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TO THE AGES OF AGES: RECONCEPTUALIZING HIGH SCHOOL ART HISTORY
CURRICULUM

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Art
Education at Virginia Commonwealth University.

by

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Abstract

TO THE AGES OF AGES: RECONCEPTUALIZING HIGH SCHOOL ART HISTORY CURRICULUM

Amy Michele Bergh, M.A.E.

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Art Education at Virginia Commonwealth University.

Virginia Commonwealth University, 2011

Director: Dr. Nancy A. Lampert, Assistant Professor, Department of Art Education

Through this curriculum study, I explored the application of ideas found within contemporary art education to a course of traditional secondary art history. These contemporary art education ideas included: visual culture instruction, interdisciplinary instruction, contemporary art instruction, curriculum development, the use of enduring ideas, and the inclusion of a variety of perspectives based on gender and ethnicity. Through these art education ideas, a new curriculum was formed, that pushed both the students and the teacher toward a more inclusive art history course that made real connections for students and allowed students to be active members in their own learning. Instruction shifted away from lecture and became more dialogue and discussion oriented. Unit examples are included for Romanticism, Dadaism, and American Social Realism.

Chapter 1: Introduction

For the past nine years I have taught a high school course of art history and I have experienced the gamut of student interest. The original intentions of the course were to fill a variety of voids within the high school fine arts program. Students in the course included those that needed a fine arts credit but did not want to take a studio art class; art students preparing to enter undergraduate art programs, and students with a general interest in learning more about history and or art history. After almost a decade, student interests have ranged from sleeping through class to launching art history careers, to post high school interest in art history demonstrated by emailed photos of themselves with famous art and artists.

Throughout my time teaching art history I have tried to include a variety of activities to keep student interest and to avoid the straight “art in the dark” lecture. Whenever I attempted to rearrange instruction, there was always a sense that the course was not what it could be, and there must be better ways to reach more students. Through this study I examined strategies to help students connect with art history, and make it not only interesting, but have real meaning within students’ lives in and out of the classroom.

Background to the problem.

McKeon (2002) pointed out that the majority of art education stresses the production of art, despite the fact that the vast majority of adult interactions with art involve viewing or reading about art. She goes on to refer to art history as the “orphan child of the art education domain” (McKeon, 2002, p. 100). Nineteenth century art instruction included a desire for students to

appreciate art and be able to describe it (Fitzpatrick, 1992). Late nineteenth century and early twentieth century public art instruction included the memorization of facts about predominantly European artwork, sometimes simply called picture study (Fitzpatrick, 1992; Freedman, 1991; Stankiewicz, Amburgy & Bolin, 2004). The ideas of this movement are still the dominant view many have of studying art history: being able to describe artwork in addition to memorizing titles, artists and dates. After World War II, art study moved more towards using historical art as a means to support studio production (Fitzpatrick, 1992). In the 1980s, art education shifted again with the introduction of discipline based art education (DBAE) to recognize art history as an equal partner with criticism, studio production and aesthetics (Dobbs, 2004). Although attempts have been made to teach art history within the art classroom a true art history class rarely seems to be addressed fully by the art education discipline.

When high school art history courses are taught, art teachers tend to teach what they were taught in undergraduate art history classes (LaPorte, Speirs & Young, 2008). Many art teachers seem to think that art history instruction must be solely for the purpose of imparting information to their students in the form of slides shown in the dark (Stinespring & Steele, 1993). Fitzpatrick (1992) states that “art history has so infrequently been taught as an inquiry course for the purpose of learning about art; that there has been little research in this area” (p. 19). With the lack of research available it is not surprising that art teachers so frequently follow what is familiar and find themselves repeating the same tired lectures they once complained about as students.

Through this study I have challenged myself to break from traditional art history instruction in order to engage students to see the interconnectedness of art history with other facets of their lives. Through this change in instructional methods I hope to instill in students a desire to affect their own ability to understand the world through art. These goals closely align

with the critical theorist aims to empower individuals and groups to create change as stakeholders within their learning and experiences (Lincoln & Guba, 1998).

Statement of the problem / research questions.

As previously stated (Fitzpatrick, 1992; Stinespring & Steele, 1993), art history classes typically consist of viewing images in a darkened room, taking notes, reviewing and taking tests. Stinespring and Steele, (1993) stated that “lecture has long ago been shown to produce poor results in retention of information and motivation, especially below the college level” (p. 7). Traditional art history instruction seems to leave the vast majority of students feeling as though art is boring and has nothing to do with their lives. Questions for this study include: How can art history instruction be more engaging to students and assist them in seeing the interconnectedness within their life? How can contemporary art, popular culture, female artists, multicultural art and interdisciplinary instruction affectively be included with the traditional canons of western art?

Purpose of the study.

The purpose of this study is to design a variety of instructional strategies to engage students in seeing the interconnectedness of their art learning with other facets of their lives while reenergizing my teaching of art history.

Literature Review

Relevant areas of research.

There is not a lot specifically written addressing art history instruction as a course for secondary students. However there are several trends in contemporary art education that appear to be applicable to art history instruction such as: visual culture, contemporary art instruction, multicultural education and art curriculum design. Sandell (2009) states that:

In developing visually literate citizens, today's art teachers are responsible for engaging learners with art, in its myriad forms, ideas, and purposes, as a qualitative language that, like poetry, explores *how*, in contrast to *what* something is, through meaningfully making and responding to images. (p. 288)

Today's art history course should be more about developing "visually literate citizens" (Sandell, 2009, p. 288) than producing students who can recite a mantra of dates, artist names and titles. Visual culture allows for students to gain a deeper understanding and ability to relate to the images that are all around them. Contemporary art instruction introduces students to the artists that are working within their own time, and allows students to examine the issues and ideas that contemporary artists are dealing with. Multicultural education provides opportunities to expose students to how other cultures have evolved and responded to ideas and issues. Art curriculum design allows for new ways to bring together a vast collection of information, ideas and views in ways that help students gain in understanding about art and see the interconnectedness of many facets of their lives. Each of these topics are discussed in the following sections.

Visual culture instruction.

Visual culture is the study of visual images within a social context (Keifer-Boyd & Maitland-Gholson, 2007). This includes manufactured products, media, fashion, music, trends, and fads. Freedman (2003a) stresses the importance of understanding past art when she writes: "Connections between contemporary visual culture and the past are critically important if students are to develop an understanding of the complexity of their visual world" (p. 43). The importance of students learning to relate to and understand art is also made evident, as Knight (2003) suggests when individuals studying art images bring with them their experiences, bias and education. That creates a cultural base for studying art (Keifer-Boyd, Amburgy & Knight, 2003).

Visual culture so frequently permeates our daily existence without our realization that Keifer-Boyd (2003) wrote, “In creating, one needs to consider the cultural use of symbols and recognize how culture shapes our preferences for design, colors, and preferences for design, color, and or content” (Keifer-Boyd, Amburgy & Knight, 2003, p. 50).

Contemporary art instruction.

Some teachers embrace contemporary art fully while others avoid it because they are frequently unfamiliar or uncomfortable with it (Mayer, 2008; Page, Herne, Dash, Charman, Atkinson, & Adams, 2006). In an effort to avoid controversy, art teachers further handicap student learning by excluding artists and artwork most frequently cited as influences by contemporary artists (Gude, 2004). While some art teachers concentrate heavily on either the traditional or the contemporary artists, Sandell (2009) stresses the importance of exposing students to relevant artists from the past as well as the present. Additionally, Barrett (2008) advises a variety of interpretations when viewing contemporary art. He challenges viewers of art to be aware of issues such as the intentionality of the artist and the effect that it may have on the interpretation, meaning and influence on the viewer (Barrett, 2008, p. 98). While contemporary art may be full of conflicting interpretations and controversial artists and artworks, it provides art teachers with rich topics to discuss and ways to connect to students’ complex world.

Approaches to multicultural education.

There appear to be at least two different viewpoints when approaching multicultural education. On one side it is approached as a way to seek cultural and self-understanding (Schuman, 2002; Caruso, 2005). In Schuman’s (2002) book about multicultural art projects she includes the preface from her 1981 first edition where she described how facilitating student learning “about cultural differences in arts and crafts can help students appreciate and respect

one another” (p. xiii). Caruso (2005) also advocates that educators use a multicultural education approach as a way to help students understand themselves better and to see their place within the world more clearly. Conversely Gude (2004) and Desai (2005) challenge what it means to be multicultural, or from another culture. Gude (2004) stated that teachers often “attempt to infuse multiculturalism into a mono-cultural curriculum structure” (p.7) implying to students that the only use of another culture’s art is to see how it fits into the ideals of western world art. Desai (2005) challenges art educators to engage students in dialogue about the authenticity of the art they are studying from another culture. She questions the economic impact on cultures developing artwork for tourists and export the mixing of cultural influences in a global society; as well as the challenges of understanding artists influenced by a variety of cultures (Desai, 2005). While both viewpoints differ in their goals, they both raise questions and enhance student understanding about other cultures as well as their own.

Considerations in designing art curriculum.

Several writers suggest ideas about curriculum design that might be applicable to an art history curriculum. In 1971, Greene wrote that the role of the teacher was to “stimulate an awareness of the questionable, to aid in the identification of the thematically relevant, to beckon beyond the everyday” (Greene, 2004, p. 146). Stewart and Walker (2005) advocate a five step process in designing curriculum. They stress developing enduring ideas, key concepts, essential questions, unit objectives and then in the final stage aligning the unit (Stewart & Walker, 2005). They also stress that when considering curriculum choices, teachers examine their choices for relevancy and diversity. Taylor, Carpenter, Ballengee-Morris and Sessions (2006) look at the idea of incorporating at least two other disciplines within art instruction in order to improve

student understanding and learning. These authors all provide ideas for adding additional meaning and depth of understanding for students within the art classroom.

Gaps in the existing literature.

Although a lot is written on including art history instruction within the studio classroom, there is very little written about teaching art history as a high school course (Fitzpatrick, 1992). Even articles written with the intentions of providing insight are often lacking, such as one written by Stinespring and Steele (1993) which states the shortcomings of chronological art history instruction only to proceed to tell the reader when they would want to use chronological instruction and offer little in the way of other options.

Instructional Strategies

In examining ways to improve art history instruction I determined five approaches that I felt would help move students toward a deeper understanding and connection to art history. These approaches include the inclusion of contemporary art throughout the traditional linear art history; the inclusion of artists reflecting a range of ethnic, gender, and socioeconomic backgrounds; the integration of art history with English and history instruction; popular culture instruction; and alternative student assessments.

Contemporary art immersed throughout traditional linear art history.

A chronological presentation of art history provides students with a way to organize vast amounts of art history. There are however many places where contemporary art connects to traditional linear art history allowing for new ideas to be formed and to help students “make meaning” in both traditional and contemporary art (Page et al., 2006). Waiting until the end of the year to present contemporary art often makes it seem disconnected to much of what has come before. Specifically addressing Postmodernists’ frequent mixing of art influences from a

multitude of cultures and time periods lends itself to students being able to see the relationships within art history (Freedman, 1991). Mixing contemporary art throughout the art history course also forces teachers and students to address more than formalist viewpoints about artwork because of the tendency of contemporary arts not to fit neatly into art definitions (Gude, 2004; Lee, 1993; Mayer, 2008).

Inclusion of artists reflecting a range of ethnic, gender, and socioeconomic backgrounds.

Today's contemporary society within the United States includes a wide variety of ethnic, gender and socioeconomic backgrounds. The art world includes the same diversity even though it is seldom represented in high school art history instruction. When examining textbooks, Clark and Folgo (2006) noticed an increase in the number of female artists appearing in both high school and college textbooks over the last several decades, depending on the textbook audience and the gender of the author. Discussion, in the art history classroom, should be included as to why these groups are underrepresented throughout historical and contemporary art. By making conscious choices about including artists with various ethnic, gender and socioeconomic backgrounds I can help students understand that the diversity found in the art community is reflective of the students' world community. Additionally, artists dealing with ethnic, gender and socioeconomic issues provide not only a wide variety of artwork to examine but also a rich collection of ideas and viewpoints for students and teachers to explore.

Integration art history with English and history instruction.

Another instructional strategy is to relate visual arts to other areas of student learning. Art history lends itself to addressing literature and history being studied in junior and senior English and history courses. By including English and history objectives within the art history curriculum

students gain the ability to more fully understand all three subject areas and to think about art within another context. Duraisingh and Mansilla (2007) involved art instruction within their history class because of art's ability to allow students to have multiple solutions or interpretations to historical events. In looking at artwork, Chanda (1998) advocates for understanding art in relation to the economic and social context in which it was created in order to have a better understanding of the conditions of the artist. While it is important for art to take the predominant role in art history instruction allowing other disciplines to play a part, helps students understand the context in which the artwork was created.

