70 Million- Hold Your Horses Video
(http://www.youtube.com/watch?v=erbd9cZpxps)

Materials (what materials will the students need to complete the assignment?)

Powerpoint presentations
Smart board or projector
Visual/ verbal journals
Any art history research materials in the school library
Camera (one will be made available by the teacher for loan by the students)
Any props used by students
Computer (for uploading and sending digital images)

Clean-up Procedures (Specific procedures for putting away student work, art materials, cleaning student work areas, etc., for this lesson)

Students will be expected to keep track of the items that are used in the making of the art history reenactment. If the items belong to the teacher, they must be returned. If they belong to the student(s), they must be brought home after the completion of the assignment.

APPENDIX C

Research Day Handout and Grading Rubric:

ART HISTORY TELEPHONE PHOTOGRAPHY PROJECT:

How will you be graded:
List: 20%
On library day, list 10 works of art (minimum) in the sketchbook

What I want to see:

Artists Name: Work of art that you are interested in: Why you are interested in it (3 sentences minimum):

1) Are 10 works of art listed? 10 pts
2) Did you list why you were interested in them? 10 pts
Email your first and second choice to Ms. Curry on April 10th. Nobody can choose the same artist! First come, first serve!

Presentation: 80%

1) Is your presentation 5 minutes? 16 pts
2) Did you talk extensively about the artist? 16 pts
3) Did you talk about the artistic movement that the artist participated in? 16 pts
4) Did you talk about the work of art you chose and the necessary information associated with it? 16 pts
5) How well did you use your time in class? 16 pts

Extra Credit:
Take another photograph and make your work of art a contemporary photograph with modern props, background, and composition!

For your actual photograph, some of you will need more than one person for your artist's composition. Here are the people you can choose from:

Group 1	Group 2	Group 3	Group 4

Student Presentation Grading Rubric:

Student's name: _____

1) Is your presentation 5 minutes? _____ (out of 20 possible points)

   1 min- 4 pts 2 min- 8 pts 3 min- 12 pts 4 min- 16 pts 5 min- 20 pts

2) Did you talk extensively about the artist? _____ out of 20 pts

Did not talk about the chosen artist at all. 0 pts	Made little effort to correctly present information on the chosen artist. 5 pts	Made some effort to correctly present information on the artist. 10 pts	Showed some attention to details of the artist's life, but lacked some information about the artist. 15 pts	Talked about the artist and artist's life in detail. 20 pts

3) Did you talk about the artistic movement that the artist participated in? _____out of 20 pts

   Yes- 20 pts No- 0 pts

4) Did you talk about the work of art you chose and the necessary information associated with it? _____20 pts

Did not talk about the chosen artwork at all. 0 pts	Made little effort to correctly present information on the chosen work of art. 5 pts	Made some effort to correctly present information on the chosen work of art. 10 pts	Showed some attention to details of the artwork, but lacked some information about the artwork. 15 pts	Talked about the artwork in detail. 20 pts

5) How well did you use your time in class?_____ out of 20 pts

Rarely focuses on class work and what needs to be done. 5 pts	Focuses on the task and what needs to be done some of the time. Often must be reminded by the teacher about what needs to get done. 10 pts	Focuses on in-class work and what needs to be done most of the time. 15 pts	Consistently stays focused on in-class work and what needs to be done. Very self-directed. 20 pts

Notes:

_____

_____

APPENDIX D

Identity and Personal Meaning Making through Art History

Art III/ IV; Christina Curry

[Artist Biographies- How Their Lives Affected Their Art]

Unit/Lesson Overview – A brief description of what the students will be doing and learning with brief rationale.

Students will study brief biographies of a few artists and how their lives affected their art. Through the study of the lives of remarkable artists, students may come to realize how their own lives can affect their art. Along with their studies, students will create either a self-portrait or a scene from daily life, and speak through critique about how their background influenced their image.

