

BRIDGING THE GAP: TEACHER VOICES, THE WRITING PROCESS THROUGH ART,  
AND CREATING AN ART MUSEUM WEBSITE

by

Chelsea Farrar

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SIGNED: Chelsea Farrar

## APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:

<hr/>	<u>12/6/2013</u>
Dr. Elizabeth Garber	Date
Professor, Art and Visual Culture Education	

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## **DEDICATION**

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## **ABSTRACT**

Through a qualitative case study this research examines the needs of three generalist high school teachers in relation to arts integration, writing, critical thinking, and the art museum website. The study also examines the perspectives of art museum educators in relation to how museum websites can be used to support teaching the writing process in the school classroom. Arts integration and the museum website are analyzed in depth through literature review and in-depth semi structured interviews. This research aims to present a model for collaborative website design where the museum website is designed around classroom teachers' curricular needs.

## CHAPTER ONE: INTRODUCTION

As a high school studio art teacher who was required to “write across the curriculum” I became very interested in finding new ways to engage my students with writing through the visual arts. I believed that viewing and creating art were authentic experiences that encouraged thoughtful and critical writing. For the most part, while teaching in the high school classroom, this is what I experienced with my students’ writing. Students, when asked to respond to a work of art, either orally or in written format, were motivated more than through any other writing prompt I assigned. The last year of my teaching in the public school, I began to take notice of the new demands placed upon public education with the new transition to the Common Core Standards, the inclusion of 21<sup>st</sup> Century Thinking Skills, and “high stakes” tests for students as well as the evaluation of teachers being tied to students’ performance. I have been motivated to counterbalance this new academic rigor and test taking culture with art-based interdisciplinary writing inspired by personal aesthetic responses. While studying museum education as a graduate student, I saw a potential partner in this effort. My research therefore has explored the ways in which teachers of language-based curriculums, such as English and history, could best employ the visual arts, specifically the university art museum’s collection, to practice writing while also engaging critical thinking skills.

This southwestern state has, with forty-five other states, adopted a new set of national and internationally aligned standards for teaching literacy, known as the Common Core. Key ideas stressed in the Common Core Standards for English Language Arts are the need for students to carefully read a text and develop the ability to cite specific evidence when writing or speaking their opinion or conclusions about the text. In addition, this state along with sixteen others have demonstrated their commitment to critical thinking within the curriculum by uniting

with the Partnership for 21<sup>st</sup> Thinking (P21), an advocacy organization which focuses on infusing these thinking skills into classroom education. Some of these skills, described by P21 include creativity, collaboration, problem solving, reasoning, making judgments and decisions. An art-based approach to writing, or writing through the arts, does not neglect these educational mandates, in fact, it can support them. Writing through art requires students to organize thoughts, look for details, analyze the parts, support opinions with visual evidence and communicate their ideas (Walsh-Piper, 2002; Jester, 2003; Housen, 2001-02; Hillocks, 2010). Looking at and talking about art also requires the use of these similar critical thinking skills (Burchenal & Grohe, 2007; and Housen, 2001-02).

While my research and the project that follows it are aligned with the state's adoption of the Common Core Standards for the teaching of English and Language Arts, the educational goal for this project is also influenced by critical theory. I believe that education is a public, political activity where the educator has an intellectual and social responsibility. Educators such as Maxine Greene ask, "What sort of pedagogy is called for in what some would call exceptional times?" (2010, p. 28). In her analysis of *The Plague* by Albert Camus, she describes the blindness of the people of Camus' fictional city of Oran to the plague. The people of Oran refused to think, to examine or to resist boredom and therefore the plague was allowed to spread. Greene advocates a pedagogy of thoughtfulness where students are encouraged to avoid the "final solution" and thus remain open to multiple universes. Critical thinking therefore becomes more than simple problem solving, it is student thinking that creates imagination, thoughtfulness and allows for possibilities (2010). An educational curriculum that encourages multiple answers, or multiple possibilities, I believe can inspire democratically engaged critical thinking in students.

An educator's job is more than just teaching students how to draw, to write or to read. John Dewey argued that public schools were places where students should learn skills that encourage democracy (Schultz, Baricovich & McSurley, 2010). We must teach our students *how* to think critically about their world in order to create future possibilities of justice. One might even argue that this form of "critical" pedagogy is not so critical or radical in that it simply raises the expectations of students. As Maxine Greene argues, we should, "confront learners with a demand to choose in a fundamental way between a desire for harmony with its easy answers and a commitment to the risky search for alternative possibilities" (1995, p. 381).

As I researched art-based writing activities and curriculums, I realized that not only were many such as Mary Ehnworth's lessons not about learning to recreate what students saw but were more about learning how to analyze and critically think about what they see. Ehrenworth describes how she asks students to respond to visual works of art through poetry, descriptive, and fictional narrative writing. While doing so, her students also examine themes such as war and manifest destiny. Rather than art-based interdisciplinary lessons which asked students to learn to see through drawing, I am more interested in the model that asks students to learn to see and think critically through *looking*. Writing inspired and prompted by the act of looking and critical inquiry, in the examples such as Ehnworth, as well as Walsh-Piper (2002) greatly influenced the development of this research project.

While still researching English and art educators who were using art to teach writing, I also began to search the internet for art museums that were using their vast collections of inspirational visual images to inspire direct aesthetic engagement, critical thinking and writing with students. Many museums nationally and internationally have transformed and updated their lesson methods, formats and content to meet some of these educational demands. An example is

the Philadelphia's Museum of Art (PMA) which has two "Teacher Kits" available on-line that provide lessons for looking and talking about art with students as well as genre-based writing activities inspired by works from their collection. The PMA's online "Teacher Kits" have been praised by the Institute for Museum and Library Services (2009) for incorporating critical thinking skills within the lessons and activities. It is noted that these lessons were written to meet state (Philadelphia) curriculum standards, but not the national Common Core.

Looking for local examples from art museum websites in my state I found little. At the start of my research in 2012 no art museums in the state had lessons that addressed the Common Core available online. From the art museum on my university campus' own website, I found no online educational materials, let alone ones that addressed current Common Core Standards or critical thinking. The University Museum of Art's educational program consists mainly of docent-led tours. Docents create tours based on the specific directions of each teacher or tour group, with tours being mainly lectured-based in format. No online materials were made available on the museum's website and only a select few works of art were available to view on the website. The website went under major renovation and redesign during my research project, and currently the entire collection is available online, with basic information such as artist name, title, and medium. It became apparent to me that the development of a web-based education program created for this university museum could bridge a gap, a gap of updated viewing and educational strategies for the museum that mutually benefited the curricular demands of the state's high school teachers and The Museum's role of teaching and outreach to the public.

I found support for an educational program that addressed critical thinking skills at the museum from the 2009 publication by The Institute of Museums and Library Services (IMLS), *Museums, Libraries, and 21<sup>st</sup> Century Skills*, which begins its findings with a bold introduction

stating a recognition that every individual requires these critical thinking skills in order to succeed in 21st century life and work. This recognition has become the rationale for The Institute to call on museums and libraries to integrate 21<sup>st</sup> century skills into not only their educational programs, but their institutional missions as well. They make clear, “All libraries and museums have a stake in re-imagining their future roles as learning institutions” (p. 8).

Blume, Henning, Merman and Richer (2008) posed the question of whether the aesthetic and pragmatic roles of art museums were mutually exclusive. Maxine Greene has long advocated for an interdisciplinary approach to art and writing, arguing that writing through the arts is unique to other types of writing in that it is itself an aesthetic experience. Writing becomes a way to engage the imagination and participate *with* the artwork (cited in Ehrenworth, 2003, p. 4). The arts provide students with the chance to have an aesthetic response thus giving them something meaningful to write about. Through my research, I aim to show how the visual arts can mutually benefit the academic demands of teachers and students as well as show how writing *through* the arts can benefit the aesthetic roles of museums as well.

Art Museums can remain places of aesthetic education but need also be places of “pragmatic” education (Blume et al, 2008). The aesthetic role of museum education teaches how to look and what to value, and prepares students to interact with the aesthetic world. But visual art’s role in society, history, economics, and education, as well as its relation to literature and of course its visual nature allows it to also have a more pragmatic role in the art museum, teaching critical thinking skills, and improving literacy (Blume et al, p. 85). Accordingly, the questions we ask of viewers when they view art need to also include the broader, opened-ended ones, where viewers are encouraged to think critically about the big ideas that art museums and the visual arts inspire. Questions from the Walker Art Center’s teacher website, *Art Today: Living in*

*Our Time*, provide some excellent examples, such as, “How can art change society? How can art help us live in our time?” (Walker Art Center). Bolin (1996) proposed of art educators that, “We are what we ask”. The types of questions we ask as an institution define the museum. Museums can be more than places of dogmatic aesthetic education, but can also be places, described by Hamblen, as spaces “Conducive to discovery learning and open inquiry” (Hamblen, 1984, pg. 12).

Art museum websites have become a popular and effective way to not only serve as outreach to teachers but to increase their comfort level with looking at art with their students and with visiting the art museum. Studies show that the museum website has become an expected tool when planning lessons or when planning to visit a museum. Results from a study by P.F. Marty (2008) found that 72% of respondents preferred or strongly preferred the museum’s website when preparing to visit a current or future exhibit. A recent study by The Getty asked its website users, “How are teachers currently using the internet and other technologies to view and teach art?” (Sotto, 2012, p. 8). The top two reasons teachers gave for using the museum site was to access information regarding an artwork and artists, and to access printable and enlargeable images for use in teaching (p. 18). What The Getty study does not reveal is *how* teachers use these materials in their classes. For example, questions remain, such as what do they teach, what content, what educational objectives are met through the use of these online resources? What The Getty study does say, however, is that teachers expect art museum websites to provide educational resources and images to be used and viewed in the classroom by their students.

One potential obstacle warned by writing teachers such as Childers (1998) is summarized in her statement, “We fear since we are not masters of the visual arts or visual artists, we shouldn’t be using the visual arts in teaching writing” (p. 16). Studies show that pre-

visit activities can decrease anxiety and increase a person's chances of visiting art and other cultural institutions (Falk & Dierkling, 2000). Pre-visit strategies made available online, such as those in the *Art Speaks!* kit available at Philadelphia Museum of Art's website can help to reduce the fear expressed by Childers and increase comfort with looking at art. The "Teacher Kit" *Art Speaks!*, for example, encourages students and teachers to address questions such as, "What can art be? Who makes art? What is an art museum? How can I respond to art?" Before many core content teachers will use the art museum's collection as part of their teaching, they have to feel competent to use the arts. The museum's education website can be the means to accomplish this goal. Providing the tools, prompts, and activities on a free and open platform like the web creates a stress-free and democratic space where teachers can investigate the visual arts. Pre-visit activities must not be solely understood as activities used to educate students or younger visitors, as they can also work to increase comfort and experience with art for a teacher unfamiliar with the arts.

The project I created is grounded in an art-based interdisciplinary approach to teaching, where the visual artwork from the museum becomes the central element, the inspiration for student thinking, discussion, and writing. Elliot Eisner (1998) has critically examined many of the studies that claim the arts have transferable skills in academics and is quite wary of the data results. His analysis of the results found that there was no convincing evidence of transfer of the skills learned in the arts to other subject areas such as math, writing or reading. A later comprehensive study by Hetland and Winner (2010) also suggests that readers should be wary of correlational studies between the arts and academic achievement. In their review of 275 articles, books, conference presentations and more from 1950-1999, they summarize that, "No evidence was found that studying the arts causes academic indicators to improve" (p. 5). In Eisner's

(1998) review of the literature he did notice that the most notable achievements were seen in programs that were designed to teach reading and writing *through* the arts. Hetland and Winner (2010) also note in their review that some schools who have a strong arts programs do report increased academic achievement. The authors propose that these types of schools that make the arts important, academic subjects “Are often taught through the arts. The arts are used as entry points into academic subjects” (p.6). Correctly, Eisner (1998) warns of looking to the arts as the subject with outside benefits. It cheapens and undermines the arts and the art educators. He describes several different ways of thinking about what the arts teach. Eisner advocates teaching the arts with several student outcomes as the goal. His dispositional outcomes for art education include:

- A willingness to imagine possibilities that are not now, but which might become
- A desire to explore ambiguity, to be willing to forestall premature closure in pursuing resolutions
- The ability to recognize multiple perspectives and resolutions that work in the arts celebrate (p. 14-15)

As a public school art teacher for six years, I agree with Eisner. The arts should not be manipulated for the will of standardized testing or other academic gains. We must not want to use the arts because they may possess superficial powers outside the realm of reality. As Eisner discovered, there is not much to profit from in this way of teaching anyway. I believe classroom and museum educators should teach the arts with these student outcomes as the goal: to think critically about the visual world they live in, to be willing to look deeper for answers, even when none seem possible, and to seek better relations with their peers and be willing to *hear* what they have to say, even when they disagree. These learning goals also match the learning objectives

described in the Common Core and are 21<sup>st</sup> Century Learning Skills. A program that writes *through* art, designed with these goals in mind, is what I have aimed to create. As some writing teachers have discovered, there are strong connections to be made between writing and thinking about art (Maxwell, 1996; Hillocks, 2010). Inquiry, discovery and meaning making are critical elements of the visual arts, writing, and life *beyond* the school and museum walls.

I contacted The Museum's Curator of Education about creating an online program with an emphasis in literacy and critical thinking skills, using The Museum's permanent art collection. The Curator of Education, new to The Museum the previous school year and motivated to update and enlarge The Museum's educational offerings, was welcoming of such an educational program, new looking strategies and learning objectives, and supported my development of the project at The Museum. Coincidentally, The Museum was redesigning its current website the same year and was willing to include my proposed project within the redesign, illustrating an institutional level of support for this new educational program and the use of the web.

Through a joint effort between the University Museum of Art and three teachers from a local high school, a museum web-based program called "*art/write*" will be created. Teachers were sought out who expressed an interest in using the visual arts in their classroom to teach writing and who were also familiar through experience with teaching to the new Common Core Standards for Language Arts as well as the 21<sup>st</sup> Century Thinking Skills, such as critical thinking. Their insights, experience, and needs were used to create lessons and activities that used the museum's objects as inspirational starting points for practicing the skills required in the Common Core Standards. These lessons also had to require students to use the 21st Century Thinking Skills, which fundamentally support the looking and writing process. Through my own

research and collaboration with these classroom educators, I developed looking and writing activities that may be used by teachers in the high school classroom where an emphasis on writing is a core requirement.

### **Pilot Survey**

Before conducting an in-depth literary research, I wanted to know: Do teachers really want this resource? Are teachers interested in using the arts in their classrooms? More importantly, are they using the arts already? What kinds of curriculum do they want or need in a museum? Next, I wanted to know: What web-based art museum resources were available, and did the teachers value these examples enough to use them. I sent surveys to teachers at a local urban high school in a mid-sized southwestern city and chose teachers based on content area (non- visual arts). I surveyed ten teachers and received six responses (See Appendix A). Four out of six stated that the arts were “very valuable” or “extremely valuable” in teaching writing. Half of respondents had used visual arts in a lesson in their content area more than ten times in the past year. While the pilot survey population was small, feedback was clear and almost unanimous: core content teachers wanted to use the arts in their classrooms. I acknowledge the limitations of these pilot survey’s findings, as they are specific to this population and not to all teachers.

### **Research Questions**

The objective of this research is to better address curriculum models and methodologies that museum educators and schools can use to teach writing through art. From this goal I will address the following questions:

- What value do high school teachers see in using art via the art museum website to teach the writing process?

- What are the benefits of an art museum website to teachers of other content areas?
- How can teachers of other content areas successfully incorporate visual art into teaching processes of writing in their content areas using web-based museum collections?

For this research study I developed a web-based project at a university art museum by implementing these practices and models through a writing/art website housed on The Museum's education webpage. This site would address a lack of local art resources for content area teachers in the southwest region, potentially bridging the gap between the school and the museum, and ideally prepare students to experience art in the museum setting. Findings from the teachers' utilization of the web-site and its teaching activities will be reported and were used in the final published *art/write* website (Appendices B-F).

### **Methodology**

My methodology for this research project is a qualitative case study. Besides researching best practices for writing and art inquiry, I have interviewed multiple sources on the topic of the use of art and art museums to effectively teach writing. I interviewed three high school teachers and two art museum educators. High school teachers were chosen based on professional reputation and personal interest in the visual arts being used as an interdisciplinary subject. Writing or language use was the main method of assessment in each teacher's curriculum. Museum educators were chosen based on professional experience and proximity to the project site, the university museum. All of these sources were based in the same mid-sized urban city, which allowed me to concentrate issues in student writing on local educational needs as well as address potential issues related to visiting The University Art Museum with students.

Classroom teachers were interviewed on three separate occasions, museum educators twice. Over two interview sessions, questions for classroom teachers investigated their experience with using the visual arts in their content area, what museum art works could be used in a classroom lesson, how they could be used as a classroom lesson, as well as teachers' interest in using the art museum and its website in their writing content area. Interview questions focused on my research questions in order to gain information to inform design of an art and writing website for The University Art Museum. The third interview for classroom educators served as a post- project assessment of the website.

The primary method of data collection in this study was the audio recordings from these interviews. The recordings were transcribed and analyzed to determine themes in attitudes of classroom teachers towards the arts, museums, the art museum website, and the curricular requirements between different content areas. Notes were also made during the interviews documenting keywords and phrases to assist in the correlation of themes that developed over the course of the interviews between teachers as well as between museum educators. The recordings of the museum educators were also transcribed and analyzed by looking for themes, color coding and placing themes into a spread sheet.

The final interview for both sets of educators was performed after the creation and launching of the *art/write* website. Classroom teachers were asked prior to this third and last interview to implement some of the lessons and activities from the *art/write* website in their classes. The student discussions and performance on activities reflected upon by the teachers during and directly after each lesson provided an assessment of the website's content and design. In the third interview, teachers shared their overall perceptions of the strengths and weaknesses of the web-based lessons. Modifications to the web-based lessons will be made based on teacher

feedback. Responses helped to evaluate the success of the *art/write* website and provided direction for refinements and improvements. The two museum educators also reviewed the website after its launch and evaluated the website and its educational content. Further suggestions and modifications to the website were based on this data as well. These suggestions and modifications are reflected in the lessons provided in the appendices (Appendices B-G).

### **Strengths and Limitations**

A strength of this research project is its collaborative format, involving museum education staff and local high school teachers. Since this project aims to be used as a source for teachers in the classroom, it was critical that the voices of current classroom educators form the foundation of the project. This methodology also matched the critical theory philosophy of the overall project in that I did not take the position of speaking *to* the community this project aimed to serve (i.e. high school teachers) but rather I desired to speak *with* them. In other words, this project would not have occurred without the participation and collaboration of these classroom educators. Schools and museums can become insulated and estranged and therefore opportunities for partnerships should not be overlooked in order to bridge this divide. The classroom teachers' direct involvement and collaboration with this project provides a level of authenticity. This type of collaborative research approach does not privilege one's knowledge over another's and thus aims to transfer the wealth of knowledge from the cultural institution of the museum as well as the experience and knowledge of classroom teachers back and forth and finally to everyone via the democratic platform of the web. Combining classroom and museum educator voices within the study allowed for me to compare themes between the two groups.

The limitations of this research study and project are in the small data set used. Only three classroom educators and two art museum educators were identified and used in the study.

A larger data set as well as teachers teaching at multiple school sites would have broadened the curriculum, content, and teaching methods being used in the region. While a small participation group made planning for interviews relatively easier (aligning the schedules of only a few was required), it limited the size of data collected. While planning meetings of a limited number of teachers was possibly easier than a larger group, difficulties were had. Had a larger group been used at the beginning, it would have allowed me as the researcher some flexibility when a limited number of participating educators could not arrive for group interviews. This group of teachers limited what could be inferred from data collection since all the teachers were interested in integrating the arts into their curriculum.

A further limitation is the nature of the study in that this is a qualitative case study that is only analyzing the collaborative design, creation, and educational benefits of a web project from the perspective of classroom and museum educators. I hope that this study will inspire others at The University Art Museum to further investigate and evaluate the literacy-based benefits of the *art/write* project through a complete pre/post quantitative study of students' writing.

### **Layout of Chapters**

Chapter Two expands on the literature review that supports and influenced the design of this museum educational program. The literature review defines the key concepts and terms which are divided into the following categories: art-based integration education for writing, 21<sup>st</sup> century thinking skills, collaborative programming, interpretative strategies, and art museums and the web. Chapter three clarifies and provides rationale for the research methodologies used. Data collection procedures and method of data analysis are clarified in this chapter as well. This chapter also describes the participants of the study and the research sites (local public high school and the university art museum). In addition, the process and structure of this research

study will be discussed in chapter three. Chapter four presents the qualitative data from the classroom teacher and museum educator interviews. In depth profiles for each participant is expanded upon in this chapter. Data is categorized by key themes that emerged and presented in narrative format. Tables in this chapter are used to visually summarize and organize the interview narratives. . Findings and conclusions from this study are discussed in chapter five. This chapter will also discuss the implications of these findings and the limitations of this study.

## CHAPTER TWO: LITERATURE REVIEW

### **Introduction**

*art/write* is a web-based education program that uses works of art from The University Art Museum's permanent collection to inspire writing with high school aged students. *art/write* was conceived as a museum educational program that could be delivered online, housed on The University Art Museum's website. Writing requires careful observation, critical thinking, analysis of ideas and events, and of course creative thinking. When engaged with a work of art, students must also utilize the skills of sustained observation, imagination and interpretation. The concepts of art integration, aesthetic experience (or act of engagement), and critical thinking were central to the development of this education project. Each of these will be defined and examined in this chapter.

Integration or interdisciplinary education is the educational practice through which this program was approached. Using the arts in classroom settings other than the studio arts expanded the outreach of the art education and the educational mission of The University Art Museum. Literature that examines the teaching of art for secondary outcomes was examined and is described in this chapter. Reading or de-coding a work of art requires individuals to learn how to interpret. Research for this project therefore examines several interpretative strategies that supported the educational objectives of the program: literacy and critical thinking. Research for this project also examines art museums and the application of the web. Literature in this area includes examples of art museum websites and research on the users of museum websites, and case studies of art museums who have built educational websites.

This chapter is divided into four sections. The first section defines the key concepts that impacted this study- art integration, critical thinking, literacy and aesthetic experience. The second section examines the research of art integration as a pedagogy, specifically how art has been used in museum and classroom settings to teach literacy. The third section describes the interpretative strategies used in the *art/write* program. And the final section explores the literature on art museums and the web.

## **Definitions**

### **Art Integration**

Defining arts integration can be troubling since this type of curriculum can mean many different things to different teachers and authors (Russel & Zembylas, 2007). To create a pedagogical foundation for the *art/write* program at the university's art museum, it was important to review these various definitions. At the most basic level, according to Russel and Zembylas, integration involves the employment of two or more content disciplines in ways that are mutually beneficial and stress an innate unity between the disciplines. But other authors make further distinctions. Marshall (2005) argues that there is a distinction between the curricular approaches of interdisciplinary versus integration. "A truly integrated curriculum is organized to show the connectedness of things, while an interdisciplinary curriculum is organized in ways that reinforce the separate and discrete character of academic disciplines" (Clark, cited in Marshall, 2005, p. 228). Interdisciplinary education stresses the differences in subjects, but a "substantive integration," argues Marshall is a "pedagogy that goes deeper and broader...it involves making conceptual connections that underlie art and other disciplines" (p. 228). Meaning-making for Marshall is the central theme that unites the separate disciplines. For Marshall, this is "teaching art in a postmodern way" (p. 227).

Stokrocki (2005) describes integrative education and interdisciplinary as two interrelated elements, when she states that “Integration is a process of creating relationships and a way to connect ideas across disciplines making them interdisciplinary” (p. 6). In a review of authors advocating interdisciplinary/integrated pedagogy, Stokrocki summarizes the general definition applied by Jacobs (1989) and Beane (1997), as an “Educational approach where students and teachers work together to understand fundamental ideas, concepts, themes, and experiences through multiple perspectives” (p. 6). This definition and the examples provided in the text, *Interdisciplinary Art Education: Building Bridges to Connect Disciplines and Cultures* (Stokrocki, 2005), emphasize a collaborative approach to the development and delivery of an interdisciplinary/integrative curriculum.

The *art/write* educational project at The University Art Museum closely follows the definitions described by Marshall (2005) and Stokrocki (2005) stressing aesthetic experience and critical thinking as unifying themes or ideas that unite the visual arts and writing. Each of these concepts will be defined and examined in more detail and the connections will be further explained in this chapter. The experience of looking, or rather the engaged act of looking, is the foundational activity of the *art/write* curriculum. Looking is an act that can have significant impact on student learning such as critical thinking, and is demonstrated through their verbal and written skills. Learning to look leads to learning to write well. It serves as the interdisciplinary activity that links the visual arts to verbal and written literacy. For the *art/write* educational website, it was important to stress the interconnection of the two disciplines of looking and writing. Therefore, in addition to images of artwork, viewing strategies and writing activities are the core content of the website.

## **Aesthetic Experience**

As declared earlier in this chapter, aesthetic experience is viewed as integral and connected to the process of viewing and writing about art. Aesthetic experience and its role in integrated learning can be traced back to progressive education and John Dewey at the beginning of the twentieth century (Russels & Zembylas, 2007; Ulbricht, 1998). Dewey's philosophies on education were revolutionary in their impact on childhood education and that influence is still evident today (Efland, 1990). Dewey's writing on experience and education argued that the two should not be seen as mutually exclusive, and in fact knowledge was incomplete until students experienced ideas in actual situations. (Dewey, 1934). For Dewey, experiences had organic connections, where one part flowed to the next. I will further explain what "aesthetic experience" means here and how it is organically connected to writing and critical thinking.

Maxine Greene (1986) calls this educational experience "aesthetic literacy" where "informed encounters" with works of art create possibilities for experiences in which students learn new perspectives of seeing, thinking and feeling (p. 57). The objective of aesthetic education, according to Greene, is to "stimulate reflectiveness" with art objects in an actively engaged manner (p. 60). Similarly, Stockrocki (2005) states that the act of interpretation "requires an act of imagination" (p.188). Being engaged with a work of art is a unique event, unlike most other educational experiences students have in their day-to-day school experience. The engaged act of looking at a work of art can be an aesthetic experience for some viewers if the engaged act offers the possibility for viewers to experience new perspectives, thinking, or feeling. It can become an opening for rich educational possibilities. According to Hamblen (1993), teaching for aesthetic inquiry is rigorous, it lacks easy answers to questions, and requires students to reflect on systems of value and conclusions of meanings. Inquiry, active engagement

and the ability to see and hear other perspectives or interpretations of an artwork acted as big ideas in the development of the *art/write* lesson materials, as will be described in more detail later in this chapter.

The aesthetic experience also involves critical thinking, another key skill integral to the *art/write*'s learning objectives. Walsh-Piper (1994) defines aesthetics as an experience. She characterizes it as, "A reflective and self-conscious activity aimed fundamentally at enriching human existence by clarifying our thinking about such matters" (p 106). Ehrenworth (2003) describes the aesthetic experience as expanding the students' ways of knowing and seeing. The aesthetic experience is therefore more than looking at a pretty picture and enjoying it. An aesthetic experience compels us to think deeply about what we are seeing and how we are responding. Works of art for *art/write* were carefully chosen with input from museum educators and classroom teachers that were more likely to engage students, fully aware however that an aesthetic experience could not be guaranteed. As suggested by Ehrenworth, interpretive prompts and questions had to be written to encourage thoughtful engagement or, ideally, aesthetic experiences, so that the students' written responses themselves might inspire an aesthetic response. Writing about this process, Ehrenworth explains that when a student makes meaning, they create another "Aesthetic object, which is also significant" (p. 5).

### **Critical Thinking**

Critical thinking, explained earlier, was the second key connection between the arts and writing that makes this museum education project truly integrated. Critical thinking must take place before quality writing can occur. The visual arts in this museum program were intended to be the cause for engaged looking, with prompts that encourage critical thinking and aesthetic

experiences with the artwork, leading to good writing. In this section I will further explicate what critical thinking is and its relationship to writing.

Critical thinking can be defined as the “mental habit or condition” of examination or testing of propositions (Sumner, 1940, p. 632). Scriven and Paul (n.d.) define critical thinking in broader terms as the “The intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action” (n.p). Sumner (1940) advocated that individuals need training in critical thinking. Becoming critical thinkers is a lifelong goal that greatly benefits students (Maxwell, 1996).

Participants of this study have been asked by their school district over the past four years to identify sections of their lessons that address what are called “21<sup>st</sup> Century Skills.” The state where this project occurs is one of sixteen states that has partnered with The Partnership for 21<sup>st</sup> Thinking [P21], an advocacy organization which focuses on infusing these thinking skills into classroom education. Some of these skills, described by P21 include creativity, collaboration, problem solving, reasoning, making judgments and decisions. P21 advocates for teaching that supports “Twenty-first century outcomes” (“Partnership for 21<sup>st</sup> Century Skills”, n.d.).

Outcome skills are categorized into four areas according to P21: life and career skills; learning and innovation skills; information, media, and technology skills; and skills in the core subjects [according to P21 these subjects are: English, reading, world languages, mathematics, economics, science, geography, history, government and civics] (“Partnership for 21<sup>st</sup> Century Skills”). For this project, I examined the learning and innovational skills as it applied to the

*art/write* teaching activities. The learning and innovational skills were defined as critical thinking, communication, collaboration, and creativity. The P21 website explains:

Learning and innovation skills increasingly are being recognized as the skills that separate students who are prepared for increasingly complex life and work environments in the 21st century, and those who are not. A focus on creativity, critical thinking, communication and collaboration is essential to prepare students for the future (“Partnership for 21<sup>st</sup> Century Skills”).

Activities on the website were designed and beta tested according to the P 21 model of 21<sup>st</sup> Century Thinking Skills.

In 2008, the Institute for Museum and Library Services [IMLS] vetted the 21<sup>st</sup> century skills from P21 and published a report, *Museum, Libraries, and 21<sup>st</sup> Century Skills* (IMLS, 2009). The report calls on museums and libraries to analyze their institutions, missions, and services to determine how they can better address 21<sup>st</sup> century skills in their services to the public (2009). Semmel (2011) cites new technologies, a mismatch between new jobs and current skills, a recognition of lifelong learning, and a new DIY culture of creative makers as reasons why museums and libraries need to address 21<sup>st</sup> century skills with their public (p. 4). Semmel also notes that because the needs, interests and skills of learners has changed so greatly, the requirements of what effective teaching looks like has changed as well. “This can pose enormous challenges for classroom teachers” (p. 12). I saw The IMLS’s call on museums to address 21<sup>st</sup> century skills and the school district’s coinciding push for the inclusion of these skills into the curriculum as a coherent justification for integrating critical thinking skills into the *art/write* curriculum.

Critical thinking is also a necessary component of writing. George Hillock Jr. (2010) examined the connection of looking, writing and critical thinking in his essay “Teaching Argument for Critical Thinking and Writing: An Introduction”. Hillock argues that, “Argument is at the heart of critical thinking and academic discourse, the kind of writing students need to know for success in college” and in their career (p. 25). When formulating an argument, students must provide a *claim* based on *evidence*, and use a *warrant* that explains how the evidence supports the claim (Hillock, 2010, p. 26). At the heart of Hillock’s essay on critical thinking and writing is this: “Students will not learn how to develop strong arguments on their own. To learn that, they will have to become engaged in a highly interesting activity that is both simple and challenging, for which feedback is immediate and clear, that allows for success and inspires further effort” (p. 27). For example, students being asked to discuss the meanings and implications of an engaging visual work of art can appear easy at first for students. When they are required by a facilitator to support their opinions with visual evidence the activity becomes more challenging, inspiring more effort from the students.

Hillock (2010) used the act of engaged looking to help students write strong arguments. Students looked at a staged crime scene photo to engage the students in formulate a claim of a crime. Students had to provide evidence from the crime scene photo to support their claim, and explain why this evidence was important. Hillock notes how engaged the students were with the image and the exercise of looking at the image for evidence. Hillock (2010) explained, “I encourage students to be specific about the scene, asking questions to produce more specific details” (p. 30).

This case study of Hillock also describes the strong connection, or rather the entanglement between looking at art, critical thinking and writing. Writing requires critical

thinking and the process of writing aids in the development of critical thinking (Maxwell, 1996). Like the teaching of writing, critical thinking is content based. “Writing helps develop critical thinking, and both are learned through content material” (p. 4).

### **Literacy**

The concept of literacy for this project followed the educational standards described in the Common Core for English Language Arts for students in grades nine through twelve. The state in which this study occurred has adopted the Common Core Standards and the high school where the teacher participants were employed had recently begun implementation of the Standards across all subject areas. In other words, all teachers were required to implement the English Language Arts Standards into their curriculum. Partnership for Assessment of Reading for College and Careers (PARCC) will be rolling out a new assessment to replace the current state tests in reading, writing, and math of which tenth grade students must pass in order to graduate. When writing the *art/write* educational content, I used the State’s adaptation of the Common Core Standards in English and Language Arts (ELA) which are closely aligned with the National Common Core Standards. I also used these standards as part of key questions for teachers and in the final evaluation of the website.

The State’s Common Core Standards:

Lay out a vision of what it means to be a literate person in the twenty-first century.

Students who meet the Standards readily undertake the close, attentive reading that is at the heart of understanding and enjoying complex works of literature. They habitually perform the critical reading necessary to pick carefully through the staggering amount of information available today in print and digitally. They actively seek the wide, deep, and thoughtful engagement with high-quality literary and informational texts that builds

knowledge, enlarges experience, and broadens worldviews. They reflexively demonstrate the cogent reasoning and use of evidence that is essential to both private deliberation and responsible citizenship in a democratic republic. In short, students who meet the Standards develop the skills in reading, writing, speaking, and listening that are the foundation for any creative and purposeful expression in language (Department of Education, 2012, p. iii).

The ELA standards of the Common Core are divided into four key categories, or strands: Reading, Writing, Listening and Speaking, and Language. The State's Common Core Standards define what a literate individual looks like, synthesizing these four key features into a portrait of what students are able to do. For example, according to the Standards, students who meet the standards can "Comprehend complex texts...establish a base of knowledge across a wide range of subject matter by engaging with works of quality and substance...comprehend as well as critique....understand other perspectives and cultures" (Department of Education, 2012a, p. viii). Because these four features were the core elements of defining literacy as approached by the state and more specifically by the participating teachers in my study, these were the standards and definitions of literacy used for this study and the educational project.

A key requirement of the Common Core Standards for Reading is that students be able to understand complex texts. At graduation, students should be able to comprehend the types of complex texts found in college and careers (Department of Education, 2012b). The Common Core also defines two types of reading that students must demonstrate comprehension in: literature and informational texts. A sample anchor standard, or definite skill of literacy in reading provides a good summary of what the Standards require student to do. "Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific

textual evidence when writing or speaking to support conclusions drawn from the text” (Department of Education, 2012a, p. 11).

The ELA Common Core Standards highlight three types of writing: argument, writing informative/explanatory texts, and narratives (Department of Education [DOE], 2012b, p. 23). The Common Core also identifies the skills specific to quality writing in each of these writing types. While there is a clear anchor standard for each writing type, The Common Core places more emphasis on writing arguments. It is assumed by the Standards that this writing type is a “Particularly important form of college and career-ready writing” (DOE, p. 24). The anchor standard describes that students should be able to “Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence” (DOE, 2012a, p. 16). A correlation between reading, writing and critical thinking can clearly be seen in the reading and writing anchor standard’s requirement of students’ ability to make conclusions based on textual evidence. As cited earlier, Hillock (2010) believes that argument writing is fundamental to critical thinking. The Common Core argues the ability to alter one’s perspective, take seriously the views of others, and make good decisions. It states these “Are broadly important for the literate, educated person living in the diverse, information-rich environment of the twenty-first century” (DOE, 2012b. p. 25).

Speaking and listening are the third strand of the English Language Arts Standards of the Common Core. Speaking and listening, commonly referred to as oral language, are viewed as foundational to written language development. “In other words, oral language is primary and written language builds on it” (p. 26). While the Standards address a higher need for speaking and listening among the grades kindergarten through fifth, where written language is still developing, they do state, “The focus on oral language is of greatest importance for children

most at risk- children [for] whom English is a second language and children who have not been exposed at home to the kind of language found in written texts” (p. 27). These types of at-risk students compose a high percentage of the student body at the high school site used in this study.

Acquiring vocabulary is one of the anchor standards under the strand of Language. Possessing a rich and varied vocabulary is seen as critical to student success in high school, college, and careers. The Common Core cites research from Baumann and Kameenui (1991), Becker (1977) and Stanovich (1986) to support the statement, “It is widely accepted among researchers that the difference in students’ vocabulary levels is a key factor in disparities in academic achievement” (DOE, 2012b, p. 32).

### **Arts Integration as Pedagogy**

The integrated disciplines of the *art/write* project are the visual arts and language-based literacy. The central skill that connects the two is critical thinking. The activity that students ideally experience through the *art/write* curriculum that engages their critical thinking and encourages skills in literacy is an aesthetic experience (Stokrocki, 2005). *art/write*, it should be made clear, is not a studio based curriculum project, but rather intended to be a curriculum that uses the visual arts to encourage and inspire rigorous reading and writing. A review of literature supported the connection, or entanglement, of art and literacy. The review of the literature was conducted before, during and after the development of the project and informed what works of art were chosen, questioning techniques, writing prompts as well as writing styles to teach to. Literature cited in this chapter was pulled from the fields of art education, museum education and English education.

Central to Dewey’s philosophy on education is the concept of *experience*. This theme was so vital to his philosophy that it appears in the title of three of his books: *Experience and*

*Nature, Art as Experience, Experience in Education* (Hein, 2004). “He preached that ideas are incomplete until they are applied and tested by being used in actual situations” (n.p.). Dewey put his theory to test when he opened the Laboratory School at the University of Chicago in 1896. Dewey believed that learning occurred contextually, and argued that subjects should not be taught in isolation (Efland, 1990). At his Laboratory School, education was organized around interesting and practical occupations rather than formal subjects. Dewey explained his pedagogy in his own writing, “What the child learns in the school is carried back and applied in everyday life, making the school an organic whole [sic], instead of a composite of isolated parts. The isolation of studies as well as of parts of the school system disappears” (Dewey, 1900, p. 91). Dewey’s ideal school would allow for authentic experiences through the inclusion of libraries and museums where students could apply academic experiences such as reading and writing (Hein, 2004).

As an increased emphasis on content-specific teaching across the curriculum arose during the 1960’s, school based learning became increasingly compartmentalized (Ulbricht, 1998). This fragmented manner of teaching was viewed as unnatural to the way individuals think and learn (Sanders, 2010, p. 114) and forms the pedagogical inspiration for interdisciplinary and integrated education which gained more attention during the 1970’s (Russell & Zembylas, 2007; Ulbricht, 1998).

Elliot Eisner’s (1998) critical review of research literature in the area of academic benefits of the arts serves as a caveat for art-based integrated curriculums. Eisner is cautious of wide and sweeping claims of the transferability of these academic skills from the arts, and warns that basing arguments for art education solely on these claims is a substantial risk, as we all jeopardize losing focus on what benefits the arts *really* provide students. Russell and Zembylas

(2007) explain, “At the heart of these questions lie philosophical issues: the nature and value of arts in education” (p. 288).

Eisner, a strong advocate of arts-based integrated learning cautions us all to question the motives of art-based integrated curriculums and those who advocate for them. Of concern to Eisner, beyond his belief that studies on the transfer of skills (also known as instrumental outcomes) in the arts are inconclusive, is whether or not this type of argument weakens the case for why we teach the arts. “The core problem with such rationales for arts education is that they leave the arts vulnerable to any other field or educational practice that claims that it can achieve the same aims faster and better” (p. 12). Hamblen (1993) echoes this warning as well in her summary of the research on instrumental outcomes and art education. “In general, the case for instrumental outcomes has been weakened and flawed by overstated, unsubstantiated, and politically motivated assumptions” (p.192). This issue is fundamentally important to my study, and I agree that the arts should not be taught because they provide a service to other subjects that are tested and scored by public schools, states and entrance exams. This caveat has weighed heavily in how I approach this art-based writing project.

There are contributions to be found through teaching the arts, contributions that are *distinctive* to the arts and Eisner supports this conclusion. The inherent demands that a visual arts education should have, Elliot (1998) argues, are the following key outcomes, “A willingness to imagine possibilities that are not now, but which might become. A desire to explore ambiguity, to be willing to forestall premature closure in pursuing resolutions. The ability to recognize multiple perspectives and resolutions that work in the arts celebrate” (Eisner, p. 14-15).

In *Literacies, the Arts &Multimodality* (2010), Albers and Sanders use the term multimodality to argue for a curriculum that teaches through *all* literacies. Multimodal

communication consists of these multiple modes of “language” (digital, visual, spatial, musical, written, etc.) (p. 8). A multimodal curriculum, according to the authors, is a more complete curriculum and is therefore more capable of serving all students. Albers and Sanders contend that English language educators must acknowledge that, “Literacy is not simply a separation of language systems that can be tested or skilled to death. Literacy is entangled, unable and unwilling to be separated from other modes, media, and language systems that constitute the very messages that are sent, read, and/or interpreted” (2010, p. 4).

Harste (2010) further examines this idea of “entanglement.” “Any literacy is multimodal, meaning that it typically involves more than one literacy” (p. 27). In other words, for one to be able to read or de-code any one sign system, one must often require another language de-coding skill, or literacy, as well. For example, to de-code an advertisement, one must read the text and must also simultaneously be also able to “read” the images or pictures within the ad, demonstrating skills in both reading and visual literacy (p. 27). For Harste, Albers and Sanders, viewing literacy as a multimodality recognizes the interconnectedness of separate literacies and how they interact and support one another.

The practice of looking as a related skill in art is also significant to the *art/write* project. The action of looking, according to Sturken and Cartwright (2001) is a complex activity that involves the act of choice and should have a sense of purpose. “Looking is a *practice* much like speaking, writing, or signing. Looking involves learning to interpret” (p. 10). The concept of “visual learning,” say Albers and Sanders (2010), deserves much more attention by English teachers (p.136). But the skill of *seeing* is not inborn, it must be learned and practiced (Csikszentmihalyi & Robinson, 1990). One problem is the act of looking has become a passive one, which leads to less aesthetic experiences and prevents the ideal “informed experience”

(1990, p 152). Key to developing this skill is devoting time to its practice. As one respondent explained in *The Art of Seeing* (2010), “It takes time to *actually* see a painting” (p. 147).

Ehrenworth believes that educators cannot teach aesthetic experiences, but they can integrate one art form with another (visual art with writing) in ways that make the writing itself an aesthetic experience (2003, p. 44). And Walsh-Piper (1994) specifically suggests the activity of writing and sharing of ideas with peers as a method that museums can use to help create the aesthetic experience with visitors.

Albers and Sanders (2010) state that the subject of art and writing inform one another in that, “One must see in order to have something to say” (p. 136). While the case study that Albers and Sanders write about in “Seeing, Writing, and Drawing the Intangible: Teaching with Multiple Literacies” involves a studio-based art integration methodology, conclusions about the act of looking and its connectivity to the act of writing are still made clear. The authors conclude that it was the involved performance of *looking* at an object that led to the students’ higher level of detailed and developed writing (p. 149).

While the integration of the arts can complement the act of writing, writing also supports the act of looking, according to Walsh-Piper (2002). Using visual works of art such as famous paintings from history in her English classroom, she found that the writing process helped students look longer and more carefully. The integration of writing *about* art, she claims, encouraged students to look and think more about what they saw. Walsh-Piper explains in her book *Image to Word: Art and Creative Writing* (2002) that several factors are at play when a student is asked to look at a work of art and then talk about it. Students must slow down their thinking in order to take in the picture and become more aware of what they see.

When engaged with a work of art, the students engage observation, imagination and interpretation (Ehrenworth, 2003). Ehrenworth states what might seem obvious to many teachers, that these are skill sets that are applicable to all subject areas, not just the arts. Not only are these useful skills for students to have, but the arts also help “students find meaningful things to write about and lucid ways to write” (p.1). She also seems to support Walsh-Piper’s conclusion that writing about art teaches students to become careful observers. She describes her experience with teaching writing through the visual arts, “It shows me that looking at paintings stimulates children to imagine visual and emotional landscapes. It shows that writing through the visual arts can help children write in evocative ways” (p 41).

Joseph F. Trimmer, a college composition teacher, had his students look at postcards of works of art and offers writing assignments that vary from the simple to the more complex: free-write, narrate, observe, respond, investigate, analyze, evaluate, document and/or argue. Trimmer explains how he was impressed not only by the quality of the student responses to the artwork, but the quantity of the writing (Childers, Hobson & Mullin, 1998, p. 22). Joan Mullin explains, “When students become the class expert on a subject, motivation runs high...they begin to understand the concept of lifelong learning” (Childers, et al., p. 34).