Visual culture.

The lives of twenty-first century students include a daily bombardment of visual imagery. Students need the skills and tools to “dissect its meaning and ‘own’ it purposefully” (Sandell, 2009, p. 288). Activities such as having students search movies, television shows, music, dance, theater, magazines and advertisements for references to artwork helps students recognize the presence of art in their daily lives. Images can also be examined for messages implied by content. Additionally, students should be encouraged to try and find historical references to contemporary artwork.

Alternative student assessment.

In reconceptualizing a high school art history course, the assessment strategies were also examined. The assessments had to reflect student thinking instead of rote memorization of facts. One method is to design the assessment prior to designing the instruction (Stewart & Walker, 2005). A major goal was to avoid recall style tests in favor of students demonstrating connectivity of information. Discussions, projects and reflective writing are a few such examples to demonstrate student understanding and connections to themes within artwork. Another

example was to provide students with a variety of visual images that they have studied and ask them to find, explain and defend new relationships.

Significance of study

Findings.

Through this study I have found additional ways to engage students in art history. The results of this curriculum might assist others in improving their current art history class or encourage them to begin teaching one. If these techniques are successful at engaging students, at least on a local level, it may help change student and teacher perception that art history is boring and disconnected from their lives. Most previous writing has been about traditional art history education instruction or about incorporating art history for the purpose of studio production.

Limitations of the research.

The limitations of this research are one location, one teacher, one class and the teacher is the researcher. There is also a limitation created by the school system's expectation for traditional western world art history to be taught from cave art to contemporary.

Conclusions.

Breaking away from traditional art history instructional methods provides many new challenges for the art teacher. The simple route is to do what has always been done and go with the attitude that if it does not work it must be that the student is not trying hard enough. By taking the responsibility as the teacher to connect traditional artwork with contemporary ideas and artworks while including female and multicultural art, the teacher begins to generate a new excitement. Incorporating additional layers of learning by including English and history topics as well as assisting students in making new connections all add to a curriculum that Carpenter and Taylor (2003) might call "intentionally tangled". This type of curriculum contains diverse

elements that often do not appear at first glance to be orderly. However, it does provide a multitude of approaches and tools to allow the teacher to adjust the course to reach the particular mix of students each year in order to provide ways for students to construct their own understanding. Reconceptualizing secondary art history in this way provides opportunities for learning that will be more meaningful for students than traditional methods of instruction.

Chapter 2: Literature Review

Relevant areas of research

In examining survey art history textbooks Clark and Folgo (2006) found that different authors chose to include or exclude female artists, minority artists and contemporary artists. Just as textbook authors exercise their power in selecting artists to represent the history of art, art teachers have the power to include or exclude artists and subject matter within their art history courses. Some items are preset due to curriculum constraints set by the school system. For example; my school system's expectation is that students will be taught an overview of world art to include the western canons. Because of the scarcity of specific high school art history curriculum it is frequently up to the teacher to make the decisions about whether she will attempt to present a balanced portrayal of the art community or concentrate on their favorite artists, artworks and periods. I have chosen to incorporate visual culture, contemporary art, multicultural art, and to address enduring ideas throughout the history of art.

Visual culture instruction

Freedman (2003a) states that visual culture "is all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives" (p. 1). Visual culture provides an opportunity for students to study visual images within the students' own culture in order to gain understanding within the students' social context. Often in art education the focus is on art found within museums and galleries and not the actual "art" that the average student encounters every day. While understanding and gaining knowledge about work recognized by

the art community as art is important, using that knowledge to help give meaning to the students' daily encounters with art is often more valuable to the individual.

One aspect of visual culture is learning to recognize how the past has influenced present day visual works (Freedman, 2003a). When examining the visual contents and encounters of daily life it is important to understand that individuals bring with them all of their life's experiences, beliefs and bias (Keifer-Boyd, Amburgy, & Knight, 2003). Just as the viewer is influenced by all that they know and have experienced, the creator of the artwork has also been influenced by all of their life experiences. Teaching students to be aware that things were done for a reason; that the individual creating the work of art or item of daily use was influenced by a myriad of experiences and helping students consider the motivation for creating the image is vitally important.

Studying visual culture frequently involves taking objects and placing them within the culture of the individual viewing the work. That would be different from examining the individual or group that created the work. Stinespring and Steele (1993) describe a method for learning art history that revolves around placing the object being studied in the social context that it came from. In art history, placing an art object within society or culture it was created would be considered a contextual approach to art history (Fitzpatrick, 1992). Teaching students to recognize that decisions are made for a particular purpose and learning to question what the intentions were and what meaning the visual item might have for the viewer would take the power away from the creator and place it with the viewer.

Contemporary art instruction

Many art teachers avoid including contemporary art within their instruction. Teachers often avoid it because they are unfamiliar with it; it is not the way they were taught or they are

simply unsure of how to include it (Mayer, 2008; Page et al., 2008). The very fact that viewers have to work to understand the unfamiliar contemporary art may be another discouraging element for teachers (Mayer, 2008). Kanatani (1998) pointed out the difficulty of teaching contemporary art because it lacks the credibility of being well established in a tradition that is rooted in prior acceptance. However, Page et al. (2006) indicated that some teachers found success in using older art forms to teach contemporary art and some found success in the reverse; using contemporary art to teach older art. Another hurdle for students trying to understand contemporary art is that the artists cited as influences on contemporary artists are frequently missing from high school art history courses; leaving students even more unprepared to deal with contemporary artwork (Gude, 2004). It seems ironic that in trying to reach and connect to students, teachers tend to concentrate on artwork that was created long before their students were born, and teachers never seem to provide depth instruction about more recent artwork.

Contemporary art is full of questions and challenges for the viewer. A major shift between contemporary art and traditional canons of western art is the idea of multiple meanings; and that there may not be one correct meaning (Barrett, 2008; Kanatani, 1998; Mayer, 2008). Because meaning frequently dominates the understanding of contemporary art; teachers must find different ways to teach contemporary art other than using formal elements and principles of art (Mayer, 2008). Barrett (2000) stated that because of Pop Art's relationship with everyday life it "demanded social and cultural interpretations" (p. 35) and that formalism, and high and low art boundaries were ineffective. Barrett (2008) breaks down the shift in art from realism to modern to contemporary and uses plain language to identify examples and describe issues and concerns for each group of artists. Postmodern pluralism provides opportunities for students to find the possibilities of different or unclear meanings in artworks because it can "destabilize our comfort

with accepted version of ‘truth’ and ‘reality’” (Barrett, 2008, p. 210). Barrett (2008) also questions the intentionality of the artist and the affect that knowledge can have on the understanding of the art piece (p. 98). Freedman (1991) adds the idea that postmodern art work pulls from such a variety of periods and groups that we no longer need linear art history. If the goal is to teach students to think and make connections to art, than providing opportunities for students to study contemporary art and find ideas that are meaningful to them is vitally important.

Approaches to multicultural education

Multicultural education in the 1980s revolved around how many different cultures could be introduced within the classroom to make everyone feel as though they belonged to a broader world community. Frequently teachers were asked to teach art lessons based on African American artists during Black History month. Then the practice spread to other ethnic groups in an effort to be more balanced in representing various groups within the Anglo-European dominated educational system of the United States (Taylor et al., 2006). Instead of trying to teach about a group because of the calendar, it would be more meaningful to simply include artists from a various backgrounds whenever it is appropriate within instruction. If students become used to seeing artists other than white males, then perhaps some of the stereotypes about who is an artist will disappear.

Blocker (2004) justified the need for multicultural education because “our culture is the product of many different ethnic groups settling in North America.... and due to the amazing ‘shrinking world’ phenomenon” (p. 188). By focusing on a specific culture, importance will be placed on the significance of that particular ethnic group and their contributions. As each group is studied, students from a particular ethnic heritage will identify with the information and gain a

deeper understanding about themselves (Caruso, 2005; Taylor et al., 2006). Additionally, studying ethnic groups has been a way to develop a general understanding of other cultures, their importance and contributions (Schuman, 2005).

Gude (2004) questioned teachers' attempts "to infuse multiculturalism into a monocultural curriculum structure" (p. 7) by applying traditional formal elements and principles of art as a way of understanding art of a specific cultural origin. Barrett (2000) draws our attention to how multicultural groups are not only represented but also ignored. Zimmerman (1990) insists that within art education we have room for both a universal approach focusing on commonalities within all groups of people and a relativistic, egalitarian approach with focuses on what makes groups of people different. Within the universal approach art objects are viewed for their formal qualities versus the relativistic, egalitarian approaches' desire to place objects within a social context (Zimmerman, 1990). While each approach is important, it makes more sense to include a variety of ways to examine artwork, discussing the pros and cons of each method.

Another more recent development in multiculturalism is a move toward globalization. The idea is stressed that we all belong to one global economy and society and that no one remains independent of being influenced by other cultures. Within globalization, artists represent themselves as being the product of many cultures and influences, each ethnic experience making a contribution to who they are and the artwork they produce (Desai, 2005). Desai (2005) questions the practice of picking up inexpensive examples of art from different cultures to show to students. Frequently items for export and tourist trade are made by inexpensive foreign labor; not the represented culture (Desai, 2005).

Multiculturalism in all of these formats allows the teacher to move students beyond the impression that all artists are white males of European descent. Taylor, Carpenter, Ballengee-

Morris and Sessions (2006) encourage teachers to use a variety of artists and “to question oneself about when it might or might not be appropriate to speak about their diversity” (p. 78).

Discussing with students the implications of their cultural background and how that relates to society and personal identity, as well as the struggles for power and control of one group over another, are additional topics for consideration (Taylor et al., 2006). Teachers need to consciously select artists that represent a wide variety of ethnic, gender and socioeconomic backgrounds.

Considerations in designing art curriculum

In looking at typical art history curriculum, most instructors rely upon a chronological presentation of facts, reciting the western canons of art, with little regard for placing artists or artwork within any social context. The focus is usually on reciting the characteristics of a particular style or period and reciting a list of artists’ names, dates and titles of artwork. Marshall and Vashe (2008) stated “that making connections is the basis of learning” (p. 7). Stewart and Walker (2005) also supported a shift in instruction “when educators shift from a dominant discipline-based orientation to a focus on ‘real life’ issues, problems, and skills, students will find their learning more meaningful and will be more active participants in it” (p. 26). Rose and Torosyan (2009) also expressed the concern that their teaching was too content-centered and it needed to shift to real world issues and experiences in order for students to connect in meaningful ways to their topics. Based on these writers’ viewpoints, successful art teachers must look at ways to connect art history to the lives of students and find connections that are meaningful.

In looking for alternative ways to arrange information that will allow for greater understanding; the curriculum design might include enduring ideas, key concepts and essential

questions (Stewart & Walker, 2005). Instead of dwelling on just the facts, looking for enduring ideas that deal with the human condition and concerns that have affected individuals for generations, links today's students' lives with multiple periods and styles of art from the past. Key concepts allow the educator the opportunity to examine the enduring idea and explore a range of perspectives insuring a depth of understanding is brought to the instruction (Stewart & Walker, 2005). Taylor et al. (2006) listed "complexity, ambiguity, contradiction, paradox, and multiple perspectives" (p. 26) as characteristics of good key concepts. Essential questions function to focus teacher and student on learning throughout the unit of instruction and should be limited to three questions (Stewart & Walker, 2005). Rose and Torosyan (2009) used big ideas when they sought to develop activities that would allow their students to "apply knowledge rather than just regurgitate it" (p. 65). Sandell (2009) also encourages teachers to develop instruction to reflect a deeper level of learning other than just surface facts through her Form+Theme +Context (FTC) approach. She defines form as "how the work 'is', theme as what the work is about and context as when, where, by/for whom and why the art was created (and valued)" (Sandell, 2009, p. 289). Regardless of which approach is pursued they all encourage a deeper level of thinking for both the teacher and student; particularly in dealing with issues that frequently permeate contemporary society and aspects of the student's life, therefore making the art history learning relevant to the student.

An additional approach for expanding the depth of art history learning is the inclusion of an interdisciplinary approach. Students frequently have a common group of courses they have already completed as well as courses they are all taking at the same time. While scheduling generally prevents a true interdisciplinary team of teachers; students in the same grade typically complete similar core courses. If places can be found where the non art curriculum can

contribute to connections being made in art history than more in-depth learning can occur (Taylor et al., 2006). Taylor et al., (2006) advocated for including no more than two other disciplines within art instruction in order to improve student learning and understanding. They advocate for integrating the curriculum by using essential questions because they “inspire divergent rather than convergent thinking” (Taylor, et al., 2006, p. 28). Taylor et al., (2006) also states that students are seldom asked to make connections to learning outside of the course being taught, and that teachers needed to provide opportunities for students to “go beyond” (p. 60). The Ohio State University TETAC Mentors (2002) found that using key ideas within their integrated curriculum allowed for deeper thinking because they were “characterized by complexity, ambiguity, contradiction, paradox and multiple perspectives” (p. 14). They also argue for integrating the curriculum because “our social and personal problems do not respect the boundaries of school subjects” (TETAC, 2002, p. 14). In considering interpretation of artwork it is very important to discuss how relevant the information is for the student. When examining relevancy it is essential to note how the understanding of a piece of artwork has changed over time (Freedman, 1991). What the work meant to the people in the time it was created versus the people viewing it today can be quite different. One interpretation is not necessarily better than the other but different interpretations lend themselves to different types of learning.