Stage One

Established Goals (National Standards, State Standards or QCC's) May include other subject area standards

VAHSVAMC.1 Engages in the creative process, imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings in assessing learning, and develops a personal artistic voice that gives unique form to these concepts.
VAHSSCCU.1 Demonstrates an understanding of how art history impacts the creative process of art making.
VAHSSCMC.4 Analyzes the origins of one's own ideas in relation to community, culture, and the world.
VAHSSCMC.2 Finds and solves problems through open-ended inquiry, the consideration of multiple options, weighing consequences, and assessing results.

Understandings What are the "Big Ideas"? What specific understandings about them are desired? What misunderstandings are predictable?

Students will be given the opportunity to reflect on their life backgrounds while creating art. They will specifically understand that their lives up until this point will affect the choices that they make in the future including choices involving their art.

Possible Misunderstanding: Students might possibly get to wound up in the accuracy of their art to understand the bigger picture of background evaluation

Essential Questions Main questions you want students to answer at end of unit.

How have the lives of the artists that we have studied this far effected the choices that they have made regarding their art?
How did you create your work of art?
How has your biography affected your choice of media?
How has your life history changed how you created your work of art?

What other questions will focus this unit/lesson? What provocative questions will engage students, foster inquiry, understanding and transfer of understanding?

What is a biography and why do people document this?
Has experiencing the biographies of your fellow students through their own art

changed the way that you think about biographies?

What will students understand as a result of this unit/lesson? What key knowledge and skills will students acquire as a result of this unit? What should they eventually be able to do as a result of such knowledge and skills?

Students will need to know . . .	Students will be able to . . .
Artists of the past and present whose life histories have affected their lives. How to create a work of art with a choice of many different media. Many different techniques such as grid drawing, contour drawing, color theory and possible abstraction.	Reflect on their own life histories. Depict through imagery how their lives have affected their choices, physically, mentally, and artistically. Comment on the works of art created in both a verbal and written manner.

Stage Two

What evidence will show that students understand? Through what authentic performance tasks will students demonstrate the desired understandings? (balanced assessment; formal & informal assessment)

Performance Tasks, Projects

Students will have a choice to create either a self-portrait or a scene from their daily life as their project within this lesson.

Other Evidence; observations, work samples, student self-assessment. How will students reflect upon and self-assess their learning?

Upon completion of this project the students will critique the work verbally in an oral critique as well as write short a reflection on their own work.

By what criteria will performances of understanding be judged? Ex: Rubric?

The performance of the students will be judged based on participation in class discussion regarding the artists discussed and during class critique. They will also be graded on the completion of their art project, and the completion of the written response to the art that they created. Students will be graded based on the criteria of a rubric that they will receive at the beginning of the quarter/semester.

Stage Three

Learning Activities Steps used in teaching unit/lesson

Begin with "HOOK" How will you grab your students' attention? Then list the steps you will follow as you provide instruction. How will you provide closure? The lesson will begin with a short slide show given by the teacher informing students about the lives of artists such as Dorothea Lange, Vincent Van Gogh, Frida Kahlo, and Francisco Goya. Each of the following artists' life histories affected the way that they created and produced art. The students will also be taught briefly about the genre paintings of Jan Vermeer, William Hogarth, and Gustav Courbet. After the short history

lesson, the students will be assigned a visual/verbal journal assignment to respond to one of the artists that they learned about that day.

Once the students have this background information, they will be assigned the art project. The students will be allowed to complete one of two projects. The students will have to opportunity to either create a self-portrait or a scene from their daily lives on a sheet of 18X24 drawing paper. The students will be allowed to use their choice of graphite, charcoal, pastels, or any combination of the three media. The students will also be able to explore different techniques such as abstraction, grid- drawing, or contour drawing. While creating their work, students must be prepared to talk about their choice of project, choice of media, and how their lives affect the artwork that they create. The initial composition of their work, and exploration of the different offered media, and any problems they encounter throughout the project will be worked out within their visual/verbal journals.