Mc Donald (2013) expounds on the integrated qualities of visual objects and writing. She describes her practice as an elementary teacher in using found objects to act as “inspirational catalysts” to inspire and encourage creative writing with her elementary students (p. 5). Students were encouraged to imagine who previously owned the object, like a found shoe, take a new position from the object’s perspective, or make a case about how the object arrived at its found location. Her interpretative prompts about the objects invite the students to think artistically,

fostering risk taking and creative thinking (p. 8). McDonald described these writing activities as “Integrated, cross-curricular, inquiry-process learning prompts” (p. 11).

An important aspect of teaching literacy in the twenty first century classroom is teaching students whose native language is other than English. Walsh-Piper (1994) states that visual works of art helps English language learners make connections from words to pictures and can improve vocabulary. Shoemaker (1998) writes about using the art museum as a resource and curricular object to be used for teaching English skills such as word choice and communication as well as critical thinking. The museum visit program ART/ESOL at the Philadelphia Museum of Art, addressed the learning styles of English language learners (ELL) who are often shy and hesitant to use English skills (Shoemaker, 1998). The museum visit program proved that art objects could become powerful motivators for using English skills. Student responses to paintings at the art museum such as Peale’s dramatic painting from 1772, *Rachel Weeping*, inspired the students to ask critical interpretive questions such as, “What is happening? Why is the baby dead? Who are the people?” (p. 41). The visual artwork encouraged curiosity and motivation, a key element in having an “informed experience” (Csikszentmihalyi & Robinson, 1990).

ART/ESOL used the teaching method “Content Based Instruction”, the recommended method of teaching English tied to a content area. Langer and Applebee both state that skills related to writing “Are best taught when related to a content area (as cited in Maxwell, 1996, p. 4). Research supports the claim that better learning occurs when students use writing to think about the learning they are experiencing inside the content area (Maxwell, 1998). Writing, according to Hillocks (1995), remains at the “heart of education” (p. xvii), our chief means of creating meaning and sharing that meaning with others. Because of this, Hillocks argues,

“Writing cannot be disconnected from its sources, the process of observation, interpretation, imagination, and inquiry” (p. xvii). When students commit ideas to paper, they must reflect on their own thoughts and conclusions, an act of critical thinking (Barnes, 2009; Maxwell, 1996). Writing, observes Maxwell, acts as a process and product that students can reflect on.

*art/write* is an educational project housed on The University Art Museum’s web site. It is intended to be used by high school teachers whose primary means of student assessment is in the practice of writing. Students create meaning when they are engaged with the work of art, or as John Dewey might say when they *experience* the art. As described earlier, Dewey was one of the original educational philosophers to see the value of an integrated approach to teaching and learning where students might visit a museum and connect the visit to reading or writing in a content area. “Dewey consistently described the ideal school as an institution that includes libraries and museums in an organic whole in which life-experiences and specialized experiences such as reading and museum visits are unified” (Hein, 2004, n.p.).

Art museums have been shown to have the potential of establishing extraordinary relationships with schools and students. Museum educators in some instances have reevaluated their relationship with schools and how they can have a greater impact on the education of children. In fact Blume, Henning, Herman & Richner (2008) declare that the art museum educator has a dual purpose: 1) to teach critical thinking skills and improve literacy and 2) teach “habits for aesthetic encounters” (p. 85). These museum educators aim to support schools through teaching transferable skills rather than just art history or aesthetics (Burchenal & Grohe, 2007). Rather than being *told* what the meaning of a work is or why it is significant, students are being asked to develop their own interpretations and to provide evidence for their opinions.

Studies of museum school programs demonstrate the academic impacts of students looking at art through well designed inquiry-based schemas.

In a three-year quasi-experimental study at the Isabella Gardner Museum, researchers analyzed how students developed critical thinking skills through looking at art in their school partnership program. Gardner's school program applied the Visual Thinking Strategies, or VTS, designed specifically to develop aesthetic understanding and critical thinking skills (Housen, 2001-02). The program was applied in the museum setting and in the classroom. "Looking skills" were seen as critical to the museum experience in order for the experience to be meaningful (Burchenal & Grohe, 2007). "The skills involved in 'learning to look'-observation, inference, speculation, etc.- are the kinds of critical thinking skills that are essential to success in subjects across the curriculum" (p. 112). Findings from the study demonstrated that students who participated in the art-viewing program using VTS developed critical-thinking skills. Students showed significant growth in the thinking areas of: associating, comparing, and flexible thinking, and in observing and interpreting (Burchenal & Grohe, 2007). Not only did the students who experienced the VTS program at the museum show more instances of critical thinking, they also had more to say about the art and were able to provide evidence for their thinking (p. 120).

The study conducted at the Guggenheim Museum school program, Learning Through Art (LTA), examined more precisely what in the museum-school program directly impacted students' academic performance and critical thinking (Downey, Delamarte & Jones, 2007). After participating in the LTA program, students were asked to talk about a work of art and an excerpt from a teen novel. According to Downing, et al, results from the research study indicated that students who participated in LTA scored higher than the control group in critical thinking areas of: extended focus, hypothesizing, multiple interpretations and evidential reasoning. These skills

were seen when applied to interpreting a visual artwork and a written text, demonstrating that there was evidence of transfer of skills (Downey, et al., 2007). Downey et al. believed that one of the critical factors in the success of academic impact of LTA is the teaching strategies employed in the program. Museum educators guide the students through looking and talking about the artwork in a way that is not entirely open-ended. Students are required to support their opinions and ideas with evidence from the work. “Through inquiry with art, LTA strives to teach students, first, how they can analyze artwork in order to understand media and themes that they will use in their own art-making; and second, how to apply critical-thinking skills to both art and text” (p. 183).

### **Interpretative Strategies**

For the *art/write* project, students are asked to write about or respond to works of art from the collection. It was important to provide students multiple opportunities to practice interpreting a work of art. Interpretative strategies obviously had to support the learning objectives of the *art/write* education program, critical thinking and literacy (specifically reading and writing). The literature presented here will explicate the connections of learning to interpret a work of art, the development of critical thinking and the support of teaching verbal and written literacy.

The similarities between reading a work of art and the skill of reading written texts are easy to see (Adams & Sibille, 2005; Klein & Stuart, 2013). “It seems logical that if a student can recognize the thought processes in reading a work of art, this recognition can transfer to a reading of texts” (Adams & Sibille, p. 11). In both the written and the visual, we use what the artist and author “gives us and think on our own to create meaning” (Klein & Stuart, p. 2). More

specifically, Klein and Stuart suggest that the strategies of “making connections, questioning, visualizing, determining importance, inferring and synthesizing” cannot only be taught through visual works of art, but that these strategies can transfer to reading written texts (p. 2).

The Visual Thinking Strategy (VTS) curriculum was designed to develop both aesthetic understanding and critical thinking skills (Housen, 2001-2002). The curriculum involves a set of three questions, “What is going on in this picture? What do you see that makes you say that? What more can we find?” (Housen, 2007). The first question, “What is going on in this picture?” encourages students to tell a story and supports the key skill of *looking*. “Everyone starts looking longer and more intently, discovering new details, and listening to multiple points of view” (p. 176). The second question, “What do you see that makes you say that?” requires viewers to support their interpretive comments with visual evidence from the work of art. “Viewers learn to reason by citing evidence found in the image” (p.176). And the third question, “What more can we find?” asks viewers to look again, to look longer, and to look more intently. The question helps to demonstrate, Housen explains, that “The more they look, the more they see and that there can be more than one right answer” (p. 176).

A five year longitudinal study of VTS in the classroom found that the questioning strategy accelerates aesthetic growth and critical thinking (Housen, 2001-2002). More significantly, the report states that there was strong evidence of transfer of these skills to other contexts and subjects. The study found that the VTS questions and strategies used by the classroom teachers promoted students to look longer and use more evidentiary reasoning. While no direct correlation was evidenced or described by Housen, the principle of the school, teachers and school board all stated a belief, according to Housen, that the VTS curriculum greatly

contributed to academic school improvement as demonstrated in the rise of reading scores on state standardized tests.

The VTS curriculum as part of the *art/write* educational project at the art museum can support classroom teachers by teaching transferable skills rather than content such as dates and names (Burchenal & Grohe, 2007). When students read a written text, they are not told what the meaning is, rather they must apply reading and interpretative strategies to decode the author's intended message. Similarly, VTS requires students to use rigorous looking and thinking skills to decode the meaning or story within. Rather than have someone tell them the meaning or significance for a work of art, notes Burchenal & Grohe, students must make meaning on their own as well as provide evidence for their ideas demonstrating critical thinking. Because the VTS curriculum does not require classroom teachers to be art history experts and its strong evidence of transfer of thinking skills, this interpretive model was shared with participating teachers in the study.

Klein and Stuart's text *Using Art to Teach Reading Comprehension Strategies* (2013) provided another art interpretative method that supports the development of literacy strategies. These teaching strategies were also adopted for the *art/write* program. Klein and Stuart argue that connecting the text to the student helps them "gain a deeper understanding of the text, of authors, and of community/world issues" (p. 9). Klein and Stuart cite Keene and Zimmerman's three types of connections that developing readers make when reading a text: "Text to self connections, text to text connections, and text to world connections" (p. 9). Making connections is a basic skill in understanding a text because it engages students with the text, allows them to apply prior knowledge, and supports active learning.

In “text to text connections” students apply what they learn from one text to make connections to another text and “deepen comprehension” (2013, p. 19). By using a work of art as a piece of “text” students construct meaning through a visual prompt that is easier to respond to. Klein and Stuart state plainly, “Many children are able to respond easily to what they see in pictures” (2013, p. 11). While Eisner (1998) may take offense to the sense of ease at which Klein and Stuart claim students are able to make meaning from visual art, it does seem true that today’s youth are more at ease about responding to visual images (Sandell, 2011) and visual works of art can be powerful motivators for communication (Shoemaker, 1998). Barry and Villeneuve (1998) also concludes that visual images do encourage the use of prior knowledge and can also be used as curriculum bridges or ice breakers to help students make predictions.

An inquiry-based model of interpretation was also applied to the *art/write* program. Open-ended questions that required a high level of thinking were modeled off of “Learning to Look,” and interpretative guide written by Cass Fey from the Center of Creative Photography as well as Terry Barrett’s (2003) method for interpreting artwork. Description comes before the interpretation and as Barrett states, each are “interdependent” because, “What we describe as relevant in the painting is dependent on our interpretation of the painting” (p. 53). Inquiry-based questions help students make inferences from the details, or facts, that they describe in the work of art (Sadler, Brobbel & Sharp, 2002). Starting with “What do you see?” leads to “What is it about?” and finally to “How do you know?” (Fey citing Barrett, 2002, p. 159). These simple questions encourage description, interpretation and most importantly, sound reasoning for a conclusion (p. 159). Similar to the VTS approach, students are required to look to the work of art for “facts,” thus citing textual evidence in their conclusion and decisions about the artwork.

## Art Museums and the Web

Museums are special in that they house cultural and aesthetic objects unique in their ability to invite interpretation, inspiration and most importantly wonder. In 1984, The Museum Commission on Museums for New Century Goals stated, “Learning in museums is based on objects and involves not only developing the ability to synthesize ideas and form opinions but also shaping an aesthetic and cultural sensibility” (as cited in Blume, Henning, Herman & Richner, 2008, p. 84). The object is *the* central ingredient of the educational mix. But many art museums are discovering that through the web, the object, seen virtually, can still generate engagement and learning. “It is clear that the most valuable on-line assets from museums are the collections themselves. This is, perhaps, not a huge surprise given that the objects have always been the “‘unique selling point’ of museums” (Leftwich, Bazley, n.d, n.p.). Museums have feared any new technology that has been integrated into the museum setting, says Erin Coburn of the Metropolitan Museum of Art. But these technologies, she points out, ultimately allow museums to meet their stated missions of outreach and education (Proctor, 2011, n.p.).

The 1999 National Museum Director’s Conference declared that virtual museums are the future (Prosser & Eddisford, 2004, p. 294). The aesthetic, educational and social mission of art museum education has not changed, just the method of delivery (Blume, et al., 2008). When effectively designed, technology used via the museum website is in fact beneficial to the museum experience. Engaging, compelling and enjoyable web-based activities can provide another dimension to the museum experience, one not available in the physical setting of the museum (Prosser & Eddisford, 2004).

Results from a study performed by P.F. Marty (2008) demonstrate the strong relationships and expectations that the public has of museum websites. 69% of respondents

surveyed stated that it was “very important” for a museum to have a website (p.88). 49% were either likely or very likely to use online educational materials provided by museum website (p. 89). 72% preferred or strongly preferred the museum’s website when preparing to visit a current or future exhibit (p. 92). Bowen (2000) states that three quarters of internet users expect to find virtual exhibitions on the museum website and 87% expect to find images (p.5). Leftwich and Bazley (n.d) note that 67% of surveyed history teachers indicated that they used museum websites with their students (n.p.). Leftwich and Bazley also cite The National Archives survey which found that 80% of surveyed teachers use museum websites to prepare for a lesson (n.p.).

One major benefit of the website is the greater amount of control it avails to the visitor. The web-museum visitor has control over choices such as depth of study, length of study, choice of artwork, theme, time period, sequence, etc (Blume, et al., 2008; Proctor, 2011; Marty, 2007). The virtual viewing also allows one to avoid crowds, museum-fatigue and “self-consciousness” (Proctor, 2011, n.p.). In this case study, a web-based project replaced the spending cost of a field trip off campus, a factor impacting schools nationwide (Williams, Howell & Desciose, 2007).

Online exhibits and museum websites like *art/write* provide access and outreach to visitors who cannot access museums (Crow & Din, 2009). In the actual museum, the visitors’ choices are essentially controlled by the curator and limited by the physical building itself. Prosser and Eddisford (2004) argue that virtual museum experiences can extend learning in ways not possible in the physical museum, giving objects more contextual dimension and meaning, which can lead to a greater appreciation of the object (p. 292).

With all the benefits of the virtual museum aside, it is important to avoid a dualism of real versus virtual; the virtual museum and the actual museum are not mutually exclusive entities and should not be compared (Crow & Din, 2009). No virtual experience can replicate the

museum experience (Bowen, 2000). This is why the secondary goal for the *art/write* web-based museum project was to prepare students to visit and directly interact with the original object when museum field trips were possible or when students choose to visit the art museum on their own. It is a given that the in-person viewing of an object is unique and special and cannot be replicated online. But, as Crow and Din (2009) argue, “We should not neglect the fact that there is a world of experiences integral to the experience of the object- its context and history, biography about the maker or owner, its relationship to the world and to our visitors. All of these factors can be explored online” (p. 18).

The Plimoth Plantation website provides a brilliant case study for how the museum website can be utilized to prepare future visitors or act as a “tour guide.” The Plimoth Plantation is a living and breathing museum, providing visitors a chance to experience 17<sup>th</sup> century New England. Museum staff observed that visitors asked “bad questions” while visiting; questions that hindered deeper learning and critical thought (Kalev, 2004, n.p). A solution to this problem resided in the redesign of the museum’s website as. Kalev reflects that “On-site orientation is often marred by time and space constraints, noisy surroundings, impatient children, or ‘museum fatigue.’ Offsite orientation allows people to learn about the museum on their own terms, in their own time before they arrive at the museum” (n.p). The new museum website provides a section on “What you will see/Who you will meet,” content and facts that address many common myths and misconceptions, as well as pre-visit strategies for educators and family visitors that encourage good questioning skills (n.p).

The implications of this particular case study are clear when considering that 60% of surveyed Plimoth Plantation museum visitors said the new website helped prepare them for their visit. Anecdotal evidence from volunteers also supports that visitors have asked better questions

since the new website has been launched. Visitors not only expect pre-visit strategies to be made available to them (Marty, 2007, 2008) but also notice that their visits are enhanced through the use of them. A virtual museum tour is more than just a way to visit the museum without leaving the classroom, it “provides visual stimulation that enhances students’ cognitive out-comes and nurtures positive attitudes about learning” (Cox-Peterson & Melber, 2001, p.20).

It was also considered in the conceptual design of the *art/write* website that educators not familiar with teaching art would be using the content. Therefore examples of art museum websites with mini-lessons on how to look at visual art and how to create “good” interpretations were also a part of this literature review. The pre- and post-visit strategies available on the Philadelphia Museum of Art [PMA] website is another case study in web-based museum orientation. Overall the museum’s website is well organized and logical, allowing teachers and students to easily find necessary information and content. This is no small issue, as “A poorly planned and badly designed museum website can undermine the museum’s ability to connect with its visitors, before and after museum visits” (Marty, 2007, p. 356).

“Art Speaks” is a museum visit program at the PMA that includes pre-, during and post-visit activities focusing on art discussion and literacy skills. Some ideas that the museum website hopes students will address through the program are: “What can art be? Who makes art? What is an art museum? How can I respond to art?” (“Welcome to Art Speaks,” n.d.). Pre-visit activities available online include high-quality sample images and worksheets that allow students to develop ideas and expectations before their visit to the museum and what they may see. In addition, “Guidelines for Good Museum Visitors” outlines museum etiquette and safe behavior while in the museum. The Philadelphia Museum of Art has utilized its website to not just promote the institution, but to prepare future visitors for interacting within the environment as

well as the artwork. The Institute of Museum and Library Services [ILMS] report *Museum, Libraries, and 21<sup>st</sup> Century Skills* (IMLS, 2009) references the PMA's "Art Speaks" website as a high quality example of museums integrating critical thinking skills into education planning.

Marty (2007) proposes that museums consider the results of research on use of museum websites and stresses the importance of offering resources to a growing number of museum visitors using museum websites to enhance the museum visit. Leftwich & Bazley (n.d.) state that classroom teachers are using museum websites for reference, context and background material, rather than the high levels of interaction often expected from a website. "This means that teachers are potentially more willing to use a high quality image of a Roman pot than an expensive interactive game that contains the same Roman pot" (Leftwich & Bazley, n.p.)

My literature review provided me with guidelines in the design and presentation of the *art/write* website. As mentioned earlier, teachers are the primary users of educational content on the museum website (Leftwich & Bazley, n.d.; Howell, DeSciouse, 2007). Web resources, say Williams, Howell & DeSciouse should be written for use in the classroom or for teacher preparation. Assuming that classroom teachers rather than students would be the users of *art/write*, the content was therefore organized according to teachers' needs.

Two sources provided suggestions that helped with the initial design of the *art/write* website. Howell and DeSciouse (2007) provide a detailed account of what teachers want in a web-based museum resource. They list images, contextual information about the object, and open-ended lesson ideas.

The Denver Art Museum's (DAM) *The Story of Putting Together an Online Teacher Resource* (2009) provides a best practice guide for art museums building their own education web pages. The DAM report suggests starting small and building over time. Art museums,

according to the DAM's report, should also focus on using their permanent collections so they can make resources that can be used over a long period of time. The DAM report stresses that when writing content for teachers, one should use concrete language, less abstract words and shorter sentences, like one would for a general audience (p. 20). The teachers predicted to use the *art/write* were generalist classroom educators, i.e. not art teachers, so language needed to be clear and accessible. Lastly, The DAM stresses that museums need to provide teachers with what *they* want: images that kids respond to and images that are integral to the teachers' related curriculum and educational standards. Incorporating the standards into The DAM's online curriculum was seen as very important by the teachers who reviewed and beta-tested their website. "Because assessing achievement in art can be so subjective, and because art can be perceived by some as peripheral to the overall core mission of schools to teach students basic reading, writing and math skills, the need to connect art education to standards is a pressing concern" (DAM, 2009, p. 23).

### **Summary**

The literature reviewed and discussed in this chapter helps to clarify terms used and applied through-out this study. The web-based project, *art/write* is grounded in an art-based interdisciplinary approach to teaching, where the visual artwork from the museum becomes the central element, the inspiration for students' thinking, discussion, and writing. *art/write* is intended to be a curricular resource that increases the chances for aesthetic experiences with students, encouraging critical thinking and developing language-based literacy in high school aged students. Literature in the fields of English education, art, and museum education support this type of curriculum, where art museum objects are used to inspire and develop student writing.

The development of this website involved educators, both art museum and classroom based. It was important to me, while knowing this type of curriculum had theoretical support from the literature, that I involve in the development the same type of teachers most likely to use such a resource. In the next chapter I will explore the methods used to create this web-based teaching resource.

## CHAPTER THREE: METHODOLOGY

### **Introduction**

This chapter includes a review of the research methods and their appropriateness to meet the goals of the research study questions. The chapter will review the process of identifying participants for the study, and describe the research participants. The school site where the classroom teachers were employed will be briefly described as it supports the need for such a research project. The university art museum where this project occurred will also be described in brief. The data collection methods for this qualitative study are explored in this chapter as well. The methods used in part of the qualitative case study will be discussed as they relate to this specific study. In addition, I discuss the methods used to collect identify, categorize and analyze data.

### **Research Questions**

This study evolved from my own personal experience as a high school classroom art teacher and as a graduate student studying education in the art museum setting. As a classroom teacher, I happily collaborated with many generalist teachers on our campus as we employed action-based research to evaluate the effectiveness of our own teaching. This experience of collaboration inspired me to seek a collaborative-based approach to study best practices and methods of teaching. Being a recent classroom educator in the public school setting, I was familiar with current educational issues that teachers were facing. As stated earlier in this paper, the objective of this study is to better address curriculum models and methodologies that museum educators and public schools can use to best teach writing through art. From this, the following research questions evolved:

- What value do high school teachers see in using art via the art museum website to teach the process of writing?
- What are the benefits of an art museum website to teachers of other content areas?
- How can teachers of other content areas successfully incorporate visual art into teaching processes of writing in their content areas using web-based museum collections?

### **Theoretical and Historical Background**

Historically, empirical quantitative research in art education was the norm (Freedman, 2004). Today, Freedman explains, research questions are more complex and thus this singular focus and methodology is not always appropriate. During the 1950's and the decades that followed, research in art education matched the methods used and favored in academia, primarily quantifiably based and concerned with the psychological aspect of children's art making (Hamblen, 1989). But following the 1970's, the trend in art education research began to accept more qualitative methods as aesthetic, phenomenological, theoretical, and analytical research became more common (p. 39). These qualitative methods, or non-empirical methods, allow researchers to analyze "underlying assumptions" related to educational practices (Freedman, 2004, p. 187).

### **Qualitative Interview**

An interview is defined by as a conversation between two people (deMarrais, 2004 citing Dexter, 1970; Merriam, 1998). Conversational interview, focused interview, the group in-depth interview, and intensive interview all fall under the category of qualitative interview study according to de Marrais, 2004. Interviews allow researchers to capture the unique perspectives of the participants associated with a project (National Science Foundation, n.d.). The interview

method also allows for clarification and follow-up questions to ensure data is meaningful and purposeful in addressing the research questions (deMarrais, 2004; Marshall, Rossman, 2006). Using a qualitative data collection rather than quantitative was important for this research study in order to allow the authentic experiences and perspectives of classroom and museum educators to shape the *art/write* program development. In qualitative interviews, the participants' perspectives should unfold rather than the researcher's (Marshall, Rossman p 101). It was critical to the theoretical design of the study that the *art/write* project reflect the necessities of current classroom teachers. The most important aspect of the qualitative interview approach is that the participant's views are seen as valuable and useful (p.101). deMarrais describes the interview as a "unique form of discourse between two people where one is an informed learner who is there to learn more about another's experiences or series of experiences, views, or perspectives, or reactions to a particular phenomenon or event" (p. 55). While an intensive literature review supports the educational approach of *art/write*, classroom teacher perspective's and opinions were the reason and purpose of this study.

Data collected from in-depth interviews can provide rich data, details and new insights (National Science Foundation, n.d.). deMarrais (2004) states that interviews are used when researchers require in-depth knowledge from participants about an experience or particular phenomena (p. 52). In a short amount of time, interviews for this study provided a breadth and depth of information and personal perspectives on current topics in teaching literacy at the high school level.

## Case Study

Case study research can involve the close examination of people, topics, or programs. Case studies aim to answer focused research questions in a contemporary setting through an in-depth interpretation of data collected over a short period of time (Hays, 2004). In addition, Hays also notes that case studies can be used for decision making purposes and in-depth interviews can be used at any point in an evaluation process (National Science Foundation, n.d). For this research study, in-depth interviews with four classroom educators were used before, during and after the development of the *art/write* website.

Case studies avoid generalizations, striving to understand the unique qualities of the case under study (Hays, 2004). For this research study, a case study approach utilizing in-depth qualitative interviews for data collection provided a focused approach to studying the success of the *art/write* website. The success of the website was determined directly by the interviews of the classroom and museum educators interviewed. Because classroom educators were the targeted audience for the *art/write* website, more emphasis was placed on the classroom teacher responses, thus why they were interviewed one more time than the museum educators. Museum educators' interviews are used to provide another perspective, a second source of data to compare experiences and corroborate user experiences. Corroboration is viewed as a critical component to interview case studies (Yin, as cited in Hays, 2004).

## Research Participants

As mentioned earlier in this chapter, two groups of participants were interviewed: high school classroom educators and museum educators. High school educators were selected from the same school site in the same city as The University Art Museum. Two museum educators

were also selected from the campus of The University Art Museum. One educator in fact was employed at The University Art Museum. All of the participants being based in the same southwest urban city allowed me to concentrate issues in student writing on local educational needs as well as address potential issues related to visiting The University Art Museum with students. The two groups of interviewees also allowed for cross checking of participant experiences of the *art/write* website from two different yet highly valued professional perspectives.

### **Pilot Study**

Before beginning the interview-based case study, I wanted to investigate whether there was support for an art museum-based literacy curriculum. I created a short survey using an online survey creation website. The survey link was emailed to ten teachers on the same high school campus, with six teachers responding (See Appendix A). Teachers were asked, “How much value do you place on using visual arts to teach writing in the classroom?” Four teachers responded that it was “Very” or “Extremely Worthwhile”. The survey also asked, “How often have you used the visual arts in a lesson in your content area during the last two years?” Three teachers stated “more than ten times”. The pilot study informed me that there were in fact generalist high school teachers who greatly valued the arts and were integrating them regularly within their curriculum.

### **Classroom Educators**

The pilot survey helped to not only give support to my belief that some core content teachers wanted to use the arts in their classrooms, but also helped identify potential participants for the study. The fourth teacher was recruited after the interview process had begun, and was

referred by the teacher participants still involved in the study. This teacher was recruited when one of the three original teachers had to drop out of the study because of a family issue. After identifying three initial potential participants for this study, teachers were contacted via email. After confirming an interest in participating, teachers were provided with consent forms granting them anonymity. Each teacher was also assigned a pseudonym used in this thesis.

Four educators were selected from an urban high school located five miles from The University Art Museum. I had recently taught art at this school site and was familiar with the teaching styles, methods and high expectations of the individual research participants. Each participant also had over ten years of teaching experience, providing this research project with a wealth of teaching experience. These teachers were recruited because of their content areas, where an emphasis on language (writing/speaking) was the primary assessment used in their curriculum. Teachers were sought out who were familiar with teaching to the new Common Core Standards for Language Arts (Department of Education, 2012) as well as the 21<sup>st</sup> Century Thinking Skills (Partnership for 21<sup>st</sup> century skills, n.d.), such as critical thinking. In addition, these teachers were recruited based on professional reputation at the school site and a personal interest in the visual arts being used as an interdisciplinary subject.

All teachers were familiar with each other from staff meetings, past collaborative teaching practices, as well as district professional development trainings. This familiarity and respect provided a comfortable and relaxed setting for the group interview, theoretically ensuring that teachers felt comfortable sharing their teaching expertise as well as feelings of incompetence in the area of interdisciplinary art education. It is important to note that I was no longer employed at this school site at the time of this study, so my relationship to these participants while familiar, was one strictly of researcher and participant.

Bruce Martin has been teaching English for fifteen years, all of it at this high school. Bruce has a Bachelor of Arts in Teaching and Teacher Education and at the time of this study was pursuing a Masters in Education Leadership. Bruce also has an additional certification in Secondary English Instruction and is a certified instructor for Cambridge International English First Language. Bruce could be described as a natural leader, being the school's head swim coach and English department chair. With his Masters degree, he is hoping to take on more leadership responsibilities and take an assistant principle position in the school district in the near future.

Daniel Reynolds has been teaching Social Studies for twelve years. He has a Bachelor's degree in American Studies and is also pursuing a Master's in Education Leadership. In his interviews, this teacher expressed a genuine love of learning, especially through the humanities. It was a humanities-based approach to learning history, in fact, that got him interested in teaching history while in college. Daniel has a certification in Secondary English Instruction and is the World History instructor for the Cambridge curriculum on the campus.

Deana Hopper teaches English as a Second Language at the High School, with nineteen years of experience as a public school teacher. Deana's education includes a Bachelor of Arts in History with a minor in Art History, and a Master's degree in Teaching English to Speakers of Other Languages (TESOL). Deana expressed a genuine love of language and of teaching language, which is further demonstrated in her experience as a teacher of English as a Foreign Language in Pusan, Korea, as well as her experience as a Peace Corps volunteer in the Central African Republic.

Carmela Gonzalez teaches English as a second language at the High School. She has over ten years experience teaching at the school, all of it in the ESL department. Carmela has no formal education or training in art, but has experience and interest in teaching language development through visual literacy. Carmela is an active leader on the school campus, engaged with school improvement efforts to improve student vocabulary.

### **School Site**

Because all teachers are employed at the same high school site, a brief description of the school site is important to give theoretical background for why these teachers teach the way they do. Education is a public, political activity where the educator has intellectual and social responsibility. Therefore, it stands to reason that current issues in school, teacher and student evaluation, as well as student demographics, are all factors in research involving public educators. During the interviews with classroom teachers, issues concerning student demographics and educational needs came up often in response to their choices in curriculum content and teaching methods.

The school site has a 66 percent four year graduation rate and a 72 percent five year graduation rate (School Report Card 2013, 2013). According to the state's Department of Education school report card, the school site also has a 4.2 percent dropout rate. The high school is not large comparatively in student population, with only 1,169 students enrolled as of October 1<sup>st</sup> 2012. The demographics for the school are diverse, with the district reporting that within the entire school district 38 percent of students are Hispanic, 52 percent are White, 4 percent are Asian, and 5 percent are Black (District Facts, 2013). No public data was available to cite specific racial demographics for the high school itself, but these percentages reflect what is seen

on the school campus and in classrooms. The school is also registered as a “Title I” school, indicating that at least 40 percent of enrolled students are from low-income families.

Currently in this southwestern state, all public schools are evaluated based on student performance on the state’s Instrument to Measure Standards. According to the state’s department of education home page, this standards-based assessment, required by state and federal law, measures students’ competence in the areas of reading, writing, math and science (State Assessment Standards, 2013). Currently, this state has adopted the Common Core Standards which involves a new assessment tool, called the Partnership for Assessment of Readiness for College and Careers (PARCC), yet to be implemented. At the time of this study, the school site was still being evaluated and rated based on student performance on the State’s Instrument to Measure Standards exam, given to tenth grade students every spring.

The school site had gone from a “C” rating in 2012 to a “D” rating in 2013 (State Report Card 2013, 2013). According to the state’s department of education, this indicated that fewer students were passing the Standards exam and the school saw less overall academic growth (State Report Card Guide 2013, 2013).

### **Museum Educators**

Two museum educators were recruited to participate in this research study. Each educator was employed at an art museum on the university campus. One educator was employed at The University Art Museum where the *art/write* project was performed. Each educator was recruited for reasons of personal experience in working with students, teaching in museums, and experience in interdisciplinary education in museums. The museum sites of each educator also

provided them an understanding or awareness of issues in education in this state and within the local school districts.

Cathy Faulk is the Curator of Education at the university's Gallery of Photography. Cathy originally studied to become a classroom art teacher, getting a bachelor's degree in Studio Art and a Master's degree in Teaching Art with a minor in Art History. Cathy taught for one year in the classroom before becoming the Education Director at a small art museum in this southwestern state. She has been working as a museum educator in this city since 1981, providing her a great collection of experiences and knowledge in the museum education field and local teaching issues. For several years, Cathy had been collaborating with an English instructor at the university in developing programs for freshman English students to use photographs from the Gallery's collection to teach writing. Cathy has also written a chapter for the university's English department handbook on using works of art to teach writing.

Ophelia Mathews is local to the area, growing up and attending school in the city. She received a Bachelor of Arts with a double major in Studio Art and Art History. She also has a Masters in Art History and is currently pursuing a PhD at the university in Art History. Ophelia is younger than Cathy, but still possesses a great deal of experience in relation to classroom teaching and museum education. She has worked at two art museums and one children's museum. At art museums she has curated shows, taught at youth summer camps and worked as a docent. At the children's museum she performed tours and also worked with membership and development directors. Ophelia taught art history for a local arts magnet high school which operated inside an art museum. At the time of the study she was also an adjunct instructor at the community college, teaching art history and art appreciation. She had recently been hired as The

University Art Museum's Curator of Education, with one year on the job when this study began, and had plans to expand the educational programs of the museum.

### **Museum Site**

The University Art Museum where the *art/write* research project was created is an art museum on the campus of a southwestern state university. It holds about 6,000 works with major collections in American modern art, paintings and prints from the Works Progress Administration- Federal Art Project, and European paintings and sculptures from the 14<sup>th</sup> through the 19<sup>th</sup> century, including a small group of artworks from the Kress collection. The museum itself is small and able to display only 2-3% of its collection at any one time. People associated with the university make up almost 40 percent of annual attendance, according to their 2010/2011 Annual Report. Its educational outreach was greatly dimensioned in 2009 when the legislature drastically cut funding to the state University system and the school outreach programs were eliminated. In the 2008/2009 school year, the last year of the school outreach programming, the education department reported visiting 125 classrooms and having contact with over 2500 students from the local school districts. If these numbers are combined with museum site visitors, 7500 individuals accessed the University Art Museum that year. In the 2010/2011 school year, this number decreased to only 4700 individuals, including all visitors to special events and programs at The University Art Museum. Given that website visitorship had increased by almost 23,000 unique visitors in the same time span, a web-based educational program like *art/write* was viewed as a welcome addition to the museum's educational programming.

## **Process and Structure of the Study**

Classroom educators were interviewed three times over the course of seven months. Museum educators were interviewed twice during the same time period. The structure, interview protocol, and method for interviews with both groups (museum and classroom teachers) was the same except classroom educators were asked to respond to a possible list of works of art and how they would be used in their curriculum. Because classroom educators were the target audience for this museum education program, their perspective was determined to be more reliable to what high school teachers would desire and use in an online museum education program. The first two interviews for classroom teachers were in a group. The last and third interview for these teachers was an individual interview. Both interviews for museum educators were individual. All interviews were recorded and transcribed.

### **Classroom Teacher Interviews**

Seidman (2006) recommends a three-interview series for qualitative interview case studies. The first interview “establishes the participants’ experiences” (p. 17); the second interview allows participants to give more detail of their experiences within the context that it occurs, and a third interview encourages the participants to “reflect on the meaning their experiences hold for them” (p.17). The author asserts that this series designed by Dolbeare and Schuman (Schuman, 1982, as cited in Seidman, 2006), “allows the interviewer and participant to plumb the experience and to place it in context” (p. 17). My series of interviews for classroom educators loosely followed this three-interview series.

Group interviews were the chosen format for the first two interviews in order to allow teachers to hear others’ responses and to develop ideas based on each others’ ideas. Hearing

another teachers' response often reminded one of some experience or issue. Being a more informal conversational format (Merriam, 1998), the group interview allowed for answers to be examined in depth and from multiple perspectives at one time.

Classroom educators were interviewed for the first time in early December, 2012. The three teachers were interviewed as a group and the interview was audio recorded, while I also wrote notes during the interview. Using an interview protocol prepared in advance (Appendix H), teachers were interviewed regarding the types of writing they use in their courses, their comfort level with teaching art, how they have used visual art in their content areas, and what Common Core Standards and 21<sup>st</sup> century thinking skills were most important to their content areas. Questions probed the teachers' experiences within the context of the study- teaching literacy and using the arts within their content areas. Teachers were asked to describe how they came to teach their subject areas, thus reconstructing their life events within the context of their profession (Seidman, 2006). The structure of this first interview was informal, or semi-structured (Merriam, 1998) and in depth. I was prepared with a list of questions and topics I wanted to cover. But as questions were answered by each teacher, I allowed teachers to talk naturally and conversationally. Not every teacher discussed every question in the same level of detail. Sometimes they added onto an idea, or sometimes a teacher would just assert their agreement with an answer with one or two words. Questions from the protocol were meant to ascertain what subjects the teachers were responsible for, what genres of writing they taught, curricular teaching objectives, and their experience with art-based interdisciplinary teaching.

“Data collection and analysis is a simultaneous activity in qualitative research” (Merriam, 1998, p. 151). After the first teacher interview, I transcribed and analyzed the interview, looking for emerging themes and key words related to the research study. I then researched work from

The University Art Museum's collection using their internal cataloging software, PastPerfect. Drawing on keywords, themes and teaching objectives from the first teacher interview, I compiled a list of fifty-six works of art that could potentially be used in the writing curriculum for *art/write*.

The second interview with classroom teachers occurred in early February of 2013. This interview was originally planned to be another group interview with all three teacher participants. However, due to a family issue, one teacher was interviewed independently at a separate time and location. This participant was replaced for the third interview, because due to a family issue, it would not be possible for her to return to the classroom that year. Merriam (1998) acknowledges that qualitative studies are "emergent," in that no matter how much a researchers plans in advance, one never knows every person that might be interviewed (p. 158).

The procedure for both interview sets (group and individual) was the same. An interview protocol was prepared in advance, which included questions, visual examples of works of art from the museum and handouts about interpretative techniques. All teachers were emailed the questions and materials a week in advance so they could review and prepare in advance of the interview. Following Seidman's (2006) model for the three-interview series, the second interview surveyed for more specific details about what teachers taught and *how* they accomplished this, thus attempting to "reconstruct the myriad details of our participants' experiences in the area we are studying" (p. 18).

At this second interview, teachers were shown the selection of forty works of art from the UAMA collection (Appendix I). Teachers choose 5-10 works from the list, described how they would use each in their courses, and what standards and critical thinking skills they believed

could be targeted through the work of art. Teachers were also shown three types of interpretative strategies (or looking strategies) that are commonly used in art and visual culture education. Teachers were asked to describe which strategy they would use with their students and what Common Core Standards and critical thinking skills it aligned with.

Like the first interview, the interviews from both the group and individual teacher interview were recorded while I also took written notes. The transcription from the interview was analyzed to follow emerging themes and to track additional key words. These emerging themes were used to select a final list of artworks, and writing activities, and to determine what additional content was needed to support each art work on the website. A final list of eighteen artists and twenty-five works of art were selected.

Following the completion of the *art/write* website, classroom teachers were contacted via email and were asked to visit the unpublished url. They were also asked to explore the website on their own and to employ some of the teaching strategies and activities with their students. Teachers were given a four-week time period to complete this task before being interviewed for the third and final time in May, coinciding with the end of their semesters. The nature of the questions used in this final interview were evaluative in nature. Merriam (1998) suggests that evaluating can be a strength of case studies (p. 31). Questions on the interview protocol asked teachers to describe how they used the website and what benefits, if any, they found in using the website with their students (Appendix H). It is in the third interview that Seidman (2006) states interviewees should be prompted to reflect on the meaning of the process. Asking the participating teachers to tell stories of their experience in using the *art/write* site, they put experience to language, a meaning-making process (Vygotsky, 1987, as cited in Seidman, 2006, p. 19).

Additionally, at the final interview, each teacher was asked to rank, through sorting, what Common Core Standards and 21<sup>st</sup> century thinking skills were most strongly addressed within *art/write*'s lessons, content and activities. Each teacher was first given four Common Core standards on separate pieces of paper and was asked to rank them in order. The same strategy was used for the 21<sup>st</sup> century thinking skills. This interview method was used to compare teachers' statements in the first interview. Were the standards and skills that they found most significant to their teaching being addressed with similar significance in the website?

### **Website Development**

It was revealed in the second interview that all the classroom teachers required a brief introduction to the artist (i.e. a biography) and a description of the historical context the artist was working in. It was therefore determined that a biographical and historical context essay should be included as available content on the *art/write* website. I completed research on each artist, time period, and work of art after works of art were selected, following the second classroom teacher and first museum educator interviews. Research material was found in The University's and Museum's library, internet sources as well as in The Museum's artist file archives. Research on artworks and artists concentrated on historical context and biographies. I applied a social art historian approach to researching each work of art (Hatt and Klonk 2006; Fernie, 1995).

Following the writing styles that the participating teachers said they most commonly use, as well as matching learning goals with the Common Core standards, three writing prompts were written for each artist. Because each teacher in the study taught students at various learning levels (from emerging English speaking skills and freshman composition, to advanced placement

literature), it was determined that each artist should have writing prompts designed to target various levels of learning (emerging to advanced). Writing prompts were also specifically written for all artworks in the areas of expository, persuasive, descriptive, narrative, and poetic writing. These styles were the genres of writing each classroom instructor mentioned using in class. The website itself was designed with assistance from the web master at The University Art Museum. All content and images were uploaded to the website by mid-Spring, 2013.

### **Museum Educator Interviews**

As I mentioned earlier, the process and structure of museum educator interviews was almost identical to that of classroom educators to allow for cross-group comparison or a constant comparative analysis (Merriam, 1998). Similar to the classroom teacher interviews, these interviews were semi-structured and in-depth. An interview protocol was prepared in advance of each interview. One variation of the interview structure between the two groups was that museum educators were interviewed twice, not three times. As I explained earlier in this chapter, classroom teacher voices were sought out as a leading voice in the design of the website and its content. So, more time was allotted for classroom teacher interviews. Additionally, museum educators were interviewed separately on both occasions. They were not interviewed directly about their knowledge of 21<sup>st</sup> century skills or the Common Core, nor were they asked to select works of art. Again, this is because museum educators were not recognized as the target audience for the *art/write* site, but were instead valued as having professional experiences and perspectives that would be beneficial to developing the art-based literacy curriculum and website for *art/write*.

The first interview with each museum educator occurred early in the study, prior to interviewing classroom educators. Each was asked to describe how her life path led to working in their current capacity as a museum educator. Questions also mined these educators for their experience in using art to teach writing. As with the classroom educators' interviews, these two interviews were audio recorded and transcribed shortly after in order to look for emerging themes and key words.

The second interview occurred at the end of this study, after the *art/write* site had been completed. Museum educators were asked, via email, to review the *art/write* website prior to the interview. Questions during this interview were more evaluative in design. As Merriam (1998) states, this can be a strength of the case study methodology. Questions for museum educators were similar to those asked of classroom educators, allowing for a constant comparative analysis, grouping answers to the similar questions and analyzing the various responses (Merriam, 1998).

Similarly to the final classroom teacher interview, each museum educator was asked to rank through sorting, what Common Core Standards and 21<sup>st</sup> century thinking skills were most strongly addressed within *art/write*'s lessons, content and activities. Each educator was given four Common Core standards on separate pieces of paper and was asked to rank them in order. The same strategy was used for the 21<sup>st</sup> century thinking skills. This interview strategy was used to more directly assess how the website was meeting its educational objectives. These rankings were compared to the classroom educators' sorting/ranking for comparison analysis (Merriam, 1998). By comparing these two groups of interviewees' responses, I hoped to substantiate the educational value of the website.

### **Reliability and Validity of Data**

The reliability of qualitative interview case studies is a debated amongst researchers (deMarris and Lapan, 2004; Merriam, 1998; Seidman, 2006). Lapan (2004) stresses that trusting results from qualitative case studies used for program evaluation can be a serious issue. Since some individuals reading a report may not value or be familiar with qualitative information, he continues, serious considerations should be made to make results valid and to project objectivity. One method employed in this qualitative interview case study to ensure validity and reliability in the collection and analysis of data was triangulation. Triangulation refers to the collection of data from two or more sources or the use of more than one method (Lapan, 2004; Merriam, 1998). The strength of case studies lies in the data being pulled from multiple sources (Yin, 1994 as cited in Hays, 2004).

Triangulation was achieved in this case study by interviewing multiple sources: classroom and museum educators. Each group provided a different perspective to the study. Classroom educators were able to provide an “in the trenches” perspective. These teachers could apply a practice-based assessment of the strengths and weaknesses of an art-based approach to teaching literacy and finally to the *art/write* site. Museum educators’ perspectives were museum or gallery-based. Their perspectives and experiences granted them the authority to comment on the benefits or limitations to a literacy-based curriculum in the art museum. Museum educators possessed expertise in interpreting visual works of art, where the classroom educators’ expertise was in teaching language. I believe that their differing perspectives provided not only an opportunity to compare data but their responses complimented one another and added depth to the data.