When teaching art history to high school students it is important to remember that enduring ideas and key concepts may remain with them long after they have forgotten names and titles (Stewart & Walker, 2005). Rose and Torosyan (2009) found that shifting their college courses to big ideas, more discussions, and more projects that there was a new energy within their classroom and less time spent lecturing. Energy must be invested in designing instruction that equals more than the sum of its facts for students to have a deeper understanding and

learning that last beyond the test or the school year. If enduring ideas and interdisciplinary instruction are utilized in class students may become more conscious, lifelong consumers and appreciators of art.

Gaps in the existing literature

Although a lot is written on including art history instruction within the studio classroom, there is very little written about teaching art history as a high school course. Fitzpatrick (1992) states “because art history has so infrequently been taught as an inquiry course for the purpose of learning about art, there has been little research in this area” (p. 19). While examining the literature related to art instruction, rarely do any of the authors connect their ideas to more than one other area of art history education or even consider the implications for a standalone art history course. If today’s art history educators are trying to reach students with complex ideas it would be helpful for those writing about art education to consider the implications of their thoughts on more in-depth art history instruction.

Chapter 3: Instructional Strategies

Introduction to instructional strategies

In reviewing and selecting the instructional strategies to be used in the classroom, teachers need to think beyond what they have always done. They should consider reflecting about previous successes or lack of success; considering which students found a particular strategy helpful and which students struggled. Examining and reexamining strategies is crucial in helping all students achieve success. Subject knowledge alone cannot be substituted for good instructional strategies. This is where the decisions are made that result in students either feeling successful or inadequate; where students are either engaged or disengaged in their own education. Helping all students feel as though art history is for them is addressed when McKeon (2002) stated: “the pursuit of equity requires curriculum to address the stereotype of art history as an experience designed for an elite of gifted and talented individuals” (p. 105). Because art provides so many opportunities for learning about ourselves and our world, “art can be democratized and social differences reduced by making high culture accessible to all children” (Freedman, 1991, p. 45). Students so rarely have the opportunity to gain skills in decoding artwork that they instantly feel overwhelmed by what appears to be an exclusive body of knowledge. Fitzpatrick (1992) stresses “the amount of learning about art history also depends on appropriate material and motivation” (p. 21). It is imperative for teachers to help students connect with and be creators of their own learning by giving them both the opportunity and the tools with which to learn.

As previously stated, art history instruction typically follows the lecture and test format of “art in the dark” (Stinespring & Steele, 1993). Teachers must develop and look for ideas about how to connect to students, in order to make art history learning interesting, and to help learning last beyond the final test. Inquiry methods of instruction, including problem solving and discussing multiple possible resolutions, are stressed to help students develop the skill of critical thinking (Lampert, 2006). Helping students learn to make connections and to think about open ended questions is also supported by Kanatani (1998): “curriculum materials were designed to avoid this one-way communication and to promote a contemplative, open-ended dialogue between teachers and students, students and works of art” (p. 39) and Fitzpatrick (1992) “teaching art history should be based on developing their skills for thinking critically, researching thoroughly, and justifying their interpretations” (p. ix). While specific facts about art history may not stay with the student, the kinds of experiences requiring students to think about aesthetics, critically question issues about art, and making inquiries about art will enhance their lifelong ability to think reflectively (Lampert, 2006).

While thinking about curriculum design I tried to consider how to design strategies that are accessible to all students; open-ended to provide opportunities for divergent thinking and varied enough to maintain interest and help students connect to the material. Using techniques such as enduring ideas, which “represent human concerns that have been of significance over time in multiple cultures” (Stewart & Walker, 2005, p. 26), draws together such a myriad of information. Within this curriculum I have included strategies such as: inserting contemporary art within traditional linear art history; including artists reflecting a range of ethnic, gender, and socioeconomic backgrounds; integrating art history with English and history instruction; infusing popular culture throughout the course; and addressing alternative means of student assessment.

Contemporary art inserted within traditional linear art history

Both contemporary art and traditional art have their followers, champions and foes. In trying to make all of art history make sense for students who are often learning about art for the first time, the teacher must look for ways to make connections. Selecting a traditional linear art history format gives the student unfamiliar with art the context of a familiar history of the world. Oddly enough, introducing contemporary artwork, which connects through subject matter, theme or topic strand within the traditional linear format, seems to be readily accepted by the students in my classroom. A typical problem in survey art history classes is that contemporary art is either not addressed or only briefly touched on. By intermixing contemporary art throughout the entire course, as the artwork that is being produced here and now, students gain a deeper understanding of the issues artists are currently dealing with and how those issues and artworks relate to historical art, artists and ideas.

By studying art history from the past, students can examine how artists have borrowed from other periods of art (Stinespring & Steele, 1993). Postmodern artists allow students to see the relationships between historical and cultural art and today's contemporary art because these artists are known for their use of wide variety of historical and cultural influences (Freedman, 1991). Many contemporary artists have an "anything goes policy" when considering subject matter and materials. This is a huge break from many traditional periods of art that are defined by strict guidelines.

An alternative idea is to have students apply ideas from historical art to the present. Freedman (1991) states: "What is studied as history continues to influence us" (p. 44). Rose (2009) did this in his college art history class by having students complete assignments that relate the idea of medieval pilgrimages to modern day pilgrimages of personal interest to the

student (Rose & Torosyan, 2009). Marshall (2008) also advocates applying learning to real world situations because it is better than just memorizing facts. If students can take their learning and apply prior knowledge they are moving towards a deeper understanding and are gaining ownership of their own education.

In a survey course, because students are introduced to a wide gamut of art history, they typically enter the class with limited art exposure; their reactions to artwork tend to be limited to instant reactions that often reflect a lack of art knowledge, and the lack of opportunities to think about art. Typically, if they have had any exposure to examining art it has followed a formal format of description, analyses, interpretation and judgment (Gude, 2004; Lee, 1993; Mayer, 2008). By introducing contemporary work throughout the course it forces the use of a variety of methods to examine artwork. Lee (1993) suggests using art critics with various art perspectives and backgrounds as a way to show students that there are not only different viewpoints about artwork but also different methods for looking at art.

Inclusion of artists reflecting a range of ethnic, gender, and socioeconomic backgrounds

In examining the high school art history book my school uses, there is an obvious attempt to include female and minority artists. It however does not seem to go beyond a surface inclusion. It would be an easy thing to just teach the textbook or the familiar college art history textbooks. However, these books are frequently so slanted towards European white males (Clark & Folgo, 2006; Freedman, 2003a) that most students in my classroom eventually catch on and begin to question why that occurs. If today's art teacher feels that students should not be denied the opportunity to be a part of the art community because of gender, ethnicity or socioeconomic levels, then it behooves the art teacher to attempt to show a more balanced representation of the contemporary art community. Additionally, many of today's students face the same societal

pressures of the past because of their gender, ethnicity or socioeconomic situation. They also face many of the same parental pressures and stereotypes about who can be an artist or who is allowed to be involved in art.

If one of the goals in art education is to help students explore their personal identity (Freedman, 2003b; Stewart & Walker, 2005; Taylor et al., 2006) and to gain an understanding of others, then exploring multicultural issues in art would provide a platform to “explain the issues of culture shock, racism, confused identity and conflicts based on intercultural tensions” (Caruso, 2005, para. 3). Caruso (2005) also supports the idea that in order “to be sensitive to someone else’s culture, we must be aware of our own” (para. 11). He goes on to advocate for audiences to be questioning viewers. Blocker (2004) suggests that when teachers present “any art, we should try to place it within its social and historical context” (p. 191). All of these ideas are good advice in trying to expand the European male dominated art history field.

Throughout the art history curriculum it is important to consciously select artists that reflect as varied a group of individuals as possible. One of the teacher’s jobs is to try to balance the quantity of various cultures included in the curriculum, as well as exploring how all the cultures influence and are assimilated into American culture (Blocker, 2004). Obviously if a period of art occurred in Europe during a time that was dominated by white males this is a difficult task. But there are female artists of notoriety present from at least the Mannerist period onward (Brommer, 2007). Sometimes just the discussion of why the art of a particular period is dominated by a particular group is more valid than overstretching for the sake of diversity. The teacher must be careful to include artists that are truly reflective of their teaching goals and not include a particular artist just because they wanted to include a female or ethnic minority (Freedman, 2003a; Taylor et al., 2006). In this way contemporary artists dealing with similar

themes can be introduced as a way to subtly include minorities and females without seeming to include them because of their ethnic or gender uniqueness.

In addition to including as wide a variety of artists as possible reflecting a range of ethnic, gender and socioeconomic backgrounds, it is also important to recognize the development of art around the globe. Integrating non-western cultures within the typical art history curriculum would be another way to subtly broaden students' ideas about the producers of artwork and the contributions this art has made to the group's culture as well as the world at large. Often students interject that they are descended from a particular group or know somebody from a particular culture. But rarely do they know much about the particular group other than a few stereotypes. Equally as important, it is imperative that the students make the connection that all cultures have made valuable contributions to the world art community. Students need to be given the opportunity to recognize that many different groups around the world have dealt and are dealing with similar ideas and that the art community is also affected by these experiences and interactions. Everything from conquering armies to imported porcelain wrapped in newspaper can potentially affect entire art movements and cultural developments.

There is not a single "Wow" activity or strategy that is a cure-all for improving the inclusion of gender, ethnic and socio-economic groups within the curriculum. There simply needs to be an awareness and conscious choices made by the instructor to include them. Sabol (2000) made the suggestion in trying to mix art history modes of inquiry with characteristics of cultures a matrix should be designed so that teachers can see where the two items connect and where there are gaps or underused areas that need to be filled in as the teachers learns more. Sabol's (2000) matrix idea could be used for this curriculum in trying to identify and consciously

become aware of how and where western canons meet the rest of the world's art, including underrepresented groups.

Integrate art history with English and history instruction

By examining other courses that students are typically concurrently enrolled in with art history, a teacher may make additional connections to knowledge and understanding. Most students in my art history course are juniors and seniors in high school. During their final two years of high school they typically are enrolled in eleventh and twelfth grade English and United States history. Traditionally, students have all completed at least one world history course and one world geography course. These courses in social studies and English frequently cover similar aspects of the same topics covered in my art history course only from different perspectives. Finding connections between English, history and art is often a simple task, as reflected by Chanda's (1998) remarks: "there are plenty of past and present works of art connected with literary sources" (p. 23). This leads to a greater understanding of the reasons for and the world into which the work was created; "works can be viewed as avenues to discovering past and present socially relevant topics for further discussion" (Chanda, 1998, p. 23). By allowing the students to provide information and insight from their other courses, I can guide them towards meaningful connections with art history.

Being aware of typical curricula within my school as well as state-mandated expectations allows me to steer conversations to information that students have covered or will cover. Stewart and Walker (2005) stated "it is imperative to bring both general and artistic knowledge to art instruction" (p. 45). Student-initiated learning can simply take the form of students being given the opportunity to bring up ideas and learning from other classes (Taylor et al., 2006). For example, seniors with their dual enrollment English teacher discussed the *Battle of Hastings*

from the *Bayeux Tapestry* as it related to the *Canterbury Tales* by Geoffrey Chaucer (c.1073-1083); during the same period that I covered the same artwork as it related to Romanesque art. Both the English teacher and I covered some similar information, but the students more importantly, were able to share knowledge from their English course. For example, they talked about the amazing length of the tapestry, the tons of figures, and how important the art was in understanding the literature and events of the time. Even more importantly the students were excited and visibly animated as they recognized the work and shared their knowledge with the class.

Visual culture

The reality for most of my students is that they rarely get the opportunity to visit museums and galleries. The community does have a few small galleries and growing art groups but this is something that few students are able to or feel comfortable participating in. While major museums are within an hour's driving distance, visiting museums is not typically a family opportunity for my students. When I take students on fieldtrips to visit museums it is typically their first time entering a museum. While many students take these opportunities as a beginning of continued visits most will unfortunately not have the opportunity or interest to become regular museum and gallery visitors. While museum visits add to my students' understanding, it makes sense to address art and art ideas found within their daily lives. Students need to be empowered with the ability to understand and interpret not only what is recognized by the art community as art but also the visual images all around them and the meaning within these images.