After the completion of the project, students will be expected to participate in a class-wide critique in which the works of art will be hung on the wall and talked about by the class. Students will be expected to speak about the compositions of their work, the media chosen to complete the work, and how their own biographies affect both how they created their work and look at the work of their classmates. After hearing feedback from their fellow students, students within the class must type a one page reflection on their own work (which must include how they completed it, what they think is successful, what they might change if they were given the opportunity, and how they depicted their own biography) to be turned into the teacher.

Important vocabulary and definitions (defined appropriately for grade level)

Biography, an account of the series of events making up a person's life.
Self-Portrait, a portrait of an artist produced or created by that artist.
Genre Painting, a style of painting depicting scenes from ordinary life, esp. domestic situations. Genre painting is associated particularly with 17th-century Dutch and Flemish artists.
Grid Drawing, a drawing where nodes and link bends have discrete (integer) coordinates.
Multi-media, using more than one medium of expression in art and communication.

Resources (what images, books, teaching materials will you use in instruction?)

The teacher may use any art history text books made available to his/her class.
Recommended Sources: Stokstad Art History Series.
Various artworks by Dorothea Lange, Vincent Van Gogh, Frida Kahlo, and Francisco Goya.

Materials (what materials will the students need to complete the assignment?)

18x24 cardstock or heavy drawing paper (1 for each student)
Pencils
Charcoal
Oil Pastels
Rulers
Visual/Verbal Journals

Clean-up Procedures (Specific procedures for putting away student work, art materials, cleaning student work areas, etc., for this lesson)

Because students will be using media that differ from one another, the students will be responsible for taking care of their materials and keeping their area clean. Time will be allotted at the end of each class to make sure there are no problems or rush to clean.

APPENDIX E

Identity and Personal Meaning Making through Art History

Art III/ IV; Christina Curry
[Iconography in Art History]

Unit/Lesson Overview – A brief description of what the students will be doing and learning with brief rationale.

Students will explore the iconography found within their own lives, and create a three-dimensional wire sculpture of these objects in their lives. They will also explore the boundaries of shape, form, and scale.

Stage One

Established Goals (National Standards, State Standards or QCC's) May include other subject area standards

VAHSVAMC.1 Engages in the creative process, imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings in assessing learning, and develops a personal artistic voice that gives unique form to these concepts.
VAHSVAPR.1 Uses formal qualities of art (elements and principles) to create unified composition and communicate meaning.
VAHSVAPR.4 Understands and applies media, techniques, and processes in three-dimensional art.
VAHSVAPR.6 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal meaning.
VAHSVAAR.2 Critiques artwork of others individually and in group settings.
VAHSDRC.2 Develops 21st century life and work skills and habits of mind for success through the study and production of art.

Understandings What are the "Big Ideas"? What specific understandings about them are desired? What misunderstandings are predictable?

Students will begin to understand the icons and symbols scattered throughout the history of art. By studying iconography in works of art, they will understand that it exists in their day-to-day lives. Through exploring items symbolic to them in their daily lives, students will make a connection to the iconography of the past.

Possible misunderstanding: Students will choose a pre-existing icon to construct rather than create one significant to them.

Essential Questions Main questions you want students to answer at end of unit.

How have artists of the past used iconography to communicate different messages?
What kind of iconography can be seen in our day to day lives?
What iconography is symbolic of yourself? How might that iconography be significant in your life?

What other questions will focus this unit/lesson? What provocative questions will engage students, foster inquiry, understanding and transfer of understanding?

What is the difference between a shape and a form? How can you combine shapes in a creative way to make a form? How are the objects that you create different from the objects that they represent?

What will students understand as a result of this unit/lesson? What key knowledge and skills will students acquire as a result of this unit? What should they eventually be able to do as a result of such knowledge and skills?

Students will need to know . . .	Students will be able to . . .
How to recognize iconography and symbols in art. How to safely handle art materials and tools.	Think abstractly in order to piece together a three dimensional sculpture out of wire. Verbally reflect on the work they create and the work of their peers.

Stage Two

What evidence will show that students understand? Through what authentic performance tasks will students demonstrate the desired understandings? (balanced assessment; formal & informal assessment)

Performance Tasks, Projects

Students will create an object that symbolizes something significant in their lives out of wire.