A separate source providing triangulation of data was in the sorting activity each educator was asked to perform during the final interview. Museum and classroom educators, as described earlier, ranked-through sorting pieces of paper with the Common Core standards and 21<sup>st</sup> century thinking skills-the standards and skills they deemed most relevant to the website. This ranking provided an excellent source of data to compare and corroborate data sources across similar groups (comparing classroom educator to classroom educator) and between groups (museum to classroom educator) (Lapan, 2004).

### **Data Analysis**

Data from interviews was analyzed adopting a constant comparative analysis and a content analysis. Constant comparative analysis is described by Merriam (1998) as an analysis method that “constantly compares” an incident or utterance from an interview to data within that set or to another source of data. This comparison, Merriam explains, leads to the creation of categories that are themselves compared with the sets of data (1998, p. 159). Content analysis, another method of data analysis applied in this study, is more quantitative in nature according to Merriam. Where the content being analyzed in this case study are the interviews, “The units of measurement in this form of content analysis center on communication, especially the frequency and variety of messages” (p. 160). In other words, key words or phrases are noted in the text and counted for frequency.

Constant comparative analysis was used throughout this case study (Merriam, 1998). Initial phases of this method were used just after transcribing each interview. During a careful reading of each written transcription, passages or chunks of the interview that seemed important or significant were highlighted or bracketed. Seidman (2006) calls this process

“winnowing” (p. 117). Seidman asserts that the interviewer must “affirm their own ability to recognize” text that is meaningful (p. 118). These chunks of text were then grouped into categories or emerging themes, which were noted in my field journal and then compared across groups and within groups of interviewees. This designation of categories and themes is referred to as coding in qualitative research and provides the data source for comparison (Seidman, 2006; Merriam, 1998). Conflicts and corroborations were then noted in my research journal.

Content analysis was applied more directly after the second teacher interview was transcribed. During a careful reading of the transcript, themes and keywords were noted that occurred repeatedly, again applying the initial intuitive winnowing, described by Seidman (2006). These keywords and themes were noted in my research journal before returning to the transcript. Coding of themes were also categorized by the teaching content area of the speaker. A second read through of the transcript counted the occurrences of these keywords/phrases. The results from this analysis were used to determine the design of the writing activities and lessons.

Content analysis and constant comparison analysis were jointly applied in the analysis of the sorting activity from interview three. The results were compared across groups and within groups, and in addition was compared to earlier statements by classroom teachers in regards to what standards and skills were important to their curriculum. Organizing which standard or skill most commonly ranked higher employed a content analysis approach to data analysis.

## **Data Presentation**

Analysis of data is presented in two formats in chapter four. Data is presented in the form of detailed profiles of each case study participant which are grouped into separate categories museum educators and classroom educators. Seidman explains that, “We interview in order to

come to know the experience of the participants through their stories” (2006, p. 119). By allowing the words of the interviewees to take center stage in the case study, he continues, the findings can better reflect each participants’ consciousness. Presenting the data in narrative format is akin to storytelling, the foremost way that humans use to make sense of our world (p. 120).

Data is also presented in the form of tables, visually presenting a summary of the key themes and statements from the educators’ interviews. This data will also be described in narrative format, with supporting evidence and narratives from participants to help contextualize the data.

### **Summary**

Through a qualitative interview case study I have been able to address my research questions in regards to teachers’ value of an arts-based literacy curriculum at The University Art Museum while also applying their professional perspectives into the design of a new web-based literacy curriculum. By triangulating my data collection through multiple data sources and methods, I believe I have added reliability to the data I will present. And by employing two data analysis methods, I again believe that I have provided validity to the findings I present in the next chapter.

## CHAPTER FOUR: DATA ANALYSIS OF CLASSROOM AND MUSEUM EDUCATOR INTERVIEWS

### Introduction

Chapter four presents data gathered from each interview with classroom and museum educators. These interviews took place over an eight month period. A series of three interviews with class room teachers took place where each interview lasted on average for one hour. Museum educators were each interviewed twice for about one hour. These interviews resulted in a great amount of qualitative data. Presentation of this data will take the form of profiles of each participant, and is categorized by educator type, generalist classroom and art museum educator. Interviews in each educator category are also organized into pre- *art/write* and post – *art/write* data. This categorization aims to better evaluate the *art/write* site and to compare and contrast educator responses to interview questions. Data will be presented in narrative format as well as in visual data tables. Narratives will describe specific answers educators provided during the interviews.

### **Pre- *art/write* Interviews: Classroom Educators**

A series of two interviews occurred prior to the development of the *art/write* website. The first interview was conducted with educators as a group in order to get to know each participant, their background in education and their appreciation as well as experience with arts integration. The second interview was another group interview that aimed to have teachers expand on ideas introduced in the first interview and speak directly about works of art from The University Art Museum. An interview protocol was prepared in advance of both interviews and was shared with educators prior to each interview (Appendix H). The data from these first two

interviews is combined here for data analysis purpose. All interviews were audio recorded then transcribed. Transcriptions were analyzed through close readings, where key themes emerged. The key themes that emerged were: The perceived value of the arts and museums; benefits and limitations of using the museum website; best practices for art museums on curricular websites; critical thinking skills; and writing genres and student required skills.

### **Classroom Educators' Profiles**

Deana Hopper has been teaching public school for nineteen years. At the time of this study, Deana taught Intermediate Reading/Writing and Basic Writing in structured English immersion (SEI). SEI is a model of teaching English to English language learners. Her appreciation for other languages and cultures is further demonstrated through her teaching experience in Pusan, Korea as well as her experience as a Peace Corp volunteer in the Central African Republic. In the recent past at the high school, she has also taught emergent level language acquisition classes. Deanna expressed genuine passion for teaching the English language, a passion that was clearly embedded with a personal connection. Asked why she taught the subject she teaches, Deanna responded that she was

fascinated with language. A more personal answer, my mom came to the US as a refugee. I saw how important English was to her and to my grandmother. They came from Slovenia. I think they were called 'displaced persons' at the time, not a refugee. English was her third language. I think she had an American mentor in high school, an American teacher that kind of showed her the ropes, in a sense. She became very successful from that.

Daniel Reynolds has been teaching social studies for twelve years. Daniel has a Bachelor's in American Studies and was pursuing a Master's Degree in Education Leadership. At the time of this study, Daniel taught Advanced Placement United States History and Cambridge Honors World History. Daniel described the Cambridge curriculum as, "Basically an international relations in the twentieth century. Very Euro-centric, very traditional." Daniel also has experience teaching government, economics, traditional U.S. history and what he called, "state standard based-world history".

Daniel mentioned that social studies was not his first major.

I was originally interested in English, and was an English major and then I dropped out of college. And when I came back, I think I had more focus than when I was in school. Originally I was not interested in being a teacher. And when I was interested in being a teacher, I sort of reflected on the classes I was interested in the most. I had a cluster, like Bruce and I teach together, it was English and history together. It was co-taught. Both teachers were in the room, all the time. A little different than what we do. And I loved that class and sort of the approach to learning, and the work load in that class. It really taught me how to handle big workloads, significant workloads. So when I realized I wanted to teach high school, that was the direction I went in.

Bruce Martin has been teaching at the high school for fifteen years. Bruce's connection to the school site runs deep as he student-taught at the school and met his wife, an art teacher, while teaching at the school. His familiarity with the arts was often connected to his marriage to an art teacher. Bruce taught Advanced Placement Language and Composition and Cambridge English.

In the past, he has also taught American literature, world literature, and freshman level English courses. When asked why he decided to teach English, Bruce stated,

I liked stories, I liked reading and writing. When I was in college I wasn't really sure what I wanted to do, freshman, sophomore year. And I was always pretty good at reading and I liked stories and I liked writing. But then I starting taking some education classes, I realized that I would like to teach writing, because I had really good writing teachers, and I like the idea of communication through writing.

As evidenced in the above narratives, a common thread uniting these teachers is an appreciation and interest in the English language. Bruce pursued his teaching degree because he loved stories, Deanna's family had been personally impacted by their acquisition of the English language and Daniel originally intended on getting a degree in English in college.

While their feelings regarding language and the language arts was a common thread that united these teachers in their motivations to teach, their attitude towards the visual arts was also similar. Bruce Martin for example stated that about teaching the visual arts that he felt,

Super comfortable. I am probably more comfortable than I should be, because I don't know enough. But I am really comfortable with it. You know, I wish I had more knowledge, more recall and exposure with it. I have a high affinity for the visual arts....It was making me think of why I became an English teacher is because I like language and how it expresses the human condition. And I think art is just another style of writing, style of communication of the human condition. I think that it's such a great hub for all of humanities, you know learning and education.

Daniel was comparable in his response to the arts, saying that he “loved the visual arts”, and saw art as a valuable tool for teaching broader concepts in other subject. He explained,

I wish I knew more about the history of art and how art ties into the more general history. So, I guess that speaks to the idea of it being an interdisciplinary subject too. I think it really gives a great opportunity to involving [sic] literature and involving [sic] history and to contextualize the art helps with the understanding of those subjects. I think it’s a great tool for learning. I personally enjoy them.

Compared to Bruce, he appeared to be more reserved about his current ability to teach with the visual arts. In direct answer to the question about his comfort level with teaching the visual arts, Daniel stated, “I don’t feel intimidated, but I feel intimidated by the idea of trying to teach with art unless I am really prepared and really in the zone. I don’t feel like any given day of a history lesson, I can say ‘boom, here look at this’, it’s more limiting.”

Deanna, like Bruce, exhibited a deeper comfort level with the arts, but explained that her comfort level came with experience. She declared that,

I am a black sheep in a family full of artists. My older sister is an artist in New York City. I love the visual arts, I have a minor in art history. I feel like it’s the place where all the subjects come together, like English, history. There is such a reflection of everything in the visual arts.

Interview one occurred at the high school site, inside one of the participating teacher’s classroom. All teachers were familiar with the site and the interview location. This interview took place in the afternoon, directly after the end of school. All three teachers, Bruce Martin, Deanna Hopper, and Daniel Reynolds, as well as the interviewer sat together at a small table.

Because of the time of day, I provided snacks to help make teachers feel welcome and appreciated as well as energized for the length of the interview. Prior to the formal interview, light banter between teachers demonstrated a great level of openness and easiness amongst the small group.

Prior to the second interview, Deanna Hopper had a family issue occur that prevented her from participating in the group interview. She had made the choice to also take a leave of absence from teaching the remainder of the school year but, Deanna remained part of the study, participating in the second interview and was replaced only for the third (post) interview. Bruce Martin and Daniel Reynolds were interviewed together two months after the first interview at Daniel's home. Bruce and Daniel have been collaborating teachers for a few years and their children attended the same pre-school. Bruce was familiar with Daniel's home, having attended birthday and holiday parties there before. So, the space was familiar and relaxing for both participating interviewees. Deanna's interview occurred two weeks later at a local coffee shop that Deanna chose. Her interview involved just the two of us. At both interview sessions, I was prepared with the same interview protocol (Appendix H), which included a list of questions/topics to be covered, list of artworks, and interpretative strategies. All teachers were emailed these items in advance to review before the interview.

### **Educator's Perceived Value in the Visual Arts and of Museums**

The educators' perceived value in using the arts within their curriculums was evidenced in repeated examples of their past use of the visual arts in their respective curriculums. Daniel, who teaches history explained how he often shows his students Picasso's *Guernica* in class. He

explained that he uses this image to show students the emotional state of mind that people were in a certain time period and event. He explained,

What was happening at the time? Why was it made then? What about that artist, and what about the time, what were the circumstances of that time that inspired the artist to write that? Artists are coming at us from an emotional place, so what about the world, the world that they live in, put them in that emotional place?

The other visual art form that Daniel referred to using often in his class is political cartoons. Explaining that these often show up on the Advanced Placement exams, “It’s very much the idea of contextualization, the test is going to get at why was that created in [the] 17<sup>th</sup> century, why not the 14<sup>th</sup> century?”

Bruce Martin, who teaches English and AP Literature, also referenced Picasso as an artist he uses in his class. He described how just a few days before this interview, he had shown his classes Picasso’s *The Old Guitarist*, a work from the artist’s blue period. He wanted to show his students, he said, a visual example of mood. Bruce further supported his use of Picasso’s paintings by stating,

Just getting out of the Common Core training this morning...they kept using the word, “rigor.” And really that word translated to complex feelings, and complex language and complex arguments. And really, art works on those levels. You know we talked about the Picasso work not just being “sad,” that is really a shallow term to describe it. So I would suggest that it lends itself to the *rigor* of the Common Core.

Deanna Hopper, who teaches structured English immersion, described how she has used the arts and museums to benefit her student’s developing language skills. She explained how

when living and teaching in the Bronx she took her students on field trips to the museum. She described a treasure hunt-like activity students would perform inside the museum. She explained that students,

were looking for specific types of African art, and then responding to the works that I would lead them to in the museum. It was just an amazing experience for the students. I felt like it was something that just having the art there, the visual there, they *wanted* to write about something. They felt compelled to put their ideas and thoughts down on paper.

Deanna stated that because she no longer teaches in New York, getting to an art museum is not as easy. But she still uses art in her class to teach the English language to her students. She described a lesson she uses to teach basic grammar:

I showed them Seurat's *La Grande Jatte*. I had students look at the picture and describe what is happening to another student, orally. So they are using the present continuous. "She is walking, she is holding her umbrella." And then I remove the image [and ask them] "now write about it in the past continuous. What was happening in the picture?" So they have all these ideas from looking at that visual.

### **Benefits and Limitations to Using an Art Museum Website**

All teachers stated direct examples of how they currently use the visual arts within their curriculum to teach either content-related thinking skills or writing specifically. However, it was noted that all teachers did not use art museum websites. Images used in class, projected using smartboards or projectors onto a large screen, were not found on art museum websites. Nor did

any teacher mention using web-based museum curriculum or content. High quality images were stated as being the overall goal of web-based searches, not content or teaching strategies.

Bruce stated, “I don’t usually use museum websites. Because if I am just getting the image I can usually get a better image off of another search engine.” Daniel agreed with this statement, and Deanna elaborated, “That’s what I do as well. I don’t know if I have ever gone to a museum website to use in my class. I just Google what I want and ‘bing’” [indicating that the search engine brings up her desired search quickly].

Daniel explained his experience with museums and museum websites,

They [art museum websites] put the art up there, they don’t put the author, at least the ones I’ve looked at, and they don’t really tell you much about the author. They don’t, they very rarely describe the work and make a judgment, don’t tell you about the artist, don’t describe, make a judgment...contextualize the work. Like I have felt in the past very much on my own when trying to make those connections for students. I feel like, again this is just my impression, that the museums don’t quite do that for us. Not like they do on the wall in their own museum...They always seem, when I am in a museum I am impressed. When I’m in a museum website I am disappointed.

The teachers all agreed that there was a different experience for viewing works on the website versus in the museum. Daniel again argued, “There is something different. Like online you can’t see brush strokes. I just got to get close to the Matisse at the MOMA in San Francisco. To think that Matisse laid that paint on there, and I can see the individual horse hair. There is a connection there that you can’t quite get online.”

Deanna Hopper agreed with this statement saying, “I feel like when you bring students there, they have that experience. The museum is very quiet, it’s like a sacred space. And this painting is very sacred in a sense. And there’s a real sense that kids...” Bruce finished her sentence with, “Like reverence.” Deanna finished saying, “You don’t get that in the classroom. Like, ‘DUDE, look at that!’”, Deanna imitated a student pointing excitedly at a work of art.

Daniel further explained, “I don’t think any picture on a computer screen is going to *force* [me] with all my might to point and to not reach out and touch it. Which is pretty much what I do in the museum is want to touch it. I just wanna touch it, feel the texture that was left behind. That is not to say that that makes the computer experience valueless, it’s just a little bit limiting and a little bit less personal.”

While Bruce and Deanna were clear in their perception of the limited nature of art museum websites in the classroom, another common theme emerged in their conversation, accessibility. This was seen as very important to all three teachers. Bruce suggested,

If I pull up something from The University Art Museum website, I can be like “That is ten minutes away. You can hop on the city bus and you go see this yourself. It is here in town.” And that plays with our kids, I think. You know the idea that it’s online, non-reality, big deal. But, it’s here in my town! And just accessibility, I think that’s what the value of the website for me is.

Bruce however has not used The University Art Museum website with his class, even when planning a trip to The Museum in years past. Bruce did not account for why he did not use the website to plan the trip, only stating that his wife, the high school’s art teacher, looked at the website before the field trip.

Daniel also stated,

Until there was the inter-web, I could have a picture of *Guernica* in a book, but the class couldn't see it all at one time. I couldn't point out one little corner and have the whole class attend to it at once. I would have to be passing around a book and that *really* limits the impact. So, I think the accessibility is *huge*.

Deanna agreed with these statements by Bruce and Daniel, saying for her, "The immediacy of being able to access it [the museum] is huge. For a lot of my kids, they can't *afford* to go to the art museum. Whether it's getting on a bus to go down there, or admission, which is *real* money for a lot of my kids. Access via the museum website is beneficial." Bruce added, "I think for, especially our kids, there's *got* to be the introduction to it, cause they are not going to go on their own to The University Art Museum." Daniel seemed to be further moved by this conversation to summarize his perspective, "I don't mean to knock art websites. I don't want to give the general impression that they stink, cause they [are] better than nothing, for sure. I can't bring our kids to The Met. It's just that simple. If there is something in there I want to see and its online, that's a great start."

### **Best Practices for Websites, a Wish List**

Teachers expressed similar attitudes to the museum website, such as lack of use, and a stronger interest in using internet search engines to find visual images. Teachers were asked, "Is there value in using the art museum website to teach writing?" and the follow up question, "What do you need provided on the website?" Teachers did provide suggestions for art museum websites. Daniel, the History teacher, suggested,

If I can put up a visual real quick on the board with a small blurb. The website's got a picture and it's got something about the author, something about the time, and the reasoning for the work and the emphasis of it that directly translate to mood or tone or simile or metaphor or figurative language. That works really well. My experience with the art museum websites is that they don't have enough of that.

Bruce was very specific in that the image was his major objective. "I definitely want to be able to see a big clear image of the art." Interactive features and content were important for Bruce as well. It appeared that some suggestions reflected his experience with other websites such as the desire to click on a section of a work of art and "see what experts have to say about that part." Bruce also suggested a structure to the website, "It would be cool if you could like click on something and a question would come up, like what do you notice? And it maybe takes you through some of these things. And then after you talk about it with the kids, you might click on it and it would give you some of the information, so it's a couple steps so that you could teach in-between the question to answer."

Deanna's suggestions reflected her issues in working with students who are just learning the English language. These students, she suggested would need opportunities to practice basic writing skills, such as describing, using adjectives, nouns, and just "getting them to respond to something that they see."

Choice was a common theme expressed in the suggestions of all three teachers. Daniel mentioned what he would like to see, "The option to see some context, some historical context, here is the option to see more information about the author." Bruce mentioned it would be nice to have optional writing ideas provided in case teachers need help coming up with writing prompts

in relation to the works of art. Deanna stated emphatically that she would not use scripted lesson plans provided by a museum website. She stated, “I don’t like super-disruptive things because it ends my creative thought.”

### **Critical Thinking Skills**

In the review of literature it was evidenced that there could be a link between effective writing and critical thinking skills. Therefore, all three classroom educators were asked to describe what 21<sup>st</sup> century thinking skills were important to their teaching. At the second interview, they were provided a descriptive list from the P21 website, the web resource for critical thinking skills used in their school district.

Bruce and Deanna both mentioned communication as a critical skill for students to write in their content areas. Bruce stated firmly, “There are so many, but the communication one is a big one, ‘cause you have to communicate, you have to do that to express what’s understood.” Deanna elaborated more on what it means for her classroom specifically, “I really focus on the communication and collaboration. Just articulating thoughts and ideas and communicating for a range of purposes.”

Communication, Deanna further explained, is critical for her students because it comes before learning to write, “When you are learning a second language, the speaking, the listening skills, they always come first. Reading and writing skills are a lot more difficult.” Deanna expanded on how collaboration plays a critical role in her curriculum, adding,

Another part of the 21<sup>st</sup> century skills is the whole idea of collaboration and working with diverse teams, diverse populations. That’s basically the definition of a ELD classroom. They have to learn to work with each other. The Somali kids just can’t

work with the Somali kids. They have to mingle with each other, and learn to respect differences and go beyond those.

Daniel and Bruce also stated that critical thinking and problem solving are important to their curriculums. Daniel further explained what this means for him and his classes, “So for me, its starts with description. Explanation is really that art of analysis, that relationship between the parts and how they enhance one another, or they detract from one another. And the evaluation then is, “is it good, could it be better? Which is better?””

Bruce agreed that he uses these same skills, critical thinking and problem solving, in his classes as well and also added media literacy to the list of skills. He saw a connection between the skill sets described by Daniel to what his students do in his English classes. He further explained how he saw that this critical thinking skill relates to visual works of art too. He explained,

For kids to be able to do the same skills with something visual, to pick apart pieces and make the connections. And that’s the idea of looking at something some text, an image, whatever it may be as a construct in and of itself, rather than here’s truth on the page.

Daniel further elaborated about how analyzing and critical thinking skill relate to his curriculum in World History. He explained how the new freshman World History Cambridge curriculum stresses analyzing the sources, stating that, “There is a real distinction between what is the message and what is the author’s message and point of view and perspective and purpose and agenda and really getting at that. What’s the voice behind this comment or this piece?”

Bruce added to this list of 21<sup>st</sup> century thinking skills global awareness, stating ,

It's really a cultural awareness, I'd say, which the kids always lack, and that hurts them. And the kids that have a better cultural awareness and better global awareness always do better... They just know more. They make more connections. They're familiar with things. And it's kids who have been to museums, it's kids who have been places and have experiences that they can tie it to.

Table 4.1 lists the 21<sup>st</sup> century thinking skills that each classroom educator stated as being important to their teaching.

Table 4.1

*21<sup>st</sup> Century Skills by Content Area*

<b>DH- ESL</b>	<b>BM- English</b>	<b>DR- Social Studies/History</b>
Communication	Communication	Critical thinking
Collaboration	Critical thinking	Problem Solving
Global Awareness	Problem Solving	Analysis
Creativity	Media/Information Literacy	
Brainstorming	Global Awareness	

## Writing Genres and Required Skills

All three teachers were asked to describe what writing styles they teach in their content areas. Table 4.2 organizes these writing styles instructed by teacher and content areas. All the teachers mentioned that the standard styles of narrative, expository, functional, literary analysis, and research writing were required in their curriculum. Bruce and Daniel, however, explained that they stress the writing styles descriptive writing, expository, and analysis in their respective content areas. These writing styles, used in Bruce and Daniels's classes, are highlighted in grey in Table 4.2.

Table 4.2

### *Writing Styles by Content Area*

<b>DH- ESL</b>	<b>*BM- English</b>	<b>*DR- Social Studies/History</b>
Narrative • Descriptive	Narrative • Descriptive	Narrative • Descriptive
Expository	Expository/Discursive	Expository/Compare-Contrast
Persuasive	Persuasive	Persuasive
Functional	Functional	Functional
Literary Analysis	Literary Analysis	Analysis
Research	Research	Research
Grammar	Written Response	

In the second interview, teachers elaborated on these genres, describing what skills students needed to learn and apply to do well when writing in these genres. Deanna Hopper stressed more basic skills with her English language learners, referring to the six traits of writing

as her guide in developing good writers. Working with students at mid-level language acquisition, she explains,

I really focus on generating ideas and supporting details, organizing a piece of writing and then conventions. I look at conventions. Can they get their basic ideas across with minimal errors? With basic students, I want to see them present an idea and then support it, with supporting ideas and organize it. At the higher levels, we are looking more at working with sentence fluency.... and also working with word choice. Knowing when to leave behind those very basic words- nice, pretty....like, "that's a pretty painting."

Specifically chosen vocabulary.

Daniel asserted in his response that,

I think to be good writers kids need to be able to obviously organize what they're talking about and I think that's one of the last things. One of the first things is they need to be able to use good adjectives or descriptive language to say what they see. Because I notice a lot of the students who don't do as well are kids who don't have the words.... When kids have that language, it helps build the meaning. If they don't have the words they have a hard time explaining the meaning.

Bruce agreed with this statement by Daniel, adding,

And you know just the basic writing skill that we want to develop is that developing your word choice, so you can choose the right word to develop your meaning. That's one [word choice] that obviously divides students from writing really well and from not writing really well. I think the other is putting all those ideas together [organizing].

Bruce explained that before organizing students need to know what they are writing about. Connecting the writing to visual art, he explained, “I think that if you’re looking at an image, ‘What’s going on in this picture?’ you as the student or teacher have to take it all in and then pick out what you want to talk about first and then support that idea. So I think that organization is a biggie after you do all the noticing. For writing, a big part would be the brainstorming, or getting your ideas down, prewriting.”

Again tying into an art-based interdisciplinary approach to teaching writing, Bruce elaborated even further on how the arts support writing skills,

I also think that for one of the more difficult essays that teachers complain that students have a hard time with is the literary analysis, because they have to analyze it. And I think that the idea of breaking something into small parts and explaining the parts, that analysis is tough to start or tough to make really concrete when it comes to different works of literature. But with art, you can practice those steps with an image that you can take in all at once, and then you can break it into parts. I think that if you do the same with a text, it helps. Because then kids see a story or a poem as the same idea. It’s like a work of art, things are intentional, it wasn’t accidental, they used these words or these images...and then once you break them all apart and you put them back together you have a better analysis of the literature.

Table 4.3 displays the writing skills required by students to write effectively with in each content area as described by these classroom educators.

Table 4.3

*Skills Required for Writing in Content Area*

<b>DH- ESL</b>	<b>BM- English</b>	<b>DR- Social Studies/History</b>
Brainstorming	Word Choice	Organizing
Supporting details (Evidence)	Organizing	Word Choice
Organizing	Supporting Evidence	Ability to Analyze
Conventions	Brainstorming	Supporting Evidence
Word Choice	Background Knowledge	
Take Risks	Cultural Awareness	
	Ability to Analyze	

**Works of Art**

During the second interview, teachers were asked to review a list of sixty works of art (Appendix I) from The University Art Museum's collection. Teachers were to discuss what curricular connection, if any, the works had for them in their content areas, and make possible connections to writing standards or 21<sup>st</sup> century thinking skills. Teachers shared their responses and initialed works of art on the list that they would choose to use in their classes. Their responses were coded according to works of art, content area, writing connection and critical thinking connection. Table 4.4 shows the works that were chosen by educators, key themes and comments regarding the work, and what teacher voted for the work of art.

Table 4.4

*Works of Art Selected by Classroom Educators*

<b>Work of art</b>	<b>Votes</b>	<b>Comments</b>
<i>Avalanche By Wind</i> , Alexandre Hogue, 1944	Daniel Bruce	“Context, style, richness” “Story, predictions, connections, context, analysis”
<i>Diners (also, Café Scene)</i> , Jacob Lawrence, 1942	Daniel	“Context”
<i>Broken Life (Greif)</i> , Anton Refregier, 1942	Bruce Daniel Deanna	“Theme, story, analysis, predictions, collect evidence” “Context, inquiry, global awareness, critical thinking” “Brainstorming, conversation, symbolic, narrative”
<i>Man’s Boudoir No. 1 (Realism)</i> , <i>Man’s Boudoir No. 2 (Abstraction)</i> , Hananiah Harari, 1940	Deanna Bruce	“Compare and contrast, grammar” “Symbolic, stereotypes”
<i>The Guard of the Whiskey Trader</i> , Frederick S. Remington, 1906	Daniel Bruce	“Perspective” “Mood”
<i>Portrait of the Marchesa Cunegada Misciattelli with Her Infant Son and His Nurse</i> . Horace Vernet, 1830	Daniel Bruce	“Intentionality” “What’s a mother?”
<i>Locomotive</i> , Pinto Salvatore, c. 1935-1943	Daniel	“Scale, contrast, connection, industrialization, Great Depression, New Deal”
<i>Breakdown</i> , Paul Weller, c. 1935-1943	Daniel Bruce	“Great Depression, Okies, evidence, intentionality” “Accessible, analysis, text”
<i>Men Digging</i> , Marion Simpson, c. 1935-1943	Daniel	“ Humanity bent to the task,

	Bruce	evidence, text”  “Connections, industrialism, differences in class within the U.S.”
<i>Zertretene (The Dwontrodden)</i> , Käthe Kollwitz, 1900	Daniel	“Despair, context”
<i>Woodchopper</i> , Thomas Hart Benton, 1936	Bruce Daniel	“Pastoral life gone by, nature, contrast to Romanticism”  “Nature, symbolize, oppressive, portrayal of the West”
<i>Letter from Overseas</i> , Thomas Hart Benton, 1943	Bruce Daniel Deanna	“Narrative”  “Depression era feel, World War II”  “Symbolism, connotations, critical thinking”
<i>Downtown</i> , Angela Strater, c. 1935-1943	Daniel Bruce	“WPA”  “Graphic, scale”
<i>Fourth of July Still Life</i> , Audrey Flack, 1976	Bruce Daniel	“What is America, what is an American, theme of American literature, myths and realities, American Dream”  “Constructed, intentionality, Mason Weems, America is constructed”
<i>Die Freiwilligen (The Volunteers)</i> , Käthe Kollwitz, 1923	Daniel	“Death, Germany 1923, Nazis, created an entire generation that felt like this, and felt put upon by the world”
<i>Marriage A-La-Mode</i> , William Hogarth, 1745	Bruce	“Not your typical view of these people, aristocracy, story”

<i>Sirens' Song</i> , Romare Bearden, c. 1950	Bruce	“One of my favorites, Greek myths. mixing of cultures, modern”
<i>Pepper Jelly Lady</i> , Romare Bearden, 1980	Bruce Daniel Deanna	“Interesting combination of pastoral and rural, Greek and Roman, diverse, multiple perspectives”  “Connection to America, flag motif”  “Discussion leading to writing, personal connection, adjectives, describe,”
<i>Spam</i> , Jaune Quick-To-See Smith, 1995	Bruce Daniel	“Contemporary portrayal of Native Americans”  “Portrayal of Native Americans, Native American students, subject vs. producer of images”

Most comments made by educators reflected either their personal reactions to the works of art, such as, “One of my favorites” [Bruce] or content based connections to the theme of the work, as in “World War II” [Daniel]. Deanna’s chose fewer works of art, as her interview was shorter. Her choices seemed more influenced by what works could inspire discussion or writing in her students.

After reviewing and discussing the visual images, teachers mentioned a general sense that they were excited about teaching with art, seemingly inspired by the creativity of the conversation. “You could throw any painting at me and I could come up with something”, said

Deanna. “I’m pretty sure I could use all of those”, laughed Bruce, indicating that after looking at the works of art, he wanted to use all of them in his class.

During the conversation about the works of art, teachers occasionally asked me questions about the works or the artists. When I had the information, I shared what I knew. Teachers later commented on how having background information changed the significance of the image to them. Daniel mentioned, “I was excited when I first looked at this [the images]. To see just a lot of things that I could connect with. A lot. And then you [the interviewer] came over and then probably at least half of the ones that I didn’t necessarily feel a heck of a lot of connection with you throw in some context and that in my mind comes alive”. Bruce added, “Because when you gave us background on the artist and when you told us the story, boom!” His statement suggested that the content helped make the artwork more exciting and relevant to his classes.

### **Post-art/write: Classroom Educator Interview**

The data from teacher and museum interviews were used in the development of the *art/write* website. Following the set of second teacher interviews, works of art from The University Art Museum were selected and content for artists’ biographies and historical context essays were written (Appendix E). Writing activities were also created (Appendix F). Supplementary worksheets were created and published on the website as well (Appendix G). With assistance from The University Art Museum web master, this content was uploaded to the *art/write* website. After the completion of the site, classroom educators were interviewed for the final time. Teachers were sent, via email, the unpublished url for the website four weeks in advance of the scheduled interview. They were asked to review the website’s contents and to try and apply an activity from the website in their classroom. Each interview was individual, taking

place inside each teacher's classroom. During the interview teachers used my laptop to access the *art/write* website.

Deanna Hopper was replaced at this time by another structured English immersion educator from the same high school site. Carmela Gonzalez was referred to me during my second interview with Bruce Martin and Daniel Reynolds as well as a Career Ladder coach from the school district. Carmela was viewed by all parties as a highly qualified and respected educator who would be open to using the visual arts in her classroom-thus having a similar position of Deanna Hopper. Carmela expressed that she did not have a background in art, but had been introduced to using art to teach language through journals that discussed the educational theory of visual literacy. With a Bachelors of Science in Secondary Education and a Master's in Education Administration and Supervision, Carmela has been teaching SEI for twenty years.

Teacher interviews were audio recorded and transcribed for coding purposes. The major themes that emerged during the coding were: Teacher use of the website; scaffolding of thinking; critical thinking; student responses; Common Core Standards; and teacher suggestions for the website. Each of these themes will be discussed in the following sections.

### **Teachers' Use of the Website**

The most significant theme that emerged from the interviews was how the individual teachers used the website, either by themselves or with their students. A noteworthy finding in this category was that two out of three teachers used the website and its content in a lesson with their students. One educator did not use the site with his students, but instead used the website and its content to plan lessons for the following school year. Of the two that did use the site, they

did not strictly follow the suggested lessons or activities from the website, rather they adapted lessons or simply appropriated images for their own lessons.

Carmela and Bruce both described detailed accounts of how they used the *art/write* website in their classrooms. Carmela used the website with her basic level reading English Language Development class. She used the two images by Thomas Hart Benton (*Woodchopper*, 1936, and *Letter from Overseas*, 1943) to compare and contrast, a suggested activity from the website. Carmela mentioned that she chose these two 1930's images because she was preparing her students to read a novel about World War II. Carmela did say that she looked at the writing activities that were with these works of art, but did not use the Venn diagram provided. Carmela explained, "In my research of compare and contrast, if you focus on one variable at a time, especially [with] my English language learners, just the one picture, it works better. And then we compare them. So I used my own graphic organizer for that." Carmela stated that she did use the suggested questions from the website to help guide students' looking when describing each work of art.

Bruce Martin used an image from the *art/write* website to prepare his students for their next year of the Cambridge English curriculum, or as a "bridge for the freshman to sophomore year". Bruce explained that this freshman class was part of the AVID (Advancement Via Individual Determination) program at the high school. This program has identified students who would be first generation college graduates in their families and provides targeted support to prepare students for Cambridge honors and advanced placement level course work. He did not use any suggested writing activities or looking strategies from *art/write* with his classes. Rather he showed the WPA lithograph print *Breakdown* by Paul Weller to his freshman AVID English classes to have them experience the theme of "The Depression" that they will be looking at next

year in literature. He also explained that he chose this print because it was a black and white image which was similar to a previous black and white photo that students had been asked to analyze in their Cambridge Academy curriculum. Bruce said he explained to his students,

Three things that you will probably do next year is you will describe what you see, you will probably talk about the mood, or a theme, and next year you will talk about ‘what’s the story?’, because next year is going to be a lot of literature.

Using a think/pair/share discussion strategy (not a provided strategy on the website), Bruce led his students through an analysis of the image, beginning with, what do you see, followed by what’s the mood of the image, and lastly what’s the story? Bruce also used The University Art Museum website’s collection search tool to search for another work with the same theme, searching with the keyword “Depression”. This search took him away from the *art/write* site and into The University Art Museum’s collection database. *The Depression* by Clay Edgar Spohn (1938) was the image that he found, which became the subject of another classroom discussion using the same questions that Bruce used with *Breakdown*. Bruce said during his interview that he stated plainly to his students that there was a connection to the critical thinking they performed while looking and talking about the images to what they will do next year with literature.

It was also noted that both Carmela and Bruce used the website directly in their lessons. Neither created a presentation such as PowerPoint to show images. Rather each teacher chose to show images directly from the website.

Bruce and Carmela mentioned different reasons for choosing the content they did from the website. Carmela stated,

I did the questions that you had on the writing activities. Those were phenomenal. That's what guided my choosing to want to do that one [artwork]. I picked the ones that I thought would work the best. "List five colors. List five shapes." That's what we do. That is exactly what we do [in an SEI classroom].

While the suggested questions that went with the artwork inspired Carmela, Bruce's choices were more student-based. Students had recently reflected in Bruce's class that they were not prepared for the portion of the Cambridge exam where they had to identify descriptive words used to create mood in a written text. Bruce saw this as a possible connection to using images from the *art/write* site to teach the concept "mood". He mentioned that during their classroom conversation, students brought up a black and white photograph of a shoe that they had to analyze earlier in the year. He said he chose the WPA print, knowing that it was not in color, because he believed the black and white image would be an easier "entry in discussing mood".

Daniel Reynolds stated that the end of the school year was not a good time of the year to use the *art/write* material. He further explained, however, that based on the thirty minutes he had spent looking at the site, he was "Looking forward to this. I want to start pouring through and figuring out whose [i.e. which artists] when and when are they going to fit in." Daniel expressed clear enthusiasm for the website's content and explained that he plans to integrate many images into his curriculum throughout the year the following school year, asserting, "Visual stuff, it gives kids, some kids, it really gives them something to hang other knowledge onto, a framework. So, I see two or three of these [images] every unit would be great!" With the works of art acting as a "touchstone," Daniel claimed that he believes it helps students remember big ideas from class.

About the *art/write* site, Daniel stated, “This to me looks like something that I would want to use next year. And could very well facilitate me using art.” While viewing the Jacob Lawrence writing activities, he added, “I can see how these would slip very easily into my curriculum next year. I imagine this fitting in really well, because we do this anyway. It is almost startling to me how well they’ll fit, actually. Because you’re [in the *art/write* site] asking the exact same questions we ask of all sources.” Daniel cited specifically the questions from the Jacob Lawrence writing activities, “What is the time and place of this piece? What is the purpose?” as questions he uses in his curriculum to get students to analyze historical documents and sources.

### **Scaffolding of Thinking**

Scaffolding is “a supportive framework that enhances inquiry and intellectual growth” (Arends, 2004, p. 391). All three teachers mentioned the concept of scaffolding during their interviews in relation to their use of the website. Bruce mentioned scaffolding when talking about the skills of his freshman students that school year. Explaining that the transition of thinking from basic to complex, or from identifying to analysis, proved to be very challenging for his freshman students this year. He mentioned that his lower-skilled students struggled with the critical thinking aspects of his curriculum. His use of the image from the *art/write* site, he explained, was used as an end of the year “post-year reflection” or assessment of their use of these critical thinking skills.

The idea of scaffolding occurred in Daniel’s explanation of how he will use the *art/write* content next year. He stated that he would choose a “less complicated work for the early part of the curriculum and then when we are reviewing at the end, pick the more complicated one. So

you're scaffolding to build up to that point." Defining complexity, Daniel said that some works of art are easier to read, and some are more subtle and challenging. "Something with more subtle elements would be for later." He stressed that it takes training to see these subtleties.

When discussing the applicability of the 21<sup>st</sup> century thinking skills to the *art/write* website and its lessons, Carmela mentioned the scaffolding of skills that she saw evidenced. "There was some good scaffolding, such as on the poems, when you're asking kids to 'Tell me five colors you see, five textures.' For us [ELD teachers] that's all scaffolding, leading up to something higher."

### **Critical Thinking**

It was observed during the interview with Bruce that his students were asking each other similar questions to the Visual Thinking Strategies (VTS) used on the *art/write* website, most notably, "How can you tell?" This question that Bruce said was asked by students regularly during their discussion about the images is very similar to the VTS question "What do you see that makes you say that?" Asked about this, Bruce said that he has modeled that type of evidence-based questioning with his students all year. One surprise he mentioned regarding this lesson was that it was his lower skilled students who were asking the clarifying question of their peers, an act, he said, that they would not do at the beginning of the year. During this activity, these students demonstrated a great deal of "risk taking", according to Bruce. These questions also "made us dig deeper," explained Bruce.

Bruce also explained that he has looked at other artworks this year such as Picasso's *Guernica* and *The Old Guitarist*. At the beginning of the year he said it was "like pulling teeth" to get them to talk about the images. But at his post reflection using the images from *art/write*

and The University Art Museum's collection, he noted that "he could not get them to be quiet". He noted that when students were discussing the image *Breakdown*, he noticed that students were applying the skills such as "creative and critical thinking" that they really lacked throughout the year. He reflected on how much they had grown.

The questioning strategies and integration of art-based prompts within Bruce's lessons described here reflect his own teaching and not the curriculum of the *art/write* website. The outcomes- the students' questions, evidenced-based reasoning, and depth of engagement noted by Bruce, should not be taken as outcomes solely from the website. Rather they are outcomes of Bruce's art-based teaching style, one of which the website was closely modeled from.

Daniel noted with his classes, which is the same group as Bruce's, that he was surprised how well his students had taken to "reading cartoons" in his history class. "I thought that those things would throw them for a loop. I'm not sure if they are just good or if I got lucky. But I was surprised by that. I thought it would take a lot more training. I think with art it will take more. A political cartoon is produced for a purpose, it's kind of clear. For art you have dig a little deeper, thinking a little bit more."

Daniel further detailed what he assesses his students on in his class, adding that beyond describe, explain, and evaluate he has added interpretation to his objectives. "What is the message?" addresses the addition of analyzing primary sources to his curriculum. Daniel noted that this connects to art, since art can be a primary source for history. Using the Edward Hopper painting *The City* as an example, he explained how he would have students compare the message of this painting to another written source that describes urban life in early twentieth century America, comparing points of view. Daniel gave examples of the thinking skills he assess on,

“Trying to see in the art a point of view and how you go about viewing other things as a result of that. Trying to explain a piece based on its purpose. Trying to compare purposes. Trying to account for differences through a purpose. Reliability, for example. Looking at *The Diners* (Jacob Lawrence), we would want to say, how accurate a view of southern life is this?”

Compare and contrast was also the critical thinking skill that was evidenced in Carmela’s lesson in her SEI classes. The objective of her lesson is to have students practice with language and to practice better word choice (sentence transitions). But it was observed that the critical thinking of compare and contrast was clearly an expectation in her lessons as well. While she had stated that she is not looking for a sophisticated analysis of the art works, Carmela reflected, “The more I do this, it does lead to a more sophisticated comparison. So maybe what I can do is revisit these same pieces and give it another go. And see what progress is shown. I can easily do that. That would be a great pre and post assessment!”

All classroom educators were asked to sort eight 21<sup>st</sup> century thinking skills in order from highest to lowest applicability to the *art/write* website. These skills were gathered from the second classroom interview as ones that are important to teachers (Table 4.5). These were the same skills from the Partnership for 21<sup>st</sup> Century Thinking (P21) that teachers in this school district are asked to apply to their lessons. The table below shows their responses, with the first skill listed being seen as the most relevant skill to the website and the last skill being the least relevant. The grouping and numbering shown below was carried out by the teachers.

Table 4.5

*21<sup>st</sup> Century Thinking Skills Sorted by Classroom Educators*

<b>CG- ELD</b>	<b>BM- English</b>	<b>DR- History</b>
<p><b>1a-</b>Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors.</p> <p><b>1b-</b> Understand both how and why media messages are constructed, and for what purposes.</p>	<p><b>1-</b> Interpret information and draw conclusions based on the best analysis.</p>	<p><b>1a-</b> Create new and worthwhile ideas.</p> <p><b>1b-</b> Be open to and responsive to new and diverse perspectives.</p>
<p><b>2-</b> Interpret information and draw conclusions based on the best analysis.</p>	<p><b>2-</b> Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors.</p> <p><b>2-</b>Effectively analyze and evaluate evidence, arguments, claims and beliefs.</p>	<p><b>2a-</b> Understand both how and why media messages are constructed, and for what purposes.</p> <p><b>2b-</b> Effectively analyze and evaluate evidence, arguments, claims and beliefs.</p> <p><b>2c-</b> Interpret information and draw conclusions based on the best analysis.</p>
<p><b>3-</b> Effectively analyze and evaluate evidence, arguments, claims and beliefs.</p>	<p><b>3-</b> Understand both how and why media messages are constructed, and for what purposes.</p>	<p><b>3a-</b> Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors.</p> <p><b>3b-</b> Elaborate, refine, analyze and evaluate their own ideas in order to improve and maximize creative efforts.</p>

		<b>3c-</b> Develop, implement and communicate new ideas with others effectively.
<b>4-</b> Develop, implement and communicate new ideas with others effectively.	<b>4a-</b> Develop, implement and communicate new ideas with others effectively.  <b>4b-</b> Be open to and responsive to new and diverse perspectives.  <b>4c-</b> Create new and worthwhile ideas.	
<b>5-</b> Elaborate, refine, analyze and evaluate their own ideas in order to improve and maximize creative efforts.	<b>5-</b> Elaborate, refine, analyze and evaluate their own ideas in order to improve and maximize creative efforts.	
<b>6-</b> Be open to and responsive to new and diverse perspectives.		
<b>7-</b> Create new and worthwhile ideas.		