Once students begin the process of recognizing art's ever-present existence within their lives, students begin to open up to new knowledge. A simple introductory assignment for students is for me to pick a famous artwork and show them the original as well as parodies found

in advertising, clothing, theater, music, television and movies. Students then pick a famous artwork and begin to search for connections of their own. On the due date students share what they have found with the class which leads to discussions of ownership, appropriation and reuse. Once I tried this exercise with my students they suddenly were bringing in DVD's, online movies and printouts of where they had found art in places they had not previously recognized. For example one student jokingly said she could bring in Disney's Hercules when we were studying Greek art. To her surprise, I said to bring it in and we will watch some of it. Immediately students began recognizing types of columns, pottery and other attributes of Greek art. Equally, they recognized things within the movie that they questioned as not possible, based on their new found awareness and knowledge. They saw the movie in a new light and became more conscientious consumers. One student announced that she planned to go home and re-watch all her Disney movies looking for art connections. Even if students do not fully understand all the implications of what they see, simply being aware is a good place to begin their understanding.

Keifer-Boyd and Maitland-Gholson (2007) utilize a series of exercises that involve students sorting through items and classifying them as art or not art. Through these exercises students explore their own belief systems and are exposed to the ideas of others within their groups. These sorts of exercises encourage students to understand that objects have a history and purpose, both in the context of seeing them in their classroom, as well as in the environment they were created. Like so many exercises dealing with popular culture they "should be balanced between the needs and values embedded in the object itself, in the minds of viewers and makers, and in the many-faceted contexts within which the object exist" (Kiefer-Boyd & Maitland-Gholson, 2007, p. 48).

Freedman (2003a) expressed concern that the way most teachers and students gain information about their world is through visual culture. If that is the primary way they gain knowledge, they probably lack the ability to balance their understanding and are probably not informed consumers of that knowledge. Providing students with not only the factual knowledge about art, but also the tools to dissect their knowledge and experience will help students “own it purposefully” (Sandell, 2009, p. 288). If students can be taught to be informed consumers of art; then they will be prepared to deal with their visual environment as it changes and evolves in the future.

Alternative student assessment

Whenever the word assessment is used I always first think of a test, but McMillan (2007) gives a different perspective; “it is important to think about classroom assessment as a process that *supports* and *enhances student learning*, not something that merely documents what students know, understand, and can do” (p. 2). Standardized testing is all the rage in public education; it however frequently represents testing the lowest levels of student learning (McMillan, 2007). Alternatives must be found, in order to move students away from rote memory and towards deeper thinking, and assessments more supportive of challenging students to make connections; not just a repeat what they have been told. Throughout all of my art classes, I am constantly amazed at students’ complete frustration at being asked to answer questions which are not lifted verbatim from their text. Students lack opportunities to examine information and synthesis the meaning to make new connections. Fitzpatrick (1992) states that “adolescents between the ages of 13 and 18 are able to speculate about content, criteria, and messages in works of art” (p. 22). The goal for this new type of art history class is for the student to be able to think about and explain ideas found throughout the history of art, and say how these ideas relate to them in

today's world. Students should be able to carry out some basic tasks such as: identify themes within art they feel are important, and to be able to state and support their beliefs. Students should also be able to identify artwork well enough to be able to group it with similar time period or style, and be able to describe some basic characteristics of the work. It is not so important that they be able to memorize every title, artist and date so much as be able to select from a pile of artwork, items that might be Greek and Roman versus Renaissance or Impressionistic. More importantly they should be able to explain why they made the choices they did. In this regard, a well supported wrong answer might be just as acceptable as the "true" correct answer.

Important tools in designing assessments for the type of activities and learning described throughout chapter three are rubrics and checklists. First the teacher needs to decide exactly what they would like the student to know, and then decide what would count as a demonstration of that learning, design a tool to measure success and finally write the lesson (Stewart & Walker, 2005). McMillan (2007) advocates for thinking about "assessments as a process that supports and enhances student learning, not something that merely documents what the students know, understand, and or can do" (p. 2). The students' learning can be demonstrated during classroom discussions, by producing presentations, completing reflective writing exercises or any number of other non-test taking means. As long as the teacher understands their expectations and has made those expectations clear to the students; they can develop ways to measure that learning. The student does not have to be limited to another multiple guess test. Additionally, it does not seem that assessments must always be completed independently. A lively class mapping of the history of art from cave to Gothic including types of art, purposes, religious developments, government beliefs and goals of society can be just as demonstrative of student learning as a series of test questions. Giving students stacks of art reproductions and having them examine

them, purposely select an artwork and explain how the selected artwork demonstrates a particular viewpoint or the progress of an idea would require far more thought than a monotonous true / false, multiple choice test. These types of assessments are commonly referred to as alternative assessments because students are actively constructing meaning; which is a skill needed in today's workplace (McMillan, 2007).

McMillan (2007) states that if the desire is to test a student's ability to understand deeply and reason, then they should be given either essays to write or the opportunity to perform a task in order to demonstrate their knowledge. Beattie (1997) tells about a teacher that uses open-ended essay questions on her test because it requires that the students "apply their knowledge in new ways and form their own opinions with supporting reasoning" (p. 42). These types of assessments merge well with art history instructions frequent use of art analysis and the desire to fit artwork within other contexts. McMillan (2007) also states that through these activities students know the "'essence' of something.... it helps students internalize and construct meaningful connections" (p. 195).

Erickson (1983) suggests that in order for students to understand art history they should have the opportunity to create understanding of art by studying it as process. She suggests five such processes: reconstruction, description, attribution, interpretation and explanation. Keifer-Boyd and Maitland-Gholson (2007) suggest that in order to interpret a piece of art viewers must first observe, then deconstruct, and finally reconstruct. These types of strategies help move students toward becoming "a community of inquirers who value questioning, reflection, collaboration, sharing of findings, and the application to real-life situations of what is known" (Stewart & Walker, 2005, p. 67).

Whichever methods of assessment are selected it is important that the choices align with the objectives and instruction (Stewart & Walker, 2005). The assessment can certainly be ongoing formative or culminating summative as long as it gives feedback to the teacher about how successfully they are reaching the instructional goals (McMillan, 2007). Whenever possible it is helpful to have students participate in the designing of the assessment (Stewart & Walker, 2005). Empowering the students with the challenge of deciding what will be counted as successfully completing the task also works as an excellent opportunity to see whether or not the students' and teachers' understanding of the learning objects align.

Conclusion

Looking at art history instruction often leaves teachers completely overwhelmed by the sheer quantity of information. It involves trying to get students to learn the entire history of the world; an entire art vocabulary; and make personal connections to artworks and artists. If teachers could simply take a deep breath and think about what they want students to actually take away from the course and then remember that goal daily, teachers could learn to make better choices about content. Even though it is the entire history of art, not every artist and artwork can be taught. It would be better to select artists, artworks and cultures to give students a broad understanding instead of a diatribe of artist's names, titles and prescribed art facts.

Additionally, each group of students is unique both as individuals and as a group. Teachers must leave themselves open to a constantly evolving curriculum full of possibilities or they will find themselves no longer connecting to students, and personally losing energy and excitement within their teaching. If a teacher hopes to teach for thirty years and teaches art history every year, then the evolution of culture and the art world would also demand an ever evolving curriculum in order to provide successful instruction. Using the matrix concept to map

out ideas and connections, consistently making conscious choices about which artists and cultures to include, and seeking and using a wide variety of assessment tools, are all keys to rethinking secondary art history instruction.

Chapter 4: Sample Units

Introduction

Within this chapter, I describe four units of instruction I designed focusing on traditional periods of art frequently studied in survey art history courses. Each unit presented was designed using Stewart and Walker's (2005) ideas about rewriting curriculum to include: enduring ideas, key concepts, essential questions, lesson objectives, and individual lessons. The lesson ideas for each unit provide a variety of connections between contemporary art, popular culture, English instruction, and social studies instruction. Additionally, I have tried to include female artists as well as artists representing a variety of ethnic backgrounds. Even though art history is typically a lecture style class, I have attempted to vary the lessons to include discussions and some hands on activities.

I began by constructing a matrix, a portion of which can be seen in Tables 1 and 2, to determine units that would provide a broad sampling of connections. As I studied my matrix I discovered that the periods of art frequently provided multiple directions to explore. For the unit on Romanticism I explored two different units of instruction, nature and inhumanity. Due to time constraints, I was only able to teach the two Romanticism units. For the purpose of applying my ideas as broadly as possible I also included two untaught units: Dadaism and boundaries, and American Social Realism and change.

Units and lessons

Romanticism

I selected Romanticism because it frequently drew from past cultures and art movements as well as the exotic. They believed in showing strong emotions through their artwork (Brommer, 2007) which continues to be a theme with several contemporary artists. Romanticism, occurring in the first half of the nineteenth century, was a reaction to the classical restrictions of Neoclassicism (Brommer, 2007) and their “disillusionment with the Enlightenment values of reason and order in the aftermath of the French Revolution of 1789” (Galitz, 2004). The Romanticists found inspiration in the medieval stories of King Arthur and the Knights of the Round Table; the quest for the Holy Grail; and by what they deemed exotic in Africa and the East (Brommer, 2007). Among all of these elements, the primary emphasis of their art, and sometimes their lives, was emotion: even if that meant showing the dark side or editing reality (Birdsall, Hitchcock, Kornhauser & Wilkins, 1997; Brommer, 2007). A Romanticist stressed the importance of the individual and “turned man’s gaze inward, and by projecting what they discovered there, sought to change the world” (Birdsall et al., 1997, p. 439). Not only were the visual arts highly active during this period but also writers and composers worked in similar ways. William Blake was fascinated by Gothic architecture and medieval art; Lord Byron wrote poems set in exotic eastern locations; and the Bronte sisters’ writing was intensely emotional (Birdsall et al., 1997). John Keats and William Wordsworth wrote in an intensely emotional way about nature (Birdsall et al., 1997). Frederic Chopin’s music reflects an interest in traditional Polish folk music and has an exotic quality, while Ludwig van Beethoven’s music is powerful and full of emotion (Birdsall et al., 1997). In order to provide students with a

balanced understanding of Romanticism, I have divided instruction into two parts: one including artists on the European continent, and the other artists in England and America.

Unit: Romanticism

Lesson Title: Emotional events

Enduring Idea: Inhumanity

Key Concepts:

Inhumanity towards one another.

Inhumanity is often denied.

Inhumanity because of a need of survival.

Inhumanity because of a lack of value of another's life.

Inhumanity because of a willingness to hold ones' own life at a higher value.

Inhumanity due to a lack of compassion.

Inhumanity results in exploitation of others.

Inhumanity can happen at any level in society and to anyone.

Inhumanity permeates history.

Essential Questions:

What are some of the reasons people act inhumanely?

What is the purpose of recording and reporting inhumanity?

Lesson Summary:

Students will compare and contrast Romanticism to Neoclassicism with a specific concentration on artists dealing with the idea of portraying man's inhumanity. Within this lesson students will cover basic information while looking at images of the period. Then students will look at a contemporary artist's portrayal of the bombing of Hiroshima.

Lesson Objectives:

Students will understand why it is important to record and report inhumanity.

Students will understand a few reasons why people act inhumanely.

Students will understand why it is important to recognize inhumanity.

Instructional Materials / Media:

Romanticism note outlines for each student.

Recording of Tchaikovsky's *1812 Overture*

PowerPoint presentation including images of the artists listed as well as specific paintings.

Francisco Goya, *The Third of May, 1808*, 1814, Prado Museum, Madrid: ES.

Theodore Gericault, *Raft of the 'Medusa'*, 1818-1819, The Louvre, Paris: FR.

Eugene Delacroix, *Liberty Leading the People*, 1830, The Louvre, Paris: FR.

Jacques-Louis David, *Oath to the Horatti*, 1784-1785, The Louvre, Paris: FR.

Krzysztof Wodiczko, *The Hiroshima Projection* and ART 21 interview

Instructional Strategies / Activities:

1. Begin the lesson by playing a portion of the *1812 Overture* by Tchaikovsky. Discuss the emotional nature of the music and what ideas or images it might provoke in students. Do they ever remember hearing it played? It is frequently used during firework displays.
2. Next students will complete notes about Romanticism. Stressing in this section the artists working on the continent, Francisco Goya's *The Third of May, 1808*; Theodore Gericault's *Raft of the 'Medusa'*; and Eugene Delacroix's *Liberty Leading the People*. These artists emerge as guides for examining man's inhumanity towards one another. They each provide an excellent example of paintings, that when examined closely, reveal the emotional portrayal of the gruesome realities of humankind pushed to the extremes.
 - In *The Third of May, 1808* Goya shows his interpretation of the execution of Spanish rebels and potentially innocent bystanders by French soldiers (Hughes,

1997). Students will be asked if the man in white brings any particular imagery to mind. He typically is compared to a crucifixion because of his pose and white shirt. Then students are asked about whether they feel this scene is glorifying the event or not.