Other Evidence; observations, work samples, student self-assessment. How will students reflect upon and self-assess their learning?

Students will reflect upon their learning by completing observations in their journal and participating in a post-project critique.

By what criteria will performances of understanding be judged? Ex: Rubric?

The performance of the students will be judged based on participation in any class discussion. They will also be graded on the completion of their art project, and participation in the post-project critique. Students will be graded based on the criteria of a rubric that they will receive at the beginning of the quarter/semester.

Stage Three

Learning Activities Steps used in teaching unit/lesson

Begin with "HOOK" How will you grab your students' attention? Then list the steps you will follow as you provide instruction. How will you provide closure? Students will begin this lesson by learning about iconography and its use in art throughout history and across different cultures. Students will study the images such as *The Ambassadors* by Hans Holbein and *The Arnolfini Portrait* by Jan Van Eyck. The teacher will also host a discussion on iconography in different religious art. The students

will then study iconography seen in Christian art and Islamic Art. A journal prompt will be assigned by the teacher in which the students will reflect on one image or idea that stood out to them during their studies of iconography.

Once the overview of iconography is complete, the project of wire sculpting will be introduced. Students will be asked to brainstorm in their journal to come up with one item that is symbolic of their life (students must be prepared to talk about why they chose that item). Once the item is chosen, students will be assigned a journal prompt in which they create four different studies of that object (including one contour drawing, one shaded drawing, one drawing shaded with the use of hatching and crosshatching, and one drawing of their choice).

Students will have a day of exploration with the wire material in which they can play around with using the pliers to make shapes, forms, line thickness, and designs with the wire. Students should begin to form ideas about how they are going to create their chosen object with the wire. It is during this exploration of material that the students will be introduced to contemporary artist Elizabeth Berrien. Berrien is a prominent wire artists and a great example. After the students show comfort in handling the wire, they may start on their final project.

Once the project is complete, students will have a critique day in which they will share their artworks with their peers. It is during this session that students she talk about the objects that they chose, why they chose them, and the obstacles that they encountered using the wire material.

Important vocabulary and definitions (defined appropriately for grade level)

Iconography, the images and symbolic representations that are traditionally associated with a person or a subject.
Symbol, a thing that represents or stands for something else, esp. a material object representing something abstract.
Line, a mark on a surface that describes a shape or outline. It can create texture and can be thick and thin. Types of line can include actual, implied, vertical, horizontal, diagonal and contour lines.
Shape, a 2-dimensional line with no form or thickness. Shapes are flat and can be grouped into two categories, geometric and organic.
Form, a 3-dimensional object having volume and thickness. It is the illusion of a 3-D effect that can be implied with the use of light and shading techniques. Form can be viewed from many angles.
Contour, an outline, esp. one representing or bounding the shape or form of something.

Resources (what images, books, teaching materials will you use in instruction?)

www.wirelady.com –Artist Elizabeth Berrien, prominent wire sculptor
The Ambassadors by Hans Holbein
The Arnolfini Portrait by Jan Van Eyck
Various works seen in Islamic and Christian art

Materials (what materials will the students need to complete the assignment?)

Aluminum wire (or any wire that will hold a bent shape)
Wire cutters

Various assortment of pliers (Needle-nose, diagonal pliers, linesman pliers, jewelry making pliers, or whatever is accessible for the teacher)
Black spray paint (if wire is not solid color)
Object chosen and supplied by the student

Clean-up Procedures (Specific procedures for putting away student work, art materials, cleaning student work areas, etc., for this lesson)

Every day after class, students will wipe down tables and sweep the floor for any loose wires or small pieces of wire. Sculptures will be stored out of the way of other classes.

APPENDIX F

3) ***JOURNAL ALERT!***

Find your favorite work in the gallery. Why is it your favorite? What is the subject matter of the work? How does the artist speak to his/her audience? Create a small brief sketch.

_____

_____

_____

Did you know the artists pictured above used many different types of composition including a *pyramidal composition, Cubist abstraction,* and *perspective*. Can you determine which is which?