As shown in Table 4.5 all three teachers sorted the skills in a slightly different order. There was some similarity in grouping in that Carmela listed the skill “*Understand both how and why media messages are constructed, and for what purposes*” as 1b (second on her sort list) and Daniel sorted this same skill as “2a” (third on his sort list). “*Interpret information and draw*

*conclusions based on the best analysis*” was sorted as number one for Bruce and as number two on Carmela’s (third on her sort list). It is interpreted that these slight variations reflect on how the educators used the website and what activities they visited or used with their students.

A critical finding for this study is in comparing the pre- and post-responses regarding these thinking skills. Post- *art/write* responses by classroom teachers list the skill communication (*Develop, implement and communicate new ideas with others effectively*) as fourth on the list of applicability to the website. While Deanna and Bruce stated this skill was very important to their classes pre *art/write* (see Table 4.1), Carmela and Bruce, as evidenced in the sorting activity, did not appear to witness it as being strongly addressed by the *art/write* site. There was some alignment of skills valued by teachers to those that were evidenced in the *art/write* site. Most notably, pre-*art/write* Bruce and Daniel stated that critical thinking was important to their curriculum. Post-*art/write*, the skills *interpret, analyze, and examine* were sorted in the top two as skills most applicable to the website by all three educators.

### **Student Responses**

Bruce and Carmela both spoke to the responses that students had during their lessons while using the *art/write* site. Bruce mentioned that, “Just the simple use of one or two images yielded just a wonderful depth of skill” with his students. He also stated that he was surprised by the level of personal connection his students made in their interpretations of the artworks. Some of his students, he explained, gave very detailed stories where they made personal connections to the images.

Carmela noted that her students struggled with the novelty of the format and found comparing visual works of art “intimidating” and “daunting.” She explained that for many of her

refugee students, “Everything is new,” and many students were therefore not used to looking at paintings.

Refugees, immigrants to the country and new speakers of the language have to jump that hoop of looking at anything and reading anything and put it in a context that they are familiar with. They have to jump that hoop and say “This is brand new, I have no background connection to what I am going to read, to what I’m viewing because I am in a new country, I’m learning a new language, and everything is new!” So I did anticipate that. And that was their reaction....So using art is very new and it’s going to require repeated use so that kids can become comfortable.

### **Common Core Standards**

All three teachers were asked to sort from a list of English Language Arts standards from the Common Core in this state. These four standards were selected as they are the Core’s main benchmark standards in reading and writing. These standards would be learning objectives, therefore, for all three teachers. Carmela stated in her interview that the learning proficiency standards in ELD have been aligned to the National Common Core standards as well. Teachers were asked to sort the standards from highest to lowest according to the highest relevancy to the *art/write* site. Each teacher’s list is below, shown in Table 4.6. Again, the grouping and numbering shown in the table were carried out by the teachers.

Table 4.6

*English Language Arts Common Core Standards Sorted by Classroom Educators*

<b>CG- ELD</b>	<b>BM- English</b>	<b>DR- History</b>
<b>1-</b> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text	<b>1a-</b> Read closely to determine what the text says explicitly and to make logical inferences from it; <b>1b-</b> cite specific textual evidence when writing or speaking to support conclusions drawn from the text	<b>1-</b> Determine central idea or themes and analyze their development; summarize the key supporting details and ideas. <b>1b-</b> cite specific textual evidence when writing or speaking to support conclusions drawn from the text
<b>2-</b> Determine central idea or themes and analyze their development; summarize the key supporting details and ideas.	<b>2-</b> Write arguments to support claims in an analysis of substantive texts, using valid reasoning and relevant and sufficient evidence.	<b>2-</b> Read closely to determine what the text says explicitly and to make logical inferences from it;
<b>3-</b> Write arguments to support claims in an analysis of substantive texts, using valid reasoning and relevant and sufficient evidence.	<b>3-</b> Determine central idea or themes and analyze their development; summarize the key supporting details and ideas.	<b>3-</b> Write arguments to support claims in an analysis of substantive texts, using valid reasoning and relevant and sufficient evidence.
<b>4-</b> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.	<b>4-</b> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.	<b>4-</b> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Pre-*art/write*, the classroom educators described what writing skills were critical for students to have in order to be good writers in their content areas (Table 4.3). All three teachers mentioned the ability to use supporting evidence as an important skill when writing in their content areas. As shown in Table 4.6 above, post- *art/write* the benchmark standard “*Cite specific textual evidence when writing or speaking to support conclusions drawn from the text*” was sorted as number one by two teachers and number two by the third. It was interpreted from these findings that the website strongly supported the teachers in teaching this writing skill.

Pre- *art/write*, Bruce and Daniel also stated that the ability to analyze was a key skill required by students in their content areas (see Table 4.3) Post *art/write* Bruce sorted the standard, “*Write arguments to support claims in an analysis of substantive texts, using valid reasoning and relevant and sufficient evidence*” as number two on his list. And Daniel sorted “*Determine central idea or themes and analyze their development; summarize the key supporting details and ideas*” as number one on his list of what standards were most applicable to the *art/write* website (see Table 4.6). Again, this finding was interpreted as the website was meeting their curricular needs in the area of literacy development.

### **Teacher Suggestions**

All classroom educators provided suggestions to improve the website. The most common suggestions were larger images, thumbnail images on the list of artworks, and clarification questions and terms for works of art.

All three teachers commented that they would prefer larger images available on the website. Carmela mentioned that students complained during the lesson that they could not see the images and she had to zoom in on the image using her projector. Daniel was only viewing the

images on a computer screen, but also observed that he could not see details, details he thought might be important. For example, while viewing *The Mosquito Trail, Rocky Mountains of Colorado* by Thomas Moran (1875), he reflected, “There is so much to see...there’s like a guy with a horse. It’s hard to see. There is something, for me, about seeing art full size. So bigger would be good.”

Bruce’s perspective of changes to the site was more student-based. Besides having larger images, he thought more familiar artists or more “popular artists” might further motivate the students if *they* were using the website. He also mentioned that thumbnails next to images might hook students who were using the website. Carmela also mentioned thumbnails next to images, suggesting that teachers of other content areas other than the arts would not be familiar with these artists’ names and pictures of the art would help them navigate the choices available on *art/write*.

Carmela, who was least familiar with the visual arts, was unsure of why or how to use questions provided on *art/write*’s “Viewing Strategies” page. “I don’t know why I would be asking some of these questions. Like, ‘What’s further away from you?’ Why, for what reason? I think, skip that, because I have no idea what I would be after with that.” She further explained that the wording of questions may assume “nuances” that some teachers would be unfamiliar with. After an explanation of why this specific question would be asked about a work of art, Carmela went on to say,

In “close reading”, the buzz word for the Common Core, there are on some of the assessments, like the PARC assessment, questions like “Does the setting matter? Is it a

universal setting or is germane to the story?” So I link that in with this. I think that question is along the lines of the “close reading.”

Daniel suggested another question that was not offered on the website, “How the art accomplished the message?” He further explained that in his class he teaches his students that a source will make a claim, it will provide evidence, and it should explain how the evidence supports the claim. “A question that gets to that point, of how do the elements of the image contribute to the tone, or creates the tone then you are helping students along the road to improve and maximize their creative efforts.” He emphasized that he wanted his students to see the intentionality behind the work, that it was not created by accident. It was pointed out during the interview that maybe these types of questions, such as “Based on what you see, what do you think this work of art is about? What visual evidence supports this opinion?” were listed on the “Viewing Strategies” page, and Daniel said that he did not look there. It was noted that Carmela was the only teacher who viewed this section of the website.

### **Museum Educator Interviews**

Ophelia Mathews is the Curator of Education at The University Art Museum, where this case study occurred. *art/write* is an educational program developed for this university art museum and housed on its website. Her first interview took place outside of The Museum only because she does not have a private office and foot traffic by her desk is common. To reduce the chance for work-based distractions and for more anonymity, Ophelia chose to perform the interview at a café nearby. For her second interview, Olivia chose to be interviewed in The Museum’s board room, a small meeting room next to The Museum’s main gallery. This room had not been available during our first interview. Cathy Faulk is the Curator of Education at the

University's Gallery of Photography. The Gallery is located on campus near The University Art Museum. Cathy's interview took place in her office at The Gallery.

### ***Pre-art/write***

Like the teacher interviews, a protocol was used for the interviews, they were audio recorded, and I made notes in my field journal during the interviews. Questions for museum educators were not identical to classroom teacher questions, but were similar in theme (Appendix J). The same protocol was used for museum educator interviews for cross comparison of responses. Interviews were transcribed and then carefully read looking for emerging themes between museum educators as well as between classroom teachers. The common themes that emerged are: visual art and student's writing; art museums and critical thinking; and the limitations and benefits of art museum websites

### **Visual Art and Students' Writing**

Both museum educators stated a firm belief that the arts have great value in teaching writing to students. Museum educator responses seemed to reflect their personal experiences with using the arts to teach writing. Ophelia's responses reflected her experience with younger students, working in early childhood education. She explained that the arts can help support a more differentiated approach to teaching writing when some students are more challenged to "Hear the words first. When I think of students approaching a writing assignment, I see it where they can approach the image *first*, and then tell the story from that."

Currently at Ophelia's museum, there are no official programs that incorporate writing into a museum visit. She did mention that occasionally teachers will request a tour with that curricular goal in mind.

Cathy's value in using the arts to teach writing, like the classroom educators', was immediately evidenced in her work at the gallery. Preparing and presenting orientations on upcoming exhibitions for faculty in the English department every year, presenting interdisciplinary tours for campus faculty and students, collaborating with college faculty as well as high school educators, and developing multiple exhibition guides that include suggested writing lessons for teachers, Cathy appeared to have embraced the interdisciplinary elements of teaching with visual images.

She explained that in museum education,

You teach art, you teach people how to make art, you teach people about the history of art, and you teach people how to respond to art. And I think that third one gets shorted, a lot in art teaching. But I think the museum is the place where that can really shine and be the center of the learning experience. But, the average student doesn't know how to respond necessarily to a work of art. That's why you give them [students] strategies, methods. And my methods go from the very intuitive, kind of a gut reaction, the one word response to a very formal analysis. All of those lend themselves to writing.

Cathy also mentioned that she has had an English faculty member comment to her that his students have experienced serious breakthroughs in their writing after coming to the gallery and working on their writing. She states that, "It just kick-starts something."

### **Art Museums and Critical Thinking**

Ophelia responded that there is a connection to interpreting a work of art and interpreting, or analyzing, a written text. The two processes, she believes, use the same critical thinking skills. By looking at works of art in the museum or on the museum's website, students can be asked to

“Clarify what it is they see and by using these observations they can come up with some kind of conclusion, the same way they would with any written text, where they would pick out the main points of a story to come up with a sequence of events or a conclusion or whatever the message might be.”

Ophelia described a lesson she performed at another art museum where students were required to make higher level connections, comparing a contemporary Latin American artist to other Pre-Columbian art objects displayed in the museum. She has also had students at the museum create their own treasure hunt guides. This act required them to understand their art objects in great detail, providing hints, “And they had to describe them. But how are you going to describe it without giving it away?” She explained how this was one of the hardest assignments she ever gave at the museum because it required student to re-conceptualize the art object from a new perspective.

Cathy responded that for her, the experience of looking at art must include an opportunity to respond to the artwork. “I think anytime that you are asking the viewer to form an opinion based on what their seeing, you’re helping to... you’re encouraging the development of critical thinking. And so the more assistance you can give for that endeavor the better.” Cathy stresses that one’s conclusion about a work of art must be supported by what one sees in the work, requiring responses to use evidentiary reasoning, because as she warns,

If you [the viewer] don’t then you are straying too far afield and that gets away from the importance of the object. But you’re welcome to interject things from your own experience that inform your overall response. But it has to be prompted by the work. And that’s what it means to learn from objects.

## Limitations and Benefits of Art Museum Websites

Cathy Faulk has used the gallery website to house her viewing and interpretive guides for years. These are not interactive websites, but text-based pages with images. Some images on these pages allow you to view an enlarged image. She mentioned that in the 1990's she got a great deal of recognition for making these guides available online. While she was an early supporter and user of the museum website, she sees its limits, stating,

We [museums] do hold the treasures. The web holds the view, but we hold the treasures! And there is something very powerful about experiencing the original object. I mean don't you remember the first time you saw an original Van Gogh? Or man, the first time I walked into Notre Dame I burst into tears! It was overwhelming.

Seeing that learning starts with the object, Cathy added that learning should occur first in the gallery, or the museum, "but can spread outward if we have the resources to put it online."

Ophelia recognizes the 21<sup>st</sup> century understanding of technology and its integration into society and learning. She states, "I think we need to accept that we are in a digital age and students are attracted to screens and are attracted to technology and if we can create harmony between art and technology, I think that they [teachers and students] will embrace it."

Resonating with the theme expressed by classroom educators, Ophelia also stated, "I think that the idea of just having the accessibility is something that we all want now. And we want this information quickly." Ophelia also mentioned how the website can act as a form of outreach for museums, commenting that,

We have heard over and over again that schools are going through budget cuts. But even budget cuts aside, there are other places that teachers want to bring their students. Some years they may want to visit a museum, other years they may want to switch gears and go visit someplace else. But the idea that they can still constantly have access to an art experience, it's a form of outreach. And it's a form that teachers no matter where they are at in the state or country they can incorporate our collection into their curriculum. And they can do it at their convenience, which I think is the nicest part. Being able to access materials on our website is just easier in cases.

### **Post- *art/write***

Like classroom educators, museum educators were interviewed individually after the completion of the *art/write* website. These educators were also emailed the url address for the website and asked to review it prior to the scheduled interview. The interviews were recorded and analyzed for emerging themes. The common themes that occurred between these two interviews were: the website as a resource; museum literacy or responding to art; critical thinking skills; Common Core standards; and general suggestions for improvement.

### **The Website as Resource**

Both museum educators are charged with the task of creating programs and tours for generalist educators and their students. So, both had valuable perspectives to speak from when assessing the value of the website as a teacher resource. While each spoke to this aspect of the website, each spoke to the issue differently.

Cathy Falk from the University Photography Gallery suggested many changes to the vocabulary used throughout the website. In general, she noted that a generalist teacher might not

be familiar with some phrases or terminology. One example she provided was from the “Form, Theme, Context Map,” which was adapted from the FTC Palette by Dr. Renee Sandell (2011). Cathy suggested that some teachers might be confused by the question “describe the visual balance of the image.” She suggested creating a glossary for the website for teachers who do not have a strong art background. She referred to words such as “medium, scale, focal point, balance” as subject-specific “jargon.”

Ophelia, the museum educator from The University Art Museum stated that from her perspective the *art/write* site could be successful as a resource for teachers because it offers multiple ways to teach from one work of art. This differentiated approach to teaching was evidenced for her in that multiple writing prompt activities are available for every work of art. The curriculum was designed so that each work of art would have two or three writing exercises or responses. She explained,

It acknowledges that not everybody learns the same way both for the teacher, in terms of just accessing the materials and then for students as well...It gives them numerous ways to approach the work of art and to talk about it. I think the writing activities are really varied. It's nice because the same work of art you can approach through the narrative point of view or the poetry point of view.

### **Museum Literacy: Responding to Art**

A common theme with the museum educators in the first interview was the issue of museum literacy. Both Cathy and Ophelia questioned,, does the art museum website neglect teaching visitors museum literacy? Museum literacy was defined by both educators as teaching students how to respond to art. This appeared to be more important than learning how to behave

in a museum. Ophelia's response was similar to her earlier pragmatic answer in her first interview,

We are in the 21<sup>st</sup> century and this is just the way it's going. A classroom is where students are more comfortable talking about things. They know their teacher, they know that space...If anything, they might be more comfortable talking about art in that context. And that might actually set up a good foundation, if they've never been to a museum before, once they come to a museum, they will already have experience with talking about art. So I don't think that it [the web] detracts from it.

Ophelia did follow up with what seemed to be the second part of what museum literacy means for her. She stressed that museums should encourage teachers to bring their students to the museum, since seeing the real thing in person is vastly different than seeing a work on a screen. "The museum is a public space, it is a learning space, but it is a different type of learning space... So it's important to encourage them to come. But I think it's okay to start it out in a school with technology."

Cathy Faulk responded that the website is using museum objects, so therefore it is teaching museum literacy. Cathy added the concept of revealing to students that the artist is an author, "With a point of view about our world. These works of art are reflective of society or someone's view of society. And therefore through interpreting them, we not only learn about creative expression, but we learn about the time and the conditions that they were made." She stated that these ideas might have been in the website's content but that she did not see it explicitly stated. "Why are bios important? It situates the work of art. Studying them explains a lot about the world in which they were made", she further explained.

Cathy also noted that the list of art works was listed as text. She stated that since the website is supposed to be about art and responding to art in writing, images should be emphasized, i.e. less text and more pictures.

### Critical Thinking

Just as the classroom teachers, these educators were asked to perform the task of sorting a list of critical thinking skills. They were asked to arrange the list in order from highest to lowest applicability to the *art/write* website. These were the same set of skills given to classroom educators and are skills from the Partnership for 21<sup>st</sup> Century Thinking that teachers in this school district are asked to apply to their lessons. Table 4.7 shows their responses, with the first skill listed being seen as the most applicable skill to the website and the last skill being the least relevant. The grouping and numbering shown below was performed by the museum educators.

Table 4.7

#### *21<sup>st</sup> Century Thinking Skills Sorted by Museum Educators*

CF	OM
<b>1-</b> Interpret information and draw conclusions based on the best analysis.	<b>1a-</b> Interpret information and draw conclusions based on the best analysis.  <b>1b-</b> Effectively analyze and evaluate evidence, arguments, claims and beliefs.
<b>2-</b> Effectively analyze and evaluate evidence, arguments, claims and beliefs.	<b>2a-</b> Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors.  <b>2b-</b> Elaborate, refine, analyze and evaluate their own ideas in order to improve and maximize creative efforts.
<b>3-</b> Develop, implement and communicate new	<b>3a-</b> Be open to and responsive to new and

ideas with others effectively.	diverse perspectives. <b>3b-</b> Create new and worthwhile ideas.
<b>4-</b> Elaborate, refine, analyze and evaluate their own ideas in order to improve and maximize creative efforts.	<b>4-</b> Understand both how and why media messages are constructed, and for what purposes.
<b>5-</b> Be open to and responsive to new and diverse perspectives.	<b>5-</b> Develop, implement and communicate new ideas with others effectively.
<b>6-</b> Create new and worthwhile ideas.	
<b>7-</b> Understand both how and why media messages are constructed, and for what purposes.	
<b>8-</b> Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors.	

Museum educators' responses to the sort activity showed a strong alignment between what thinking skills were perceived as most applicable to the website between these two educators. For example, both museum educators listed "*Interpret information and draw conclusions based on the best analysis*" as first in their sort list and "*Effectively analyze and evaluate evidence, arguments, claims and beliefs*" as second. This also resembled both Bruce and Daniel's sorting of this same skill (see Table 4.5). Between museum educators and classroom teachers, there was a good level of agreement on what 21<sup>st</sup> century thinking skills the website seemed to address.

### **Common Core Standards**

Like the classroom educator, both museum educators were asked to sort from a list of English Language Arts standards from the Common Core in this state. These four standards were

selected as they are the main benchmark standards in reading and writing according to the Common Core. The educators were asked to sort the standards from highest to lowest according to the highest relevancy to the *art/write* site. Table 4.8 shows each museum educators' sorting of the standards.

Table 4.8

*English Language Arts Common Core Standards Sorted by Museum Educators*

CF	OM
<b>1-</b> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	<b>1-</b> Write arguments to support claims in an analysis of substantive texts, using valid reasoning and relevant and sufficient evidence.
<b>2-</b> Determine central idea or themes and analyze their development; summarize the key supporting details and ideas.	<b>2-</b> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
<b>3-</b> Write arguments to support claims in an analysis of substantive texts, using valid reasoning and relevant and sufficient evidence.	<b>3-</b> Determine central idea or themes and analyze their development; summarize the key supporting details and ideas.
<b>4-</b> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.	<b>4-</b> Read closely to determine what the text says explicitly and to make logical inferences from it; 1b- cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Ophelia and Cathy's responses regarding the writing standards that were most evident in the *art/write* site were not aligned and were in fact in almost reverse order of each other. For example, Cathy sorted "*Read closely to determine what the text says explicitly and to make*

*logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text*” as number one on her list where Ophelia listed that same standard as last, or number four in her arrangement. Cathy’s arrangement of the standards did parallel Daniel and Carmela’s sorting (see Table 4.6), where all three arranged the reading standards as the first two and the writing standards in spots three and four. This shows some similarities between the classroom and museum educators’ perception of what writing standards are addressed within *art/write*’s content. This study reflects the voices of these five educators and therefore the findings described here are limited.

### **Suggestions**

Both museum educators shared their personal perspective on their experience with the website and suggestions they have after navigating through the pages and the content. Cathy’s suggestions concentrated on the use of language throughout the website. As mentioned earlier, vocabulary, or “nuances,” she explained might be intimidating or confusing for generalist educators with little or no art background. The main examples from the website she provided were the terms “focal point, scale, point of view, balance and medium,” which were found on the “Form, Theme, Context Map”. This map is a worksheet available on the *art/write* website which is meant to help students deconstruct how a work of art’s meaning is created. Cathy suggested creating another resource for teachers on the website in the form of a glossary of terms. She also suggested that where possible, the terminology be generalized for the average teacher.

Cathy, as mentioned earlier, also suggested adding thumbnail images of the artwork to the list of artworks on the website. “It gets it back to the images and away from the text,” she explained.

Ophelia's suggestions were also in regards to what else could be added to the website. She talked about expanding the website to act as a forum for teachers and students so that various high schools could see how others were responding to a work of art. She explained that she would like to see, "Something to connect teachers and students from different high schools." Connecting to her previous comments about museum literacy, Ophelia also suggested adding a passage of text to the home page of *art/write* that invites teachers to bring their classes to The University Art Museum for a tour.

### **Summary**

The pre- and post- *art/write* interviews of classroom and museum educators provided insight into what content today's teachers may require when teaching language literacy and critical thinking. Data from interviews was used to develop the website and to refine the website after teachers used the website with their students, and museum educators evaluated the layout and content as well. While most of the teachers expressed great satisfaction with the *art/write* website and its alignment with their teaching goals, changes were made to the website based on these interviews. In the chapter five I will analyze these finding from chapter four in an attempt to answer my research questions. Implications from this research will also be addressed as will suggestions for further research.

## CHAPTER FIVE: ANALYSIS AND IMPLICATIONS OF FINDINGS

### Introduction

Through this study I hoped to discover what value some classroom and museum educators saw in an art-based interdisciplinary curriculum that was available online. Through a series of interviews with both high school educators and art museum educators, a website called *art/write* was developed and piloted with this same group of educators. It was intended that the website be aligned with the curricular goals of the high school educators. Based on their limited use of the *art/write* website, the research questions were reexamined with each educator, verifying if there was in fact value seen in using this online art-based interdisciplinary resource from an art museum. A central component of this study was to evaluate the success of the design of the website: did *art/write* match the curricular goals of the classroom educators in relation to thinking and skills used in writing? It was then significant to be able to determine if teachers did see practical use of such a resource rather than stating a theoretical value in such art-based resources.

In this chapter I will present an analysis of the major findings from this qualitative case study and describe the implications for these findings. I will also present my personal reflections on the limitations of the *art/write* website and suggestions for what else the website could offer educators such as Carmela, Daniel, Bruce, and Deanna. Limitations of the case study, such as its limitations to the participants in the study, will also be discussed and suggestions for further research will be suggested at the end of the chapter.

### Research Questions

As stated in chapter one, the objective of this study was to better address the curriculum models and methodologies that museum educators and schools can use to best teach writing

through art. Building from the literature that supports such an interdisciplinary approach to learning, this case study piloted a literacy-based art museum website with three local high school teachers. Through the interviews with classroom and museum educators I believe that several implications can be gained from looking at the data presented in chapter four, answering the following research questions:

- What value do high school teachers see in using art via the art museum website to teach the process of writing?
- What are the benefits of an art museum website to teachers of other content areas?
- How can teachers of other content areas successfully incorporate visual art into teaching processes of writing in their content areas using web-based museum collections?

The analysis and implications of these findings are presented in the following sections, organized by the research question being examined.

### **What value do high school teachers see in using art via the art museum website to teach the process of writing?**

The ideas expressed by the teachers in this study are not meant to be taken as representative of all generalist high school teachers. However, their perspectives, while not representative, still offer a glimpse into how the arts and the art museum website are appreciated by some classroom educators. All of the classroom educators who participated in this study expressed a strong endorsement for integrating the visual arts within their teaching practices. Several, such as Deanna and Bruce, had a long history of using the visual arts to teach writing skills. Daniel also mentioned using images such as cartoons and Picasso's *Guernica* to teach concepts from his history curriculum. Carmela was the least experienced with the practice of

using the arts in an interdisciplinary approach, but had become impressed with its possibilities through recent literature on visual literacy.

The educators stated varying objectives for their use of the visual arts in their classrooms. These uses express a variety of reasons why each educator values using the arts in their content areas. Daniel explained that he uses political cartoons to teach contextual analysis in History, asking questions to stimulate critical thinking such as, “Why was that created in [the] 17<sup>th</sup> century, why not the 14<sup>th</sup> century?” Bruce described how the literary concept of mood, while vague in the context of a written text, can be taught much more easily in visual form, citing Picasso’s blue period *The Guitarist* as an example he often uses in class. And Deanna’s use of Georges Seurat’s *La Grande Jatte* to teach verb tense also showed how some classroom teachers have creatively integrated the arts into their curriculums. There was no doubt that these educators saw great value in the visual arts to teach skills required to write well in their content areas. These integrated approaches are approximate to Russel and Zembylas’ (2007) definition of arts integration as one that involves the employment of two or more content disciplines in ways that are mutually beneficial and stress an innate unity between the disciplines.

Regarding art being an interdisciplinary subject, Daniel described why he personally values the arts,

I wish I knew more about the history of art and how art ties into the more general history. So, I guess that speaks to the idea of it being an interdisciplinary subject too. I think it really gives a great opportunity to involving [sic] literature and involving [sic] history and to contextualize the art helps with the understanding of those subjects. I think it’s a great tool for learning.

Deanna added to this interdisciplinary aspect of the arts when she commented, “I feel like it’s the place where all the subjects come together, like English, history. There is such a reflection of everything in the visual arts.”

Looking at possible images to be used in the *art/write* website also elicited responses that demonstrated the value that these educators see in using the arts. Daniel, when viewing the artworks by the early twentieth century artist Käthe Kollwitz, exclaimed regarding the tormented figures and expressions in her graphic prints, “This is what happens when you have Nazism!” Using the visual arts to elicit these types of experiences with students supports what Maxine Greene (1986) calls teaching for “aesthetic literacy” where “informed encounters” with works of art create possibilities for experiences in which students learn new perspectives of seeing, thinking and feeling ( p. 57).

The arts were also valued for the depth of thinking that the participating teachers believed the visual arts can inspire. Bruce, for example, expressed his belief that the demands of the new Common Core English and Language Arts standards could be met through using some works of art. Speaking of his use of Picasso’s painting to demonstrate the construction of mood, Bruce stated, “We talked about the Picasso work not just being ‘sad,’ that is really a shallow term to describe it. So I would suggest that it [the visual arts] lends itself to the *rigor* of the Common Core.”

Bruce indicated other valuable applications of the visual arts in the English curriculum. He stated in regards to the difficult writing style of literary analysis,

I think that the idea of breaking something into small parts and explaining the parts, that analysis is tough to start or tough to make really concrete when it comes to different

works of literature. But with art, you can practice those steps with an image that you can take in all at once, and then you can break it into parts. I think that if you do the same with a text, it helps. Because then kids see a story or a poem as the same idea.

This integrated example of teaching is comparable to Hillock's (2010) teaching case study of engaging students with a staged crime scene photo. Bruce's and Hillock's examples illustrate the connection, or rather the entanglement between looking at art, critical thinking, and writing.

The arts were also valued for their power to inspire. Deanna described her experience with taking her students, who were just learning the English language, to an art museum in the Bronx. Speaking to the effect the museum had on her students, Deanna said,

It was just an amazing experience for the students. I felt like it was something that just having the art there, the visual there, they *wanted* to write about something. They felt compelled to put their ideas and thoughts down on paper.

Walsh-Piper (2002) claims that writing about art encourages students to look and think more about what they see. Ehrenworth (2003) similarly proposes that the arts help "students find meaningful things to write about and lucid ways to write" (p.1). Deanna's experiences in working with developing writers supports the views of Ehrenworth and Walsh-Piper (2002).

The implications of these findings offer a teacher-based corroboration to the literature on art-based integration. The experiences of these teachers support the literature, which says there is immense value in teaching through the arts (Albers & Sanders, 2010; Barry & Villeneuve, 1998; Burchenal & Grohe, 2007; Ehrenworth, 2003; Foster & Prevallet, 2002; Shoemaker, 1998; Walsh-Piper, 2002). Deanna's use of the arts, for example, to compel her students to write echoes the writing of Shoemaker (1998) who states that the arts can be powerful motivators for

English language learners to use in developing English skills. Bruce's perspective that teaching through art can transfer thinking skills is corroborated by the findings in numerous studies (Burchenal & Grohe, 2007; Downey, Delamarte & Jones, 2007; Hillock, 2010; Housen, 2001-2002). Obviously, the encounters that these four educators have had with the arts in their classrooms does not represent all teachers. But it does speak to the success that generalist teachers can potentially have when they integrate the arts into their curriculums.

### **What are the benefits of an art museum website to teachers of other content areas?**

Seeing that all the classroom educators who were interviewed for this study saw great value in using the arts to teach content and writing with their students, it was not surprising that many of them used digital sources to locate art examples. However, several teachers spoke to the fact that they did not search for art examples on art museum websites, rather they sought out examples using search engines like Google. Teachers expressed that they had examples in mind before-hand, and they were only interested in finding high quality images online, regardless of the web-page source.

Bruce stated, "I don't usually use museum websites. Because if I am just getting the image I can usually get a better image off of another search engine." Daniel agreed with this statement, and Deanna elaborated, "That's what I do as well. I don't know if I have ever gone to a museum website to use in my class. I just Google what I want and 'bing'" [indicating that the search engine brings up her desired search quickly].

Daniel further detailed his experience with museums and compared this to his experience with museum websites,

They [art museum websites] put the art up there, they don't put the author, at least the ones I've looked at, and they don't really tell you much about the author. They don't, they very rarely describe the work and make a judgment, don't tell you about the artist, don't describe, make a judgment...contextualize the work. Like I have felt in the past very much on my own when trying to make those connections for students. I feel like, again this is just my impression, that the museums don't quite do that for us. Not like they do on the wall in their own museum...They always seem, when I am in a museum I am impressed. When I'm in a museum website I am disappointed.

Daniel expressed an opinion that museum websites were not just limiting, but were “disappointing.” He also added that the experience of viewing the real object was distinct to the view online. “There is something different. Like online you can't see brush strokes. There is a connection there that you can't quite get online.” This opinion was shared by Deanna, who commented that students themselves have a different experience online versus in the real museum. “I feel like when you bring students there [the museum], they have that experience. The museum is very quiet, it's like a sacred space. And this painting is very sacred in a sense.”

These views expressed by teachers were corroborated by the museum educators, Cathy and Ophelia. It was expected that museum-based educators whose work is centered around *the object* would hold the physical object as supreme. Cathy's statement that museums, “Hold the treasures. The web holds the view, but we [the museum] hold the treasures!”, reaffirms the modern perception of many museum professionals (Roberts, 1997). Object-based learning is, after all, the goal of museums as stated in 1984 by The Museum Commission on Museums for New Century Goals (as cited in Blume, Henning, Herman & Richner, 2008). This common belief champions the idea that there is a fundamental difference between the real and the

reproduction (Roberts, 1997, p. 85). Implications of this attitude are not evidenced in the atypical fashion however in the work of the museum educators in this study. Cathy, who holds the real object as supreme, has been putting her gallery's images and educational materials online since the 1990's. And Ophelia was incredibly supportive of putting part of The University Art Museum's collection online for the *art/write* website. While both Ophelia and Cathy stated emphatically that the goal should be to have visitors experience the real object, both museum educators also expressed strong support for art museum websites.

Ophelia saw great value in the use of the website in an economic and educational climate where fewer schools are taking field trips. Cathy demonstrated that she values the arts and the web by the fact that she was an early pioneer of putting the gallery's images online with educational material. She stated several times that she knows teachers use them and ask for them. A common theme found between both classroom and museum educators was the attitude that museum websites provide greater access to the visual arts. Ophelia stated that a museum's website is

a form of outreach. And it's a form that teachers no matter where they are at in the state or country . . . can incorporate our collection into their curriculum. And they can do it at their convenience, which I think is the nicest part. Being able to access materials on our website is just easier in cases.

Her comment supported the creation of the *art/write* website, which could potentially provide access to teachers, students, and other visitors who cannot access the museum (Crow & Din, 2009).

The classroom teachers Deanna, Bruce, and Daniel stressed that while museum websites were often limiting or disappointing, they all agreed that a museum website could be valued for its accessibility. Stating his opinion on the value of using The University Art Museum website with his students, Bruce explained, “You know the idea that it’s online, non-reality, big deal. But, it’s here in my town! And just accessibility, I think that’s what the value of the website for me is.” He added, “I think, for especially our kids, there’s *got* to be the introduction to it [the art museum], ‘cause they are not going to go on their own to The University Art Museum.”

Access was also a theme in Deanna’s comments, “For a lot of my kids, they can’t *afford* to go to the art museum. Whether it’s getting on a bus to go down there, or admission, which is *real* money for a lot of my kids. Access via the museum website is beneficial.” In fact, the cost of field trips and the increased pressures of standardized testing have impacted many schools’ ability to facilitate student visits to museums (Williams, Howell & DeSciouse, 2007). And Daniel, the biggest critic of art museum websites in this study, admitted potential value with this comment, “I can’t bring our kids to The Met. It’s just that simple. If there is something in there I want to see and it’s online, that’s a great start.” Daniel emphasized his personal wish list for art museum websites, “The option to see some context, some historical context, here is the option to see more information about the author.” And Bruce also commented that choice was a factor in what he valued on a museum website. He explained that it would be nice to have optional writing ideas provided in case teachers need help coming up with writing prompts in relation to the works of art. Providing increased choices and options for visitors like Daniel and Bruce are a potential benefit of the *art/write* website and other art museum websites (Blume, et al., 2008; Proctor, 2011; Marty, 2007).

**How can teachers of other content areas successfully incorporate visual art into teaching processes of writing in their content areas using web-based museum collections?**

I was interested in hearing how teachers used the art, the content, and/or the suggested activities within their own curriculums. While each teacher from the study expressed a teaching philosophy that deeply valued and appreciated the visual arts, each teacher had not only different content areas, but different learning levels of students, and therefore different learning objectives. So, *how* each teacher applied the website within their teaching could potentially reveal experiences of great interest to the study of museum education and art-based interdisciplinary learning.

Two classroom teachers used the website with their students, Carmela, the ESL teacher, and Bruce, who teaches honors level freshman English. Interviews with each teacher revealed that they both found meaningful applications of the website within their teaching, but each used the *art/write* site in different ways. Carmela, teaching a lesson to her basic level English Language Development class, used the painting *The Woodchopper* (1936) and the print *Letter from Overseas* (1946), both by Thomas Hart Benton, to prepare students for reading a novel on World War II. Students performed a compare and contrast exercise based on what they could see, then were required to present their findings about the two works to the whole class.

Bruce used the WPA print *Breakdown* by Paul Weller from the site as an end of the year wrap-up and to bridge to the next year's curriculum. He initially chose the image in order to have students experience the theme of "The Depression," but instead allowed students to guide the discussion as they analyzed the work using an inquiry-based strategy. In a class discussion format, students interpreted the artwork and discussed what mood described the scene. Bruce

also used The University Art Museum's collection search tool to look for another image under the keyword search "Depression."

Carmela and Bruce's use of the images on the website reveal different teaching objectives for their curriculums. While both used the art images to have students describe what they see and practice with language, the level at which students used language was very different. Bruce's students are freshman honors level students who are preparing for Advanced Placement courses in History and Literature. The skills these students need in these classes, described by Bruce and Daniel, are evidenced-based reasoning, word choice, and analysis. The types of writing they will perform will mostly be descriptive-based narratives, and expository and document analysis essays. Bruce used the images with his students to practice the thinking skills of description and analysis with his class to prepare them for what the next school year will be like. He summarized what he told his classes,

Three things that you will probably do next year is you will describe what you see, you will probably talk about the mood, or a theme, and next year you will talk about "what's the story?" because next year is going to be a lot of literature.

Carmela's ELD classes, however, are in their first stages of acquiring English vocabulary and learning how to apply this new language through basic sentence construction. The goals for these classes, as described by Deanna, are to get students to use and practice the language. The skills these students are expected to apply in class are communication, collaboration, word choice, conventions, and the use of supporting details. In writing, Deanna explained that she focuses on "generating ideas and supporting details, organizing a piece of writing and then conventions.... Can they get their basic ideas across with minimal errors?" Carmela's use of the

art images from *art/write* was therefore for the purpose of having her students practice much more basic English skills, such as vocabulary development, organizing ideas, and demonstrating speaking and listening skills.

The two distinct uses of the website and the images provided on the site suggest several implications. First is that choice must be considered a fundamental part of a museum's educational website for teachers. These teachers, teaching towards different goals in the development of the English language arts, required different images and different strategies to integrate the art within their lesson. Carmela and Bruce had to choose works that authentically aligned with their teaching objectives. Choosing works of art that naturally fit likely made the planning of the activity easier, and the learning more genuine for the students.

Second, each educator used familiar ways to integrate into their curriculums the activity of looking at an image. Carmela used her own Venn diagram, Bruce used a question and discussion strategy that he uses all year. Both Carmela and Bruce found self-evident ways to integrate the art images into their planning. The works by Benton were used to introduce the theme of World War II, a typical unit in Carmela's curriculum. And Bruce seamlessly integrated the act of looking to introduce the steps of analysis that students will likely perform their next year in high school. Staying true to their teaching objectives, philosophies, and planned curriculums, Bruce and Carmela's use of the arts to teach writing in their content areas was straightforward.

The third conclusion that can be drawn from their use of the website is in the direct use of the site within their lessons. Both Bruce and Carmela used images directly from the website (neither chose to download the image or to create a PowerPoint presentation). Carmela did print

out some background information on the artworks, providing herself with some reference and context for the images. She primarily used the site to prepare for the teaching of the lesson and used it during class only as a ready source for the display of images. Her use of the web-based resource closely matches Leftwich & Bazley's (n.d.) description of teachers' uses of museum websites. Teachers, they claim, are more likely to use these resources for reference, context, and background material, rather than the high levels of interaction often expected from a website. Bruce, however, actually navigated through the site with his classes, showing them other parts of The University Art Museum website, such as their interactive map of the campus' public sculptures and the museum collection search tool. Bruce's second teaching goal, it would appear, was to demonstrate to his students that The Museum and The Museum's website was a resource *for them as students*, not just one for him as a teacher.

Neither of the teachers who used the website directly with their classes employed the website for direct writing exercises or activities. Bruce and Deanna used the website's content, its images and its looking activities with the students as part of the *process* of writing. Analyzing, comparing and contrasting, or breaking a visual work apart, is a critical thinking skill that all three content areas stated that students must use in their classes. According to the Common Core ELA standards, it is also a thinking skill required for students to be literate as well as college or career ready. It is less important that a student can read a complex text than what they can do with that text (Department of Education, 2012b). In other words, high order thinking skills, such as analysis, give students greater things to say in response to a work of art. As the two teachers demonstrated in this study, that process of writing, i.e. the thinking, was why teachers used the art and the website. This use of the *art/write* website supports the conclusions of Greene (1986), Hamblen (1993), and Walsh-Piper (1994), who have argued that aesthetic experiences are unique

events that not only are openings for rich educational possibilities, but can compel students to think deeply about what they are seeing. The engaged act of looking, used in both the English and ESL classrooms in this study, was used to encourage critical thinking, a skill required to prepare students to write (Hillocks, 2010; Maxwell, 1990). As stated earlier, I argue that aesthetic experiences, critical thinking, and writing are entangled. Dewey (1934) states that “real experiences” have no separate parts, no boundaries, but are whole experiences where successive parts flow freely to the next. Looking, experiencing the art, thinking critically about what one is seeing: these are crucial elements that are not separate from the act of writing, they are the processes of writing.

### **Mining Further the Findings from Interviews**

As I stated in my introduction to this chapter, it was important to me as a researcher and as the primary developer of the website *art/write* that the site align with the practical teaching goals of the classroom educators Bruce, Daniel, Carmela, and Deanna. Because the Common Core English Language Arts standards have been adopted and are being implemented in this state, it was apparent that the website should align its learning goals with those described in the standards. And not only because this state’s education department had partnered with the Partnership for 21<sup>st</sup> Thinking, but also because critical thinking is deeply involved with writing well (Hillock, 2010; Maxwell, 1996), the writing prompts and activities were intended to promote critical thinking skills amongst learners.

### **21<sup>st</sup> Century Thinking Skills**

The classroom teachers’ assessment of what standards and skills seemed most applicable to the content provided on the site illustrated where the website was meeting its goals and where

possible disconnects to teachers' curricular goals may exist. Comparing Bruce and Daniel's pre- and post- responses regarding 21<sup>st</sup> century thinking skills (see Tables 4.1 and 4.5) the website seems to have met their teaching goals. For example, Bruce evaluated the *art/write* site during his final interview, sorting the 21<sup>st</sup> century skill "*Interpret information and draw conclusions based on the best analysis*" as number one on the list and "*Effectively analyze and evaluate evidence, arguments, claims, and beliefs*" as number two of skills most applicable to the website's content. These skills would seem to align with his stated goal of teaching students to be critical thinkers. As he explained it, "The idea of looking at something—some text, an image, whatever it may be—as a construct", and then teaching students how to deconstruct the text to determine how and why it communicates meaning. Daniel, in his post-*art/write* response, sorted these same skills as near the top of his list. "*Effectively analyze*" he sorted as third on his list and "*Interpret information*" as fourth on his list. These thinking skills also seem to be in alignment with his goal, similar to Bruce's, of getting his students to be critical thinkers in regards to what they read and what they see. He explained in regards to his curricular expectation, "There is a real distinction between what is the message and what is the author's message and point of view and perspective and purpose and agenda and really getting at that. What's the voice behind this comment or this piece?"

Carmela's response regarding 21<sup>st</sup> century thinking skills did not seem to match the stated objectives of Deanna's. I base this comparison off the assumption that these teachers teach the same subject, and operate under the same departmental teaching objectives for English Language Learners. Carmela ranked the thinking skill "*Develop, implement and communicate new ideas with others effectively*" as number four out of eight and "*Be open to and responsive to new and diverse perspectives*" as sixth While these skills were at the bottom of the list in Carmela's

perspective of what skills the website was teaching, Deanna stressed in her pre-*art/write* interview that these same thinking skills were enormously important to her teaching. She plainly described that 21<sup>st</sup> century thinking is,

the whole idea of collaboration and working with diverse teams, diverse populations.

That's basically the definition of a ELD classroom. They have to learn to work with each other. The Somali kids just can't work with the Somali kids. They have to mingle with each other, and learn to respect differences and go beyond those.

It appears that while discussion and collaboration was an intended aspect of the *art/write* site, and is advocated for on the home page (Appendix B) of the website as well as the "Viewing Strategies" page (Appendix C), this objective is not explicit enough on the website. A possible change to the content could place heavier emphasis on suggested discussion questions and collaborative activities by locating these next to the images of the artwork, or with the writing activities. It is also possible that Carmela simply overlooked these communication-based activities in her use of the site and, given more time to explore the website, would witness these skills within the website's content.

### **Writing Skills: Common Core Standards**

Comparing the writing skills required by students in each teacher's content area to the ELA Common Core standards that were apparent within the website's content proved somewhat helpful in assessing how the website meets the needs of these three educators. In the sorting activity, only the standards from the areas of the Common Core in Reading and Writing and not from Language were provided to teachers. However, Deanna expressed that conventions, word choice, and organization were major skills that she teaches her students in regards to writing.

Because the Common Core ELA standards under the Language domain “*Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking*” and “*Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience*” were not provided to Carmela, nor Bruce or Daniel, it is not possible to ascertain whether these objectives are being met through the website. This is a major limitation of this study’s findings.

However, the writing objectives that Bruce and Daniel described using in their classes, analysis and use of supporting evidence, were clearly evidenced in the website’s content, as indicated in the sorting of the standards in the post- *art/write* assessment interview. Bruce listed “*Cite specific textual evidence when writing or speaking to support conclusions drawn from the text*” as second out of the four standard and Daniel ranked this standard as the second most applicable standard that the website addresses. In addition, the standard “*Determine central idea or themes and analyze their development; summarize the key supporting details and ideas*” was viewed by Daniel as the most applicable standard. These rankings or sorting of the ELA Common Core standards showed a strong alignment of both Bruce and Daniel’s stated teaching goals to available content and activities on the website.