- Gericault demonstrates man's desperation to survive by not only leaving others to die but also the realization of cannibalism aboard the raft (Laveissiere, Michel, & Chenique, 1991). Part of looking at this image requires students to reflect on whether they would be part of the hopeful group or part of the group that has given up. How far would they go to survive? How far do they think the individual would go? Additionally the inhumanity of leaving the group to die. Was it necessary for the crew of the ship to cut the raft loose?
 - Delacroix shows some hints of glory in his *Liberty Leading the People*, but he also included the dead to show the horrors and violence of war (Brommer, 2007). Delacroix contrasts the victorious looking Liberty with the dead laying below her. Questions for students include whether they find this painting glorifying war or something more sober. What within the painting supports their viewpoint?
3. Next students will examine Krzysztof Wodiczko's *The Hiroshima Projection*. Wodiczko interviewed survivors of the Hiroshima bombing and projected their words and parts of their bodies on one of the few buildings in Hiroshima left standing (Miller, Munar, & Otero, 2005). Students will view the ART 21 video interview of Wodiczko and images of *The Hiroshima Projection* and discuss why this work is important. They will compare and contrast the emotion shown in the Romanticist paintings and Wodiczko's work.

Students will discuss whether or not the art is successful at showing the inhumanity of the Hiroshima bombing.

4. As a final question, students will consider how Wodiczko's rendering of events is similar and different than traditional painting methods of the Romanticist.

Assessment:

Did students complete written notes and were students on task and engaged in discussion during the lecture portion of class? Did students watch *The Hiroshima Projection*? Were they able to comment appropriately?

Reflection:

While students were listening to the *1812 Overture*, several students said it sounded like the *Nutcracker*. The *1812 Overture* and *The Nutcracker* were both written by Tchaikovsky. Several students did recognize several different parts and noticed the highly emotional state most of the music maintained.

By focusing students' attention on the idea of inhumanity and discussing specifically whether or not scenes were glorified or more somber, led to more discussion than previous years' students covering the same images. By asking questions about the individual artists' reasons for creating these works, students more carefully examined the characters within each image as well as the settings. The *Raft of the 'Medusa'* questions about inhumanity and survival led to a lively discussion of: would individual students starve to death and die or would they eat another human being. Students drew comparisons to the popular survival show *Man versus Wild* and also to reading the *Life of Pi* by Yann Martel (2010) for English class. They drew parallels between the raft survivors and Pi's adventure and attempts to survive his ocean voyage. With *Man versus*

Wild they discussed all the ways they thought the raft refugees could have survived and then we discussed why that probably was not practical.

Before watching the video, as students wrote Krzysztof Wodiczko's name down, one student asked if he was Polish. The student then grew very excited that we were looking at an artist who shared a Polish heritage with him clearly making a connection prior to even viewing the artwork. When students looked at the *Hiroshima Projection* they were initially not sure how to react because it was so different from anything they have previously looked at. They found the idea of a video projection interesting and the merging of the water pouring from the projected cup into the river fascinating. They were not sure how to react to the real people discussing what they actually experienced during and after the bombing. When students were asked about the difference between the idea of a portrayal with imagery of an event and the video projections they felt the images of the actual event might be a bit overwhelming, even though they found the narration equally as overwhelming. The projection project also led to questions about how Wodiczko made a living with the type of art he was making. They wanted to know who paid for it and were very interested in the idea that the work was not permanent.

Unit: Romanticism

Lesson Title: War photos

Enduring Idea: Inhumanity

Key Concepts:

Inhumanity towards one another.

Inhumanity because of a lack of value of another's life.

Inhumanity because of a willingness to hold ones' own life at a higher value.

Inhumanity because of a lack of compassion.

Inhumanity can result in exploitation of others.

Inhumanity can happen at any level in society and to anyone.

Inhumanity permeates history.

Essential Question: What is the purpose of recording and reporting inhumanity?

Lesson Summary:

Students will examine news photographs showing soldiers or participants in conflicts; specifically looking for how emotion was shown.

Lesson Objective:

Students will understand why it is important to record and report inhumanity.

Instructional Materials / Media:

Newspapers

Scissors

Instructional Strategies / Activities:

1. Students will look through stacks of newspapers and news magazines for photographs depicting soldiers or civilians in conflicts and wars. Students will include captions containing locations and other pertinent information.
2. As a class, students will separate the images according to what event or location they are reflecting. Miscellaneous images or soldier images will be sorted into additional categories.
3. After the photos have been separated, they will be examined to determine what sort of activity they are portraying such as fighting, celebrating, marching, or protesting.
4. Next the images are compared to the Romantic Paintings. Students will be asked which scenes look like they could be a Romantic painting and why. Which scenes look like they are glorifying war and which are more subtle?
5. Next students will be asked about the difference between photographs and paintings in portraying these types of events. They will discuss how photographs are sometimes felt to be too real, lacking an additional layer of removal from reality (Barrett, 2008).
6. Finally, students will be asked if the Romantics were here to interpret the events for society, would they embrace news photography and what questions might the Romantics ask of viewers?

Assessment:

Were students actively involved in finding, sorting and discussing the images? Were they able to analyze the photographs to determine content? Were students able to draw comparisons between the Romanticists' paintings and the news images?

Reflection:

Students were not sure why we were looking for war and conflict images and had to be shown a few examples in the papers they were looking at. They also had to be directed to the National and World sections of the paper and told they could ignore the rest of the newspaper for this exercise. Students did manage to find a sizable pile of images in a short period of time. They were then able to work as a group and separate images into five different conflicts with a few general military photographs and one movie advertisement left over. Students did discuss the questions and make appropriate remarks.

We also discussed the fact that I had looked at the Associated Press website for potential photographs to share with them. I found that there were many photographs that were very gruesome and I was not sure the students would be willing to deal with the imagery. I also pointed out that I had not been able to find most of them in the American press. Students felt that Americans typically did not want to see that much or simply did not care as much as other countries' citizens. This led to a brief discussion about what was acceptable in American media versus European media. Students were then asked if they saw more explicit photographs would it galvanize them for a cause or make them want to pull Americans away from it. Students commented on relatives that were in conflicts around the world and that their relatives did share violent images with their families. Some felt these images made them more supportive and others felt they made them want to pull the soldiers home. Finally students were asked if the movie advertisement for *Spartacus Gods of the Arena* made them want to run out and join the military. They thought that was a funny comparison and that the advertisement did show a lot of emotion but not the type portrayed with the Romantic paintings they had discussed.

Unit: Romanticism

Lesson Title: Close to nature

Enduring Idea: Nature

Key Concepts:

Individual's relationship with nature.

Individual's desire to find peace in nature.

Individual's need to survive outweighs preserving nature.

Individual's desire to exploit nature for profit.

Individual's desire to experience a greater being in nature.

Individual's desire to leave nature as a legacy for further generations.

Individual's denial of damage to nature, such as global warming.

Individuals fighting nature.

Individuals affect on nature.

Essential Questions:

Is it better to always portray nature as sublime or to show how it really is?

How important is the way we treat nature today for future generations?

How important is nature to individuals?

Lesson Summary:

Within this lesson, students will cover basic information while looking at images of the period. Students will examine individuals' and societies' relationship with nature through the reading of a poem; an examination of Romantic paintings focused on nature; and an examination of travel advertisements.

Lesson Objective: Students will understand different ways to portray nature during the Romantic period?

Instructional Materials / Media:

Romanticism note outlines for each student.

William Cullen Bryant's Poem, *Thanatopsis*

Vacation advertisements for places touting the environment and nature

PowerPoint presentation including images of the artists listed as well as specific paintings.

Asher B. Durand, *Kindred Spirits*, 1849, New York Public Library, New York: NY.

John Constable, *The Hay Wain*, 1821, The National Gallery, London: UK; and *Stoke-by-Nayland*, 1836, The Art Institute of Chicago: IL.

Joseph Mallord William Turner, *Sun Rising through Vapour: Fisherman Cleaning and Selling Fish*, 1807, The National Gallery, London: UK; and *Snow Storm: Steam Boat off a Harbor's Mouth*, 1824, Tate Gallery, London: UK.

Thomas Cole, *View of the Catskill, Early Autumn*, 1837, The Metropolitan Museum of Art, New York: NY.

George Caleb Bingham, *Fur Traders Descending the Missouri*, 1845, The Metropolitan Museum of Art, New York: NY.

Instructional Strategies / Activities:

1. Students begin by viewing the painting *Kindred Spirits* by Asher B. Durand while a student reads the poem *Thanatopsis* by William Cullen Bryant. This poem and painting are often found on the same page in books (Hughes, 1997; Kinsella, Feldman, Stump, Carroll & Wilson, 2005). Discussion following the reading and viewing includes whether students have discussed either work in their English classes. If so, what do they know

about the painting and poem? Students will discuss the poem's emotional portrayal of death and the return of the body to nature. The two figures in the painting are Thomas Cole and William Bryant. Why do students think Durand included them in his landscape painting?

2. Next students will continue notes about Romanticism.

- In England, landscape paintings were completed by John Constable and Joseph Turner. These artists spent lifetimes trying to capture the color and atmosphere of England as they saw nature at a particular moment (Brommer, 2007). These two artists strongly influenced and foreshadowed Impressionism. In looking at the images depicting idyllic peasant life, students will discuss the realities and hardships of peasants and working poor of this time period.
- In the young America, artists such as Thomas Cole and George Bingham showed America in an idealized manner and “edited reality” (Hughes, 1997, p. 174). The industrialized cities of the east were quickly becoming polluted. Cole and Bingham were helping to build a national identity based on what the public wished to see in the wilderness and new frontiers (Hughes, 1997). Students will be asked how they thought life really was on the frontiers and on the rivers.

3. Students will examine vacation information from local and national advertisements that emphasize nature and the environment as a key factor in travel destinations.

- As students look at advertisements they are encouraged to find one for a place they have visited. How well did the advertisement match their particular experience? Did the advertisers show an accurate representation of the location or did they do what our artists did and “edit reality”? Students will share their

experiences with the class. They will then discuss how important the wildness or naturalness of a particular attraction is to the location. Students will be asked if they have had a “wow” experience with nature at these or any other locations.

- Additionally teaching in a community that is infused with nature often leaves my students dreaming of something more urban. Students will then examine an advertisement for their own county, touting its own natural wonders. How many of the images represent something they have actually seen or done as residents? Do students value their own environmental community?

4. In conclusion, if students were given the choice, how many would choose to live in a community like theirs surrounded by so much nature?

Assessment:

Did students take notes? Did they actively participate in a meaningful way with the reading, note taking, and discussions? Did students find advertisements that they were able to share observations with the class? Were they able to draw comparisons between what the Romanticist did with editing their paintings about nature and the advertisers do with their brochures?

Reflection:

When students first saw the image and heard the title and author of the poem they recognized it. Several of the eleventh grade students were currently studying Romanticism in English class. One even commented that the poem was in their packet of work to do on the chapter and they were pleasantly surprised that we were reading it together. The students were able to figure out the author of the poem was in the painting. They were able to interpret the poem as discussing death and a return to nature as well as the individual’s relationship with

nature. One of the students brought up the idea that Romanticism and Transcendentalism were related and then went on to explain and support their comments.

Students next completed their note packages with this group of artists. They were able to identify Impressionism as the period that the English Romanticists influenced through their study of color and light. They did question the realities and editing of the locations for the paintings.

The final activity for this lesson involved looking at travel advertisements. Students went through a large pile for nature related advertisements for places within their state and a few from surrounding states. They were encouraged to try and find a place they had visited. Then we discussed how realistic the advertisements were when compared to their actual experience. One of the students was stunned at getting stuck with her family for a week with no cell phone service or internet connection. Several had been to the same caverns, scenic drives, and to Chincoteague, so they were able to compare experiences. They felt their experiences were interesting, but not over the top, as the advertisements alluded to.

Next we discussed whether they had a “wow” experience and several of them said they had. Because they all live in a rural community I asked them if they had ever had a “wow” experience going to a large city and they all agreed that they did; but then all complained about the trash, noise, and traffic. Next we discussed after they were a little older and ready to settle down if they could pick any type of community to live in what would they pick. Interestingly most feel they liked living surrounded by nature and would consider having at least ten acres enough land. A few students said they would want something more suburban and only one said they would like to live in the city. Honestly, it surprised me, and I think it surprised them because so many students spend so much time commenting on how they want to get away from their county. I think they were amazed that they did indeed like the type of community they were

living in. These realizations and connections to understandings about Romanticism and nature would have never occurred with traditional “notes only” approach to art history. By exploring these ideas students were able to build upon their own knowledge and understand a little more about themselves and make real connections to the artwork they viewed.