Image Credits:

1. Eugenie McEvoy, *Taxi! Taxi!*, 1933. Oil on canvas.
2. Peppino Gino Mangravite, *Tomorrow's Bread*, 1939. Oil on canvas.
3. Louis Freund. *Transcontinental Bus*, 1936. Oil on panel.
4. Jon Corbino, *Rescued- Torpedoed and Adrift*, ca. 1944. Oil on panel.
5. Erle Loran, *America at War*, 1942. Oil on canvas.
6. Lawrence Beall Smith, *London Salute*, 1945. Oil on masonite.
7. Reginald Marsh, *Lifeguards*, 1933. Tempera on panel.
8. Vertis Hayes, *Juke Joint*, 1946. Oil on canvas.
9. Stuart Davis, *Snow on the Hills*, 1932. Oil on canvas.
10. William Gropper, *The Last Cow (The Dying Cow)*, 1937. Oil on canvas.

WORD SEARCH

P O T Y Z H G C Y N X E P Z D A
E D K P L G E E H F D Y T F K Y
T S R T N X V N P E X L C R L P
U K N M B D I I A D J J E A V M
K N O V L U T L R E T S J N T A
R J I L D M C N G R Q G O K D R
Z Q T Y S Q E O O A N R R L H G
O C I I N V P Z H L O L P I C O
O P S R O Y S I T A I J T N L R
D J O E X E R R I R T G R R W P
U Y P T Z W E O L T C G A O P S
M A M O T L P H S P A G F O A T
J C O O U H C C V R R W O S P R
T X C H H Q X B G O T D S E K A
Q Q L S L Y A G T J S J K V H L
V Q A P P V Y A A E B B R E T A
K A D R U P D M N C A H O L T E
Y K I A C Z P O V T T W W T I D
C D M H D R H R X U S V C M C W
A L A S S J J N N S I Z I B S E
S D R U U J P L V S B R L U F N
L V Y O W C M I C V U S B C C B
Y I P N G Z F M F U C W U Z L N
F P L L P D B E E W W N P A Y Q

CLUES:

1. Abbreviation of the agency that employed millions of people during the Great Depression_____
2. President who supported that agency _____ _____
3. Three programs that employed artists to depict scenes of life during the Great Depression and World War II.
_____ _____ _____
_____ _____ ___ _____ _____
_____ _____ _____ _____
4. Eugenie McEvoy was a skilled _____ before she began painting.
5. Type of printmaking used by Peppino Gino Mangravite. _____
6. The horizontal line in landscapes that separates land from sky. _____ _____
7. Three types of compositional techniques seen in this gallery.
_____ _____
_____ _____
_____

MARILYN OVERSTREET NALLEY GALLERIES

Art Fun Guide

Welcome to the gallery!

The works of art within this gallery were created between 1924 and 1946. During this time in history, President Franklin Delano Roosevelt supported a New Deal agency called the *Works Progress Administration* (WPA). Programs such as the *Federal Art Project, Public Works of Art Project,* and *New Deal Arts Program* employed artists to depict scenes of everyday life during the Great Depression and World War II. Why did these artists make creations reminding the world of these trying times?

In his second Inaugural Address , in January 1937, President *Franklin Roosevelt* stated, "... It is not in despair that I paint you that picture. I paint it for you in hope—because the nation, seeing and understanding the injustice in it, proposes to paint it out."

Name:_____

1) Choose one of the walls in the gallery. Identify which wall you choose and the works of art on it. List the similarities you see among the different art works. Keep in mind subjects, style, and color.

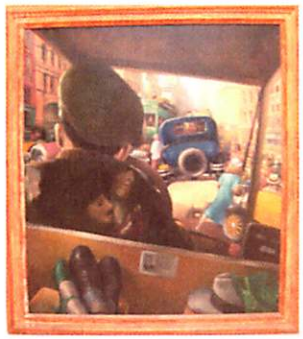
_____

_____

_____

_____

2) ***SKETCH ALERT!***



Find *Taxi! Taxi!* by Eugenie McEvoy (1933). Resketch the work of art and make changes. What would happen if the taxi was not in New York? How would the scene change? What if the occupants of the taxi were not a young couple in love? What if it was not a taxi that the young couple was riding in?