The conclusions to be drawn for how well the site aligns with Carmela’s or Deanna’s teaching goals are inconclusive because of incomplete data from the post-*art/write* assessment. But the sorting activity performed by Daniel and Bruce implies that the website does meet the curricular demands of Daniel and Bruce, whose teaching objectives were similar to each other’s but differed from Carmela’s. Further research should be performed to conclude whether or not this website does meet the teaching objectives of Carmela or other English Language Development educators. What this also evidences is that by collaborating with these teachers in

the development of the website, asking them what their needs were, I was able to design a website that in fact did meet the curricular needs of these educators. It cannot be stated based on this study that the website meets the requirements of all high school teachers, yet the findings can illustrate how if a website is built for teachers and *with* teachers, based on their needs, teachers will find the content relevant to their teaching.

### **Further Reflections**

Collaborating with teachers in the development of teacher resources is not a novel concept, and is advocated for in much of the literature (Burchenal & Grohe, 2007; DAM, 2009, Howell, DeSciouse, 2007; Leftwich & Bazley, n.d.). I must acknowledge that while I involved teachers in the development of this project, and I see the creation of this site as a collaborative process, not every teacher can participate in this process. Admittedly, this is a project of just four teachers, two museum educators, and one researcher. Teachers during the interviews were asked to consider the needs of other teachers, thinking beyond their classroom experiences. And while each of these educators was a department head at their school, giving them even greater insight into the issues affecting teachers at their school sites in their content areas, it would be vastly inappropriate for me to claim that the opinions and experiences of these four educators speaks for all teachers. Considering this implication, I have linked a web-based survey onto the *art/write* website in hopes of gathering more teacher perspectives on the website and how well it meets their current needs as educators. I see this website as a continuous project with no end date for completion. As the site hopefully gathers users, feedback, and evaluation, I intend to apply these insights to the website, fine-tuning it to most closely match the needs of today's classroom educators.

This study suggests that museums should involve teachers from various content areas in the development of the museum website. Teachers from this study provided content specific perspectives which helped to extend the reach of the *art/write* website. This has potentially made the website valuable for many teachers who use writing or the process of writing deliberately in their curriculums. For example, the History teacher suggested using artworks that span a period of time so that the artworks could be integrated throughout the school year. This also has implications for high school literature or English teachers as well. And the English as Second Language educator requested that looking and writing activities should also address students who are in the early stages of developing literacy skills in English. With a variety of content area classroom teachers involved in the processes of planning, choosing works of art, and evaluating a museum's educational website, the website can more likely meet the needs of other high school History, ESL, and English educators.

A concern that I have after creating this website, informed by my experience as a public school educator, is the potential short lifespan of the Common Core national standards. These standards are only in the second year of adoption and have already been met with extreme opinions by politicians, researchers, parents and educators, with some strongly in support and others who critique the implementation and testing of the new standards. If these standards are not valued by teachers, will the website lose favor with its intended audience? Or, if the standards are no longer incorporated into the state or national curriculum, will the website's objectives become outdated? While the Common Core standards may change or disappear altogether, I firmly believe that the teaching of literacy, broadly defined, is the core mission of our schools (Tombari, Bennett & Lichtenstein, 2009) and should be a shared concern of the

entire community. I believe that the *art/write* website is positioned to become a core educational resource within The University Art Museum.

As a core element of the educational department, I would like to see the goals of the curriculum expanded beyond the website. This past summer I developed a pre-school summer museum visit program at The University Art Museum. The program was literacy-based, with story time being a central element of the one-hour program. Children ages 2-5 were guided to make connections from a children's story to a painting in the museum and explored themes from the story through dance, movement, and art-making. The summer program *Art Sprouts* was very successful and has plans to continue this coming summer. Literacy-based programming, I hope, will continue to grow and develop becoming a central curricular theme of educational programming at The University Art Museum.

To make the benefits of the website apparent to other educators beyond the four involved with this study, I have been working to promote the site within the state. This past summer, after the public launch of the site, I presented a hands-on workshop to twenty-five kindergarten through twelfth grade educators in a local school district. Teachers were introduced to the website and performed some of the viewing strategies and writing exercises. Responses from the educators was very positive. The website was also promoted by an arts integration organization in the state through their monthly email listserv. And this fall I will be presenting the website at the state level art education conference. In addition, the *art/write* website has been linked to one of the city schools district's literacy resources webpage. I am continuing to develop relationships with literacy specialists in the school districts around the city in an effort to have the museum's website promoted as a resource for teaching literacy. Part of this effort includes creating teacher-training workshops at the museum in the Spring of 2014. These efforts continue the goal of the

*art/write* website, to bridge the physical gap, or accessibility, as well as the educational service of the art museum to local and national schools.

### **Further Implications**

A majority of the classroom educators saw immense value within the *art/write* website to compliment their curriculum in teaching critical thinking skills and the writing process. Value, from the classroom and museum educators' perspectives, was also measured in how accessible the museum website was. Access to the museum was seen as a serious barrier by classroom teachers and was admitted to be a major obstacle by museum education staff as well. While the museum website *art/write* may not provide access to all works within the museum's curriculum, it may act as an entry point to the museum's online database of its collection. The idea of accessibility bridges one of the many gaps between the university art museum and the community schools. These teachers spoke earnestly about how museum websites and more specifically *art/write* can help bridge the gap of student and teacher access to art museums.

Not all teacher curricular objectives were met or evaluated on in this case study. But teachers stated clearly through the interviews that the website was very closely aligned with many of their teaching goals in student thinking skills and the process of writing. It was also evident through the interviews that museum educators saw great benefit to having such an educational resource be available on an art museum's website. Teacher use of the website demonstrated that the website was valuable to both Carmela, who taught students just learning the English language, and to Bruce, who teaches honors level freshman English students. These findings imply that website materials should be made available to a wide variety of student learners and educational needs.

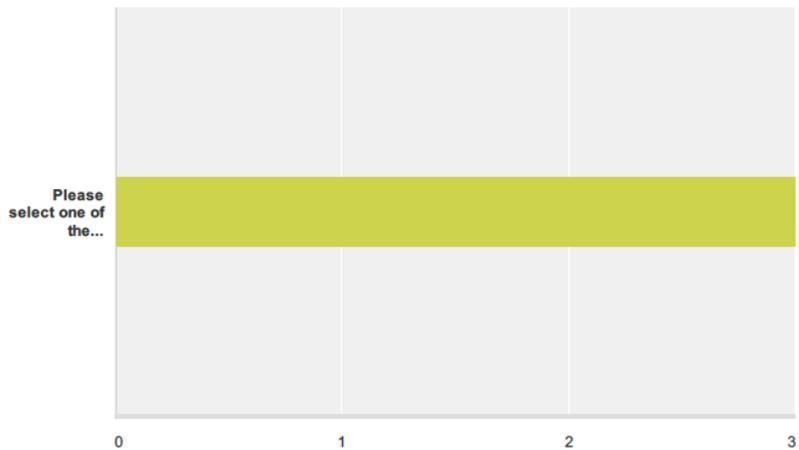
What has not been performed is a study to further evaluate the website based on the recent changes to the layout and the additional artwork and content. Further studies could follow whether or not the teachers participating in this study have in fact been using the website in their classes this year and, if so, how they have been using it with their students. An additional quantitative study could also be performed to evaluate students' writing pre- and post- use of the website materials. A separate study could also evaluate the students' thinking skills pre- and post- implementation of the *art/write* website. While the focus of this qualitative study was not on the students' responses to the content and was more attentive to the classroom teachers' experiences with the website, the next steps should include gathering data on how those who are being asked to perform the website's tasks are being impacted by *art/write*'s content.

APPENDIX A

Visual Art and Writing Web Resources

**Q1 How much value do you place on using visual art to teach writing in the classroom?**

Answered: 6 Skipped: 0

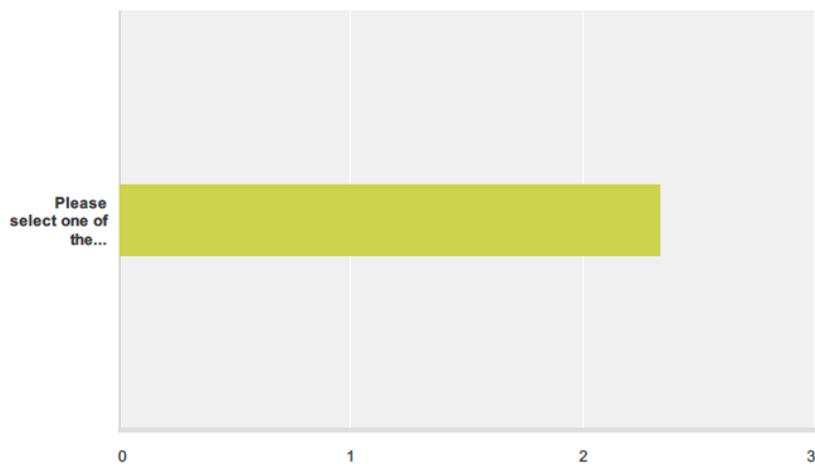


	None	Very Little	Moderate Amount	Very Worthwhile	Extremely Worthwhile	Total	Average Rating
Please select one of the following:	0% 0	0% 0	33.33% 2	33.33% 2	33.33% 2	6	3.00

## Visual Art and Writing Web Resources

**Q2 How much value do you place on the student use of the internet in the practice of writing?**

Answered: 6 Skipped: 0

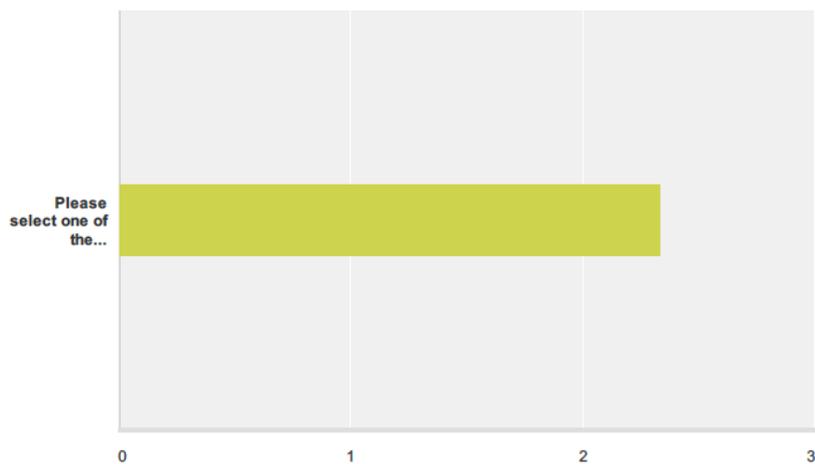


	None	Very Little	Moderate Amount	Very Worthwhile	Extremely Worthwhile	Total	Average Rating
Please select one of the following:	0% 0	0% 0	83.33% 5	0% 0	16.67% 1	6	2.33

## Visual Art and Writing Web Resources

**Q2 How much value do you place on the student use of the internet in the practice of writing?**

Answered: 6 Skipped: 0

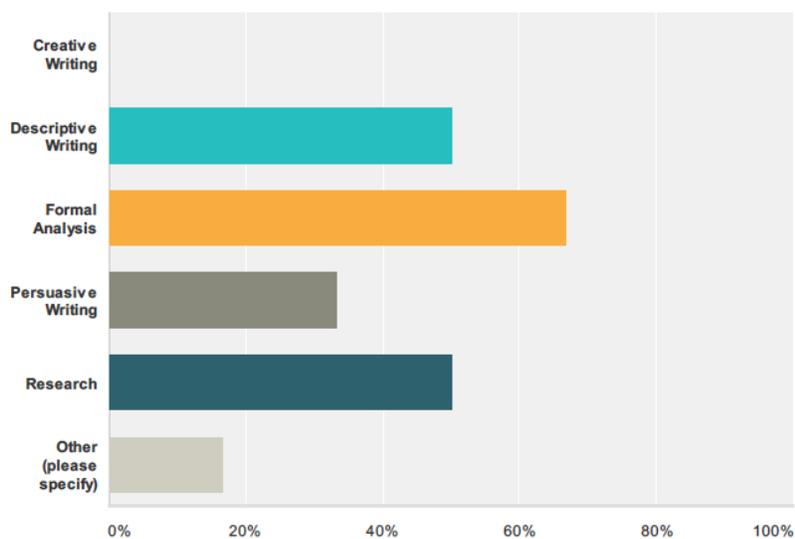


	None	Very Little	Moderate Amount	Very Worthwhile	Extremely Worthwhile	Total	Average Rating
Please select one of the following:	0% 0	0% 0	83.33% 5	0% 0	16.67% 1	6	2.33

## Visual Art and Writing Web Resources

**Q4 What types of writing lessons or styles are most important to your subject's curriculum objectives?**

Answered: 6 Skipped: 0



Answer Choices	Responses
Creative Writing	0% 0
Descriptive Writing	50% 3
Formal Analysis	66.67% 4
Persuasive Writing	33.33% 2
Research	50% 3
Other (please specify)	16.67% 1
<b>Total Respondents: 6</b>	

## APPENDIX B

### HOME PAGE

*art/write* uses seventeen inspiring works from the University of Arizona Museum of Art's permanent collection to **inspire** writing with high school aged students. This site is organized to provide teachers with resources to encourage looking, prompt in-depth discussions and engaged written responses about the works of art. These activities have been designed with the collaboration of high school English and History teachers, as well as teachers of English Language Learners to ensure alignment with state standards and current language-based curriculums.

Writing requires careful observation, critical thinking, analysis of ideas and events, and of course creative thinking. When engaged with a work of art, students must also utilize the skills of sustained observation, imagination and interpretation. This web resource provides looking and writing activities that allow students to develop strong looking skills that in turn foster effective writing.

These activities were written and designed to meet the Common Core State Standards of writing, reading and speaking/listening. Using visual works of art as "texts", the looking and writing strategies on *art/write* encourage students to analyze complex works of art, communicate ideas effectively, and support conclusions with evidence. Explore, discover, think critically and imagine the possibilities!

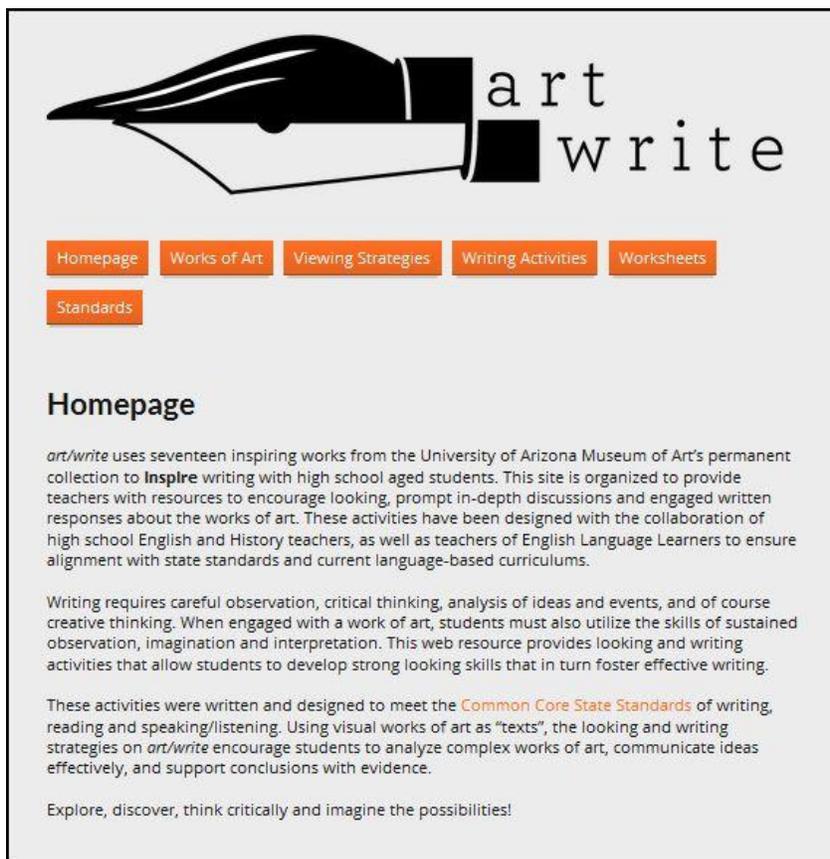


Figure 1: Homepage Page View

## APPENDIX C

### VIEWING STRATEGIES

#### “Why look at art with my students?”

Learning to look comes first and students need to be encouraged to look longer, spending time analyzing, inferring and questioning what they see. Extended and close encounters with art can help students *see* better and have more thoughtful things to say. Before beginning any writing assignment, students must look closely to discover details, themes, make connections and develop questions. Visual arts can be a great catalyst to inspire careful observation and richly detailed writing. Learning to *look* therefore leads to learning to write well.

The viewing strategies on the UAMA art/write website require students to use the following 21<sup>st</sup> Century Thinking Skills:

- Critical Thinking and Problem Solving
- Communication and Collaboration
- Media Literacy
- Global Awareness

#### “What if I do not know art history?”

One does not require an art history or studio background in order to look at and talk about art, just the desire to look, look again, and then look even closer. Learning to *look* does take practice; it requires slowing down to take the time to see and to think critically about what is before us.

#### Visual Thinking Strategies (VTS):

This type of viewing activity asks students/viewers three basic questions which require a careful analysis of not only what is seen in the work, but also a reflection on the students’ thinking. This format is an inquiry-based approach that creates dialogue and discussion. The questions are designed to require students’ interpretations and ideas to be based on what is evidenced in the visual artwork. The questions to guide class discussion are:

- 1) What’s going on in this picture?
- 2) What do you see that makes you say that?
- 3) What more can we find?

#### Inquiry-Based Looking:

This type of looking activity is question based and can be done individually with students but works best as a class discussion. Students should be informed that there are no single, correct answers, only personal responses to what “I see”. Not all questions need to be asked about a single work of art.

- Describe the colors, shapes and textures you see?
  - What stands out the most in this image? What makes it stand out to you?
  - What is the subject? Does the image depict people, a place or an event?
  - What visual clues help you understand who the people are, what the time period or setting is?
  - Read the label. Does this give you any more clues?
  - Describe the motion in the image. Is there a lot of energy, or does it feel still? What visual clues support this feeling?
  - Describe the framing of the image. What is included in your view, what might the artist have left out?
  - What is closest to you, furthest away?
  - Describe the style, is it realistic, abstract, expressive, etc.
- 
- What words would you use to describe this image? Why?
  - Based on what you see, what do you think this work of art is about? What visual evidence supports this opinion?
  - What do you think the image communicates? Based on what you see, how do you know this?

### Connotations and Denotations

Careful looking creates informed experiences with visual works of art. This strategy helps students look longer, gathering evidence that leads to an informed interpretation of the image. Students first list all they see (denotations) and secondly what these visuals *mean* (connotations). This type of interpretive approach requires the students' interpretations to be based on what they see. Use the **“What I see-What it Means”** worksheet to document the looking process. Students may begin working individually and then share their experiences with the class.

### Conversational Interpretation

Once you feel students have begun to feel comfortable looking and talking about art, they may be ready to work more independently. A community of learning must be established for students to feel comfortable sharing their interpretations, as their ideas are meant to develop through the conversation. They may change, modify or solidify their interpretations based on the conversation. The main objective is that the interpretation is a collaborative endeavor, based on careful looking and that opinions are based on the visual evidence in the work of art.

- Students may use some of the questions from the list under Inquiry-Based Looking to prepare before a discussion. Conversations should not be scripted, but some students may prefer to plan out ideas ahead of time.
- Have a small group of students talk for a defined amount of time (5-10 minutes) about one work of art. Print out an image from the UAMA art/write site and give it to the group, informing them

that they must all contribute to an interpretation. Assign one student as the record keeper, one as the time keeper, and one the moderator.

- Have students record their conversations using a digital tape recorder, video camera or audio recording software on a computer. These can be used as final assessments.

**ART/WRITE - VIEWING STRATEGIES** View more from ART/WRITE Viewing Strategies



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Using Art/Write
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**"Why look at art with my students?"**

Learning to look at art and students need to be encouraged to look longer, spending time analyzing, inferring and questioning what they see. Students and class members will learn how students can better understand the things they see. Before beginning any viewing assignment, students must learn slowly to observe details, themes, make connections and generate questions. Visual arts provide a great opportunity to explore carefully when students are fully detailed on long. Learning to look therefore leads to learning to see well.

The viewing strategies in the LA/FA art standards require students to use the following 21<sup>st</sup> Century Thinking Skills:

- Critical Thinking and Problem Solving
- Communication and Collaboration
- Media Literacy
- Global Awareness

**"What if I have no time with history?"**

One does not require an art history or studio background in order to look at and talk about art, just the desire to look, look again, and then look even closer. Learning to look does take practice. It requires viewing items to look for details and to think critically about what is before us.

**Visual Thinking Strategies (VTS)**

This type of viewing activity asks students to answer three basic questions which require a careful analysis of reality: what is seen in the work, what is a reflection on the student's thinking. This format is an inquiry-based approach that enables dialogue and discussion. The questions are designed to require students' interpretations and ideas to be based on what is evidenced in the visual artwork. The questions to guide class discussion are:

- 1) What's going on in this picture?
- 2) What do you see that makes you say that?
- 3) What more can we find?

**Inquiry-Based Learning**

This type of viewing activity is question based and can be done individually with students but works best as a class discussion. Students should be informed that there are no single, correct answers, only personal responses to what is seen. Visual questions need to be asked about a single work of art.

- Describe the colors, shapes and textures you see?
- What stands out the most in this image? (What makes it stand out to you?)
- What is the subject? Does the image depict people, a place or an event?
- What visual clues help you understand who the people are, what the time period or setting is?
- Read the label. Does this give you any more clues?
- Describe the emotion in the image. Is there a lot of energy, or does it feel soft? (What visual clues support this feeling?)
- Discuss the framing of the image. (What is included in your view, what might the artist have left out?)
- What is viewed to you, for what reason?
- Describe the style, is it realistic, abstract, expressive, etc.
- What words would you use to describe this image? Why?
- Based on what you see, what do you think this work of art is about? (What visual evidence supports this opinion?)
- What do you think the image communicates? Based on what you see, how do you know that?

**Conversations and Collaborations**

Careful looking enables informal experiences with visual works of art. This strategy helps students look longer, gathering evidence that leads to an informal interpretation of the image. Students first talk to themselves and eventually to their visual arts peers (partners). This type of interpretive approach requires the students' interpretations to be based on what they see. Use the "What I see-What it Means" worksheet to document the looking process. Students may begin working individually and then share their experiences with the class.

**Conventional Interpretation**

Once you feel students have begun to feel comfortable looking and talking about art, they may be ready to work more independently. A community of learning must be established for students to feel comfortable sharing their interpretations, as their ideas and insight to develop through the conversation. They may change, modify or solidify their interpretations based on the conversation. The main objective is that the interpretation is a collaborative endeavor, based on careful looking and that opinions are based on the visual evidence in the work of art.

- Students may use some of the questions from the Inductive Inquiry-Based Learning process before a discussion. Conventions should be established, but some students may prefer to generate ideas ahead of time.
- Have a small group of students talk for a defined amount of time (10 minutes) about one work of art. Provide an image from the LA/FA art standards and assign it to the group, informing them that they must all contribute to an interpretation. Assign one student as the record keeper, one as the time keeper, and one the moderator.
- Have students record their conversations using a digital tape recorder, video camera or audio recording software on a computer. These can be used as final assessments.

Figure 2: Viewing Strategies Page View

## APPENDIX D

## WORKS OF ART

## Artworks on art/write

**Thomas Hart Benton**, *Letter from Overseas*, 1943, *Woodchopper*, 1936

**Alexander Calder**, *Blue Moon over the Steeple*, 1965

**Audrey Flack**, *Fourth of July Still Life*, 1976

**William Hogarth**, *Marriage a-la-mode* series, 1745

**Alexandre Hogue**, *Avalanche By Wind*, 1944

**Edward Hopper**, *The City*, 1927

**George Inness**, *End of the Rain* (also *After the Rain*), 1891

**Luis Jimenez**, *Man on Fire*, 1969

**Käthe Kollwitz**, *The Volunteers* (*Die Freiwilligen*), 1923; *Weavers on the March*, (*Weberzug*), 1897

**Jacob Lawrence**, *Diners*, 1942

**Abraham Mignon** and **Jakob Gillig**, *Still Life of Fish and Tackle*, 1670

**Thomas Moran**, *The Mosquito Trail, Rocky Mountains of Colorado*, 1875

**Anton Refregier**, *Broken Life*, 1942

**Juane Quick-To-See-Smith**, *Spam*, 1995

**Horace Vernet**, *Portrait of the Marchesa Cunegonda Misciattelli with Her Infant Son and His Nurse*, 1830

**WPA Prints**, *Locomotive*, *Men Digging*, *Breakdown*, 1935-1943

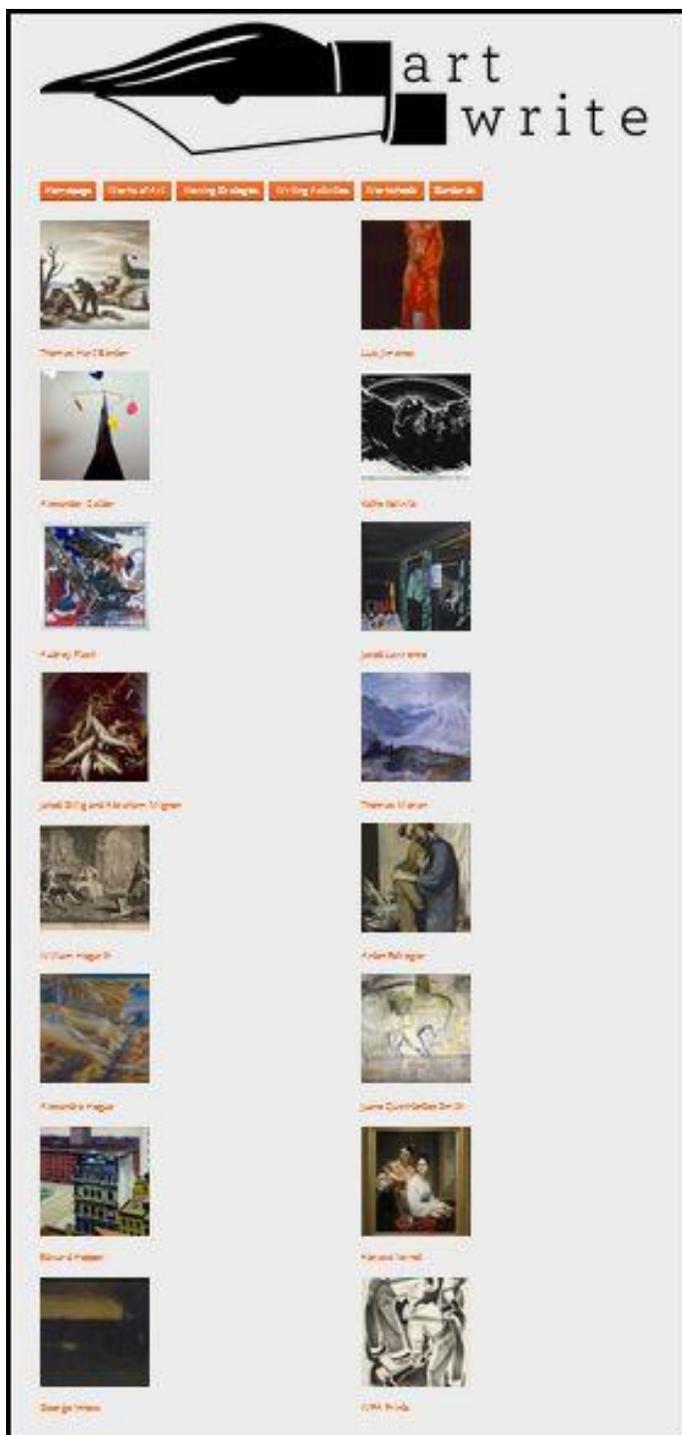


Figure 3: Works of Art Page View  
 Collection of the University of Arizona of Art  
 & Archive of Visual Arts, Tucson

## APPENDIX E

### Alexander Calder (American b. 1898- 1976)

#### Biography

*“To most people who look at a mobile, it's no more than a series of flat objects that move. To a few, though, it may be poetry.”*

-Alexander Calder

Alexander Calder was born to artist parents who influenced and encouraged his early artistic explorations. At an early age, Calder demonstrated a curiosity and a sense of inventiveness with tools and found materials by making toys and wire jewelry for his sister's dolls. His early ability to create and invent originally inspired Calder to study engineering, but after completing school in 1922, he worked odd jobs before enrolling in the Arts Students League in New York City.

In 1930 Calder traveled to Paris where he came in contact with members of the Dada and Surrealist art groups. On a visit to the abstract artist Piet Mondrian's studio, he became interested in the rectangles of colored paper that Mondrian had tacked up on the studio walls. Calder, inspired by this visit, desired to make these shapes move or “oscillate” in space, and to see the shapes interacting in three dimensions. His result was the mobile, where individual parts float, spin and travel in response to free moving air currents. Calder's invention of the mobile revolutionized sculpture by integrating the concept of movement into what was once a stationary art form.

Calder's early childhood sense of playfulness is evidenced in his adult work in that he was most interested in chance movements as well as the viewer's own imagination. While his work at first seems like pure abstraction, his titles, such as *Blue Moon over the Steeple* invite our imagination to try and find the moon near the top and the church-like steeple form in the base. *Blue Moon* is an example of Calder's standing mobiles, which differed from his hanging mobiles in that these standing works were generally much smaller and obviously had a base that sat on the ground.

#### Bibliography

Alexander Calder: 1898-1976. Retrieved from <http://www.nga.gov/exhibitions/calder/realsp/room8a-7.htm>

Calder, A. (1951). What abstract art means to me. *Museum of Modern Art Bulletin*, 18(3). Retrieved from <http://www.calder.org/system/downloads/texts/1951-What-Abstract-Art-Means-P0343.pdf>

Stokstad, M. (2000). *Art: A brief history*. New York: Harry N. Abrams, Incorporated.

## Alexander Calder

### Historical Context

Immediately after WW I, the United States began a period of isolationism that lasted until the start of WW II in 1941. This attitude had a direct impact on American artists. A greater amount of American artists, like Thomas Hart Benton, referred back to realism in order to document and pay tribute to American life and sought to define a truly American art. Other American artists like Alexander Calder, who were interested in contemporary art had to go to Europe to take part in the modern abstract art movement.

Historically, sculpture was a static, stable form of solid mass that rested on a base, connecting it to the ground and setting it apart as something special. In that fertile period between the two world wars, the European art world was being challenged on many fronts. Artists like Pablo Picasso, Piet Mondrian, Joan Miró, and others rebelled against the status quo and created art from simple shapes and lines, and made abstract compositions that defied convention. Some of these artists also chose to display their works in unusual ways. Calder assimilated this artistic rebellion into his own unique style, creating sculpture that moved and was removed from the base, hanging his works from the air.

Alexander Calder's works have become familiar visual works of sculpture, found in public squares, buildings and museums around the globe. His invention, the mobile, can be seen above almost every child's crib in any household. Because of their seeming familiarity today, it is often difficult to understand just how revolutionary his sculptures were in the context of the early twentieth century.

### Bibliography

About This Artist: Alexander Calder. Retrieved from <http://whitney.org/Collection/AlexanderCalder>

Stokstad, M. (2000). *Art: A brief history*. New York: Harry N. Abrams, Incorporated.

**Alexander Calder (American b. 1898- 1976)****Writing Activities****Analysis**

Describe the shapes and forms you see. What might they suggest?

Describe the colors you see. What might they suggest?

What words describe the sense of balance you see?

How do you imagine the sculpture moves? Describe this sense of motion with two words.

**Description- Circle Description**

This activity works best with students arranged in small groups. One person starts by writing down a brief description of what they see. A second student contributes to the first observation by using a different word or by describing the observation in more detail. The description is added onto again until the entire group has contributed or around until the map is complete. Use the “Descriptive Map” worksheet to document descriptions.

**Poetry- Poetry in Motion**

Calder’s sculpture was greatly inspired by the Dada art movement. Dadaism was a European-based movement that rejected the tradition of reason and order of classical art and favored the element of *chance* as the inspiration for art. Use words cut from magazines or newspapers pulled from a word bank (envelope or box) and use to write a poem that describes Calder’s sculpture *Blue Moon over Steeple*. You can expand from these “chance words” if you need to.

**Expository- Visual Art Analysis**

Artists, like writers make careful choices about their compositions and are impacted by the time and place in which they work. These factors work together to create meaning in a work of art. Analyze Calder’s sculpture using the Form, Theme, Context Map to uncover what the meaning is and what gives it that meaning.



## **Audrey Flack (b. 1931)**

### **Biography**

Born in New York City, Audrey Flack graduated from Cooper Union in 1951. While enrolled at Yale University, she studied with Josef Albers, the abstract artist most famous for his series *Homage to the Square* (ca. 1949). Her early oil paintings of this era were primarily large scale abstract compositions with bold shapes, lines and dark colors. In the 1960's Flack's work became more expressive and involved political subject matter, based on news media photographs.

These photo-based works evolved in the 1970's to photorealist works, paintings that looked like photographs. Working from slides projected directly onto the canvas, Flack's paintings focused more on the color, light and space of a composition. The dominance of line from her earlier work was eliminated as forms became more realistic.

In the 1970's Flack began to use airbrushed acrylic paint in addition to oil paint in order to render realistic effects of color and light on three-dimensional forms. In her well known series of still-lives from the 1970's, Flack's paintings depict close up compositions of personal, feminine, small objects. Her large scale photorealistic works such as *Fourth of July Still Life*, 1976 and *Marilyn (Vanitas)*, 1977 (both in the UAMA collection) were quite revolutionary for their feminine subject matter and high realism.

Flack was an early forerunner in the Photorealist movement of the 1970's. In 1966, she was the first Photorealist painter to have her work in the collection of the Museum of Modern Art.

### **Bibliography**

Audrey Flack: Biography. Retrieved from <http://www.audreyflack.com/af/index.php?name=bio>

Gouma-Peterson, T. (1992). *Breaking the rules: Audrey Flack; A retrospective 1950-1990*. New York: Harry N. Abrams. Inc.

**Audrey Flack (b. 1931)**  
**Historical Context**

*“As the only woman artist in the groundbreaking Photorealist movement, I broke the unwritten code of acceptable subject matter. Photorealists painted cars, motorcycles and empty street scenes. Cool, unemotional and banal were the terms used to describe the movement. My work, however, was humanist, emotional and filled with referential symbolic imagery.” -Audrey Flack*

In the 1960’s as Flack’s work began to take on a Photorealist style, the movement itself was derided in the art world. While working from photos was viewed as acceptable, placing the emphasis on the photographic reproduction and making one’s work look like a photo was not. Her subject of the realistic still-life was actually well grounded in art history. The Dutch still-life genre (see Jakob Gillig and Abraham Mignon) used a rich vocabulary of symbolism and iconography in its highly detailed depictions of food, glass ware and other objects.

As Flack’s statement above explains, her Photorealist works were revolutionary for their subject matter. While her contemporary male counterparts painted masculine scenes, Flack concentrated on intimate close-ups of still-lives with personal objects full of symbolic meaning. Her painting *Marilyn (Vanitas)*, exemplifies this aspect of her work in its subject, Marilyn Monroe, and its representation of objects traditionally associated with femininity.

*The Fourth of July*, commissioned for the bicentennial in 1976, is a slight break from her usual subject matter in that it displays objects associated with Independence Day. While war is mostly considered a male experience, Flack intentionally includes beads to “denote a feminine presence” (personal communication, May 9, 2013). She also included objects from her personal childhood memories of Fourth of July celebrations, such as red, white and blue crepe paper rolls and firecrackers. Tea and the Liberty Bell bank, representing American heritage and Americana are, “offered to invite personal thought on the involvement of our country” said Flack (personal communication, May 9, 2013).

Her modern take on the traditional still-life tells a story through objects. In a world where our lives are full of stuff, Flack’s paintings are able to give us a “sense of the world as a place full of objects”. Her clever combinations and pairings of objects present the viewer with a distinctly personal, *not* distant, perspective.

**Bibliography**

Brooklyn Museum: Audrey Flack. Retrieved from

[http://www.brooklynmuseum.org/eascfa/feminist\\_art\\_base/gallery/flack.php](http://www.brooklynmuseum.org/eascfa/feminist_art_base/gallery/flack.php)

Gouma-Peterson, T. (1992). *Breaking the rules: Audrey Flack; A retrospective 1950-1990*. New York: Harry N. Abrams. Inc

## Audrey Flack Writing Exercises

### Poetry- Descriptive List Poem

Some great poems are nothing more than a list that describes a thing, person, or place. Start by slowly looking at Audrey Flack's *Fourth of July* for a few minutes. Take in the work object by object, from top to bottom and back again. "What do you see in *Fourth of July*?" Make an opening line. The rest of the poem is a list of what you see.

Line 1 What I see in *Fourth of July*  
 Line 2 name and describe observation 1  
 Line 3 name and describe observation 2  
 Line 4 name and describe observation 3  
 Line 5 name and describe observation 4  
 Line 6 name and describe observation 5  
 Line 7 name and describe observation 6  
 Continue until work is completely described.....

### Example

Line 1 What I see in my family portrait  
 Line 2 One father, taller than the rest  
 Line 3 A mother holding back a smile  
 Line 4 Child with freckles and a mess of curls  
 Line 5 House porch cracked with old white paint

### Persuasive- Interpretation

Audrey Flack's work can be viewed as a contemporary spin on seventeenth century Dutch still-life paintings. These paintings, like Flack's use a great amount of symbolism within the objects to communicate a meaning. Complete a "What I See- What it Means" worksheet in order to analyze the message/s of *The Fourth of July*. Record the denotations and connotations of the objects you see and then share your findings with the class. Summarize the overall main ideas and meaning of the image in a short essay, citing the visual evidence to support your conclusions.

### Expository- Text to Text Connection

Perform a careful analysis of the two still-life paintings, *Fourth of July* by Audrey Flack and *Still Life of Fish and Tackle*, by Mignon and Gillig.

What similarities and differences do you see? How can you explain for these similarities or differences? Do you think their intentional purposes were the same? What in the work makes you say this? What does each work say about the time and place they were made? Use the Text to Text Comparison worksheet to record your findings.

**ART/WRITE - AUDREY FLACK**
This site has been shared with ARTSWRITE - Audrey Flack

Home Page
Works of Art
Writing Exercises
Writing Feedback
Worksheets
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## Audrey Flack (b. 1931)



Flack, Audrey. March (July 2011). Oil, 185.0 x 127.0 cm (72 7/8 x 50 1/8 in). Collection of the Metropolitan Museum of Art, New York, NY. [View image](#) | [Download image](#)

### 1. Biography

Born in New York City, Audrey Flack graduated from Cooper Union in 1951. While attending Tulane University, she studied in the art department and worked as a curator for the series *Images in the Square* (ca. 1958). Her early art paintings of this era were primarily large-scale abstract compositions in oil, gold leaf, lines and dark colors. In the 1960s Flack's work became more expressive and involved political subject matter. She often mixed media photography.

These abstracts were his earliest in the 1970s to photograph over his paintings that created the photographs. Starting from a video projected directly onto the canvas, Flack's paintings focused more on the color, light and space of a composition. The dominance of line from her earlier work was diminished as forms became more realistic.

In the 1970s Flack began to use an 8x10 camera to photograph her work in order to render realistic effects of color and light on three-dimensional forms. In her next three series of oil paintings from the 1970s, Flack's paintings depicted scenes of personal, domestic, small objects. Her large-scale abstracts like works such as *March (July 2011)*, *1970* and *Star (in Series)*, 1977 (both in the U.S.A. collection) were quite revolutionary for their domestic subject matter and figurationalism.

Flack was among the women in the Postwar movement of the 1970s. In 1982, she was the first Postwar artist to have her work in the collection of the Museum of Modern Art.

### Biography

Audrey Flack Biography. Retrieved from <https://www.encyclopedia.com/arts/visual-arts/audrey-flack>

Gauguin, Paul Gauguin. (1900). *Breathing the Colors*. Audrey Flack. A collection of 1980-1980. New York: Harry N. Abrams, Inc.

➔ 2. History

➔ 2. Writing Exercises

Figure 5: Audrey Flack Page View

Collection of the University of Arizona of Art

&amp; Archive of Visual Arts, Tucson

## **William Hogarth (British, 1697-1764)**

### **Biography**

In 1731, William Hogarth (British, 1697-1764) created a new form of art, one he called "modern moral subjects." He began telling stories of contemporary life, through a series of "scenes" that could be engraved and sold to the general public. Hogarth's approach was not to preach virtue, but instead to satirize vice and folly. This approach was so effective that it earned him the title of "Comic History Painter" from his friend Henry Fielding.

*Marriage A-la-Mode* or *A Variety of Modern Occurrences in High Life* was by far Hogarth's most popular and enduring of these "moral" series. Painted mainly in 1743 and published in 1745, it contains all the elements that make Hogarth a master satirist. Not only is the series a keenly observed and savage caricature of the aspirations and foibles of the upper classes, it also contains clever allusions to proverbs and slang of the day, as well as innumerable background details that contribute to the meaning of each scene.

The story is not a pretty one. It begins with a marriage arranged by two self-seeking fathers: one, a rich Alderman of the City of London who craves social status and buys it by marrying off his helpless daughter; and the other, the Earl of Squander - a spendthrift nobleman who desperately needs cash and acquires it by marrying off his foppish and unprincipled son. There is never any question of love or even compatibility. Flush with money but no moral grounding, the married couple soon strays into foolish diversions and adultery - and then subsequently to venereal disease, murder and suicide.

Hogarth hired three highly skilled French engravers working in London to produce the series: Bernard Baron (plates II and III), Gérard Jean-Baptiste Scotin (plates I and VI) and Simon-François Ravenet (plates IV and V). As these were reproductive engravings copied directly from the original works, the printings are in reverse of the paintings. The original paintings can be found today in the National Gallery of Art, London.

### **Details of Plate I, *The Marriage Settlement*:**

The stage is set and the players have all revealed their true characters by the time the viewer has analyzed this first scene. On the left, we see the groom's father, Lord Squander. He points to his dubious-looking family tree while his coronet - the symbol of his rank - is conspicuously displayed all over the room. Through the window we see a tasteless but grandiose new home under construction, but with the workers sitting idle. Work has stopped due to lack of funds.

The bride's father, an Alderman with plenty of money but no title, closely examines the marriage contract. A pile of money already sits on the table and the Alderman's clerk hands the Earl his redeemed mortgage. When the contract is signed, the Alderman's daughter will instantly acquire rank and distinction that will, of course, reflect well on him.

The groom, dressed in the latest French fashion, takes a pinch of snuff and admires himself in the mirror. He ignores his bride-to-be. The daughter looks perfectly miserable and allows herself to be sweet-talked by a lawyer named Silvertongue. His name is a play on the proverb, "A man that hath no money in his purse must have silver in his tongue." The two dogs collared together at the Viscount's feet obviously reference the marriage, but are also a play on the current slang saying that persons chained together in order to be conveyed to jail are "married."

Everyone in the room seems ignorant of the black spot on the Viscount's neck. This is Hogarth's reference to the black mercurial pills that at the time were the only known treatment for venereal disease. This spot will continue to be the groom's most conspicuous feature, and sets the stage for the tragedy to come.

**Details of Plate II, *The Tete-a-Tete*:**

The newlyweds lounge in the double-drawing room of their new home (the one previously seen through the window) after a night of parties, which they attended separately. An exasperated steward holds a pile of bills that the couple is uninterested in paying, although the rather vulgar objets d'art, paintings and collectibles in the room indicate a well-financed household.

The bride looks remarkably self-satisfied and quite comfortable in her new clothes and new position as Viscountess. Her posture indicates that she might be pregnant - but the identity of the father is brought into question by the carved face of a man watching her on the chimneypiece. The overturned chair and the open fiddle case on top of it are also references to sexual indiscretion.

A night of debauchery and amusement has left the groom exhausted. His sword lies broken from an unknown encounter, but wrapped around it is a girl's cap. Another cap, poking out of his coat pocket and detected by the poodle, is presumably from another female. The ribbon around it indicates virginity.

**Details of Plate III, *The Inspection*:**

The Viscount and his young mistress, who dons a cap much like the one that protruded from the Viscount's coat in the previous scene, are paying a visit to a quack doctor in order to exchange medicine previously purchased for venereal disease (note the conspicuous location of one of the pill boxes between the groom's legs). The flawed skull denotes that this doctor specializes in curing "the pox." However, the doctor's body - the sunken nose, bulging forehead, thick lips, and bowed legs - indicates that he himself has an advanced form of syphilis.