Unit: Romanticism

Lesson Title: Fallen tree

Enduring Idea: Nature

Key Concepts:

Individual's relationship with nature.

Individual's need to survive outweighs preserving nature.

Individual's desire to exploit nature for profit.

Individual's desire to leave nature as a legacy for further generations.

Individuals fighting nature.

Individuals affect on nature.

Essential Questions:

How important is the way we treat nature today for future generations?

How important is nature to individual?

Lesson Summary:

Students will watch the ART 21 video narrative about Mark Dion and look at and discuss the construction and sculpture called *Neukom Vivarium*.

Lesson Objectives:

Students will understand different ways to portray nature.

Students will understand the implications of today's actions in nature on future generations.

Students will understand artist's role in helping individual's develop a relationship with nature.

Instructional Materials / Media:

Video: ART 21 segment of Mark Dion and *Neukom Vivarium*

Instructional Strategies / Activities:

1. Students will begin by watching Mark Dion's interview, beginning with his installations dealing with what people have collected in the past and how they displayed these collections.
2. Next students watch how Mark Dion develops ideas; specifically his sculpture entitled *Neukom Vivarium*. He examines an aspect of nature by having a fallen tree covered with plants transported from the forest to the city to be preserved as a mini ecosystem (Miller, Munar, & Otero, 2007). Dion captures the preciousness and uniqueness of nature and the idea that a bit of nature is encapsulated for all to enjoy its' constantly changing appearance. *Neukom Vivarium* also contrasts nature with the idea that it is in a city surrounded by concrete and on a former dump site.
3. First students are encouraged to describe exactly what the sculpture is. Next they are asked to consider where they live and where the people live that are viewing the sculpture. How would the two different groups value this piece of artwork? Would there be differences? Also, students will be asked to consider the idea of a microcosm of nature and the ability to watch it change over time. Do they get the connection of the earlier sculptures being displays of collections and that *Neukom Vivarium* is a postmodern display of a collection.
4. The final questions for students: Can students make connections between the careful observations and interpretations Romanticist artists did of nature and Mark Dion's desire to get visitors to view his segment of nature more carefully. Do students see any connections between the editing that the Romanticist artists and Dion did of their segment of nature?

Assessment:

Were students actively involved in watching the video? Did they actively participate in the discussion in a meaningful way? Were they able to contribute to the classes understanding of what they were viewing?

Reflection:

I found that I had to stop the video several times to explain to students what they were looking at and to repeat things that the artist had said. It was as if they needed reinforcement of what they had heard. Additionally, I had to stop the video to explain the other sculptures in the park to the students. There was a Claes Oldenburg and Coosje van Bruggen sculpture of a typewriter erasure that the students had no idea what it was. They spent several minutes trying to guess the subject. Since the sculptures in the video were all modern and contemporary pieces, students seemed to need assurance that they were all accepted by the art community as exemplars of modern and contemporary art. Many appeared to remain skeptical of the quality and importance of the work but were willing to accept my explanation.

Once the video had played out, and discussion began, several of the students were very upset by the idea that *Neukom Vivarium* could be considered art. They felt that it was not art because it was just a chunk of nature; something they encounter everyday and a miniature debate ensued. On one side, students felt that *Neukom Vivarium* was an interesting concept and legitimate because of the ideas around it and the others thought it was just a dead tree with a bunch of stuff growing on it and were outraged at the potential that public money might have been spent on it. This provided a good opportunity to discuss the fact that the students represented two different views that society holds about public artwork. The group that was having a hard time accepting the sculpture as art was split between whether they would accept the project if it had been presented as a science or natural history project instead. Overall the

class felt that the sculpture had more meaning in a city than it would have had in a rural community.

While not all the students readily accepted the sculpture as a work of art they were able to discuss issues and express different points of views that would have never come up in traditional art history instruction. Presenting contemporary art dealing with nature likely allowed the students the ability to question *Neukom Vivarium* as art, because it was being presented as a postmodern art object dealing with nature. If *Neukom Vivarium* had been presented as an example of postmodern sculpture with other examples of postmodern sculpture, I doubt students would have felt as comfortable challenging its validity as art. Through this approach, students had to examine their own beliefs about what should be considered art and many students were able to create new understanding.

Unit: Romanticism

Lesson Title: Rising tide

Enduring Idea: Nature

Key Concepts:

Individual's relationship with nature.

Individual's need to survive outweighs preserving nature.

Individual's desire to exploit nature for profit.

Individual's desire to leave nature as a legacy for further generations.

Individual's denial of damage to nature, such as global warming.

Individuals fighting nature.

Individuals affect on nature.

Essential Question: How important is the way we treat nature today for future generations?

Lesson Summary:

Students will examine a painting that shows what the future might hold if environmental concerns are not addressed. Students will examine how current actions affect the future environment.

Lesson Objective:

Students will understand the implications of today's actions in nature on future generations.

Instructional Materials / Media:

Alexis Rockman, *Manifest Destiny*, 2004, Brooklyn Museum, New York: NY.

Instructional Strategies / Activities:

1. Students begin this lesson by brainstorming with a partner all the environmental concerns they can think of.

2. Then as a group the class will compile a large list. Next the class, will discuss if any of these concerns are any greater than any others, and which concerns they might give greater credence.
3. Next the class will look at and discuss: *Manifest Destiny* by Alexis Rockman. In this large painting Alexis Rockman, consulted the scientific community, shows what might happen to Brooklyn after global warming causes it to be submerged by sea water (Barrett, 2008). Students will try and identify the location and subject.
4. To wrap up the discussion about the painting, students will consider the impact of paintings like this on the publics' thinking about global warming. The county my school system serves also is very low lying coastal community. It is very prone to flooding with coastal storms, particularly hurricanes. Students are then asked if the painting was of an area in Gloucester, Virginia instead of New York would they feel any differently. How close to reality is this painting in light of coastal storms?

Assessment:

Are students actively involved in listing concerns and participating in discussions? Are they able to make insightful comments about the painting and the implications within the painting for future generations? Are they able to apply the ideas discussed to their own local environment?

Reflection:

Students began by making their individual list. As the class collected a list, several of the environmental concerns had to be explained or elaborated on. The issue of whether or not some of the environmental concerns are real issues or just media hype was brought up several times. Issues such as global warming, melting of the icecaps and endangerment of the polar bears were

hotly debated. Not the cause and effects, but if they are real environmental concerns or just the imagination of a bunch of reporters, scientists and politicians.

Once the issues were exhausted, the class looked at Alexis Rockman's *Manifest Destiny*. They discussed its subject and location and were able to correctly identify it as the Brooklyn Bridge in New York. Then they figured out what the painting was about and one student even connected the title to United States history class discussions of Manifest Destiny. Students were interested in the idea of how global warming and sea level rises might affect New York. However, when the idea was applied to their own community the impact on their thinking was apparent. Most students were in elementary school during the last major hurricane and remember the extensive flooding and impact to their community. They started thinking in terms of what twelve to twenty inches of additional water would do to their homes and community. They started speaking in terms of it being devastating. When asked if a painting like this in Gloucester would have an impact, they had mixed feelings but overall students found the painting to be interesting.

Dadaism

The second period I selected was Dadaism. A primary reason for selecting Dadaism is that it is frequently avoided but often referred to (Gude, 2004). They were a group of predominantly German artists, completely frustrated with the destruction of World War I and with the decay of European society. They got together in Zurich, Switzerland to protest through their art (Brommer, 2007). This anti establishment protest gave credibility to accidental happenings and chance within artwork (Brommer, 2007). Dadaists also introduced, continued and or gave credibility to assemblages, collages, photomontages, and ready-mades (“Dada,” 2006). The Dadaists began, or promoted, the use of techniques and practices that permeate contemporary artists’ work, but students rarely have the opportunity to study them. The fact that they were very anti establishment and rebellious, I thought, would appeal to many of today’s youth.

Unit: Dadaism

Lesson Title: What is art?

Enduring Idea: Boundaries

Key Concepts:

Boundaries are can be accepted, pushed, rejected.

Boundaries can limit creativity, experimentation and new ideas.

Boundaries can control and limit.

Boundaries always exist.

Boundaries are created for different purposes.

Boundaries can frustrate.

Boundaries, when pushed, can lead to new ideas, discoveries and relationships.

Boundaries can sometimes be changed.

Essential Questions:

How does pushing against boundaries cause experimentation, creativity, and new ideas to form?

What roles do boundaries play in the lives of individuals?

Lesson Summary:

Within this lesson students will cover basic information while looking at images of the period. Students will explore what common objects are considered art and how the Dadaist and contemporary artists push these ideas.

Lesson Objective:

Students will understand how pushing against boundaries can lead to experimentation, creativity and new ideas.

Instructional Materials / Media:

Dada note outlines for each student.

Miscellaneous everyday objects.

“Art” and “Not Art” signs for each group

PowerPoint presentation including images of the artists listed as well as specific paintings.

Jean (Hans) Arp, *Birds in an Aquarium*, 1920, The Museum of Modern Art, New York: NY.

Max Ernst, *La Mer*, 1925, Los Angeles County Museum of Art, Los Angeles: CA.

Kurt Schwitters, *Construction for Noble Ladies*, 1919, Los Angeles County Museum of Art, Los Angeles: CA.

Marcel Duchamp, *The Fountain*, 1917 (Original Lost) replica 1964, Tate, London: UK.

Instructional Strategies / Activities:

1. Students will begin with an exercise described by Keifer-Boyd and Maitland-Gholson (2007) in which they examine a group of objects and separate the objects into “art” and “not art” piles. The group members will each keep notes about decisions and each group member will try to determine which pile the items belong in. Students will then be questioned about what it means to say something is art; what value an item might hold, and various ways people determine if something is genuinely art just as Keifer-Boyd and Maitland-Gholson did.
2. Students will then take notes, discuss, and look at examples of Dadaism. Dada artists were extremely frustrated with the realities of war. They associated the war with the establishment of their time. Since they disliked the governmental establishment it was not difficult to translate that dislike to all traditional forms of established society, including the art world. In their attempt to push against their frustrations in the world, they pushed against formal training in the arts and what was considered traditional art methods and

techniques. Through this rebellion they pushed the boundaries of what was considered art. They experimented with dropping bits of paper to the ground and gluing them in place, pushing the idea of what a collage was. Arp did this as well as creating collaged sculptures called assemblages (Brommer, 2007). Dadaists wondered if they called something art, as Duchamp did with his *Fountain*, would it then be art (“Dada,” 2006). While this group outraged many, and members could not even get along with each other, they pushed boundaries about art to new levels that translated into early stages of Surrealism. Dadaism continues to influence artists today-both with techniques and ideas.

3. Students will finish this lesson by revisiting their earlier piles of objects to see if their understanding has changed or been supported based on the notes they just completed about Dadaism.

Assessment:

Did students actively participate in the separation of the objects and note taking about it? Did the students complete their notes and actively listen and discuss Dadaism? Were students able to apply their new found knowledge about Dadaism to the object sort from the beginning of the class? Did students arrive at the idea that anything could be considered art?

Unit: Dadaism

Lesson Title: Common objects

Enduring Idea: Boundaries

Key Concepts:

Boundaries are can be accepted, pushed, rejected.

Boundaries can limit creativity, experimentation and new ideas.

Boundaries can control and limit.

Boundaries always exist.

Boundaries can be manmade or natural.

Boundaries are created for different purposes.

Boundaries can frustrate.

Boundaries when pushed can lead to new ideas, discoveries, and relationships.

Boundaries can sometimes be changed.

Essential Questions:

How does pushing against boundaries cause experimentation, creativity, and new ideas to form?

What roles do boundaries play in the lives of individuals?

Lesson Summary:

Students will look at a variety of ways contemporary artists push the boundaries of what is considered art by using everyday objects, trash and recyclables.

Lesson Objectives:

Students will understand how pushing against boundaries can lead to experimentation, creativity, and new ideas.

Students will understand various roles boundaries play in the lives of individuals.