Did you know that before McEvoy began painting, she was a skilled *sharpshooter*?

3) ***SKETCH ALERT!***

Find *Tomorrow's Bread* by Peppino Gino Mangravite (1939). Mangravite uses different types of line to make his image dynamic. Identify the lines and experiment with his line making techniques and techniques of your own in your journal.

Did you know Magravite was also a lithograph artist. *Lithography* is a type of printmaking .

4) Find a work of art in the gallery that you dislike. What do you see? Why do you dislike it? What would you change?

_____

_____

_____

_____

5) *Get together!* Find a partner (or small group) and go to *Transcontinental Bus* by Louis Freund (1936). Talk aloud about what you see. Do not forget to talk about the people in the bus, what they are doing, the bus itself, and the artist's techniques.

6) *Compare and Contrast:*

Find *Rescued- Torpedoed and Adrift* by Jon Corbino (1944)

AND

America at War by Erle Loran (1942).

Record the similarities and differences that you observe:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Did you know that the horizontal line that separates land from sky is called the *horizon line*? This can be seen in most landscape paintings.

APPENDIX G

The Georgia Museum of Art's
H. Randolph Holder Gallery

Art History FUN Guide

Name:_____ 1

Welcome to the H. Randolph Holder Gallery!

Table of contents:

2

TOKEN ART GAME CUTOUTS

15

Image Credits:

1. Pierre Daura, *Martha at Thirteen*, 1943-1944. Oil on canvas.
2. Charles Hoguet, *The Shipwreck*, 1859. Oil on canvas on masonite.
3. Jacques-Émile Lafon, *Louis XVII and Simon in the Tower of the Temple*, 1863. Oil on panel.
4. Pierre Daura, *Untitled (St. Cirq Church Elevation)*, 1956. Oil on canvas.
5. Albert Courtrai, *Beguinage in Courtrai*, 1918, Oil on canvas.
6. Jean Dufy, *Sacre Coeur*, n.d. Oil on canvas.
7. Louis Émile Benassit, *The Grenadiers*, n.d. Oil on panel.
8. Pierre Bonnard, *Ma Maison à Vernon: Le Jardin (My House in Vernon: The Garden)*, ca. 1922. Oil on canvas.
9. Gerald Brockhurst, *China Group II*, n.d.
10. Camille Magnus, *Boisière à l'orée du bois (Woodlands at the Edge of the Forest)*, n.d. Oil on canvas.
11. Raymundo de Madrazo y Garreta, *Portrait of Ferdinand William Roebling*, 1897. Oil on canvas.
12. Ferdinand Léger, *Abstract*, 1937. Watercolor and gouache on paper.
13. Joaquín Torres- García, *San Rafael*, 1928. Oil on panel.
14. Jean Marchand, *Wharf Scene*, n.d. Oil on canvas.
15. Gerald Brockhurst, *Portrait of Jeanne Laib*, ca. 1944. Oil on canvas.
16. Henri Fantin- Latour, *Untitled (Floral Still Life)*, 1864. Oil on canvas.

Organization of the Gallery:

In France during the 1700s there was an art school called the *French Academy*. In this school, some types of paintings were considered better than others. This was called the *hierarchy* of painting. The most important paintings were *history paintings* which included pictures of religion any myths. Next came *portraits* which are paintings of people much like you take with a camera today. After portraits came *landscapes* (pictures painted of outside) and *genre paintings* which are pictures of everyday life (for example, think of a picture of you brushing your teeth). The very last paintings in the hierarchy were *still lives* or paintings of different arranged objects. The Holder Gallery has these different types of paintings on each of its walls.

Can you decide which wall has which type of paintings?

Find "Martha at Thirteen" in the gallery.

Did you know that Martha's own father painted this portrait? Even though it is an honor to be in a painting, Martha was bored while she sat for her father to paint this.