The furious woman in the scene has a tattoo of the letters "FC" on her breast - a branding inflicted on convicted prostitutes. She seems to be upset that one of her "girls" has developed venereal disease, but closer reading shows that she is probably the girl's mother. The fabric on the woman's sleeves is the same as the fabric of the girl's skirt - a relationship that would never have been accidental in a Hogarth painting. By ranting and raving about her daughter's spoiled innocence, she is likely to attain a large sum of damages.

**Details of Plate IV, *The Toilette*:**

Time has progressed, the old Earl has died and the Viscount and his wife are now Earl and Countess Squanderfield (note the coronet above her vanity mirror). They also have a child, as a rattle can be seen hanging off the back of the Countess' chair. The Countess is conducting her toilette in a "charming" state of déshabille that implies she is so sought after that she has to socialize while she finishes dressing. Silvertongue, now openly admitted to the house and comfortable enough to lounge with his feet on the sofa, holds an invitation and points to a painting of a masquerade, where presumably the lovers will rendezvous later. The painting above the Countess is that of Jupiter and Io, representing their affair in allegory. Below them, a young black page plays with a horned figure of Actaeon - horns being the classic symbol of cuckoldry.

Meanwhile, the other guests listen to a recital by an Italian singer whose elaborate wig, ringed fingers, and fancy earrings indicate that he is a castrato, another very fashionable "accoutrement" to upper class entertainments.

**Details of Plate V, *the Bagnio*:**

A bagnio is a hotel that rents rooms by the hour. The Countess and Silvertongue retired there after the masquerade (discarded masks and costumes litter the floor), and the Earl discovered them. (Did he follow them from the masquerade, or did he happen to have an assignation at the same hotel?)

The lawyer has fatally stabbed the young man, and as he begins to buckle under his own weight, the Countess pleads for forgiveness, but the pose is deliberately theatrical and puts her sincerity into question. The owner of the hotel has summoned a night watchman and constable, who enter the room just as Silvertongue - in his nightshirt - attempts to flee through the window.

**Details of Plate VI, *The Lady's Death*:**

The final scene of this narrative takes place in the Alderman's house, after the burial of the Countess' husband and the trial of her lover. The Countess has poisoned herself and has only moments to live. The letter that lies on the floor is that of Silvertongue's dying speech (condemned men were encouraged to repent before being hanged). The fact that the bottle of poison and the letter are next to each other indicates that the Countess committed suicide not because of her husband's murder, but her lover's death. In the corner, the apothecary berates a dim-witted servant for his role in the suicide.

The Countess' child is held up to kiss her, and we see his black-spotted cheek and crippled legs, telling us that he is the innocent victim of his parents' vices. The Alderman, still mainly concerned with money, removes his daughter's ring. The malnourished dog stealing food from the table, as well as the presence of the ledgers in the cupboard, indicate that the father hoards his money to the detriment of everyone around him. The child will probably not survive long in this environment.

-Lauren Rabb UAMA, Curator

**William Hogarth (British, 1697-1764)**  
**Historical Context**

William Hogarth is most famous for his paintings on 'modern moral subjects', but it was the engravings of these images that gained him fame, as he could reach more people through the reproducible print. His 'take no prisoners' approach held up a moralizing mirror to eighteenth century Britain where no social group or class was safe from his witty critique. His paintings and prints reveal that popular culture displays of hedonism are far from being a twentieth century invention.

His images were produced at a time in England when a growing middle class of merchants and professionals were fueling a market for moralizing genre paintings. British intellectuals were criticizing what they saw as Britain's moral decay, calling on art to promote virtue and integrity. At the time of Hogarth's visual reference to syphilis in *Marriage a-la-mode* the disease had long been connected to questions of individual and societal morality.

Hogarth's moralizing images were not original in subject but unique in that his were told through a sequencing of four to six paintings. His form was so original that a new name was used to describe them- cartoon, which is why Hogarth is often described as the father of the modern editorial cartoon. Hogarth's work was so popular that his work was plagiarized constantly. Booksellers openly made cheap copies to sell and returned his originals unsold. This prompted him to lobby for the Copyright Act of 1735 as protection for writers and artists, which when passed was referred to as the "Hogarth Act".

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[http://www.sil.si.edu/ondisplay/caricatures/bio\\_hogarth.htm](http://www.sil.si.edu/ondisplay/caricatures/bio_hogarth.htm)

## William Hogarth Writing Activities

### Description- Analyze

Analyze each work from Hogarth's series as a whole class or in small groups. Small groups can report back their findings to the class.

- What do you notice first, second, third? Why do you notice this?
- What is the setting? Describe it.
- Who are the characters? Describe their posture, facial expressions, dress, clothing, and social class?
- How do multiple characters interact with other? What is the relationship? What makes you say this?
- What are they saying to each other? Write a short dialogue of the conversation that is occurring in the scene.

### Expository- Visual Art Analysis

Artists, like writers make careful choices about their compositions and are impacted by the time and place in which they work. These factors work together to create meaning in a work of art. Analyze Hogarth's images using the Visual Art Analysis Chart to uncover what the meaning is and what gives it that meaning.

### Expository- Editorial Cartoons

Contemporary editorial cartoons also communicate social and political messages through visuals. Today's cartoons use the following persuasive techniques to argue their points. Use these to analyze a contemporary editorial cartoon and one image from Hogarth's series *Marriage a-la Mode*.

- **Symbolism**- Use simple objects or symbols to stand for a larger idea or concept.
  - What does the symbol stand for?
- **Exaggeration**- Physical characteristics, people, places or things are overdone, exaggerated in order to stand out.
  - What is being said with that exaggeration?
- **Labeling**- Objects or people are labeled to make an idea clear or specific.
  - Why did they label that person or object?
- **Analogy**- Analogy compares two unlike things. This can make you see an idea in a new way.
  - What is the main analogy? What is the main point of this comparison?
- **Irony**- Irony is the difference between the way things are and the way they should be.
  - What is the point the irony is intending to emphasize?

Write an essay comparing the persuasive techniques used today to Hogarth's series from the 1800's. Are there similarities, differences? Compare the messages being argued. Are the issues that Hogarth criticizes still relevant today? Cite specific visual examples from Hogarth's *Marriage a-la Mode* series as well as your contemporary editorial cartoon.

### Persuasive- Make Your Point

Choose an issue to make a persuasive editorial cartoon about (racism, school funding, environment, gun violence, etc). Create a cartoon using the above persuasive techniques to communicate your idea.

**Resource:**

The Library of Congress website- Interactive presentation on how to analyze editorial cartoons.

<http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/activities/political-cartoon/cag.html>

## William Hogarth (British, 1697-1764)

— 1. Biography

In 1731, William Hogarth (British, 1697-1764) created a new form of art, one he called "modern moral subjects." He began telling stories of contemporary life, through a series of "scenes" that could be engraved and sold to the general public. Hogarth's approach was not to preach virtue, but instead to satirize vice and folly. This approach was so effective that it earned him the title of "Comic History Painter" from his friend Henry Fielding.

Marriage A-la-Mode or A Variety of Modern Occurrences in High Life was by far Hogarth's most popular and enduring of these "moral" series. Painted mainly in 1743 and published in 1745, it contains all the elements that make Hogarth a master satirist. Not only is the series a keenly observed and savage caricature of the aspirations and foibles of the upper classes, it also contains clever allusions to proverbs and slang of the day, as well as innumerable background details that contribute to the meaning of each scene.

The story is not a pretty one. It begins with a marriage arranged by two self-seeking fathers: one, a rich Alderman of the City of London who craves social status and buys it by marrying off his helpless daughter; and the other, the Earl of Squander - a spendthrift nobleman who desperately needs cash and acquires it by marrying off his foppish and unprincipled son. There is never any question of love or even compatibility. Flush with money but no moral grounding, the married couple soon strays into foolish diversions and adultery - and then subsequently to venereal disease, murder and suicide.

Hogarth hired three highly skilled French engravers working in London to produce the series: Bernard Baron (plates II and III), Gérard Jean-Baptiste Scotin (plates I and VI) and Simon-François Ravenet (plates IV and V). As these were reproductive engravings copied directly from the original works, the printings are in reverse of the paintings. The original paintings can be found today in the National Gallery of Art, London.

written by Lauren Rabb

+ 2. History

+ 3. Writing Exercises

Figure 6.1: William Hogarth Page View (Top of page)

Collection of the University of Arizona of Art & Archive of Visual Arts, Tucson

+ 2. History  
 + 3. Writing Exercises



Hogarth, William, *Marriage a-la-Mode, plate I*, 1745 Engraving, 14  
4/25" x 17 4/5"



Hogarth, William, *Marriage a-la-Mode, plate II*, 1745 Engraving, 14  
4/25" x 17 4/5"



Hogarth, William, *Marriage a-la-Mode, plate III*, 1745 Engraving, 14  
4/25" x 17 4/5"



Hogarth, William, *Marriage a-la-Mode, plate IV*, 1745 Engraving, 13  
4/5" x 17 3/5"



Hogarth, William, *Marriage a-la-Mode, plate V*, 1745 Engraving, 14  
1/12" x 18"



Hogarth, William, *Marriage a-la-Mode, plate VI*, 1745 Engraving,  
14" x 17 1/2"

+ 1. Details of Plate I, *The Marriage Settlement*  
 + 2. Details of Plate II, *The Tete-a-Tete*  
 + 3. Details of Plate III, *The Inspection*  
 + 4. Details of Plate IV, *The Toilette*  
 + 5. Details of Plate V, *the Bagnio*  
 + 6. Details of Plate VI, *The Lady's Death*

Figure 6.2: William Hogarth Page View (Bottom of page)

Collection of the University of Arizona of Art  
& Archive of Visual Arts, Tucson

## Alexandre Hogue (American 1898- 1994)

### Biography

Born in Memphis, Missouri, Hogue was raised in Denton, Texas and later studied drawing at the Minneapolis College of Art and Design. Hogue was employed as a commercial artist, working in illustration, lettering and advertising before moving to New York for four years from 1921-1925. He returned to Texas in 1925 ready to stay and make a living as an artist in the Lone Star State.

Like other artists of the 1930's, such as Grant Wood, John Steuart Curry, and Thomas Hart Benton, Hogue was influenced by the Regionalist movement in America. The Texas-based magazine *Southwest Review* called on artists to create a new culture of art in Texas, one that allowed Texans to relate themselves to their specific environment. Hogue was a leading force of Regionalism in Texas, telling local artists that, "To be outstanding their art should be indigenous".

He is most famous for his Dust Bowl series which he began in 1937. It was featured in Life magazine, which described his work as intending to evoke a reaction to the disrupted relationship between man and nature. Others have also commented on how much his work contrasts from the landscape as productive garden to one of ruined ecological disaster. This image, *Avalanche by Wind* (1944), was commissioned by Encyclopedia Britannica to illustrate their children's encyclopedia. In a letter to The Museum, the artist denies he intended any social commentary with the painting. He claims to have simply wanted to document the physical realities from the era of the Dust Bowl.

Working out of his studio in a renovated building in Dallas, Hogue became an influential and popular Regionalist artist in the 1930's, helping to place Dallas on the Modern art world map. Themes of Texas Regionalism can be seen in Hogue's work, such as the desire to elevate the mundane and the simple things from one's environment to a higher category.

Note: This work was a gift to The Museum from the owner, Thomas Benton Sr., (the Senator) the father of the Regionalist painter, Thomas Hart Benton.

### Bibliography:

Stewart, R. (1985). *Lone star regionalism: The Dallas nine and their circle 1928-1945*. Austin, TX: Texas Monthly Press.

Delong, L.R. (2010) *Alexandre Hogue*. Retrieved February 26, 2013, from <http://www.tshaonline.org/handbook/online/articles/fhoad>.

**Alexandre Hogue(American 1898- 1994)**  
**Historical Context**

Several factors occurred during the 1920-30's to set the stage for the art movement known as Regionalism (or American Scene Painting). Immediately after WW I, the United States began a period of isolationism that lasted until the start of WW II in 1941. This attitude had a direct impact on American artists. A few artists still looked to Europe for stylistic influence, with New York City symbolizing the port of entry for these modern, abstract European styles. But a greater amount of artists referred back to realism in order to document and pay tribute to American life and sought to define a truly American art. Their style would be defined by a representational depiction of everyday American life which was easily accessible and visually readable by the "everyday man".

Thomas Hart Benton, along with John Steuart Curry and Grant Wood, were leading figures in the Regionalist art movement that grew out of the Midwest. The Midwestern Regionalism of which Benton was the voice for was perceived by the Texas art culture as one which was too tied up with nationalism. Hogue and other artists and writers in Dallas were not interested in defining *The American scene*, as this task was near impossible, and even possibly dangerous.

Texas artists in the thirties were more concerned about place; their location in Texas, which was influenced by its geographical and historical connections to Mexico, the Old South, as well as the West. They cautioned against Thomas Hart Benton's call for a nationalist art, an art form suppressed of all European influence. The artists, like Hogue, instead took a more holistic approach to their landscape and scene paintings, seeing the environment in relation *to* rather than in isolation from the whole.

**Bibliography:**

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## Alexandre Hogue (American 1898- 1994) Writing Exercises

### Descriptive-Circle Description

This activity works best with students arranged in small groups. One person starts by writing down a brief description of what they see. A second student contributes to the first observation by either using a more creative word or by describing the observation in more detail. The description is added onto again until the entire group has contributed or until the map is complete. Use the “Descriptive Map” worksheet to document descriptions.

### Narrative- Make Predictions

Pay particular attention to the sky, the windmill and the railroad track on the horizon. Hogue chose these three visual elements and combined them in one visual narrative on purpose. After a close visual analysis of what you see, make some predictions on what will happen next. Draw this future event including the visual elements that Hogue provides, landscape, sky, train tracks, hills of sand, etc.

Write a short newspaper article describing your event and explain the causes, citing the visual evidence from Hogue’s painting.

### Narrative- Point of View

Artists like Alexandre Hogue and Thomas Hart Benton were concerned about the idea of place and often how place defined one’s identity. Based on what you see, take on the perspective from an inhabitant of someone living in this landscape. What is their life like? What do they see or smell? What is their day like? How has the landscape shaped who they are?

Write an inventive narrative of this person’s life written from the first person point of view.

### Persuasive- Keep it short

Imagine you have visited the University of Arizona Museum Of Art, where you saw Hogue’s *Avalanche By Wind*. Tell your friends your opinion of this work in the form of a facebook entry. Use the farsebük worksheet to create a page. Why is this work important? How will they benefit from seeing it? Writing should be concise but still cite specific evidence to support your opinion.

**Alexandre Hogue (American 1898- 1994)**



Hogue, Alexandre. *Avalanche By Wind*, 1944  
Gift of William Benton  
Oil on canvas, 33 3/4" x 45"

**1. Biography**

Born in Memphis, Missouri, Hogue was raised in Denton, Texas and later studied drawing at the Minneapolis College of Art and Design. Hogue was employed as a commercial artist, working in illustration, lettering and advertising before moving to New York for four years from 1921-1925. He returned to Texas in 1925 ready to stay and make a living as an artist in the Lone Star State.

Like other artists of the 1930s, such as Grant Wood, John Steuart Curry, and Thomas Hart Benton, Hogue was influenced by the Regionalist movement in America. The Texas-based magazine *Southern Review* called on artists to create a new culture of art in Texas, one that allowed Texans to relate themselves to their specific environment. Hogue was a leading force of Regionalism in Texas, telling local artists that "To be outstanding their art should be indigenous".

He is most famous for his Dust Bowl series which he began in 1937. It was featured in *Life* magazine, which described his work as intending to evoke a reaction to the disrupted relationship between man and nature. Others have also commented on how much his work contrasts from the landscape as productive garden to one of ruined ecological disaster. This image, *Avalanche by Wind* (1944), was commissioned by *Encyclopedia Britannica* to illustrate their children's encyclopedia. In a letter to The Museum, the artist states he intended any social commentary with the painting. He claims to have simply wanted to document the physical realities from the one of the Dust Bowl.

Working out of his studio in a renovated building in Dallas, Hogue became an influential and popular Regionalist artist in the 1930s, helping to place Dallas on the Modern art world map. Themes of Texas Regionalism can be seen in Hogue's work, such as the desire to elevate the mundane and the simple things from one's environment to a higher category.

Note: This work was a gift to The Museum from the owner, Thomas Benton Sr., (the Senator) the father of the Regionalist painter, Thomas Hart Benton.

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**2. History**

**3. Writing Exercises**

Figure 7: Alexandre Hogue Page View  
Collection of the University of Arizona of Art  
& Archive of Visual Arts, Tucson

## **Edward Hopper (American 1882-1967)**

### **Biography**

Edward Hopper is known for his iconic imagery of modern twentieth century America, such as the timeless masterpiece, *Night Hawks* (1942). He was considered one of the foremost realist painters of the twentieth century, inspired by the nineteenth-century Realist painter, Thomas Eakins. Hopper's paintings of ordinary places such as the corner drugstore, apartment buildings, houses, and street corners all convey a sense of enduring mystery and yet familiarity.

His paintings are not specific to places, but were 'types'- all carefully constructed compositions that were unpacked to their bare essentials, and then re-packed with emotional intensity through dramatic use of light, shadow, strong diagonals and unusual perspectives. These visual qualities he borrowed from French painters like the nineteenth century Impressionist Degas and Monet whom he was inspired by while studying in Paris in 1906.

The biggest influence to his work would be the father of American Realism, Robert Henri, his instructor at the New York School of Art who encouraged his students to depict scenes of urban life. Hopper's painting, *The City*, could be in any major urban city, and like most of his images, captures a sense of isolation or loneliness about the city. The city landscape seems almost abandoned, quiet and empty, or possibly all the inhabitants are asleep?

Hopper was discovered late in life at the age of 42. For twenty years he earned an income by making illustrations for books and magazines, work that he hated due to the strict guidelines and caricatured mannerisms the people in his compositions had to possess. Hopper's goal was to convey the 'truth' of everyday life and knew the challenge was to convey a sense of authenticity in that vision.

### **Bibliography**

Wagstaff, S. Ed. (2004). *Edward Hopper*. London: Tate Publishing.

## Edward Hopper (American 1882-1967) Historical Context

The sixty year time span of Edward Hopper's art career was a time of ever increasing art movements: The Ashcan School, American Scene Painting, Regionalism, Surrealism, and Abstract Expressionism. Hopper's work does not fit neatly into any of these modern art movements of the first half of the twentieth century. The same conditions that propelled artists like Thomas Hart Benton to champion Regionalism, such as the rise of industrialization, urbanization, and The Great Depression all propelled Hopper to reject the movement and its Midwestern imagery.

Benton and other Regionalists looked to the nineteenth century agrarian lifestyles of the Midwest and idealized the people, the place and the values in contrast to the overcrowded, capitalized urban centers of America like New York City. Census reports from 1920 record a major demographic shift in the United States as more Americans than ever before were reported living in urban centers than in rural areas. Hopper, however much he detested his changing New York City landscape, rejected the American Scene Painting or Regionalism label, stating that artists like Benton and Curry "caricatured America".

Many post WW I artists celebrated New York capturing visually the people, the skyscrapers, bridges, the bright lights and the sounds of the growing international city. The 1920's was an era of dueling building campaigns in New York as the Chrysler Building surpassed the Eiffel Tower as the tallest man-made building in 1930, and just one year later the Empire State Building surpassed it in height.

Hopper did not wish to celebrate these aspects of the city; rather he captured this changing city landscape through a more pessimistic frame. For example, *The City*, a view of Washington Square in New York, is a place that was normally bustling with people. But in his image, the square is almost empty save a few isolated souls. The one skyscraper he records on the far right, slicing off with the edge of the canvas was symptomatic for Hopper and others of the negative transformation that was occurring in the city with the rise of these massive buildings that loomed over earlier structures.

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Wagstaff, S. Ed. (2004). *Edward Hopper*. London: Tate Publishing.

## Edward Hopper (American 1882-1967)

### Writing Activities

#### Poetry- Looking Poem

Write a four line poem about Hopper's *The City* using the following guidelines:

- Line one- Give painting a short name or a title
- Line two- Write an action phrase based on what you see (ex. "falling down a path")
- Line three- Create a simile for the painting (ex. "it is like a open window")
- Line four- Give painting another short name or title

Share poems with class.

Extension- Explore the poetry of Stephen Crane (1817-1900), an American realist poet. How does his work compare with Hopper's painting? What elements do they have in common?

#### Description- Compare/Contrast

Edward Hopper was considered an American Realist painter. The painter Thomas Moran (*The Mosquito Trail, Rocky Mountains of Colorado*, 1875) is often described as an American Romantic artist.

List as many adjectives you can for Hopper's *The City* followed by Moran's *The Mosquito Trail, Rocky Mountains of Colorado*. Without telling what work of art you are referring to, share an adjective from the list with the class and classmates guess which work the work belongs to. Support your word choice with visual evidence from the work.

#### Expository- Context

What does Edward Hopper's work say about the time in which it was created? What does the image say about the new nation and what in the work communicates that? How does each personify America? Are any of these personifications 'true' today?

**Extension-** Compare and contrast Edward Hopper's landscape to Thomas Moran's *The Mosquito Trail, Rocky Mountains of Colorado*.

#### Expository- Realism/Idealism

Explore Realism and Idealism in American literature and visual art. Compare Hopper's work to literary examples of American Idealism (John Steinbeck, Jack London, or Mark Twain). Compare Thomas Moran's work to literary examples of Romanticism (Thoreau, Ralph Waldo Emerson or Walt Whitman). Use the Text to Text Connections worksheet to document your observations. Write an essay explaining what elements they have in common and how the style of each work is similar. Cite examples from written texts and the visual work of art.

**Edward Hopper (American, 1882-1967)**



Hopper, Edward, *The City*, 1927  
 Gift of C. Leonard Pfeiffer  
 Oil on canvas, 27 1/2" x 37"

**1. Biography**

Edward Hopper is known for his iconic imagery of modern twentieth-century America, such as the timeless masterpiece, *Night Hawk* (1942). He was considered one of the foremost realist painters of the twentieth century, inspired by the nineteenth-century Realist painter, Thomas Eakins. Hopper's paintings of ordinary places such as the corner drugstore, apartment buildings, houses, and street corners all convey a sense of enduring mystery and yet familiarity.

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**Bibliography**

Wagstaff, S. Ed. (2004). *Edward Hopper*. London: Tate Publishing.

**2. History**

**3. Writing Exercises**

Figure 8: Edward Hopper Page View  
 Collection of the University of Arizona of Art  
 & Archive of Visual Arts, Tucson

## **George Inness (American, 1825-1894)**

### **Biography**

Inness received little formal art training, studying only briefly with painters in New York. His trips to Italy (1850-52) and France (1854-55) would introduce him to the Barbizon School artists who embraced their native landscape as an independent subject in their art. Inness became a leading figure of the American Barbizon style, but by the 1880's he became more known for his style of Tonalism. These later paintings from the 1880's and 1890's are characterized by a moody landscape with an overall tone of colored atmosphere.

Influenced by nineteenth century metaphysics, Inness said his objective in art was the construction of a model of vision, one that taught one to see beyond our bodily sight and to possess divine sight- the ability to see Christ. This spiritual "truth" was not captured in painting exact details but in capturing the reality of the unseen and the unexplored. Art, he believed, could instruct the world to see reality in a new light.

Unlike other nineteenth century painters, such as Thomas Cole or Thomas Moran, Inness painted his pictures from memory in the studio, rather than en plein air (outside in nature) or from sketches in the field. But he still observed the natural landscape very closely, sitting for hours carefully studying the contours of trees and the composition of clouds and the grass. This practice also seems closely tied to his metaphysical philosophy, as he stated about one painting, "Was it done from nature? No. It could not be. It is done from art, which molds nature to its will and shows her hidden glory".

*End of the Rain* (1891) is a great example of his Tonalist qualities, where the atmospheric haze and the cool, dark colors create a strong mood within the painting. The black under-painting commonly used in Inness' work is revealed in some areas, creating a visual effect that helps to darken the overall tone as well as the emotive qualities.

### Bibliography

DeLue, R.Z. (2004). *George Inness and the science of landscape*. Chicago: The University of Chicago Press.

**George Inness (American, 1825-1894)**  
**Historical Context**

Defining and describing place became a major subject and movement in American art during the nineteenth century. The land became a symbol for what America was, for what *American* was for this young country. Earlier landscape painters from the Hudson River School, like Thomas Cole, were greatly influenced by Romanticism and the Sublime. The Romantic literature of the late eighteenth and early nineteenth centuries greatly influenced the arts as well, with an emphasis on individuality as well as a belief that the divinely good inhabited nature while human society was corrupt and evil.

Later nineteenth century landscape painters such as George Inness could not escape the influence of the highly acclaimed Hudson River School painters. Nature was often described by writers and artists of the time as a book to be read, and that when read properly could reveal the creative force of God and the truths of the world. All forms of the natural landscape were understood as signs that were part of a divine language to be deciphered.

One of the major influential writers of the time was Henry David Thoreau (1817-1862). A critical element of his philosophy was the idea of awareness, where it was important to be always on the alert and looking at “what is to be seen”. This type of alertness to the scene, he argued would allow one to accurately recreate a sunset, the contrasting colors of tree bark and the shapes of rocks on the ground. His influence on Inness can easily be heard in his statement, “It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look” (*Walden*, II).

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## George Inness Writing Exercises

### Inquiry

- What do you see?
- What is going on in the picture?
- What colors do you see?
- What is the mood? What visual elements determine this mood?
- Describe the figures you see.
- Describe the setting? Does it look cold, warm, wet, dry, safe, dangerous, populated, or deserted?
- How does the image make you feel? Why do you say this?

### Persuasive- Interpretation

Based on what you see, what is the work about, what is the artist saying with this image? What evidence from the painting supports your interpretation? Write one paragraph that summarizes your interpretation with supporting details from the image.

### Expository- Craft and Structure

George Inness was particularly influenced by the philosophy from the writers and thinkers of metaphysics. Research metaphysics in American culture during the 1900's and analyze how this perspective is reflected in Inness's work. How does Inness communicate this philosophy in the painting, *End of the Rain* (1891)? What visual characteristics reflect the philosophy?

## George Inness (American, 1825-1894)



*Inness, George, Twilight (also Sunset Glow and Close of Day), 1887*

*Gift of Mr. and Mrs. Samuel L. Kingan*  
Oil on canvas, 11.72" x 17.8"

### — 1. Biography

Inness received little formal art training, studying only briefly with painters in New York. His trips to Italy (1850-52) and France (1854-55) would introduce him to the Barbizon School artists who embraced their native landscape as an independent subject in their art. Inness became a leading figure of the American Barbizon style, but by the 1880's he became more known for his style of Tonalism. These later paintings from the 1880's and 1890's are characterized by a moody landscape with an overall tone of colored atmosphere.

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Unlike other nineteenth century painters, such as Thomas Cole or Thomas Moran, Inness painted his pictures from memory in the studio, rather than en plein air (outside in nature) or from sketches in the field. But he still observed the natural landscape very closely, sitting for hours carefully studying the contours of trees and the composition of clouds and the grass. This practice also seems closely tied to his metaphysical philosophy, as he stated about one painting: "Was it done from nature? No. It could not be. It is done from art, which molds nature to its will and shows her hidden glory".

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#### Bibliography

DeLue, R.Z. (2004). *George Inness and the science of landscape*. Chicago: The University of Chicago Press.

### + 2. History

Figure 9: George Innes Page View  
Collection of the University of Arizona of Art  
& Archive of Visual Arts, Tucson

## Luis Jiménez (American, 1940-2006) Biography

Luis Jiménez, a first-generation American, was born in El Paso, Texas. He studied and worked most of his life in the southwest region of the United States where he was born and raised. He described his roots as being partly in Mexico and partly in Texas. This Chicano experience and perspective had tremendous impact on his art. Jiménez's early training in art started when he was six, working in his father's sign shop. Studying architecture at the University of Texas in Austin, he lived for a short period in Mexico and New York, but eventually settled in the southwest from 1970 to the day he died.

While Jiménez was trained to work in metal at his father's sign shop, and his earliest sculptures were in metal, his preferred medium was fiberglass. He is most widely known for his large scale fiberglass sculptures, where he took a medium most closely associated with cars and appropriated it for "fine art" purposes. Combining the pop medium of fiberglass with more traditional southwest themes, Jiménez brought Native American, Chicano, and Mexican figures into the traditional art setting.

Made in 1969 and standing more than seven feet high, *Man on Fire* was described by Jiménez as being informed by the Aztec story of Cuauhtémoc, which his grandmother often repeated to him as a child. Cuauhtémoc was an Aztec slave who provoked other Aztecs to revolt against Hernán Cortés. When he was eventually defeated by Cortés's army, Cuauhtémoc was burned alive at the stake. Many Mexican-Americans and Mexicans still admire the Aztec figure, seeing him as an Indigenous hero. Jiménez said that *Man on Fire* was also influenced by the Buddhist monks in South Vietnam who burned themselves to death in protest of the Vietnam War. The immense scale, color and pose all work to create a scene of heroic drama.

In 2006, Luis Jiménez was killed in an accident at his studio in Hondo, Texas when a large scale sculpture came loose from a crane, pinning him against a steel support. His life's work, like *Man on Fire*, dealt with social and political issues with bold figures that seem to move and vibrate in bright spray painted color. Many of his works are on permanent public display outside museums, airports, and city buildings across the United States.

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## Luis Jiménez (American, 1940-2006)

### Historical Context

History is a common theme in Luis Jiménez's work. Mexican history, art history and cultural traditions all inform his large scale pop-art style sculptures. His unconventional choice of medium, fiberglass, for instance, is an intentional nod to the Lowrider car culture in the Latino community. His subject matter however, is steeped in the heroic mythology surrounding the historical Aztec figure of Cuauhtémoc.

Jiménez's sculptures are made from fiberglass molds, which are spray painted bright bold colors, and then coated with epoxy resin. This media and process is what allows his work to possess its sleek, fluid, and glossy look. This similar style can be seen in custom lowrider cars, a movement that began in California after WWII as Hispanics purchased affordable used cars, but sought ways to individualize their automobiles. The Lowrider Movement exploded in the 1960's and 70's, coinciding with the Civil Rights movement. The aesthetics of the lowrider can be attributed to young Chicano sense of pride as well as a refusal to be anglicized. While the car culture of white suburban youths has been about speed, the lowrider is a direct opposite. Its lowered chassis, hydraulics, and airbrushed murals are designed for cruising, or going "low and slow".

The end of the 1960's was a time of major domestic unrest in the United States. Nationwide violence such as the assassinations of President John Kennedy, Martin Luther King, Jr., and Robert F. Kennedy in addition to America's involvement in Vietnam, generated a period of fear and critical cynicism. *Man on Fire* situates itself within this period, reflecting the violence and anger of the era. It references not only the Buddhist monks in South Vietnam who burned themselves to death in protest of the Vietnam War but also the Aztec warrior Cuauhtémoc who fought the invading Spanish in the sixteenth century, who according to legend, was burned alive. Cuauhtémoc has become a mythic hero in Mexico as well as in many Latino communities in the United States.

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**Luis Jiménez (American, 1940-2006)**



Jiménez, Luis, *Olan Ariz*, 1982  
 Bronze, Painted with Purple  
 Acrylics (S. The Museum)  
 Designer: J. (S. Museum Fund)  
 Acquisition: *Acquis. 1071* at 17  
 177  
 © 2012 Estate of Luis A. Jiménez  
 Jr., (Arizola Rights Society) (ARS)  
 New York

**1. Biography**

Luis Jiménez, a first-generation American, was born in El Paso, Texas. He studied and worked most of his life in the southwestern region of the United States where he was born and raised. He described his work as being partly in his own mind but also in Texas. His Chinese experience and appreciation of traditional Chinese art inspired Jiménez's early drawing, much like his father's occupation, working in his father's engineering. Studying architecture at the University of Texas in Austin, he looked for a short period in Mexico and New York, but eventually settled in the southwest from 1970 to the day he died.

While Jiménez was trained to work in metal at his father's sign shop, and his earliest sculptures were in metal, his preferred medium was fiberglass. This is most notably shown in his large-scale fiberglass sculpture, where he used a medium traditionally associated with cars and cars were sold for the art for years. Combining the two mediums of fiberglass and cars is a traditional southwestern theme, Jiménez brought Native American, Chinese, and Mexican figures into the traditional car body.

Made in 1982 and standing more than seven feet high, *Olan Ariz* was described by Jiménez as being informed by the Aztec story of Cuauhtémoc, which the grandfather often repeated to him as a child. Cuauhtémoc was an Aztec state who resisted after Aztec he was defeated by Cortés. When he was eventually defeated by Cortés's army, Cuauhtémoc was imprisoned at the castle. Many Mexican historians and historians still admire the Aztec figure, seeing him as an indigenous hero. Jiménez said that *Olan Ariz* was also influenced by the Buddhist monks in South Indian who had their own to teach in regard of the Indian story. The immense scale, color and power of work to create a sense of heroic drama.

In 2006, Luis Jiménez was killed in an accident at his studio in El Paso, Texas where a large-scale sculpture came loose from a crane, striking him against a steel support. His 10th work, *Olan Ariz*, was the last of several and several issues in the *Arizola* collection. His work and studio are in the city of El Paso, Texas. Many of his works are on permanent public display outside museums, airports, and city buildings across the United States.

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**2. History**

**2. Writing Boardclass**

Figure 10: Luis Jiménez Page View  
 Collection of the University of Arizona of Art  
 & Archive of Visual Arts, Tucson

## Käthe Kollwitz (German, 1867-1945) Biography

*“But some day a new ideal will arise and there will be an end to all wars...People will have to work hard for that new state of things, but they will achieve it” –Käthe Kollwitz*

Born Käthe Ida Schmidt in 1867 in Königsberg, Prussia (pre- German Empire), Käthe was born to parents who supported and encouraged her training in art. Käthe originally pursued training in painting, but while studying art in Munich at the Women’s School of Art from 1888-1889, and influenced by the German artist [Max Klinger](#), she discovered printmaking and drawing as her true medium and passion. An independent woman, intensely devoted to her art, she postponed marriage until 1891, when she married Karl Kollwitz to whom she had been engaged to for seven years.

Printmaking allowed Kollwitz to work in an expressive style, using a bold contrast of black and white to create works of social and political commentary which were cheap to produce in multiples, allowing Kollwitz’s work to reach more people. The 1897 etching, *Weberzug* (The Weavers) was one of six prints created by Kollwitz after seeing the performance of the play, *Die Weber* (The Weavers), by Gerhart Hauptmann. The play told the story of peasant weavers from the Russian town of Silesia who revolted in 1844 because of their low wages and horrible living conditions. Hauptmann’s play was a direct visual and narrative source for the people, conditions and events depicted in her series of prints.

Kollwitz’s work often responds to social and political conditions in a personal way. The woodcut print *Die Freiwilligen* (*The Volunteers*), one of six prints in the series *The War* (1923), was a response to the death of Kollwitz and Karl’s son, who died in WW I. Swept up in the German nationalist patriotism of 1914, their youngest son, Peter volunteered to join the German army. The only print in the series that shows soldiers is *The Volunteers*, where the figure of death leads a troop of young volunteer soldiers, the leading boy being Kollwitz’s son, Peter. This image displays the extremely personal loss and devastation of war that was experienced by Kollwitz the artist and Kollwitz the mother.

In 1919, Kollwitz was the first woman elected to The Prussian Academy of the Arts. In 1933, Hitler was appointed Chancellor of Germany and after repeated threats by the Nazi Gestapo, Kollwitz was forced to resign from the Academy that same year. She would never exhibit her work again. WWII would bring more tragedy and hardship to Kollwitz when and her grandson Peter was killed in battle in 1943. That same year Kollwitz would escape the bombing of Berlin just six months before her apartment was reduced to rubble by ally bombs, destroying a good portion of her work. Käthe Kollwitz passed away on April 22, 1945, dying just weeks before the end of WW II.

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## **Käthe Kollwitz (German 1867-1945)**

### **Historical Context**

Despite a floundering economy and a psychologically devastated population after WW I, the Weimar Republic in Germany was a time of great innovation and experimentation in art, architecture, cinema and the sciences. Germany was an artistic breeding ground for the avant-garde art movements like Dadaism, Expressionism, Die Brücke, and the Bauhaus. “Avant-garde” was a military term used to describe the body of troops who advanced first, a fitting description for the artists who took risks and stretched the concepts of art in the early 20<sup>th</sup> century Europe and especially Germany.

The art world that Kollwitz worked in was impacted by two major expressionist movements. The German painter [Ernst Ludwig Kirchner](#) (1880-1938) formed Die Brücke (The Bridge) in 1905 as an art movement meant to return art to imaginary to its origins. Bold contrasting colors and abstracted, simple forms dominate in the works of Kirchner and other Die Brücke artists. Vasily Kandinsky (1866-1944) was a Russian painter who moved to Munich to study art because of research that was being done there on the effects of color and form on the human brain. In 1911, he formed Der Blaue Reiter (The Rider Rider), a group devoted to the power of color.

The Bauhaus was an art and design school formed by the Walter Gropius in 1919, where prominent artists like [Paul Klee](#), Josef Albers, and Vasily Kandinsky were instructors. The Bauhaus received strong political opposition under the Weimar Republic, but was allowed to stay open until Adolf Hitler came to power in 1933 and the Nazi party mounted a hostile campaign against modern art. Hitler despised the avant-garde and forced the closing of the Bauhaus in 1933 and soon after, many of its instructors immigrated to the United States. In 1937, Nazi leadership mounted an exhibit of banned works called “The Degenerate Art” where works by modern artists, like Kirchner were hung with contemptuous labels, such as “an insult to German womanhood”. Hitler intended to erase all traces of modern art from Germany by inflaming public opinions against modern art.

### **Timeline: Germany and Modern Art in Europe**

**1887-** Käthe Kollwitz creates series of prints based on the political play, *Die Weber* (The Weavers).

**1889-** Vincent Van Gogh (Dutch) paints famous Impressionist work *The Starry Night*.

**1890 -** Growing workers' movement culminates in founding of Social Democratic Party of Germany (SPD).

**1907-** Pablo Picasso (Spanish) paints *Les Femmes d'Alger (O. J. Version O)*, a major example of Cubism.

**1911-** Vasily Kandinsky organizes Der Blaue Reiter (The Blue Rider).

**1914-1918 -** World War I

**1918 -** Germany defeated, signs armistice.

**1919 -** Treaty of Versailles: Germany loses colonies and land to neighbors, pays large-scale reparations.

Beginning of the Weimar Republic, based on a new constitution. Its early years are marked by high unemployment and rampant inflation.

Walter Gropius establishes the Bauhaus art and design school.

Käthe Kollwitz elected as first female instructor to The Prussian Academy of the Arts.

**1923** - Adolf Hitler, head of the National Socialist German Workers' (Nazi) Party, leads an abortive coup in a Munich beer hall.

Hyperinflation leads to economic collapse.

Käthe Kollwitz creates the print *Die Freiwilligen* (The Volunteers), part of her series called *The War* as a response to WW I and the death of her son, Peter.

**1924** - Hitler writes *Mein Kampf* - "My Struggle" - in prison.

**1929** - Global depression, mass unemployment.

**1933** - Hitler becomes chancellor. Weimar Republic gives way to a one-party state. Systematic persecution of Germany's Jews escalates. Hitler proclaims the Third Reich in 1934.

The Bauhaus school is forced to close by Nazi party. Käthe Kollwitz is forced to leave position at The Prussian Academy of the Arts.

**1935** - Germany begins to re-arm. Nuremberg Laws deprive German Jews of citizenship.

**1936** - Berlin Olympics.

**1937**- Nazi party mounts exhibit "The Degenerate Art" in Munich, displaying 650 works; viewed by 2 million people in four months.

**1938** - *Kristallnacht* (Night of Broken Glass) sees orchestrated attacks on Jews and their property as well as synagogues.

Ernst Kirchner commits suicide, partially as a result of Nazi harassment.

**1939-1945** - Invasion of Poland triggers World War II.

Millions of people of all ages, mostly Jews but also large numbers of Gypsies, Slavs and other races, the disabled and homosexuals, die in the Holocaust as the Nazis implement an extermination policy in the death camps of eastern Europe.

**1943**- Käthe Kollwitz flees Berlin during height of bombing campaign. Her home is destroyed by bombs.

**1945** – Käthe Kollwitz dies April, 22.

German army defeated. Allies divide Germany into occupation zones.

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**Käthe Kollwitz (German 1867-1945)**  
**Writing Exercises**

**Inquiry**

Discuss while viewing *The Volunteers* (1923):

- What do you notice first?
- How is the work balanced (or not balanced)?
- How does Kollwitz create a sense of movement?
- Who are these figures? How do you know this?
- Where are the figures marching to?
- Kollwitz said that she made this work to come to terms with the years 1914-1918 in Germany. These are the dates of WWI. What does this work say about Germany during WWI? What in the work makes you say that?

**Persuasive- Editorial**

Imagine you are a citizen living in Berlin before the start of WWII. Write a letter to a newspaper, arguing against the war using Kollwitz's image of *The Volunteers* as inspiration and evidence for the consequences of war. Persuade your readers so that they *feel* these consequences.

**Narrative- What Makes a Story?**

Discuss while viewing *Weavers on the March* (1897):

- What is the mood? What do you see in the artwork that makes you say that?
- What is the setting? Describe it.
- Who are the characters? Describe their posture, clothing, social class, facial expression, gender, age, and race. How do multiple characters interact with one another?
- What emotions do the characters display? What in the artwork makes you say this?
- What is happening? What do you see that makes you say this?

Combine your analysis of the mood, setting, characters, and event to write a short story based on the work of art. Include dialogue between the characters from the work. Your story may extend beyond the frame (what you see) and included other characters as well. Use the Narrative Story Board worksheet to help plan your story.



## Jacob Lawrence (American, 1917-2000) Biography

Jacob Lawrence grew up in Harlem, New York during the 1930's that was, despite the harsh conditions of the Depression (overcrowding, poverty, and poor living conditions), a city with the ability to produce illustrious cultural figures. Between 1932 and 1934 he took classes at the Harlem Art Workshop where he was able to meet Alain Locke, Langston Hughes, Augusta Savage, and other major writers, thinkers and artists of the Harlem Renaissance. These individuals provided the young Lawrence with a concerned awareness of the African-American experience and history in America.

A consistent theme of Lawrence's work is the use of the series as a format to narrate a story, as he felt that a single work could never convey the whole saga. His masterwork of storytelling is a series of sixty panels, called *The Migration of the Negro* (1940-1941), which dramatically depicts African-Americans moving North during the early 20<sup>th</sup> century to find better opportunities during the period known as the Great Migration. This was a subject he associated with his parents who had themselves migrated from South Carolina to New York. Its exhibition in New York marked the first time an African American artist was exhibited in a New York gallery. Just ten years prior, Lawrence and other black visitors were not welcome in New York art galleries.

Before painting the series *The Migration*, Lawrence had never personally experienced the South. The image, *Diners* (1942), documents his first travels to South Carolina to visit relatives in 1942. It is therefore, not his first painting of the American South, but the first based on his own experience. The painting *Diners*, with its dark colors and jagged shapes is a great contrast to his other works of the African-American experience (compare to *The 1920's...The Migrants Arrive and Cast Their Ballots*, 1976), where color and pattern are used to brighten the settings. Here the diners seem to almost fade into the dark background, suggesting the idea of poverty being invisible to most people.

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**Jacob Lawrence (American, 1917-2000)****Historical Context**

Jacob Lawrence's parents were part of the Great Migration of African-Americans who left the South for the North. The peak of this mass exodus was from 1910-1916, but lasted until around 1940. During this period, Harlem experienced a huge growth, leading to the establishment of organizations like the National Association for the Advancement of Colored People (NAACP) and the National Urban League in order to advance the cause of the poverty, poor living conditions and overcrowding being experienced by the new mass population of African Americans in New York and the country.

During the 1920's Harlem became the center of a massive cultural revival known as the Harlem Renaissance. Major thinkers, writers and artists lived and worked in Harlem, interacting and sharing ideas that stressed black achievement and self-realization, creating a vibrant hub of cultural renewal. Writers like Alaine Locke encouraged African-Americans "to turn to their heritage for cultural identity". Lawrence was greatly influenced by Locke's writings and speeches on the black experience in America, as evidenced by the subject matter he chose to visually narrate in his work.

Lawrence's artistic training exposed him to the art styles of Social Realism as well as abstraction. Many artists of the 1930's, like Lawrence, wanted to produce the Social Realistic images that dealt with socially critical themes but with flavors of the abstract style. Artists like the Mexican muralists Diego Rivera who promoted the idea that social change is possible through art, a corner stone of Social Realism, inspired in Lawrence a desire to advance the stories of the neglected African American heroes from history. Modernism, mostly in the style of abstraction had reached America's shores by 1919, and by the 1930's, New York City was the center of modern art, with most galleries exhibiting abstract styles such as cubism and expressionism.