Instructional Materials / Media:

The following paintings, drawings, sculptures, video clips and websites:

Jeff Koons series, *Pre-new*, *New*, *Banalilty* found on www.jeffkoons.com

Kumi Yamashita website <http://kumiyamashita.com/>, and video

http://www.youtube.com/watch?v=ulzyrV8IjE0&feature=watch_response

Tim Noble and Sue Webster on the Gagosian gallery website

<http://www.gagosian.com/artists/tim-noble-and-sue-webster/>

Instructional Strategies / Activities:

1. Students will be asked what they consider to be their most valued possessions. What phone, computer, car, cloths, shoes or other object of desire do they wish they possessed? Jeff Koons has consistently pushed the boundaries of what the public and the art world considered to be art (Barrett, 2008). Students will look at his *Pre-new* and *New* series and discuss how society looks with desire at objects they hope to own and the value that is placed on them. Additionally students will discuss the impact of how the objects were presented (“Jeff Koons at the Museum of Contemporary Art Chicago,” 2008). Students will be asked if they think the presentation elevates the objects’ status. Then students will look at some of Koons’ earlier work from the *Banalilty* series and discuss the allure of the artwork and Koons’ desire to draw the viewer in. Like the Dadaists and their public, our contemporary culture frequently has trouble deciding if Koon is serious and if his work should be accepted as art (Barrett, 2008).
2. Kumi Yamashita pushes the idea of what art is and from what materials it can be made out of. She produces artwork through the careful placement of objects and the manipulation of light and shadow. In addition Yamashita produces images by doing

rubbings of unusual objects (“Trace, 1st Liverpool Biennial of Contemporary Art,” 1999). She pushes the boundaries of what is acceptable by the conventional art world as artwork. Yamashita also forces the viewer to look at objects in new ways. Students will look at her artwork on her website (<http://kumiyamashita.com/>) and then they will watch the Japanese television show which shows her images as objects and then as projections (http://www.youtube.com/watch?v=ulzyrV8IjE0&feature=watch_response). This show also provides the opportunity for students to see a Japanese variety show, as well as the artists sharing her work. Next students will discuss if there is a “right” way or location to display art? Students will also discuss how we value art depending on the format in which we view it or the materials that it is made out of.

3. Tim Noble and Sue Webster also work with light and shadow using a wide variety of discarded objects and trash. These artists challenge the idea of what art can be made out of. Students will be asked what is the art object; the arrangement of the objects or the projected images? Noble and Webster challenge the art community and art establishments’ idea of high-art as stated on the Gagosian gallery website that handles their work (<http://www.gagosian.com/artists/tim-noble-and-sue-webster/>). Students will look at their work and discuss the similarities and differences with Yamashita’s work.
4. In closing, students will discuss what Dadaists might have thought of these artists. Which would they have liked the best? Which most closely align with what the Dadaists were trying to do? Which artists students think are the most easily accepted as art and which just seem gimmicky? Or are do students accept them all as easily or not at all?

Assessment:

Were students actively involved in the discussions? Did they look at the images and watch the video segments? Were they able to support their opinions about what Dada artists would have thought of these contemporary artists? Do students see any connections to the reuse and recycle movements?

Unit: Dadaism

Lesson Title: Nonsense poetry

Enduring Idea: Boundaries

Key Concepts:

Boundaries are can be accepted, pushed, rejected.

Boundaries can limit creativity, experimentation and new ideas.

Boundaries can control and limit.

Boundaries always exist.

Boundaries are created for different purposes.

Boundaries can frustrate.

Boundaries when pushed can lead to new ideas, discoveries, and relationships.

Boundaries can sometimes be changed.

Essential Question:

How does pushing against boundaries cause experimentation, creativity, and new ideas to form?

Lesson Summary:

Students will explore different ideas about unconventional poetry through Dadaist's poetry, Dadaist's sound poetry, Mad Libs, and pattern poetry.

Lesson Objective:

Students will understand how pushing against boundaries can lead to experimentation, creativity, and new ideas.

Instructional Materials / Media:

Blank Mad Libs for students

Pattern poetry worksheets

Recording of Kurt Schwitter's *Ursonate* being read www.nga.gov

Kurt Schwitter's poem *Perhaps Strange* <http://members.peak.org>

Instructional Strategies / Activities:

1. Students will work with a partner to fill out and read Mad Lib style worksheets easily found online for any number of topics. The Mad Libs ask for random words based on grammar to complete an often nonsensical story or poem. Students will be asked if the fact that these did not have to make sense allow them the freedom to try bizarre words or did they feel concerned about trying to make it make sense.
2. Then students will then write a pattern poem where they follow a set formula. The students will then share their poem with the class. The pattern poem is more concerned about following a formula than content or meaning. Students will be asked if they found themselves worried more about the pattern or the content. Did they find the experience of following a formula different from previous attempts to write poetry? In what way was the experience different?
3. Finally, students will be read Kurt Schwitter's poem *Perhaps Strange* and listen to the recording of *Ursonate*, Schwitters' sound poem found on the National Gallery of Art website (www.nga.gov). Students will be asked if Schwitter's poems made any sense to them. Did they find these poems interesting? Did it change their notions about poetry?

Assessment:

Did all students participate by filling out a Mad Lib, writing a pattern poem, listen to the readings and participate in the discussion? Are students able to explain how Mad Libs and pattern poems might have appealed to the Dadaist? Which writing technique did they like the best and what elements can be found in Dada artwork?

American Social Realism

The third period I selected was American Social Realism. American Social Realism occurred primarily between the 1930s and the beginning of World War II. Artists wanted to show the problems occurring in the cities as a result of industrialization. Artists chose different styles to reflect social, racial and class problems created by an uncaring society (Brommer, 2007). They were all trying to point out issues they perceived as problems associated with living in a big city. This group was heavily enmeshed in dealing with hard times and social injustice (Brommer, 2007). They frequently and fervently debated arts' role in creating political change (Bearden & Henderson, 1993), which also continues to be an issue today. Through these layers of instruction I have attempted to move art history instruction away from the traditional "art in the dark" methods.

Unit: American Social Realism

Lesson Title: Change and politics

Enduring Idea: Change

Key Concepts:

Creating change is often difficult.

Creating change through education, art and awareness.

Creating change draws attention to oneself.

Creating change because of a desire to do something greater than oneself.

Creating change because of need to stand up for oneself or others.

Creating change often results in conflict.

Creating change at different levels: local, state, national, and international.

Creating change through good works.

Essential Questions:

How can an individual cause change to occur?

What role does and should art play in social and political change?

Lesson Summary:

Within this lesson students will cover basic information while looking at images of the period. They will draw connections between social issues of today and those of the Great Depression. Additionally students will examine different political campaign posters with a slogan of change.

Lesson Objectives:

Students will describe how individuals have brought about change.

Students will explore how art has created or supported political change.

Students will explain that change can occur through education, art and awareness.

Instructional Materials / Media:

American Social Realism note outlines for each student.

PowerPoint presentation including images of the artists listed as well as specific paintings.

Ben Shahn, *Handball*, 1939, The Museum of Modern Art, New York: NY.

Reginald Marsh, *The Bowery*, 1930, The Metropolitan Museum of Art, New York: NY.

Isabel Bishop, *On the Street*, 1932, Midtown Payson Galleries, New York: NY.

Jacob Lawrence, *Juke Box*, 1946, the Detroit Institute of Arts, Detroit: MI and *The Migration of the Negro* 1940-1941, The Museum of Modern Art, New York: NY.

George Tooker, *Government Bureau*, 1956, The Metropolitan Museum of Art, New York: NY.

Barack Obama's change campaign poster in 2008 by Shepard Fairey

Jimmy Carter's change campaign poster in 1976

Walter Mondale's change campaign poster in 1984

Bill Clinton's change campaign poster in 1993

Instructional Strategies / Activities:

1. Students will begin this lesson by taking notes on American Social Realism.
 - Ben Shahn, growing up in a Brooklyn slum, uses *Handball* to draw the viewer's attention to the unemployed youth; playing not for fun but because they do not have jobs and have nothing else to do with their time (Brommer, 2007). Students will be asked how their viewpoint of the painting changed when they became aware of the reason why the youth were playing handball.
 - Reginald Marsh's *The Bowery*, and Isabel Bishop's *On the Street*, both show the crowded lonely conditions of city life caught in constant motion (Brommer,

2007). Students will be asked if they find this to be a similar issue to what happens in the halls of their very large high school. Have they ever experienced being very lonely while surrounded by tons of people?

- Jacob Lawrence, an African American, learned not only about art but his own cultural heritage and then spent a lifetime trying to teach others through his paintings, in series such as *The Migration of the Negro* (Hughes, 1997).
- George Tooker was an artist who continued the ideas of the American Social Realist beyond World War II in paintings such as *Government Bureau*, where he uses the same figure repeatedly to represent the frustration of a faceless bureaucracy (Brommer, 2007).

2. All of these artists, through their work, draw viewers' attention to the conditions they found outside their homes and studios. They meet in groups such as the 306 with people like Henry Bennam and Charles Alston to discuss art and world ideas including arts' role in affecting political and social change (Bearden & Henderson, 1993). Students will be asked how they feel about artists expressing political views. Is there any reason why they should or should not? Students will then be given the example of the NAACP exhibition by Social Realist painters and other famous artists of the time, at the Arthur V. Newton Gallery in New York. It drew attention to lynching and was given credit for helping pass a federal anti-lynching law (Bearden & Henderson, 1993). Students will be asked if knowing this adds to their idea that artists can support and express political views or changes their viewpoint toward accepting that artists have the right to express political views. Students will be asked if they can think of any artwork that has been given credit for changing the public's views about something.

3. Presently in American politics there are parallel concerns of the American Social Realists such as unemployment, people losing their homes and health care. On the board, students will compile a list of issues of the depression of the 1930s and 1940s and the concerns of the last few years. They will identify where the issues overlap and how things are different?
4. The Presidential campaign in 2008 for Barack Obama ran on the campaign slogan of change. Shepard Fairey made a Change poster that was widely distributed. Show students the poster and discuss aspects of the poster that made it successful. Next students will be asked to compare and contrast the posters aims and goals to the aims and goals of American Social Realism. How does this campaign compare and contrast to a few of the many campaign posters for president that used change as slogan, Jimmy Carter in 1976, Walter Mondale in 1984, and Bill Clinton in 1993?

Assessment:

Did students complete their notes and participate in discussions? Were they able to list artwork that helped change the publics' views? Were they able to add to observations about the campaign posters? Did they think that the quality of the imagery of some of the political signs contribute to the success, or lack of success, of the candidate?

Unit: American Social Realism

Lesson Title: Injustice and stereotypes

Enduring Idea: Change

Key Concepts:

Creating change is often difficult.

Creating change through education, art and awareness.

Creating change draws attention to oneself.

Creating change because of a desire to do something greater than oneself.

Creating change because of need to stand up for oneself or others.

Creating change often results in conflict.

Creating change at different levels: local, state, national, and international.

Creating change through good works.

Essential Questions:

How can an individual cause change to occur?

What role does and should art play in social and political change?

Lesson Summary:

Students will discuss how different groups in America have suffered and been subject to injustice because of their ethnicity. Students will then examine different artists' approaches to dealing with these issues.

Lesson Objectives:

Students will describe how individuals have brought about change.

Students will explore how art has created or supported political change.

Students will explain that change can occur through education, art, and awareness.

Instructional Materials / Media:

Magazines

Scissors

Lorna Simpson found at www.lsimponstudio.com

Jaune Quick-to-See Smith found at www.flomenhaftgallery.com

Instructional Strategies / Activities:

1. Many of the artists during the 1930's dealt with the social injustices faced by the African American population at the time. They attempted to use their artwork to call attention to inequities. Using the board to map out comments, students will reflect on times in the history of the United States that one group was slighted because of their ethnicity. A few examples include: the Japanese American internment after Pearl Harbor, treatment of Native Americans, and the treatment of Irish, Italian and German immigrants during times of great migration. Then students will draw parallels with what is going on today in the United states with immigration reform and many Americans' views on Hispanics and Muslims. Next the students will think about and discuss situations within their own community, where they have seen or heard comments about a particular group based on ethnicity, religious beliefs, gender, sexual orientation, or perceived income level. Students will be asked about how these situations make them feel, and do they see a need for change. Additionally, what could they do and what would Lawrence, Shahn, Bishop, Marsh, and Tooker do?
2. Students will look through magazines and select images of woman in advertisements. They will then describe what they see. Next students will discuss in small groups if they see any similarities and what types of messages they think the advertisements are meant

to send. They will then look at Lorna Simpson's work and discuss the issues of race, gender and stereotyping that she addresses through her photographs (Barrett, 2008).

Returning to the magazine clippings; do they think the products could be advertised without perpetuating the stereotypes? How could advertisers change the way that they select imagery and the subjects for advertisements?

3. Jaune Quick-to-See Smith considers her role to be more than calling attention to the Indian community. Smith sees herself as helping to bridge the gap between the Indian community and others. Smith sees her art as a way to "confront subjects such as the destruction of the environment, governmental oppression of native cultures, and the pervasive myths of Euro-American cultural hegemony" ("Jaune Quick-to-See Smith," 2011). Students will look at examples of Smith's work, and try to decipher what she is trying to say through her work. Next students will compare Smith's work to the work of Lorna Simpson, and the work of the American Social Realists.
4. Thinking about the tensions within the high school and community, because of ethnicity and socio-economic backgrounds, what might students do that would make them build bridges between the different groups? Students will be asked if they can think of a potential art project that would call attention in a positive way to a social concern within the school.