TOKEN ART GAME DIRECTIONS:

Everyone has paper cutouts provided in this packet, and each of them stand for something!

Take 5 minutes to place each paper cutout under the work of art that you think it goes with! Do this only after you have permission from the adult in your group:

-Put the smiley face under the work of art that you *like the best.*

-Put the frown under the work of art that you *like the least.*

-Put the money under the work that you think is the *most expensive.*

-Put the present under the work that you would *most like to give as a gift* to someone special.

After everyone in your group has followed the directions, volunteer to share why you chose these works of art with the adult in your group. These are your opinions, so there are no wrong answers! Don't forget to put your name on your tokens!

WORD SEARCH

H	T	N	M	K	P	W	Z	U	Y	S	M	I	B	T
E	I	B	G	W	Y	B	T	O	C	Y	D	I	G	C
Y	M	E	D	A	C	A	H	C	N	E	R	F	O	G
Q	I	Q	R	U	Z	Z	U	A	I	R	W	N	G	N
Q	S	T	I	A	R	T	R	O	P	L	T	Y	M	I
H	E	I	M	P	R	E	S	S	I	O	N	I	S	T
T	I	E	Y	Y	Z	C	R	F	U	U	L	S	D	N
A	D	H	X	M	Z	I	H	R	Y	A	W	T	D	I
O	U	B	O	C	I	C	D	Y	N	Y	U	I	I	A
Z	T	F	E	G	T	R	C	D	M	D	U	T	F	P
U	S	S	T	H	A	J	S	S	U	M	S	T	T	E
X	W	T	A	W	Z	C	Y	T	R	X	W	T	O	R
A	X	G	I	P	A	D	T	Z	G	O	X	I	S	N
U	W	N	B	P	M	T	D	J	T	T	P	F	B	E
A	G	H	E	K	E	I	A	C	E	J	P	E	X	G

Spruce up Martha's boredom! Imagine that Martha is sitting at or in your favorite place. Draw the background to match!

Look at this image before you draw on it.
This type of picture made only with lines is called a *contour drawing*.

Now that you have created a new background for Martha, make a sketch of your favorite picture in the gallery. Why is it your favorite?

Find "Study for a Ceiling" in the gallery. *Did you know* that even the best artists make sketches for bigger works of art? They are called *studies*.

CONTRAST

... What is alike? What is different?

DIFFERENCES:

Did you know that objects in a still life can symbolize other things? Flowers in a *still life* can stand for things such as life, wealth, and even death!

Word Search Clues:

-A well-known art school in France during the 1700s.

_____

-A painting of a person. _____

-The word that explains that some types of paintings were considered better than others in the French Academy._____

-A painting of a group of arranged objects.

_____

-A type of drawing made with *only* lines.

_____

- Paintings of every day life._____

-The word that means when paint is spread very thickly onto a canvas. _____

-A painting of an outdoor setting.

_____

- This type of painter painted with thick dabs and strokes of unmixed color._____

-Sketches done for bigger works of art.

_____

SCAVENGER HUNT

Find *Shipwreck* by Charles Hoguet in the gallery.
How many men are in this painting?

How many ships are in this painting?

Next, find *Portrait of Jeanne Laib* by Gerald Brockhurst.
Is Jeanne Laib posing inside or outside?

Why is she important?

Find *Woodlands at the Edge of the Forest* by Camille Magnus. Did you know that when paint is spread thickly onto the canvas it is called *impasto*? Paint thickness can differ from painting to painting!

_____

_____

_____

_____

_____

_____

SIMILARITIES:

Look long and hard at these images in the gallery...

COMPARE &

Continued...

Find *Sacre Coeur* by Jean Dufy in the gallery.
How many buildings can you find in this painting?

What colors were used to paint the people?

Lastly, find *San Rafael* by Joaquín Torres-García.
How many people do you see and what are they doing?

What different shapes are used to create this painting? Is it abstract or realistic?

Find *Study for the Sun Bath* in the gallery. Did you know Mary Cassatt was an *Impressionist* painter? Impressionists painted with thick dabs and strokes of unmixed color.