**Biography**

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## Jacob Lawrence (American, 1917-2000)

### Writing Exercises

#### Inquiry

- Describe the objects you see.
- What appears closest to you? Furthest away? Explain how the artist was able to show this.
- Describe the colors you see. Where are they the brightest? The darkest?
- What is the time and place? How do you know this?
- What mood does this painting have? What visual elements determine this mood?

#### Narrative

Using the Narrative Story Board worksheet, begin by recording *Diners* as the first scene in a story.

Carefully draw what you see in the image by looking at the image and slowly draw the shapes, lines and details from Lawrence's depiction of a southern diner. Imagine what happens next in the story, and then next. After you have completed the visual story board, write the story.

#### Expository- Text to Text Connection

Read Langston Hughes' poem, *One Way Ticket*.

- What is the time and place of this piece?
- What is the purpose?
- What is the point of view? How do you know this?
- How does it make you feel? What in the piece makes you say that?
- What words or phrases show the speaker's tone?

Look carefully at Jacob Lawrence's *Diners*.

- What is the time and place of this piece?
- What is the purpose?
- What is the point of view? How do you know this?
- How does it make you feel? What in the work makes you say that?
- How is the tone of this work similar to the poem *One Way Ticket*?

Use the Text to Text Comparison worksheet to organize and record observations.

#### Poetry

Write a poem inspired by an analysis of the work *Diners*. Consider the time, place, and mood.

**Jacob Lawrence (American, 1917-2000)**



*Jacob Lawrence, Diners (also, Café Scene), 1942*  
 Gift of C. Leonard Pfeiffer  
 Gouache on paper, 14 1/4" x 20"  
 © 2013 The Jacob and Gwendolyn Lawrence  
 Foundation, Seattle / Artists Rights Society (ARS),  
 New York

**1. Biography**

Jacob Lawrence grew up in Harlem, New York during the 1930s that was, despite the harsh conditions of the Depression (overcrowding, poverty, and poor living conditions), a city with the ability to produce illustrious cultural figures. Between 1932 and 1934 he took classes at the Harlem Art Workshop where he was able to meet Alain Locke, Langston Hughes, Augusta Savage, and other major writers, thinkers and artists of the Harlem Renaissance. These individuals provided the young Lawrence with a conceptual awareness of the African-American experience and history in America.

A consistent theme of Lawrence's work is the use of the series as a format to narrate a story, as he felt that a single work could never convey the whole saga. His masterwork of storytelling is a series of sixty panels, called *The Migration of the Negro* (1940-1941), which dramatically depicts African-Americans moving North during the early 20<sup>th</sup> century to find better opportunities during the period known as the Great Migration. This was a subject he associated with his parents who had themselves migrated from South Carolina to New York. Its exhibition in New York marked the first time an African American artist was exhibited in a New York gallery, just ten years prior, Lawrence and other black waiters were not welcome in New York art galleries.

Before painting the series *The Migration*, Lawrence had never personally experienced the South. The image, *Diners* (1942), documents his first travels to South Carolina to visit relatives in 1942. It is therefore, not his first painting of the American South, but the first based on his own experience. The painting *Diners*, with its dark colors and jagged shapes is a great contrast to his other works of the African-American experience (compare to *The Migrants Arrive and Cast Their Ballots*, 1978), where color and pattern are used to brighten the settings. Here the diners seem to almost fade into the dark background, suggesting the idea of poverty being invisible to most people.

Biography

Wheat, E. H. (1996). *Jacob Lawrence: American Painter*. Seattle: University of Washington Press.

**2. History**

**3. Writing Exercises**

Figure 12: Jacob Lawrence Page View  
 Collection of the University of Arizona of Art  
 & Archive of Visual Arts, Tucson

**Abraham Mignon (German 1640-1679)****Jacob Gillig (Dutch 1636-1701)****Biography**

Abraham Mignon was born in Frankfurt, Germany but moved with his parents to the Netherlands in 1679 where he was left in the care of the still-life painter Jacob Marell. Both Marell and Mignon later moved to Utrecht where the young pupil would find another master to train under, the still-life painter Jan Davidsz de Heem. Mignon closely followed Heem's flower and fruit paintings in subject and style, rendering the same brilliant colors, fine details and opulent compositions. His paintings were popular in the European courts with the Elector of Saxony and King Louis XIV both purchasing works from Mignon. In 1675 he married Maria Willaerts who came from a well-known family of marine painters. The artist worked in Utrecht until his death in 1679.

Jacob Gillig was born in the Netherland city of Utrecht and most likely studied and lived in that city from a very early age until his death in 1701. In 1661 he married Hester Willaerts, who was also related to Mignon by marriage. Gillig worked as a merchant and as a prison warden before he took up painting, specializing in still-life compositions of fish. Gillig is regarded as one of the finest painters of fish from the Dutch school in the seventeenth century.

This painting, *Still Life of Fish and Tackle* (c. 1670) is a collaborative work between the two gifted still-life painters, combining the refined detail of Mignon's flower paintings with the pyramidal compositions typical of Gillig's fish paintings. Fish symbolize the Dutch marine culture and its economic possibilities because of the easy access to the sea. Flower still-lives were also quite common in the seventeenth century and *Still Life of Fish and Tackle's* abundant, delicately detailed, brilliantly lit display of fish could possibly be compared to floral still-lives of the period.

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**Abraham Mignon (German 1640-1679)**

**Jacob Gillig (Dutch 1636-1701)**

### **Historical Context**

Seventeenth century Dutch art is influenced by several factors, mainly economics and politics. The Thirty Years' War (1618-1648) dissolved the united Catholic Europe, ending with a strict geological division between the Protestant Church in Northern Europe and the Roman Catholic Church still the major influence in Italy and Spain. With easy access to the sea and therefore trade routes, the Dutch were able to establish valuable commercial outposts at key areas across the world. This economic advantage created a middle class, and, more importantly for artists, a new patron for the arts.

This new art market meant that The Church and nobility were no longer the sole patrons commissioning works. The new mercantile middle class wanted images of themselves and their possessions so with these new patrons also came new subjects for pictures. From still-lives of flowers, rich banquet settings, to legal documentation of weddings, the Dutch commissioned pictures of a range of subjects. New patrons also created greater competition between artists with some becoming specialists in one area, creating expert painters of asparagus, flowers, fish, or glass, making still-life paintings a specialty that flourished in the Netherlands during the 1600's.

The rise of the still-life reflects the growing urbanization of Dutch society in the seventeenth century, with an increased emphasis on the domestic as well as personal possessions. For the wealthy merchant patron, a flower painting represented part of a rich domestic lifestyle that also included a garden with rare specimens, which could often cost more than the paintings of them. A banquet still-life with expensive foods like shellfish and lemons, or hunting trophies of fowl connoted wealth and privilege. Viewers of these works would either be familiar with this lifestyle or would wish to be identified with it.

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**Abraham Mignon (German 1640-1679)**

**Jacob Gillig (Dutch 1636-1701)**

**Writing Exercises**

### Looking Poem

Create a poem for the painting using the following structure:

Line one- One word or short phrase that comes to mind when you look at the image (don't think, just write)

Line two- Write an action phrase based on what you see

Line three- Create a simile, a phrase using the word "like" for the image

Line four- Give the image another short word or phrase

Share poems with the class. What were some common words that were used? Note creative descriptive words that were used.

### Describe to Persuade

List five colors you see.

List five textures you see.

List five shapes you see.

List five objects you see.

List five more details you see that no one else might notice.

Describe each word on your list with one adjective. (Example, "Brown" becomes "Dirty brown")

Using the descriptive word list you have created, write a detailed description of the painting by Gillig and Mignon for an art catalog. You want buyers to purchase this work, but they cannot see it. Describe it so that they not only can see the painting in their mind but also would like to buy the work of art.

Abraham Mignon (German 1640-1679)

Jacob Gillig (Dutch 1636-1701)



*Gillig, Jakob, Still Life of Fish and Tackle, c. 1670*  
Museum Purchase with Funds Provided  
By the Edward J. Gallagher, Jr. Memorial  
Fund  
Oil on canvas, 29 4/5" x 24 2/5"

— 1. Biography

Abraham Mignon was born in Frankfurt, Germany but moved with his parents to the Netherlands in 1679 where he was left in the care of the still-life painter Jacob Maril. Both Maril and Mignon later moved to Utrecht where the young pupil would find another master to train under, the still-life painter Jan Davidz de Haem. Mignon closely followed Haem's flower and fruit paintings in subject and style, rendering the same brilliant colors, fine details and opulent compositions. His paintings were popular in the European courts with the Elector of Saxony and King Louis XIV both purchasing works from Mignon. In 1678 he married Maria Willaerts who came from a well-known family of marine painters. The artist worked in Utrecht until his death in 1679.

Jacob Gillig was born in the Netherland city of Utrecht and most likely studied and lived in that city from a very early age until his death in 1701. In 1668 he married Heester Willaerts, who was also related to Mignon by marriage. Gillig worked as a merchant and as a prison warden before he took up painting, specializing in still-life compositions of fish. Gillig is regarded as one of the finest painters of fish from the Dutch school in the seventeenth century.

This painting, *Still Life of Fish and Tackle* (c. 1670) is a collaborative work between the two gifted still-life painters, combining the refined detail of Mignon's flower paintings with the pyramidal compositions typical of Gillig's fish paintings. Fish symbolize the Dutch marine culture and its economic possibilities because of the easy access to the sea. Flower still-lives were also quite common in the seventeenth century and *Still Life of Fish and Tackle's* abundant, delicately detailed, brilliantly lit display of fish could possibly be compared to floral still-lives of the period.

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✦ 2. History

✦ 3. Writing Exercises

Figure 13: Mignon and Gillig Page View  
Collection of the University of Arizona of Art  
& Archive of Visual Arts, Tucson

## Thomas Moran (American 1837-1926) Biography

After his family immigrated to the United States from England in 1844, Thomas Moran took an early interest in art. The work of the British Romantic landscape painter, J.M.W. Turner had a dramatic impact on Moran's use of color and choice of landscapes. Moran closely studied and copied Turner's works while visiting London in 1862. Other early influences included the writing of the American poet, Henry Wadsworth Longfellow. His epic poem *Hiawatha* (1855) reportedly inspired Moran to visit upper Michigan so that he could view the natural wonders of the landscape described in *Hiawatha*.

Moran worked at a time of western exploration which was followed by immediate western expansion. On these expeditions, it was customary for a scene painter and/or a photographer to come along. In 1871, Moran took part of a survey into Yellowstone with the geologist Ferdinand V. Hayden. Illustrations from the expedition were published in *Scribner's Monthly*, a New York based magazine that reported on news from the western frontier. In 1873, on assignment for *Picturesque America*, a book that set out to illustrate the scenery of America, Moran accompanied Hayden again on his exploration of the Colorado Rockies, the Colorado River and the Grand Canyon. Part of Moran's funding for these trips was from Jay Cooke of the Northern Pacific Railroad, who was eager to publicize the amazing landscapes of the West as a means to advertise train travel out west.

Moran's paintings and sketches from these expeditions launched his career as one of the premier American landscape painters. They also helped an eastern audience picture the "wild" west as untamed and ready to be civilized. In fact, many of Moran's images were fictional constructs and not exact replications of what he saw, but rather carefully arranged compositions created to insight a specific emotional response. Ignoring evidence of civilization in the West, such as towns or railroads, Moran concentrated on idyllic mountain ranges and the natural formations that were the backdrop to these man-made features. His paintings were truthful *enough* for a nineteenth century audience who could read the symbolic evidence of Manifest Destiny.

In reality, by the late 1900's, the impact of American expansion could already be seen as far west as Montana. While compared to Europe, whose landscape was blighted with evidence of human civilization, a growing number of Americans fought to preserve the natural and wild places that seemingly defined America. Many of Moran's favorite sites to paint were declared national parks or monuments, including Yosemite Valley, the Grand Canyon and Yellowstone National Park. His mass-produced images played a central role in the establishment of these parks, as his epic landscapes advanced a national identity closely linked with the rugged, the untamed, and the divinely allocated.

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## Thomas Moran (American 1837-1926)

### Historical Context

The Romantic landscape paintings from the early part of the nineteenth century by Thomas Cole, George Catlin and Frederick Church, were views of the untamed interior nation that laid in wait for civilization. These images helped to define the American identity and promote the belief in Manifest Destiny, that God had indeed intended Americans (meaning white Europeans) to conquer and inhabit the west. The Indian Wars and The U.S.-Mexican War (1846-1848) would be a violent consequence of this ideology.

When later artists like Thomas Moran went on expeditions further into the American West, to the wilderness landscapes of Yellowstone and the Colorado Rockies, the images brought back to the East in the 1870's played a central role in *advertising* the western expansion of America. By the time Moran traveled to Montana on his expeditions into Yellowstone and later Colorado, the transcontinental railroad had made travel to these further most lands possible. Trains from Washington to the West left twice daily. His oil paintings, water colors, and especially his mass produced chromolithographs, advertised to a wide audience the divine earthly gift that was now only a train ride away.

Thomas Moran's work as a landscape painter coincided with the rise of mass production printmaking. Moran was able to create detailed, colorful compositions in watercolor while on location, and mass produce the images through a printing process called chromolithography. This affordable and higher quality printing method provided mass-produced prints of artist's work to a diverse public. Opinions on this development were mixed. Some critics saw the rise of visual media (including photography) as a lowering of taste while others during Moran's time saw these types of images as a means to disseminate art, culture and American ideals to the masses.

Moran's packaged and glorified images of the western world constructed a specific historical narrative, one that would set the standard for American landscapes. Made for audiences that accepted the concept of Manifest Destiny, images such as *The Mosquito Trail*, *Rocky Mountains of Colorado*, seem to map out the location of the Garden of Eden and thus the western expansion of the United States.

### Bibliography

Anderson, N.K. (1997). *Thomas Moran*. New Haven, London: Yale University Press.

## Thomas Moran Writing Exercises

### Descriptive- Descriptive Walk

Spend a few minutes and look closely at the image, *The Mosquito Trail, Rocky Mountains of Colorado*. Now close your eyes and imagine walking in this scene.

- What time of year is it?
- What is the weather like? How do you know? What words describe the weather?
- Has the land been touched by humans. How?
- What sounds would there be? How do you know?
- Who is in the image? Are they alone? What makes you say this?
- What would it feel like to be in this scene? What direction would you move in? Where do you think you would end up?

### Narrative- “I remember”

Write an imagined personal narrative from this image. Imagine this scene as a remembered event in your life. Begin with, “I remember...” and describe the setting and event so that the reader is able to picture it, hear it, smell it or even taste it.

### Expository- Context

What does Thomas Moran’s work say about the time in which it was created? What does the image say about the new nation and what in the work communicates that? How does the image personify America? Are any of these personifications ‘true’ today?

**Extension-** Compare and contrast Thomas Moran’s landscape to Edward Hopper’s *The City*.

### Expository- Images of Manifest Destiny

Complete a “What I See- What it Means” worksheet in order to analyze the message/s of *The Mosquito Trail, Rocky Mountains of Colorado* and the [Coffeyville, Kansas broadside](#). Record the denotations and connotations of each work and then share your findings with the class. Summarize the overall main ideas and meaning of Moran’s image and the broadside citing specific examples to support your conclusions.

Write an essay juxtaposing Moran’s print and the Coffeyville, Kansas broadside. How does Moran’s message in *The Mosquito Trail, Rocky Mountains of Colorado* compare with the Coffeyville, Kansas broadside? What does each communicate about the American landscape and how does each work communicate that message? Cite specific evidence from each example.

Coffeyville Kansas broadside credit: Library of Congress, Rare Book and Special Collections Division (Call # Portfolio 20, Folder 16)

Link:

<http://memory.loc.gov/cgibin/ampage?collId=rbpe&fileName=rbpe02/rbpe020/02001600/rbpe02001600.db&recNum=0&itemLink=r?ammem/AMALL:@field%28NUMBER+@band%28rbpe+02001600%29%29&linkText=0>

**Thomas Moran (American, 1837-1926)**



Moran, Thomas, *The Mosquito Trail, Rocky Mountains of Colorado*, 1875  
Museum Purchase with Funds Provided by the Edward J. Gallagher, Jr. Memorial Fund  
Chromolithograph, 10" x 14 1/2"

### 1. Biography

After his family immigrated to the United States from England in 1844, Thomas Moran took an early interest in art. The work of the English Romantic landscape painter J.M.W. Turner has a dramatic influence on Moran, and he closely studied and copied his works and subjects while visiting London in 1862. Other early influences included the writing of the American poet, Henry Wadsworth Longfellow. His epic poem *Miwatha* (1855) reportedly influenced Moran to visit Upper Michigan so that he could view the natural wonders of the landscape described in *Miwatha*.

Moran worked at a time of western exploration which was followed by immediate western expansion. On these expeditions, it was customary for a scenic painter and/or a photographer to come along. In 1871, Moran took part of a survey into Yellowstone with the geologist Ferdinand V. Hayden. Illustrations from the expedition were published in *Scribner's Monthly*, a New York based magazine that reported on news from the western frontier. In 1873, on assignments for *Pictorial America*, a book that set out to illustrate the scenery of America, Moran accompanied Hayden again on his exploration of the Colorado Rockies, the Colorado River and the Grand Canyon. It is an important factor to note that part of Moran's funding for these trips was from Jay Cooke of the Northern Pacific Railroad, who was eager to publicize the amazing landscapes of the West.

Moran's paintings and sketches from these expeditions launched his career as one of the premier American landscape painters. They also helped an eastern audience picture the "wild" west as untamed and ready to be civilized. In fact, many of Moran's images were fictional constructs and not exact replications of what he saw, but rather carefully arranged compositions created to instill a specific emotional response. Ignoring evidence of civilization, such as towns or railroads, Moran concentrated on idyllic mountain ranges and the natural formations that were the backdrop to these man-made features. His paintings were truthful enough for a nineteenth century audience who could read the symbolic evidence of Manifest Destiny.

In reality, by the late 1800s, the impact of American expansion could already be seen as far west as Montana. While compared to Europe, whose landscape was blighted with evidence of human civilization, a growing number in America fought to preserve the natural and wild places that seemingly defined America. Many of Moran's favorite sites to paint were declared national parks or monuments, including Yosemite Valley, the Grand Canyon and Yellowstone National Park. His mass produced images played a central role in the establishment of these parks, as his epic landscapes advanced a national identity closely linked with the rugged, the untamed, and the divinely allocated.

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### 2. History

### 3. Writing Exercises

Figure 14: Thomas Moran Page View  
Collection of the University of Arizona of Art  
& Archive of Visual Arts, Tucson

**Jaune Quick-to-See Smith (b. 1940)**  
**Biography**

Jaune Quick-to-See Smith was born in St. Ignatius, Montana, raised on the Flathead Reservation and is an enrolled Salish member of the Confederated Salish and Kootenai Nation of Montana. Her early childhood was difficult, as Smith went to work at the age of eight to help out her family who had very little. She also had to live in foster homes as a child and went to public schools where she faced open discrimination because she was Native American. Despite this difficult childhood, she earned a Bachelor of Arts degree in Art Education from Framingham State College in 1976 and a Masters of Art degree at the University of New Mexico in 1980.

Her heritage as a Native American plays prominently in her artwork and in her life's work. She has committed herself to improving the education and the preservation of Native American culture. After completing art school and establishing herself as a very successful contemporary artist, Smith worked to raise funds for scholarships and textbooks for the college on her reservation. She has been active as a spokesperson and historian for Native artists that she feels are unappreciated. Smith is also an environmental activist, motivated by a concern of the destruction of the land and its peoples.

Using a combination of representational and abstracted imagery, Smith paints over clippings from newspapers, photographs and textbooks. Smith's work as an artist visually communicates her concerns about the land, government oppression and commercial misrepresentations of Native American culture and histories. *Spam*, like much of Smith's work, is about the contrasting perspectives of land between Euro-Americans and Native Americans. In her own words, "Euro-Americans see broad expanses of land as vast, empty spaces. Indian people see all land as a living entity. The wind ruffles; ants crawl; a rabbit burrows. I've been working with that idea for probably twenty years now."

The painting *Spam* works to raise the viewer's awareness of the almost total elimination of the bison, an animal species central to the life of Native Americans. During the nineteenth century, killing campaigns of the bison brought the animal close to extinction. Smith explains the imagery and text, "tell a story about the Indian peoples' loss of the buffalo and having to eat commodity food or poor people's food such as Spam. This is not a story of yesteryear but today's story as well" (personal communication, May 7, 2013).

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**Jaune Quick-to-See Smith (b. 1940)**  
**Historical Context**

Jaune Quick-to-See Smith's painting *Spam* relies heavily on the use of text to convey its message about the politics and history of food on native lands. The roots of this practice go back to the rise of modern art in the late 1800's Europe with artists like Pablo Picasso and George Braque. For these Cubist artists, words were viewed as another visual element, like shapes or lines. Besides the words being used as a formal element, they also worked to communicate the meaning of the work of art more directly.

By the 1960's the use of text had become a very common compositional element in contemporary Native American art. Native artists at the time were predominantly concerned with the invisibility of Native people politically as well as the feeling that native histories had been erased or white-washed by the history books. Art then became a way to combat this "official narrative" and text was seen as a more direct and powerful means by which to bring attention to the historical accounts of Native people.

Quick-to-See Smith began including words in her paintings in the late 1980's. Including words cut from newspapers articles or other source materials, the artist collaged these words directly onto the surface of the canvas. Later, Quick-to-See Smith began to stencil words onto the painting as well (example "SPAM"). The pairing of carefully selected text cut from newspapers like "Put Your Trust in the Land", "You Could Say We've Arrived" and "Minding the Menu", help to translate the visual language in her work.

"Whether they [native artists] are using text to speak clearly, enhance narrative, combat silence, rewrite history, speak metaphorically, convey rhythm or express states of mind or body, contemporary Native American artists have shown that language is an ideal medium for personal for personal and political expression. In this respect, it is the perfect complement to art itself".

**Bibliography**

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## Jaune Quick-to-See Smith (b. 1940)

### Writing Activities

#### Description- Free Write

Look closely at the image for five minutes, then free-write about what you see for two minutes. Reading what you wrote, circle the most important idea to you. Take another minute to look closely at the painting, then free-write about this idea for another two minutes. Stop again and take a minute to read what you wrote and look closely at the painting. Circle the most important idea that you just wrote and free-write for two more minutes about this idea.

Share responses with other students. Compare what you see. How are your responses similar and different?

#### Descriptive/ Narrative Writing- Facebük Page

Use descriptive writing and practice seeing from another point of view to talk about an art work or an artist using a familiar social media format. Use the facebük worksheet.

Imagine that Jaune Quick-to-See Smith is your friend on a social media website. Create a “farsebük” conversation between you, Quick-to-See Smith and other friends on your wall. Cite specific examples from the painting *SPAM* in your conversation.

- What would you ask the artist about their work or life?
- How would the artists respond?
- What factors might influence the artist’s comments?

#### Persuasive- Interpretation

Artists use subtle elements within a work of art to convey a meaning, such as gesture, color or line. *SPAM*’s image contains many clippings from newspapers and magazines. What do these texts say? What do they mean? Complete a “What I See- What it Means” worksheet in order to analyze the message/s of *SPAM*. Record the denotations and connotations of the work and then share your findings with the class. Summarize the overall main ideas and meaning of the painting in a short essay citing the visual evidence to support your conclusions.

**Jaune Quick-to-See Smith (b. 1940)**



Smith, Jaune Quick-to-See, Spom, 1995. Museum Purchase with Runds Provided By the Edward J. Gallagher, Jr. Memorial Fund. Acrylic/Mixed Media, 61 1/12" x 51".

Smith, Jaune Quick-to-See, Spom, 1995. Museum Purchase with Runds Provided By the Edward J. Gallagher, Jr. Memorial Fund. Acrylic/Mixed Media, 61 1/12" x 51".

View of Left Top

Smith, Jaune Quick-to-See, Spom, 1995. Museum Purchase with Runds Provided By the Edward J. Gallagher, Jr. Memorial Fund. Acrylic/Mixed Media, 61 1/12" x 51".

Smith, Jaune Quick-to-See, Spom, 1995. Museum Purchase with Runds Provided By the Edward J. Gallagher, Jr. Memorial Fund. Acrylic/Mixed Media, 61 1/12" x 51".

View of Right Top

View of Left Bottom

Smith, Jaune Quick-to-See, Spom, 1995. Museum Purchase with Runds Provided By the Edward J. Gallagher, Jr. Memorial Fund. Acrylic/Mixed Media, 61 1/12" x 51".

View of Right Bottom

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**1. Biography**

Jaune Quick-to-See Smith was born in St. Ignace, Montana, near the Flathead Reservation and is an enrolled Salish member of the Confederated Salish and Kootenai Nation of Montana. Her early childhood was difficult, as Smith went to work at the age of eight to help out her family who had very little. She also had to live in foster homes as a child and went to public schools where she faced open discrimination because she was Native American. Despite this difficult childhood, she earned a Bachelor of Arts degree in Art Education from Framingham State College in 1976 and a Masters of Art degree at the University of New Mexico in 1980.

Her heritage as a Native American plays prominently in her artwork and in her life's work. She has committed herself to improving the education and the preservation of Native American culture. After completing art school and establishing herself as a very successful

Figure 15.1: Jaune Quick-to-See Smith Page View (Top of page)

Collection of the University of Arizona of Art  
& Archive of Visual Arts, Tucson

**— 1. Biography**

Jaune Quick-to-See Smith was born in St. Ignatius, Montana, raised on the Flathead Reservation and is an enrolled Salish member of the Confederated Salish and Kootenai Nation of Montana. Her early childhood was difficult, as Smith went to work at the age of eight to help out her family who had very little. She also had to live in foster homes as a child and went to public schools where she faced open discrimination because she was Native American. Despite this difficult childhood, she earned a Bachelor of Arts degree in Art Education from Framingham State College in 1976 and a Masters of Art degree at the University of New Mexico in 1980.

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**+ 2. History**

**+ 3. Writing Exercises**

Figure 15.2: Jaune Quick-to-See Smith Page View (Bottom of page)  
Collection of the University of Arizona of Art & Archive of Visual Arts, Tucson

**Anton Refregier (American, 1905-1979)**  
**Biography**

Anton Refregier was born in Moscow and moved with his family to Paris at age fourteen and eventually emigrated to the United States in 1920. He earned a scholarship to the Rhode Island School of Design, and upon graduation moved to New York City in 1925 finding work for interior decorators. Working for the WPA/FPA from 1935-1940, provided Refregier, like other artists during the Great Depression, constant commissions and an hourly wage.

His most famous work was the WPA mural of the "History of San Francisco" at the Rincon Post Office in San Francisco. The mural was commissioned in 1941, but was halted due to the onset of WWII and was not resumed until 1946 and completed in 1948. Refregier broke from WPA tradition of painting images of hard work ending economic hardships, and instead choose to include in his mural the more controversial events from California history, such as anti-Chinese riots and the water front strike of 1934. The work became the most controversial of all the WPA art projects, sparking national debate but the work has since been protected as a National Historical Place.

*Broken Life* was painted in 1942, during Refregier's hiatus on the Rincon mural. In a letter from the artist's wife, she states that the title was originally *Grief* and was painted as a result of Refregier's "response to the bombing of London during the war". *Broken Life*, like the Rincon mural and its inclusion of the less than nostalgic moments in California's history, demonstrates the artist's inspiration in tragic events.

**Bibliography**

O'Connor, F.V. (Ed.). ( 1973). *WPA: Art for the millions*. Boston, MA: New York Graphic Society Ltd.

S. Refregier, letter to museum, October, 19, 1981.

## **Anton Refregier (American, 1905-1979)**

### **Historical Context**

During the thirties, America struggled with economic security, while Europe dealt with violent political upheaval. This crisis led to World War II which the United States actively entered after the bombing of Pearl Harbor in December of 1941. With a growing sense that democracy was threatened on a global scale, many American artists looked toward America's roots as a defense of American values.

After the start of WWII, songwriters like Woody Guthrie set aside the more social-political protest songs to compose "This Land is Your Land". Movie makers like Frank Capra filmed idealized visions of America's past and Richard Rodgers and Oscar Hammerstein II loaded their 1943 musical *Oklahoma* with themes of the American rural past and innocence.

Fearful that America's aversion to war would weaken its resolve and readiness to defend democracy, the Regionalist painter Grant Wood produced posters for Bundles for Britain, a relief agency that sent American medical supplies to England. Norman Rockwell's popular four painting series, *Four Freedoms* was created to run on the cover of the Saturday Evening Post intended to promote patriotism. These four essential human rights were devised from Roosevelt's 1941 State of the Union address. Roosevelt's "Freedom from Want", for example, was visually communicated with a nostalgic scene of an American family eating a holiday meal.

Anton Refregier's painting *Broken Life* can be juxtaposed against this cultural context of visual works being created to inspire patriotism during the time of war. *Broken Life* is not an idealized scene of Americana, nor is it an emotional propagandistic call to fight against Facism. Refregier captures the reality, rather than the idealized, experiences of war. Two individuals cling to each other out of grief after the London Blitz, when the city was bombed by Germany for 57 consecutive nights. The work evokes contemplation for the human cost of war.

### **Bibliography**

Haskell, B. (1999). *The American century: Art & culture 1900-1950*. New York, NY: W.W. Norton & Company.

**Anton Refregier (American, 1905-1979)****Writing Activities****Description- Free Write**

Look closely at the image for five minutes, then free-write about what you see for two minutes. Reading what you wrote, circle the most important idea to you. Take another minute to look closely at the painting, then free-write about this idea for another two minutes. Stop again and take a minute to read what you wrote and look closely at the painting. Circle the most important idea that you just wrote and free-write for two more minutes about this idea.

Share responses with other students. Compare how each of you see the image. How are your responses similar and different?

**Narrative- Text to Self Connection**

What personal connection can you make to this image? Take on the perspective of one of the figures in this painting. Write a response to this work beginning with the prompt, "I remember...". Your writing can be invented (i.e. fictional), but must include details from the painting.

Read the historical context for this artwork. Does this change your perspective or point of view? Write again from the perspective of one of the figures, beginning with the same prompt. "I remember...".

**Persuasive- Interpretation**

Artists use subtle elements within a work of art to convey a meaning, such as gesture, color or line. Complete a "What I See- What it Means" worksheet in order to analyze the message/s of *The Broken Life*. Record the denotations and connotations of the work and then share your findings with the class. Summarize the overall main ideas and meaning of the image in a short essay citing the visual evidence to support your conclusions.

**Anton Refregier (American, 1905-1979)**



Refregier, Anton. *Broken Life*. 1942  
Gift of C. Leonard Pfeiffer  
Oil on board, 29 3/4" x 21 1/2"

**1. Biography**

Anton Refregier was born in Moscow and moved with his family to Paris at age fourteen and eventually emigrated to the United States in 1920. He earned a scholarship to the Rhode Island School of Design, and upon graduation moved to New York City in 1925 finding work for interior decorations. Working for the WPA/FPA from 1935-1940, provided Refregier, like other artists during the Great Depression, constant commissions and an hourly wage.

His most famous work was the WPA mural of the "History of San Francisco" at the Rincon Post Office in San Francisco. The mural was commissioned in 1941, but was halted due to the onset of WWII and was not resumed until 1946 and completed in 1948. Refregier broke from WPA tradition of painting images of hard work ending economic hardships, and instead chose to include in his mural the more controversial events from California history, such as anti-Chinese riots and the water front strike of 1934. The work became the most controversial of all the WPA art projects, sparking national debate but the work has since been protected as a National Historical Place.

*Broken Life* was painted in 1942, during Refregier's hiatus on the Rincon mural. In a letter from the artist's wife she states that the title was originally "One" and was painted as a result of Refregier's "response to the bombing of London during the war". *Broken Life*, like the Rincon mural and its inclusion of the less than nostalgic moments in California's history, demonstrates the artist's inspiration in tragic events.

**Bibliography**

O'Connor, P.V. (Ed.). (1975). *WPA: Art for the millions*. Boston, MA: New York Graphic Society Ltd.

5. Refregier, letter to museum, October, 19, 1951.

**2. History**

**3. Writing Exercises**

Figure 16: Anton Refregier Page View  
Collection of the University of Arizona of Art  
& Archive of Visual Arts, Tucson

## Thomas Hart Benton Biography of life and work

Thomas Hart Benton became a leading figure in the 1930's American art movement known as Regionalism. Born in 1889 in rural Neosho, Missouri to a prominent political family, Benton studied art despite his congressman father's objections. Studying at the Art Institute of Chicago for a short period from 1907-1908, Benton left America to study in Paris in 1908 where he met the famous Mexican muralist Diego Rivera. Diego's use of vivid colors and depictions of the everyday working man greatly influenced Benton's style.

Benton returned to New York in 1913 and shortly after in 1918 documented his rejection of Modernism in his autobiography. His return home to rural Missouri in 1924 to visit his dying father solidified his move away from abstraction to realism and a desire to record rural American life. His prints and paintings after this date reflect this change in style and subject matter. During the 1920's, Benton would trek through remote areas of rural America, sketching examples of everyday folk. Benton disdained the elitist, high society of New York but loved the common folk and everyday man. Benton escaped the New York art scene through his acceptance of a teaching position at the Kansas City Art Institute where he would reside until his death in 1975.

Benton, like other Regionalists sought to document the hard working people of the rural landscape that were forgotten and victimized by the changing modern and mechanized economy of the early twentieth century. His easel paintings and his better known murals, such as *The Indiana Murals* (1933) and *A Social History of Missouri* (1936), sought to capture his vision of what he called the "hardworking folk who lacked predatory qualities and were responsible for making their own way into the world". With a focus on the individual as well as the local, Benton's mural, *A Social History of Missouri* included 235 individual portraits.

*Woodchopper* (1936), is typical of this Regionalist style of Benton's in that he captures a rural individual making his "own way" in rugged, isolated conditions. A lone farmer chops wood on a cold Midwestern winter day. One could read this lifestyle and scene as depressing and bleak, or heroic and idyllic. But either way most viewers are forced to have admiration for the solitary figure, bent hard to labor, not for the faceless- industrial company, but for himself. Benton's typical use of swirling forms unites separate sections of the composition. The curve of the woodchopper's body echoes the curve of the haystack behind him which gives way to the curves and swirls of the expansive winter sky.

His painting style can be seen as quintessential nineteenth century, capturing an American sentiment of an era and place that was quickly disappearing. His work has also been interpreted as a narrow and simplistic view of nationalism that excluded other perspectives or experiences as authentic American ones.

### Bibliography:

Guedon, M.S. (1945). *Regionalist Art: Thomas Hart Benton, John Steuart Curry, and Grant Wood*. Metuchen: The Scarecrow Press.

Weintraub, L (1984). *Thomas Hart Benton: Chronicler of America's Folk Heritage*. New York: Edith C. Blum Art Institute.

### **Thomas Hart Benton Historical Context**

Several factors occurred during the 1920-30's to set the stage for the art movement known as Regionalism of which Thomas Hart Benton was a major part. Immediately after WW I, the United States began a period of isolationism that lasted until the start of WW II in 1941. This attitude had a direct impact on American artists. A few artists still looked to Europe for stylistic influence, with New York City symbolizing the port of entry for these modern, abstract European styles. But a greater amount of American artists referred back to realism in order to document and pay tribute to American life and sought to define a truly American art. Their style would be defined by a representational depiction of everyday American life which was easily accessible and visually readable by the "everyday man".

America's isolationism, the Wall Street Crash of 1929 and the Great Depression that followed sparked a backlash against capitalism, European modernism, and urban elitism. Census reports from 1920 also record a major demographic shift in the United States as more Americans than ever before were reported living in urban centers than in rural areas. Regionalism grew out of these conditions as a reaction to industrial dehumanization, long bread lines and a perceived loss of traditional values. Thomas Hart Benton, along with John Steuart Curry (see *Hogs Killing a Rattlesnake*, 1930), and Grant Wood (see *Tree Planting*, 1937), were leading figures in the Regionalist art movement during the 1930's. The art movement gained publicity and support through the Federal Art Project, a unit of the Works Progress Administration (WPA), funded as part of Roosevelt's New Deal.

Benton and other Regionalist artists responded to Modernism in art as well as the modern industrial landscape in urban settings. The solution, they believed, was in America's past and most directly in its agrarian roots. While the underlying obsession of Regionalism was time, *place* became the symbolic imagery in which to communicate, in a universal manner, their message. The American Midwest therefore became the setting and subject of their paintings, murals, drawings and prints. Placing their faith in agricultural life, Regionalist artists captured a time and place where values such as family, hard work, and independence defined America. The Depression era American public took refuge in these idyllic, romanticized scenes of rural farm life while films such as *The Wizard of Oz* and works in literature such as John Steinbeck's, *The Grapes of Wrath* were also popular, especially with urban audiences.

#### **Bibliography:**

Dennis, J.M. (1998). *Renegade Regionalists: The modern independence of Grant Wood, Thomas Hart Benton, and John Steuart Curry*. Madison: The University of Wisconsin Press.

Guedon, M.S. (1945). *Regionalist Art: Thomas Hart Benton, John Steuart Curry, and Grant Wood*. Metuchen: The Scarecrow Press.

## **Thomas Benton**

### **Writing Exercises**

#### **Expository- Compare/Contrast**

Both images, *The Locomotive*, by Salvatore Pinto and *The Woodchopper* by Thomas Benton were created during the 1930's and capture an American scene. Compare and contrast these images and the messages conveyed. Use the Text to Text Comparison worksheet to organize and record observations.

#### **Description- Descriptive Walk**

Spend a few minutes and look closely at the painting, *The Woodchopper*. Now close your eyes and imagine living within this scene. How cold is it? What do you hear, smell? If you turn to your left, what would you see? What could you see to your right, behind you? Who are you? What is your relation to the gentleman chopping wood? What is your life like? Step back out of the painting. Free write for a short period describing what you experienced inhabiting the scene.

Extension- Extend this scene into a short story.

#### **Narrative- Fictional Letter**

In *Letter from Overseas*, a young woman receives a letter in the mail. Who is the sender? What is their relationship to the young woman? Where are they? Why they are writing a letter? Is the content of the letter good news or bad? What visual evidence do you see that supports your opinions? Write the letter that the woman is reading.

Extension- Write the woman's response.

ART/WRITE - THOMAS HART BENTON

Navigation: Home Page | Works of Art | Writing Strategies | On the Job Activities | The Artists | Contacts

## Thomas Hart Benton



**Benton, Thomas Hart, Headcapper, 1932**

Oil on the wall, 11 1/2" x 12 1/2"

Tempera on masonite, 11 1/2" x 12 1/2"

Art 214, Benton and R.H. Benton Testimony, Trusts 1982 Bank  
Trusted Lensed by WGA, New York, NY



**Benton, Thomas Hart, Lumberman Crossing, 1932**

Museum Purchase with Funds Provided by the Asherby, Daughler, Jr., General Fund

Oil on paper, 8 1/2" x 12 1/2"

Art 214, Benton and R.H. Benton Testimony, Trusts 1982 Bank  
Trusted Lensed by WGA, New York, NY

### 1. Biography

Thomas Hart Benton became a leading figure in the 1930s American (Movement) Regionalist movement. Born in 1889 in rural Vashti, Missouri to a prominent political family, Benton studied art outside his congressional father's alignment. Studying at the Art Institute of Chicago for a short period from 1921-1922, Benton left America to study in Paris in 1922 where he met the famous Missouri muralist Diego Rivera. Rivera's use of vivid colors and distortions of the everyday working man greatly influenced Benton's style.

Benton returned to New York in 1923 and shortly after in 1924 documented his rejection of Modernism in his autobiography. His return from rural Missouri in 1922 to mid-city Chicago solidified his move away from abstraction to realism and led him to create rural American life. His prints and paintings after this date reflect this change in style and subject matter. During the 1930s, Benton could look through various areas of rural America, including scenes of everyday life. Benton discovered the vital, high energy of New York but hated the urban life and everyday man. Benton escaped the New York art scene through his association of a leading section of the Kansas City Art Institute where he could reside until his death in 1975.

Benton, like other Regionalists sought to document the hard working people of the rural landscape that were forgotten and victimized by the changing modern world and mechanical economy of the early twentieth century. His best paintings and his better known murals, such as *The Indiana Murals* (1932) and *A Social History of Missouri* (1932), sought to make the history of what he called the "hard-working folk" the central secondary qualities and were responsible for making their work may into the center of 20th-century art. Benton, like the other Regionalists, was also responsible for making their work may into the center of 20th-century art. Benton's mural, *A Social History of Missouri* included 222 individual portraits.

*Headcapper* (1932) is typical of the Regionalist style of Benton in that he captures a rural individual making his living in a rugged, realistic conditions. A lone farmer steps outside a mid-19th-century log cabin. One could read this figure as someone who is deepening and close to nature and life. But other may read someone who is forced to leave agriculture for the solitary figure of the laborer, and the loneliness of the worker. Benton's typical use of working forms and recognizable scenes of the countryside. The murals of the headcapper is likely another the murals of the Regionalist defined from individualism to the murals and murals of the American middle class.

His painting style can be seen as successful in that it captures an American sentiment of a man and place that has quickly disappearing. His work has also been interpreted as a narrow and romanticized view of individualism that excluded other perspectives or experiences as authentic American ones.

**Bibliography**

Quillen, M. J. (1930). *Regionalist Art: Thomas Hart Benton, John Sloan Curry, and Grant Wood*. Madison: The University Press.

Chenoweth, L. (1982). *Thomas Hart Benton: Chronicle of America's Path*. New York: SUNY Press.

### 2. Bibliography

### 3. Writing Exercises

Figure 17: Thomas Hart Benton Page View  
Collection of the University of Arizona of Art  
& Archive of Visual Arts, Tucson

### **Horace Vernet (French, 1789-1863)** **Biography**

A descendant of celebrated landscape and genre painters, Horace Vernet received his training in the studio of his father. Theodore Gericault, the leading Romantic painter of the nineteenth century, often visited the studio of Vernet's father where the two young painters formed a strong bond. This friendship likely influenced a Romantic style within Vernet's work. Vernet is best known however for his more traditional Academic subjects, especially his realistic military scenes and his exotic paintings of North Africa and the Middle East.

Vernet was a loyal Bonapartist, Napoleon even awarded him the Legion of Honor in 1814 for his brave defense of Paris under enemy attack. He was also commissioned to paint several portraits of Napoleon before the emperor's ousting. But the artist was also a favorite of the Bourbon monarchy, during which he was appointed director of the French Academy in Rome in 1828. During his widely successful artistic career under the Bourbon monarchy he painted genre scenes as well as portraits of Italian nobility.

Painted while he was at the Academy, *Portrait of the Marchesa Cunegonda Misciattelli with Her Infant Son and His Nurse*, from 1830, is one of these nobility portraits. Marchesa Cunegonda was married to Marchese Geremia Antonio Misciattelli, whose family was related to the Pope. This touching portrait of mother, child and nurse is purely secular in content, but does display some influence of Rafael's Renaissance portraits of the Holy Family, not surprising since Vernet lived in Rome where several of Rafael's paintings were displayed.

#### **Bibliography**

Ishikawa, C., Orr, L.F, Shackelford, G.T.M., Steel, D. (1994). *A gift to America: Masterpieces of European painting from the Samuel H. Kress collection*. New York: Henry N. Abrams, Incorporated.

## Horace Vernet (French, 1789-1863)

### Historical Context

Royal patronage and the Royal Academy in France play significant roles in the production of art during the nineteenth century. The two are intimately linked in fact, in that the Academy was an arm of the monarchy. Those in power always recognized that those who controlled the arts and what it looked like controlled the messages, values and opinions of others. Artists who rebelled against the Academy, were seen as rebels against the monarch and were doomed to receive any Royal commissions. Contrary to today, where thousands of art schools, galleries and museums exist, from the seventeenth to the nineteenth century, the Royal Academy was the only art institution in Europe.

Since the Academy controlled not only the teaching of art in France, but also the presentation of art by running the only exhibition of art (called the “salon”), the monarch had great power over the style and subject of art as well as *who* got exhibited at the bi-annual salon. The Academy created a hierarchy of subjects, with history painting (historic moments, Greek/Roman myths, and biblical scenes) seen as the supreme subjects and portraiture as one of the lowest.

Even portrait paintings followed the Academic tradition, especially those of aristocracy and nobility. The *Portrait of Marchesa Cunegonda Misciattelli with Her Infant Son and His Nurse* exemplifies the traditional pyramidal composition of an intimate family portrait, following in the footsteps Renaissance art, promoted by the Academy. Traditional codes of depicting class are also depicted in the portrait in that the nurse appears to be dressed in richer fashion than the Marchesa. However, it was common among the aristocracy during the Bourbon monarchy to dress in a demur and unrefined manner. The setting with its rich décor such as the fresco with the ornamental pilaster on the right, the piano, the gold gilded side chair, as well the Marchesa’s pale skin, all convey the social status, cultured taste, and wealth of the sitter.

### Bibliography

Ishikawa, C., Orr, L.F, Shackelford, G.T.M., Steel, D. (1994). *A gift to America: Masterpieces of European painting from the Samuel H. Kress collection*. New York: Henry N. Abrams, Incorporated.

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## Horace Vernet (French, 1789-1863)

### Writing Activities

#### Inquiry- Text to Self Connections

Students reflect and record answers to the following:

- Have you ever taken a family photograph? What family photo of yours does this painting remind you of? Imagine what it looks like.
- Who took the picture?
- Describe all the details you can recall from the image. Where were you? Who was in the picture, not in the picture? How were the people arranged in the picture? What family dynamics went on behind the scene? What were you wearing?
- What personal connections can you make to this family portrait by Vernet?

#### Description- Circle Description

This activity works best with students arranged in small groups. One person starts by writing down a brief description of what they see. A second student contributes to the first observation by either using a more creative word or by describing the observation in more detail. The description is added onto again until the entire group has contributed or around until the map is complete. Use the “Descriptive Map” worksheet to document descriptions.

#### Poetry- Word List

Take your Circle Description and transform it into a word list poem with a minimum of fifty words. Start by circling the most important word from your Circle Description and list words that come to you that continue to describe the painting in more detail and depth. Use nouns, adjectives and verbs in your poem. You may not use conjunctions (and, but, for, etc.) or articles (the, a, some, it, etc.).

#### Persuasive- Interpretation

- Who stands out the most in this painting? Why?
- Where does your eye go next? How does the artist lead your eye around the painting?
- Describe all the textures you see. Do they look expensive or inexpensive?
- Describe all the colors you see.
- What is the time and place of this painting? How do you know?
- What gestures and facial expressions does each figure display? What do these convey?
- Who is in this painting? How do you know?
- What is each figure thinking? What makes you say this?
- What more do you want to know about this painting?
- Read the historical context about Horace Vernet. Has your interpretation of the work changed? What more do you want to know?

Based on what you see, what do you think the painting is about? What does it mean? What does it communicate? Write a short essay describing your interpretation, stating specific visual evidence from the work to support your conclusions.

**Horace Vernet (French, 1789-1863)**



Vernet, Horace, *Portrait of the Marchesa Cunegheda Misolattelli with Her Infant Son and His Nurse*, 1830  
Gift of Samuel K. Kress Foundation  
Oil on canvas, 52" x 40 1/2"

**1. Biography**

A descendant of celebrated landscape and genre painters, Horace Vernet received his training in the studio of his father, Theodore Gericault, the leading Romantic painter of the nineteenth century, often visited the studio of Vernet's father when the two young painters formed a strong bond. This friendship likely influenced a Romantic style within Vernet's work. Vernet is best known however for his more traditional Academic subjects, especially his realistic military scenes and his exotic paintings of North Africa and the Middle East.

Vernet was a loyal Bonapartist, Napoleon even awarded him the Legion of Honor in 1814 for his brave defense of Paris under enemy attack. He was also commissioned to paint several portraits of Napoleon before the emperor's ousting. But the artist was also a favorite of the Bourbon monarchy, during which he was appointed director of the French Academy in Rome in 1828. During his widely successful artistic career under the Bourbon monarchy he painted genre scenes as well as portraits of Italian nobility.

Painted while he was at the Academy, *Portrait of the Marchesa Cunegheda Misolattelli with Her Infant Son and His Nurse*, from 1830, is one of these nobility portraits. Marchesa Cunegheda was married to Marchese Geronimo Antonio Misolattelli, whose family was related to the Pope. This touching portrait of mother, child and nurse is purely secular in content, but does display some influence of Raphael's Renaissance portraits of the Holy Family, not surprising since Vernet lived in Rome where several of Raphael's paintings were displayed.

**Bibliography**

Ishikawa, C., Or, L.F., Sheekelford, D.T.M., Wood, D. (1994). *A gift to America: Masterpieces of European painting from the Samuel H. Kress collection*. New York: Henry N. Abrams, Incorporated.

**2. History**

**3. Writing Exercises**

Figure 18: Horace Vernet Page View  
Collection of the University of Arizona of Art  
& Archive of Visual Arts, Tucson

## WPA Prints

### Historical Context

Pinto, Salvatore, *Locomotive*, 1935-1943

Simpson, Marian, *Men Digging*, 1935-43

Weller, Paul, *Breakdown*, 1935-1943

By the spring of 1935 many American artists were destitute. The government-funded Federal Art Project of the WPA(WPA/FAP), part of President Roosevelt's New Deal, hired thousands of artists to create paintings, murals, sculptures, and prints intended for all Americans to see and enjoy. Some of the twentieth century's greatest artists were employed under the WPA/FAP, such as Jackson Pollock, Thomas Hart Benton, Stuart Davis, Anton Refregier, and Jacob Lawrence. The graphic arts were hit especially hard during the economic downturn of the Great Depression. When in the nineteenth century Americans had been avid consumers of mass produced lithographs by artists like Thomas Moran and James Ives, by 1935, there was practically no market for prints.

With the establishment of the Graphic Arts division in the WPA/FAP, new hope and life was brought to the artists and therefore the medium of printmaking as well. The Program provided not only a weekly paycheck (\$24 per week) that many artists desperately needed to survive, but also expensive supplies, equipment and facilities which allowed artists to experiment. Costly methods like color lithography that were being used in Europe could now be used. Silkscreen was also used for the first time as a creative print medium, contributing to the later experimental printing methods of Robert Rauschenberg and Andy Warhol.

While the Program did provide economic relief and freedom to experiment with new styles and subjects that would have otherwise been unpopular in the art market, the government was the commissioner of all work under the WPA/FAP. Therefore, specific criteria were established that all artists had to follow. Themes of the work were meant to be patriotic in an effort to rally dispirited Americans. Artists had to get sketches or proofs of final work approved and in general, most were given the ability to choose themes that seemed real and significant to the American experience.

Work and worker themes are common subjects of American prints from the period as well as images of the machines from the factory industrial age. Holger Cahill, the Project's national director said that it might be possible to visually read the history of the period of the Depression from the prints created by WPA/FAP artists. Because the history of the Depression is so closely linked with the history of labor in America, this statement seems quite true. The works that have survived leave a visual record of how the Depression affected individuals of the working class.

When the program ended in 1943, little attempts by the United States government were made to catalog, research or preserve the thousands of works that were made by artists. In 1943 the government auctioned off works not individually, but by the pound. Recent attempts by the Government Services Agency (GSA) are initiating efforts to identify and catalog WPA art. The GSA regards these works, whether in private or public collections as Government property.

### Bibliography

Francey, M. (2008). *American printmakers and the federal art project*. Retrieved March 13, 2013.  
<http://www.tfaoi.com/aa/8aa/8aa192.htm>

Wolf, J. (N.d). Federal art project of the works progress administration WPA: Years: 1934-1943.  
Retrieved February 7, 2013. <http://www.theartstory.org/org-wpa.htm>

## **WPA/FAP**

### **Teacher Resources**

Article describing the United States Government's recent attempts to relocate lost, stolen or non-legal transfers of work produced under the WPA/FAP.

<http://www.artbusiness.com/wpa.html>

The Government Services Administration's official website for Works Progress Administration (WPA) Art Recovery.

<http://www.gsaig.gov/index.cfm/other-documents/other/works-progress-administration-wpa-art-recovery-project/>

The Smithsonian's photographic collection on the Federal Art Project (1935-1942).

<http://www.aaa.si.edu/collections/federal-art-project-photographic-division-collection-5467>

**WPA Prints****Writing Activities**

Pinto, Salvatore, *Locomotive*, 1935-1943

Simpson, Marian, *Men Digging*, 1935-43

Weller, Paul, *Breakdown*, 1935-1943

**Description- One Word**

Compare the theme and mood for each WPA print. What visual clues communicate the themes and unique feelings of each? Describe these visual clues with one word.

**Expository- Headline News**

What is the story in each work? What is happening? Write a headline for a news story (newspaper, magazine, blog, etc) that captures the reader's attention. Your headline must be supported with visual evidence from each work.

Read each headline and ask other students to guess which work inspired it.

**Expository- Contextual Analysis**

Discuss as a class how does each work reflect the social and economic times in which it was made? How does it reflect the time and place in which the artist made the work? What visual evidence do you see that reflects the context in which the work was made? Is there a common theme between all three prints? How does each artist communicate this theme?

Write a short essay explaining how each work reflects the context of the period. Support your ideas with visual evidence from each work.

**Poetry- Ode Poem**

An ode generally celebrates a person or a thing. Look closely at the three WPA prints, what one theme or idea do they all have in common? Write an ode about that idea celebrating its significance and explaining why it is worthy of such admiration.

**WPA Prints**



**Street, Woman, Her Digging, 1932-33**

Attributed by the U.S. Government Commissioned through the Work Relief Act Project

Lithograph, 12 1/2" x 12"



**Widow, New, Brooklyn, 1932-1933**

Attributed by the U.S. Government Commissioned through the Work Relief Act Project

Lithograph, 12 1/2" x 12"



**Andy, Brooklyn, Lower-Class, 1933**

Attributed by the U.S. Government Commissioned through the Work Relief Act Project

Hand engraving on tissue, 7" x 10 1/8"

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**1. History**

By the spring of 1933 many American artists were destitute. The government United Federal Art Project of the WPA (UFAAP), part of President Roosevelt's New Deal, hired thousands of artists to create paintings, murals, sculptures, and prints intended for all Americans to see and enjoy. Some of the finest 20th-century art produced in the United States was created under the UFAAP, such as Jackson Pollock, Thomas Hart Benton, Stuart Davis, Helen Frankenthaler, and Joseph Louis Lewis. The graphic arts were especially flourishing during the economic downturn of the Great Depression. Given the mid-20th-century American scene had been and continues to be a mass-produced lithograph by artists like Thomas Hart Benton and James Lee, by 1933, there was practically no market for prints.

With the establishment of the Graphic Arts Division in the UFAAP, new uses and techniques were brought to the artists and they were the medium of producing art. The Program provided not only a monthly stipend (\$25 per month) but many artists also received needed materials, including expensive supplies, equipment and facilities which allowed artists to experiment. Cheap methods like water lithography that were being used in Europe could now be used. Lithography was also used for the first time as a creative print medium, contributing to the later experimental printing methods of Robert Rauschenberg and Andy Warhol.

While the Program did provide economic relief and freedom to experiment with new styles and subjects that would have otherwise been impossible in the commercial market, the government was the commissioner of all work under the UFAAP. Therefore, spaces for artists were established that artists had to follow. Themes of the work were meant to be patriotic in an effort to rally American citizens. Artists had to get involved in projects that were approved and in general, most artists gave the ability to release themes that were national and significant to the American experience.

Over the course of time, artists and subjects of American periods from the past were used as images of the machine from the factory. Artists like Diego Rivera, Carlotta, the Project's national director said that it might be possible to visually read the history of the period of the Depression from the prints produced by UFAAP artists. Because the history of the Depression is so closely linked to the history of labor in America, the statement seems quite true. The prints did have a national focus, a visual record of the Depression affected individuals of the working class.

When the program ended in 1962, like attempts by the United States government to make lithography research or produce the thousands of prints that were made by artists in 1933 the government had turned off their individuality. Led by the second National Gallery of the Government Service Agency (NSA) and including efforts to identify and catalog UFAAP art. The NSA regards these works, whether in private or public collections as Government property.

**Reliability**

Primary: 51, (2002), American artists and the Federal Art Project National March 18, 2012. [Click here to see item on the Web](#)

1947, (1946), Federal Art Project of the work progress administration UFAAP, Years 1932-1933, National February 7, 2012. [Click here to see item on the Web](#)

**2. Writing Sources**

**3. Teacher Resources**

Figure 19: WPA Prints Page View  
 Collection of the University of Arizona of Art  
 & Archive of Visual Arts, Tucson

## APPENDIX F

## WRITING ACTIVITIES

**Expository Writing-** Writing that explains, describes, informs or instructs using evidence or facts to support main idea/s.

Woodchopper, 1936, **Thomas Hart Benton**  
*Marriage a-la Mode* series, 1745, **William Hogarth**  
*The City*, 1927, **Edward Hopper**  
*End of the Rain*, 1891, **George Inness**  
*Diners*, 1942, **Jacob Lawrence**  
*The Mosquito Trail, Rocky Mountains of Colorado*, 1875, **Thomas Moran**  
*Locomotive, Men Digging, Breakdown*, 1935-1943, **WPA Prints (Salvatore Pinto, Marian Simpson, Paul Weller)**  
*Fourth of July Still Life*, 1976, **Audrey Flack**  
*Blue Moon over the Steeple*, 1965, **Alexander Calder**  
*Man on Fire*, 1969, **Luis Jimenez**

**Argumentation/Persuasive-** Gives an opinion and seeks to influence the reader's thinking with supporting evidence.

*Marriage a-la Mode* series, 1745, **William Hogarth**  
*Avalanche by Wind*, 1944, **Alexandre Hogue**  
*End of the Rain*, 1891, **George Inness**  
*The Volunteers*, 1923, **Käthe Kollwitz**  
*Still Life of Fish and Tackle*, 1670, **Abraham Mignon and Jakob Gillig**  
*Broken Life*, 1942, **Anton Refregier**  
*Portrait of the Marchesa Cunegonda Misciattelli with Her Infant Son and His Nurse*, 1830, **Horace Vernet**  
*Fourth of July Still Life*, 1976, **Audrey Flack**  
*Spam*, 1995, **Jaune Quick-to-See Smith**  
*Man on Fire*, 1969, **Luis Jimenez**

**Descriptive-** Vividly describes people, places or thing using appropriate details. The writing enables the reader to visualize the topic and to feel as though they are part of the scene.

Woodchopper, 1936, **Thomas Hart Benton**  
*Marriage a-la Mode* series, 1745, **William Hogarth**  
*Avalanche by Wind*, 1944, **Alexandre Hogue**  
*The City*, 1927, **Edward Hopper**  
*The Mosquito Trail, Rocky Mountains of Colorado*, 1875, **Thomas Moran**  
*Still Life of Fish and Tackle*, 1670, **Abraham Mignon and Jakob Gillig**

*Locomotive, Men Digging, Breakdown*, 1935-1943, **WPA Prints (Salvatore Pinto, Marian Simpson, Paul Weller)**

*Broken Life*, 1942, **Anton Refregier**

*Portrait of the Marchesa Cunegonda Misciattelli with Her Infant Son and His Nurse*, 1830, **Horace Vernet**

*Spam*, 1995, **Jaune Quick-to-See Smith**

*Blue Moon over the Steeple*, 1965, **Alexander Calder**

**Narrative**- Real or imagined writing that tells a story or part of a story. Narrative writing is generally characterized as having a plot, characters, and a setting.

*Letter from Overseas*, 1943, **Thomas Hart Benton**

*Avalanche by Wind*, 1944, **Alexandre Hogue**

*Diners*, 1942, **Jacob Lawrence**

*Weavers on the March*, 1897, **Käthe Kollwitz**

*The Mosquito Trail, Rocky Mountains of Colorado*, 1875, **Thomas Moran**

*Broken Life*, 1942, **Anton Refregier**

**Poetry**- Writing that uses language in an evocative way to express ideas, emotions, or experiences.

*Diners*, 1942, **Jacob Lawrence**

*The City*, 1927, **Edward Hopper**

*Still Life of Fish and Tackle*, 1670, **Abraham Mignon and Jakob Gillig**

*Locomotive, Men Digging, Breakdown*, 1935-1943, **WPA Prints (Salvatore Pinto, Marian Simpson, Paul Weller)**

*Portrait of the Marchesa Cunegonda Misciattelli with Her Infant Son and His Nurse*, 1830, **Horace Vernet**

*Fourth of July Still Life*, 1976, **Audrey Flack**

*Man on Fire*, 1969, **Luis Jimenez**

*Blue Moon over the Steeple*, 1965, **Alexander Calder**

ART/WRITE - WRITING ACTIVITIES You are here: Home / ART/WRITE / Writing Activities



art  
write

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## Writing Activities

**Reparatory Writing** Writing that explains, describes, informs or reflects using evidence or facts to support a main idea.

- *Headlines*, 1932, Thomas Park, Ben Linn
- *Strangers and Their Names*, 1758, William Haggitt
- *The City*, 1827, Samuel Mayson
- *And of the Rest*, 1991, George Inness
- *Diary*, 1842, Jakob Lawrence
- *The Universal Truth*, *Ready Objections of Ostrwald*, 1878, Thomas Shear
- *Letter to the Hon. G. G. Brown*, 1839-1842, WPA, F. V. Co. (Suzanne P. Inks, Marlon Simpson, Paul Walker)
- *Fourth of July 2011*, 1975, Louisa Peck

• *Blue Ocean over the Steep*, 1929, Alexander Calder

• *Over an Arch*, 1929, Louis J. Simon

**Argumentation/Persuasion** Shows an opinion and seeks to influence the reader by using evidence.

- *Strangers and Their Names*, 1758, William Haggitt
- *Autumn in the Valley*, 1842, Alexander Innes
- *And of the Rest*, 1991, George Inness
- *The Mountains*, 1930, John K. Kuhn
- *2011 Job of Paul and Tarsus*, 1870, G. Abraham Morgan and Jakob Kollig
- *Winter Job*, 1842, Louise R. Fagler
- *Portrait of the Universal Congregational Church in Her Majesty's and His House*, 1832, Horace Varnell
- *Fourth of July 2011*, 1975, Louisa Peck
- *Dear*, 1999, Louisa Quisenberry Smith

• *Over an Arch*, 1929, Louis J. Simon

**Descriptive** Usually describes people, places or things using appropriate details. The writing enables the reader to visualize the scene and feel as though they are part of the scene.

- *Headlines*, 1932, Thomas Park, Ben Linn
- *Strangers and Their Names*, 1758, William Haggitt
- *Autumn in the Valley*, 1842, Alexander Innes
- *The City*, 1827, Samuel Mayson
- *The Universal Truth*, *Ready Objections of Ostrwald*, 1878, Thomas Shear
- *2011 Job of Paul and Tarsus*, 1870, G. Abraham Morgan and Jakob Kollig
- *Letter to the Hon. G. G. Brown*, 1839-1842, WPA, F. V. Co. (Suzanne P. Inks, Marlon Simpson, Paul Walker)
- *Winter Job*, 1842, Louise R. Fagler
- *Portrait of the Universal Congregational Church in Her Majesty's and His House*, 1832, Horace Varnell
- *Dear*, 1999, Louisa Quisenberry Smith

• *Blue Ocean over the Steep*, 1929, Alexander Calder

**Narrative** Real or imagined writing that tells a story or part of a story. Narrative writing is generally characterized by having a plot, characters, and a setting.

- *Letter from Columbus*, 1492, Thomas Park, Ben Linn
- *Autumn in the Valley*, 1842, Alexander Innes
- *Diary*, 1842, Jakob Lawrence
- *Wonders on the Street*, 1991, John K. Kuhn
- *The Universal Truth*, *Ready Objections of Ostrwald*, 1878, Thomas Shear
- *Winter Job*, 1842, Louise R. Fagler

**Poetry** Writing that uses language in a creative way to express ideas, emotions, or experiences.

- *Diary*, 1842, Jakob Lawrence
- *The City*, 1827, Samuel Mayson
- *2011 Job of Paul and Tarsus*, 1870, G. Abraham Morgan and Jakob Kollig
- *Letter to the Hon. G. G. Brown*, 1839-1842, WPA, F. V. Co. (Suzanne P. Inks, Marlon Simpson, Paul Walker)
- *Portrait of the Universal Congregational Church in Her Majesty's and His House*, 1832, Horace Varnell
- *Fourth of July 2011*, 1975, Louisa Peck

• *Over an Arch*, 1929, Louis J. Simon

• *Blue Ocean over the Steep*, 1929, Alexander Calder

Figure 20: Writing Activities Page View  
Collection of the University of Arizona of Art  
& Archive of Visual Arts, Tucson

## APPENDIX G

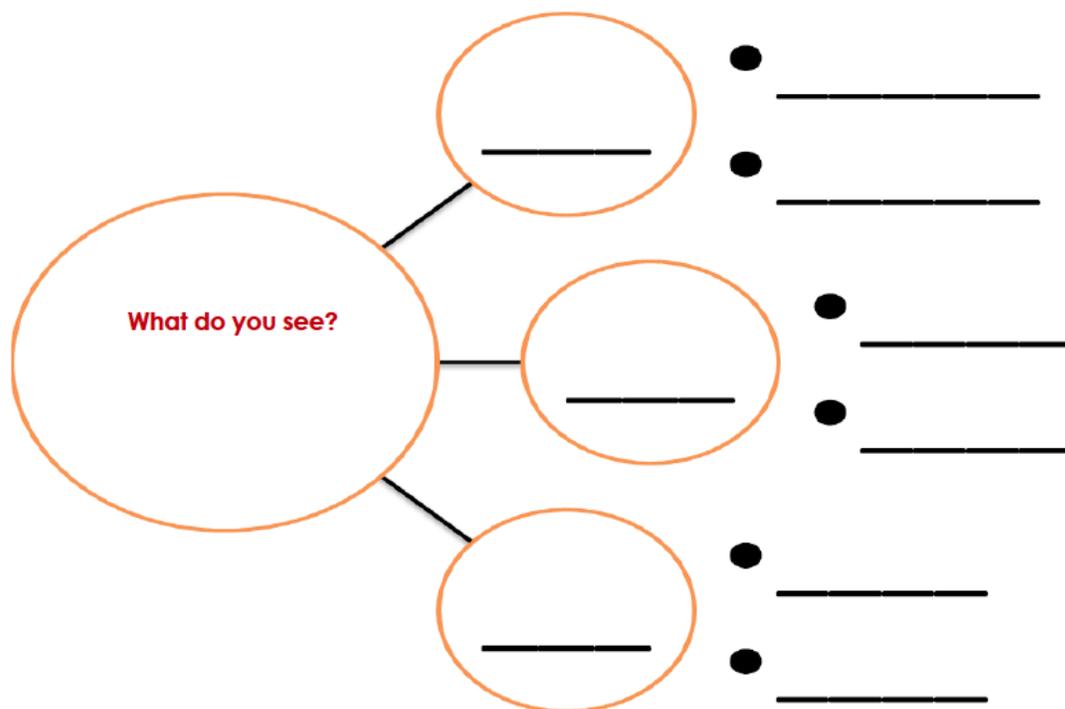


## Description Map:

How much can you see and describe?

### Directions

This activity works best with students arranged in small groups. One person starts by writing down a brief description of what they see. A second student contributes to the first observation by either using a more creative word or by describing the observation in more detail. The description is added onto again and again until the entire group has contributed or until the map is complete.





farsebük:  
Point of views about art

## Classroom Uses

- Students create their own farsebük page and add entries regarding their experiences with the paintings from The UAMA. Students can imagine a trip to the museum and add entries that tell their friends about the works of art they saw. Entries need to be descriptive, as they are describing visual works of art that their peers have not seen.
  - Why is this work important?
  - What words best describe the work of art?
  - Why should their friends see it?
  - Students must cite specific example to defend their opinions.
- Students can imagine that some of the artists are their friends on farsebük. They can create a farsebük conversation amongst themselves and these artists.
  - What would they ask?
  - How would the artists respond?
  - What factors might influence the artist's comments?
- Students research an artist from The UAMA and create a farsebük page for them. Page should have entries that match the "voice", context and experiences of the artist.
  - What factors, major events, places, and people might influence the artist's comments?
  - How does their work of art in The UAMA relate to their other works of art?
  - What comments would the artist make about these factors and/or their work of art?

## Formats

- Students can type into the fields on a computer and insert photos from file using the ".doc" format.
- Students can also hand write into the spaces provided and draw images by hand on the ".pdf" format.

farsebük Home Profile Friends Inbox (1) Settings Log out

5 minutes ago

Wall Info Photos +

What's on your mind?

Attach:       Share

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# Narrative Story Board:

What is the rest of the story?

Begin with a careful drawing of the work of art you are studying. Look closely at the lines, shapes, values, and colors that make up the image and draw what you see. Then imagine and draw what happens next in the story, then next, and so on. Describe what is happening by summarizing the events, characters, dialogue, and setting. After you have completed the visual story board, write the story on separate paper.

What's happening?

What's happening?

What's happening?

What's happening?

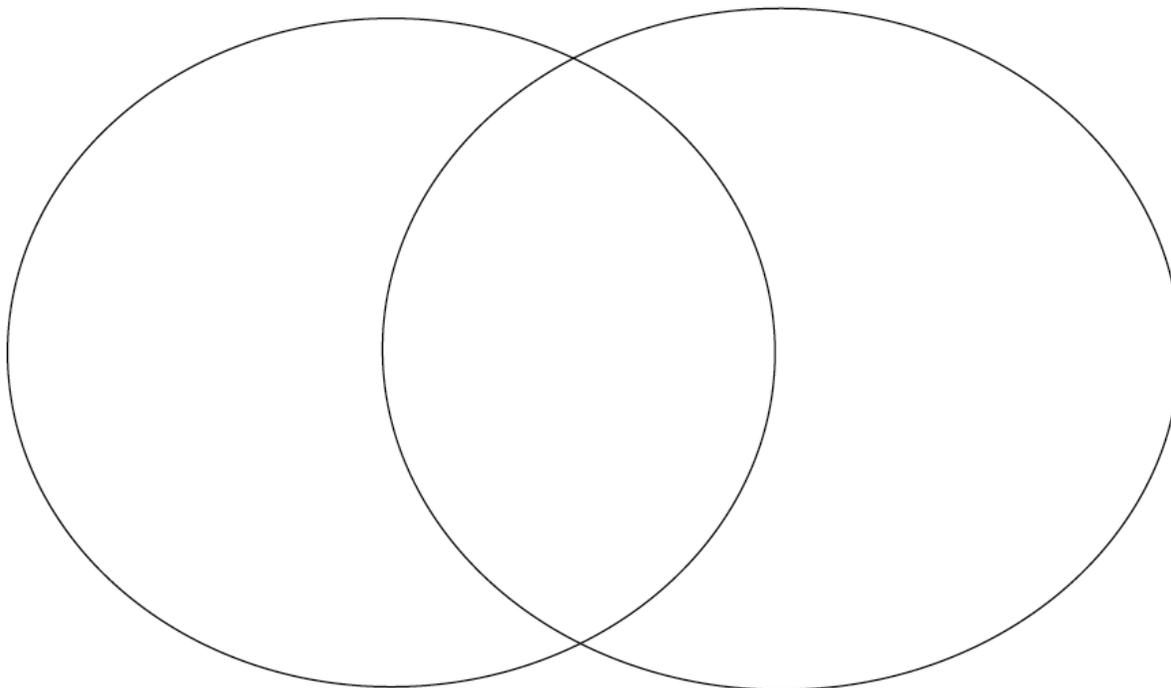
Summarize your complete story in five sentences.



## Text to Text Connections:

compare and contrast

Record and organize your observations in the venn diagram below.



Title:  
Author/Artist:

Title:  
Author/Artist:

What major similarities and differences do you see between the two? Summarize main conclusions and support with specific evidence from each text:



## What I See- What it Means: Deconstructing art to find the meaning

### Directions

First, look closely without writing or talking for three minutes. Then record what you see, these are the **denotations**. List out as much as you can, take your time to really *look*. For each denotation, write what you infer from this detail- what might it mean. These are the **connotations**. The meaning you infer (connotations) must be directly related to what you see (denotations) in the image.

Title \_\_\_\_\_  
Artist \_\_\_\_\_  
Date \_\_\_\_\_

Observation (Denotations) <i>What do you see?</i>	Interpretation (Connotations) <i>What can you infer based on what you see?</i>
<p>Example- Older woman, young boy</p>	<p>Family relation- grandmother, grandson</p>
<p>Final interpretation of the whole image (ONE sentence summary)-</p>	

What more do you want to know about the artwork?



## Using Form+Theme+Context (FTC)<sup>TM</sup>\*

Discovering layers of meaning in art

**DIRECTIONS** Analyze a visual work of art from the UAMA art/write site to discover how the work creates meaning with a balance of form, theme, and context. After recording your observations, star or circle what seems important to you. Draw lines between sections to make connections. Note: Your insights are personal and may not look like another's.



Artist, Title \_\_\_\_\_

<b>Form</b>	<b>Theme</b>	<b>CONTEXT</b>
<p>What do you see?</p> <p>What colors, lines, textures, patterns, do you see.</p> <p>Describe the visual balance of the image.</p> <p>Describe the size and scale.</p> <p>What medium is the work?</p> <p>Is there a focal point?</p>	<p>What is the title?</p> <p>What is the subject matter?</p> <p>Whose point of view is it?</p> <p>What is the mood or feeling of the work?</p> <p>What is the big idea?</p> <p>What literary, art, film, or music connections can you make?</p>	<p>Where is it? What is the setting?</p> <p>When was it made?</p> <p>Who made it?</p> <p>Why? What was the intention or purpose of the work?</p> <p>What factors influenced the creation (education, art movement, religion, politics, historical, etc)?</p>

**NEXT STEPS-** Compare this visual work to a piece of writing. Compare and contrast how each work's formal elements, theme and context create meaning. Create a visual map to illustrate and organize the connections you discover.

\*Developed with Renee Sandell, Ph.D. based on her Form+Theme+Context (FTC)<sup>TM</sup> model <http://bit.ly/12INzu9>

*APPENDIX H***Classroom Educator Interview Questions Day One**

- Do you see value in using art via the art museum web site to teach writing?
- How do you, as a classroom teacher, experience the art museum's educational websites?
- What academic connections can be made to looking at art and writing?
  - What specific Core writing standards could be addressed (are addressed) with this activity of looking at art?
  - What specific 21<sup>st</sup> Century Skills could be addressed (are addressed) with this activity of looking at art?
- What style of writing/s do you stress in your curriculum? How do you see it relating to the visual arts?
- What teaching strategies can be applied via the museum's web based format to teach writing using visual art?
- What are the benefits of the virtual museum to the core subject school teacher?
- How can non-art (core subject) teachers successfully incorporate visual art into teaching writing in their content areas using web-based art museum collections?
- How can art museums best utilize their art collections via the web in order to engage students in practicing writing according to the Core Standards?

**Classroom Educator Day Two Questions:**

- What specific 21<sup>st</sup> Century Thinking Skills are important to you and your curriculum?
  
- What specific writing skills are important to you and your curriculum?
  
- How can non-art teachers (“core teachers”) successfully teach writing through the visual arts in their content areas?
  
- How can art museums best utilize their art collections via the web in order to assist core content instructors teach writing skills and critical thinking?
  
- Investigator will share some looking strategies used by art museums and classroom educators. How might these benefit a writing based curriculum?
  - VTS-
  
  - Inquiry Based Questions-
  
  - Conversational Interpretation-
  
  - FTC=Art (Form +theme+context)-
  
- Looking at sample of works of art from UAMA collection, what are some images that you think you would like to use in your class to teach writing? (each instructor choose 3-5 images, circle and initial).

- What lesson or activity can be applied in a web based format to teach writing using *this* work of art?
  
- What specific Core Standard (Language Arts/Writing) could be addressed with this activity/lesson?
  
- What specific 21<sup>st</sup> Century Skills could be addressed with this activity/lesson?

### **Classroom Educator Interview Day Three**

1) Show me how you typically used the website?

2) Walk me through how you used the website with your class?

- What level of prompting did you have to provide to get students to look and respond to the artwork?
- What level of instruction did you need to give?
- Did you use all three writing prompts?
- What influenced your choice of writing activity/viewing strategy?

3) Describe the student response to lesson?

- How do you normally assess student's writing?
- Did you assess their writing? Did you notice a difference?
- What surprises did you see? Why do you think that is?
- If you have done similar literacy-based tasks after, did you notice an effect on later work?

4) What else would you like to see on the website?

Type up major cc standards and have them arrange in order of which ones are most relevant to the site

Type up critical thinking skills and have them arrange in order of which ones are most relevant to the site

## APPENDIX I

1945.003.004 Painting

Date 1942 - 1942

Artist Lawrence, Jacob

Title *Diners (also, Café Scene)*

Material Paper

Dims (h x w in.) 14.3600000 × 20.0000000

Loc 1234



1945.006.017 Painting

Date 1934 - 1934

Artist Tolegian, Manuel

Title *After School At Tony's (also Afternoon at Tony's)*

Material Canvas

Dims (h x w in.) 20.0000000 × 25.8800000

Loc Rack 12B



1945.007.004 Painting

Date 1942 - 1942

Artist Refregier, Anton

Title *Broken Life (Grief)*

Material Board

Dims (h x w in.) 30.2000000 × 25.9600000

Loc Rack 31B



1945.007.005 Painting

Date 1942 - 1942

Artist Evergood, Philip

Title *Leave It to the Experts*

Material Canvas/Plywood

Dims (h x w in.) 25.4000000 × 4.40000000

Loc Rack 36B



1945.009.019 Painting

Date 1940 - 1940

Artist Harari, Hananiah

Title *Man's Boudoir No. 1 (Realism)*

Material Canvas

Dims (h x w in.) 17.8800000 × 12.7200000

Loc 1217



1945.009.020 Painting

Date 1941 - 1941

Artist Harari, Hananiah

Title *Man's Boudoir No. 2 (Abstraction)*

Material Canvas

Dims (h x w in.) 22.0800000 × 14.8400000

Loc 1503



1945.009.023 Painting

Date 1927 - 1927

Artist Hopper, Edward

Title *The City*

Material Canvas

Dims (h x w in.) 27.5000000 x 37.0000000

Loc 1613



1949.001.001 Painting

Date 1944 - 1944

Artist Hogue, Alexandre

Title *Avalanche By Wind*

Material Canvas

Dims (h x w in.) 33.1496062 x 45.9842519

Loc 1525



1950.001.004 Painting

Date 1925 - 1928

Artist O'Keeffe, Georgia

Title *Red Canna*

Material Canvas mounted on masonite

Dims (h x w in.) 36.0000000 x 30.0000000

Loc 1911



1952.001.076 Painting

Date 1906 - 1906

Artist Remington, Frederic S.

Title *The Guard of the Whiskey Trader*

Material Canvas

Dims (h x w in.) 31.2400000 x 21.5200000

Loc Rack 26B



1952.001.085 Painting

Date 1908 - 1908

Artist Wyeth, N. C.

Title *The Scythers*

Material Canvas

Dims (h x w in.) 38.0800000 x 27.0000000

Loc Rack 42A



1961.013.027 Painting

Date 1830 - 1830

Artist Vernet, Horace

Title *Portrait of the Marchesa Cumegonda Misciattelli with Her Infant Son and His*

Material Canvas

Dims (h x w in.) 52.0000000 x 40.6000000

Loc 1919



1963.014.001 Painting

Date 1950 - 1950

Artist Leger, Fernand

Title *Les Constructeurs (Construction Workers)*

Material Wove paper

Dims (h x w in.) 20.6400000 × 26.7200000

Loc 1200



1969.001.003a-b Sculpture

Date 1965 - 1965

Artist Calder, Alexander

Title *Blue Moon over the Steeple*

Material

Dims (h x w in.) 71.1200000 × 36.5600000

Loc 2010



1971.001.001 Sculpture

Date 1957 - 1958

Artist Moore, Henry

Title *Girl Seated Against Square Wall*

Material

Dims (h x w in.) 42.4000000 × 33.9600000

Loc 2008



1976.004.003 Graphic

Date 0 - 0

Artist Flack, Audrey

Title *Fourth of July Still Life***Material**

Dims (h x w in.) 36.6800000 x 36.6800000

Loc 1613



1978.009.001 Painting

Date 1879 - 1879

Artist Loop, Henry Augustus

Title *Oenone*

Material Canvas

Dims (h x w in.) 54.4000000 x 34.0000000

Loc Rack 32B



1979.001.001 Painting

Date 1936 - 1936

Artist Benton, Thomas Hart

Title *Woodchopper*

Material Masonite

Dims (h x w in.) 14.4000000 x 18.2000000

Loc MC514



1979.010.003 Graphic

Date 1900 - 1900

Artist Kollwitz, Käthe

Title *Zertretene (The Downtrodden)*

Material Wove paper

Dims (h x w in.) 9.80000000 × 8.44000000

Loc MC100



1979.041.001 Graphic

Date 1935 - 1943

Artist Straeter, Angela

Title *Downtown*

Material Wove paper

Dims (h x w in.) 12.00000000 × 15.60000000

Loc MC221



1979.045.001 Graphic

Date 1935 - 1943

Artist Brandfield, Dayton

Title *Fulton Fish Market*

Material Wove paper

Dims (h x w in.) 17.00000000 × 9.80000000

Loc MC218



1979.046.001 Graphic

Date 1935 - 1943

Artist Chaney, Ruth

Title *Hillsides*

Material Wove paper

Dims (h x w in.) 12.2000000 x 18.2000000

Loc MC218



1979.062.001 Graphic

Date 1935 - 1943

Artist Leone, Michael

Title *Golden Gloves Tournament*

Material Laid paper

Dims (h x w in.) 9.05511811 x 7.28346456

Loc MC171



1979.071.001 Graphic

Date 1935 - 1943

Artist Simpson, Marian

Title *Men Digging*

Material

Dims (h x w in.) 16.2000000 x 12.0000000

Loc MC221



1979.087.001 Graphic

Date 1935 - 1943

Artist Mandelman, Beatrice

Title *Drought*

Material Wove paper

Dims (h x w in.) 9.25196850 x 12.5984251

Loc MC175



1979.124.001 Graphic

Date 1935 - 1943

Artist Weller, Paul

Title *Breakdown*

Material Wove paper

Dims (h x w in.) 12.5984251 x 17.1259842

Loc MC315



1979.200.001 Graphic

Date 1935 - 1943

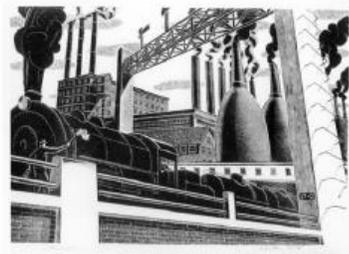
Artist Pinto, Salvatore

Title *Locomotive*

Material Tissue

Dims (h x w in.) 7.00000000 x 10.2000000

Loc MC100



1982.035.001 Painting

Date 1977 - 1977

Artist Flack, Audrey

Title *Marilyn (Vanitas)*

Material Canvas

Dims (h x w in.) 96.0000000 × 96.0000000

Loc STAIR



1983.016.002 Graphic

Date 1923 - 1923

Artist Kollwitz, Käthe

Title *Die Freiwilligen (The Volunteers)*

Material

Dims (h x w in.) 13.6800000 × 19.0800000

Loc MC311



1984.046.003 Graphic

Date 1932 - 1932

Artist Rivera, Diego

Title *Zapata*

Material

Dims (h x w in.) 16.4000000 × 14.6800000

Loc MC214



1985.010.001 Sculpture

Date 1969 - 1969

Artist Jimenez, Luis

Title *Man on Fire***Material**

Dims (h x w in.) 104.000000 × 0.00000000 Loc RM216B1 storage



1985.014.004 Graphic

Date 1933 - 1933

Artist Picasso, Pablo

Title *La plainte des femmes (The Women's Discontent)*

Material Laid paper

Dims (h x w in.) 11.1200000 × 7.92000000 Loc MC103



1985.020.001a-b Sculpture

Date 1980 - 1980

Artist Segal, George

Title *Man Looking Through Window***Material**

Dims (h x w in.) 76.4000000 × 24.0000000 Loc RM216 storage



1986.035.001 Graphic

Date 1943 - 1943

Artist Benton, Thomas Hart

Title *Letter from Overseas*

Material Wove paper

Dims (h x w in.) 9.76000000 × 13.40000000

Loc MC170



1988.004.001 Graphic

Date 1897 - 1897

Artist Kollwitz, Käthe

Title *Weberzug (Weavers on the March)*

Material

Dims (h x w in.) 8.60000000 × 11.92000000

Loc MC100



1989.001.001 Graphic

Date 1911 - 1911

Artist Kollwitz, Käthe

Title *Tod und Frau um Das Kind Ringend (Death and Woman Struggling for a Child)*

Material

Dims (h x w in.) 9.00000000 × 11.60000000

Loc MC100



1989.023.001 Graphic Date 1745 - 1745

Artist Hogarth, William

Title *Marriage A-La-Mode, Plate I (The Marriage Settlement)*

**Material**

Dims (h x w in.) 14.1600000 x 17.8000000 Loc MC210



1989.023.002 Graphic Date 1745 - 1745

Artist Hogarth, William

Title *Marriage A-La-Mode, Plate II (The Tête à Tête)*

**Material**

Dims (h x w in.) 14.2800000 x 17.8400000 Loc MC210



1989.023.003 Graphic Date 1745 - 1745

Artist Hogarth, William

Title *Marriage A-La-Mode, Plate III (The Inspection)*

**Material**

Dims (h x w in.) 14.1200000 x 17.9200000 Loc MC210



1989.023.004 Graphic

Date 1745 - 1745

Artist Hogarth, William

Title *Marriage A-La-Mode, Plate IV (The Toilette)***Material**

Dims (hxxw in.) 13.8976377 x 17.6377952

Loc MC210



1989.023.005 Graphic

Date 1745 - 1745

Artist Hogarth, William

Title *Marriage A-La-Mode, Plate V (The Bagnio)***Material**

Dims (hxxw in.) 14.1200000 x 17.9200000

Loc MC210



1989.023.006 Graphic

Date 1745 - 1745

Artist Hogarth, William

Title *Marriage A-La-Mode, Plate VI (The Lady's Death)***Material**

Dims (hxxw in.) 13.8976377 x 17.5196850

Loc MC210



1991.032.004 Graphic

Date 0 - 0

Artist Bearden, Romare

Title *Siren's Song***Material**

Dims (h x w in.) 18.3200000 x 24.4000000

Loc MC605



1994.014.001 Painting

Date 1620 - 1630

Artist Couwenbergh, Christiaan van

Title *Man with Tankard and Glass***Material** canvas

Dims (h x w in.) 27.1600000 x 24.7600000

Loc Rack 33B



1994.039.001 Painting

Date 0 - 0

Artist Neck, Jan van

Title *A Pastoral Couple with a Garland***Material** canvas

Dims (h x w in.) 33.0000000 x 29.2000000

Loc Rack 49A



1995.016.001a-b Painting

Date 1995 - 1995

Artist Smith, Jaune Quick-To-See

Title *Spam*

Material canvas

Dims (h x w in.) 61.1200000 x 51.0000000

Loc Rack 28B, Rack 29A



2000.023.001 Painting

Date 0 - 0

Artist Gillig, Jakob

Title *Still Life of Fish and Tackle*

Material

Dims (h x w in.) 29.8000000 x 24.4000000

Loc Rack 38B



2004.005.001 Graphic

Date 0 - 0

Artist Warhol, Andy

Title *Marilyn Monroe (Marilyn)*

Material Paper

Dims (h x w in.) 36.0000000 x 36.0000000

Loc 1524



2004.013.001 Sculpture

Date 0 - 0

Artist Lipchitz, Jacques

Title *Rape of Europa*

**Material**

Dims (h x w in.) 40.0000000 x 15.1600000

Loc



L1984.010.001.002 Graphic

Date 1980 - 1980

Artist Bearden, Romare

Title *Pepper Jelly Lady*

**Material**

Dims (h x w in.) 25.9842519 x 20.9448818

Loc 928



## *APPENDIX J*

### **Museum Educator Interview Questions Day One**

1. Do you see value in using the art museum website to teach writing?
2. What programs do you currently offer that incorporate writing into the school visit?
  - a. Are these available online
3. What museum literacy connections can be made by looking at museum collections online (using the museum's website)?
4. How can non-art (generalist) teachers successfully incorporate visual art into teaching writing within their content areas?
5. How can art museums best utilize their art collections via the web in order to engage students in practicing writing skills?

### **Museum Educator Interview Day Two**

1. What more could the website do/differently to help teachers teach writing with art?
2. What more could the website do/differently to help teachers teach writing with art?
3. Is the site, in your opinion, something a generalist teacher could use?
  - a. -What would you change or add?
4. Mentioned the primary objective is to teach **museum literacy**, get people into museums, to value museums, how does this website do this or not do this?
5. Does the web site teach students **how to respond to art**, another objective you mentioned to teaching art?
6. What else would you like to see on the website?
7. Type up major cc standards and have them arrange in order of which ones are most relevant to the site  
  
Type up critical thinking skills and have them arrange in order of which ones are most relevant to the site

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