Assessment:

Did students participate in discussions? Did students select appropriate magazine examples? Did students provide constructive comments and add to the discussion?

Unit: American Social Realism

Lesson Title: West African sculpture

Enduring Idea: Change

Key Concepts:

Creating change through education, art, and awareness.

Creating change draws attention to oneself.

Creating change because of a desire to do something greater than oneself.

Creating change at different levels: local, state, national, and international.

Essential Question: How can an individual cause change to occur?

Lesson Summary:

Students will examine images of African art from the 1935 Museum of Modern Art exhibit of *African Negro Art*. They will then consider what type of impact viewing this art would have had on Jacob Lawrence and his artwork.

Lesson Objectives:

Students will define how individuals have brought about change.

Students will explain that change can occur through education, art, and awareness.

Instructional Materials / Media:

Photographs by Walker Evans of *African Negro Art* the 1935 exhibition of African art at the Metropolitan Museum of Art in New York

Jacob Lawrence, *The Migration of the Negro*, 1940-1941, The Museum of Modern Art, New York: NY.

Instructional Strategies / Activities:

1. Students will begin by viewing photographs taken by Walker Evans of the *African Negro Art* exhibit at the Metropolitan Museum of Art in New York in 1935 (www.moma.org).
2. Jacob Lawrence, in an effort to learn more about art, attended lectures. It was through one of these lectures that he had the opportunity to see West African sculptures for the first time in 1935. He went “‘downtown’ to the white man’s world to see the exhibit” (Bearden & Henderson, 2003, p. 296). He was fascinated by the idea that “black people could make art about black people” (Bearden & Henderson, 2003, p. 296). Students will discuss African American artists in the 1930s and the availability of history of African Americans for the general public. Considering all of these elements, students will discuss why attending the African sculpture show would have been so transformative in Lawrence’s life. Then students will look at the sixty series panels about the history of African Americans called *The Migration of the Negro* and discuss how the African art exhibit might have influenced Lawrence’s art.
3. Students will be asked if they can think of other artists that have had similar experiences that changed their art or way of thinking about a topic.

Assessment:

Did students participate in discussions? Did students make insightful connections and comments? Were students able to draw upon previous learning to list artists and art movements that they were influenced by, after seeing or experiencing another’s artwork or culture? Can students name ways that change can occur for an individual, group or nation as a result of experiences either shared or personal?

Conclusions

Writing these units proved to be much harder than I expected. Initially I began by making a matrix that included as many strands as I could find or think of. It was not until I applied Stewart and Walker's (2005) ideas about rethinking curriculum in art that I was able to write cohesive lessons. The use of enduring ideas and key concepts helped pull all the various aspects together into more unified units of instruction. Without their guidance, the lessons did not make connections between the various strands. A major hurdle was to try and decide which enduring idea to focus on. As shown in Table 1, Romanticism, there are many possibilities for enduring ideas just within the traditional artists of the period.

Table 1

Romanticism

Concept	Artists	Title of work	Artists Fact / Concept
Reaction to Neoclassic restrictions	Goya, Francisco	The Third of May	Became totally deaf
Emotional - even the dark side			Court painter to King Charles IV of Spain
Realm of imagination			Inhumanity of one person to another
Individualism vs. system			Did not glorify war
Focused on middle ages - King Arthur & Holy Grail	Gericault, Theodore	Raft of Medusa	Dedicated himself to a romantic life
Fascinated with Africa & Orient			Interested in humanities struggle with nature
Admired Rubens & Rembrandt			Founder of Romanticism
	Delacroix, Eugene	Liberty Leading the People	Stressed intuition in artistic creation
		Lion Hunt	Illustrated literary work - Bible, Homer, Shakespeare....
			Visited Spain & Morocco
	Constable, John		Used Photographs to make studies
		The Hay Wain	Among world's first photographers
		Stoke-by-Nayland	Constantly misunderstood
		One of the first painters to paint	

			outdoors
		Salisbury Cathedral	Critics made fun of his white touches - beginning of rift with public
		Wivenhoe Park	English landscapes
	Turner, Joseph	Sun Rising Through Vapor	English landscapes
	Mallord William	Snowstorm: Steam Boat off a Harbor's Mouth	Enjoyed painting pure movement of masses of color
			Forerunner of Impressionism - strongly influenced them
Hudson River School	Cole, Thomas	The Notch of the White Mountains	Hudson River School
		View of the Catskill, Early Autumn	Many paintings contain classic ruins
			Nature was America's myth - West uncorrupted by industrialization
	Bingham, George Caleb	Fur Traders Descending the Missouri	Genial activities of pioneering
		Idyllic scenes greatly edited reality	
Architecture borrowed from other cultures	Nash, John	Royal Pavilion	Oriental Fantasy with Islamic domes
			Interior: Greek, Egyptian, Chinese, Gothic
	Barry & Pugin	House of Parliament	Gothic Style
	Garnier, Charles	Paris Opera House	
	Eiffel, Gustave	Eiffel Tower	

In another example, the Dada lessons could have easily had a stronger anti-art, anti-government or darker representation. Since I had already used inhumanity and nature in the Romanticism units and change with American Social Realism unit, I felt that I wanted a unit with lighter elements. That is how Dadaism ended up with seemingly lighter artistic references and activities. Certainly, entire new units could be developed for each art period focusing on any number of enduring ideas and artworks. It would seem advantageous to try and select the best

ideas for each unit and then look at the entire course to see if a balanced representation of art ideas was present.

Another major challenge was to try and hit on all the different strands within each unit. I tried to list as many areas or stands as I could think of that might connect with most periods of art history in order to provide as many connections as possible for the student. As seen in Table 2, each strand has a myriad of potential connections. However, in order to maintain validity within each unit it made sense to only include connections to strands that supported the enduring idea. Making connections just for the sake of connecting would be counterproductive. Building a matrix to include all the areas will simply take years, but it would keep the course fresh and interesting for both the students and the teacher. As the teacher learns more she can then add additional connections for students. This would give the teacher a larger number of lessons to pick from and even more flexibility in planning units to meet the needs of the particular group of students.

Table 2

Links within Romanticism

English 11	English 12	World History	US / VA History	Popular Culture	Contemporary
1826 James Cooper, <i>The Last of the Mohicans</i>	1811 Jane Austen <i>Sense and Sensibility</i>	1804 Napoleon crowned emperor	1808 Slave Trade (import) is abolished in US	Call of Duty	Joan Mitchell - real world emotions through paintings
Washington Irving, <i>Legend of Sleepy Hollow</i>	1813 Jane Austen <i>Pride and Prejudice</i>	1816 regular transatlantic service between Liverpool, England and New York	1812 War - US & Britain	Grand Theft Auto	Alfredo Jarr - Rwanda
Washington Irving, <i>Rip Van Winkle</i>	1817 Mary Shelley <i>Frankenstein</i>	1821 Greek War of Independence from Turks	1820 The Missouri Compromise is passed	News Photography	Krzysztof Wodiczko - The Hiroshima Projection
1830 Edgar Allan Poe, <i>Poems</i>	1819 Lord Byron, <i>Don Juan I and II</i>	1821 "gold standard" adopted in Great	1821 Santa Fe Trail opened	"Emo"	Buster Simpson - toxins

		Britain			
1836 Ralph Waldo Emerson, <i>Nature</i>	1820 Sir Walter Scott, <i>Ivanhoe</i>	1833 Slavery ended in Britain	1822 First textile mill opened in Lowell, Massachusetts	Treatment of Gays	Alex Rockman - Manifest Destiny
1837 Nathaniel Hawthorne, <i>Twice-Told Tales</i>	1847 Emily Bronte, <i>Wuthering Heights</i>	1837 Queen Victoria of England began reign	1830 railroads began serious growth in US	Bullying	Mark Dion - Neukom Vivarium
1845 Edgar Allan Poe, <i>The Raven</i>	1847 Charlotte Bronte, <i>Jane Eyre</i>	1846- 1848 Mexican War	1831 Nat Turner leads a slave rebellion	Torture -	
Edgar Allan Poe, <i>Fall of the House of Usher</i>	1849 Charles Dickens, <i>David Copperfield</i>	1847 Irish famine Begins	1839 Oregon Trail - 1st Wagon Train	National Parks	
Edgar Allan Poe, <i>Pit and the Pendulum</i>	William Blake poetry	1848 Marx and Engles, <i>The Communist Manifesto</i>	1844 Electric telegraph est. between DC and Baltimore	EPA	
1850 Nathaniel Hawthorne, <i>Scarlet Letter</i>	John Keats poetry	1946-47 Height of Irish Potato Famine		Sierra Club	
1851 Herman Melville, <i>Moby Dick</i>		1848 French Revolution - Napoleon elected		Go Green	
1852 Harriet Beecher Stowe, <i>Uncle Tom's Cabin</i>		1848 Revolutions occur throughout Europe		Recycling	
1854 Henry David Thoreau, <i>Walden</i>				Raw Food Movement	
1855 Walt Whitman, <i>Leaves of Grass</i>					
Bryant - <i>Thanatopsis</i>					

Even with the challenges of introducing so many different areas, these lessons do vary from the typical lecture type “art in the dark” instruction. While students still get a certain amount of basic information presented to them, there are far more opportunities for students to help construct and be active members of their own learning. There is no assumption in this type

of learning and teaching that the teacher is omnipotent. The teacher acts more as a facilitator or guide through this process of reconceptualizing secondary art history instruction.

Chapter 5: Conclusions

Overview of findings

Through this curriculum study, I explored the application of ideas found within contemporary art education to a course of traditional secondary art history. These contemporary art education ideas included: visual culture instruction, interdisciplinary instruction, contemporary art instruction, curriculum development, using enduring ideas, and the inclusion of a variety of perspectives based on gender and ethnicity. Through these art education ideas a curriculum idea was formed that pushed both the students and the teacher toward a more inclusive art history course that made real connections for students and allowed students to be active members in their own learning. Instruction shifted away from lecture and became more dialogue and discussion oriented. Students stopped asking, “How far are we going in the notes today?”, and “When was the test?” to asking what we were going to talk about today. They made connections to subjects and events outside the art classroom and genuinely seemed to enjoy studying art history; therefore changing the perception that art history is boring.

Through the application of the above stated ideas, to a secondary art history course, students were able to make new connections and find relevance in their learning. Through the inclusion of contemporary art within the traditional linear art history instruction, students were able to see how ideas being explored in previous time periods are still relevant today. In addition, students were able to better understand the ideas that contemporary artists are currently exploring through their artwork. Through the inclusion of artists that represent a variety of gender and

ethnic backgrounds students were able to realize that artists can be male or female and from any ethnic background. With the inclusion of English and social studies instructions students were able to make connections to learning in other classes, and move towards a better understanding of art, English and history. Students seemed to readily accept me pulling them into so many varied areas and became more animated as we progressed through lessons. They began pulling me aside in other classes to relate stories of how they contributed in other classes because of what was occurring in the art history classroom.

Most importantly students lost their inhibitions about discussing art. They moved from passive learners to active learners, and at times they even became passionate about their ideas. Changing my role from provider of all knowledge to guide and referee was a very refreshing change and challenge. My challenge shifted from trying to keep students engaged to keeping them focused on the topic and trying to decide which directions to allow the conversation to take. In my role, I had to keep students focused on friendly discussion, and encourage constructive comments, and keep all students actively engaged and not allow some students to dominate the conversation at the expense of excluding others.

Significance

There is very little written in the art education domain about teaching art history as a standalone secondary course. Through this curriculum approach I have attempted to describe how art education ideas might be applied to create meaningful instruction in art history at the secondary level; therefore helping to close the knowledge gap. I would hope that others might use this information to begin to construct their own curriculum for a standalone art history course, or to reenergize their current course. Due to the favorable response that my students had with these methods of instruction, I would hope others would add to the conversation about how

to make art history more accessible to all students, and help remove the preconceived notions that art history has to be a boring class and in the dark.

Limitations

A major limitation is the sheer overwhelming quantity of information. It is incredibly easy for the classroom teacher, teaching only one art history class to be completely incapacitated by trying to grasp the entire scope of humankind's interaction and creation of art, in addition to teaching other courses. Because of time limitations, only a small portion of art history could be explored within chapter four. Due to the limitations of those time periods and the attempt to make meaningful connections, not all strands could be equally represented. Given the time to explore the entire scope of art history would allow for a more overall balanced representation. However, if the teacher can approach this type of curriculum as a method to organize information, and seek to find a balance between traditional art and contemporary art, and develop ways in which to view and consider art, then they will have created a framework with which to work. The teacher will then have created a learning environment that is responsive to the needs of the students, as well as the teacher, and each time the course is taught it will evolve.

Another limitation to this curriculum is the lack of teacher knowledge. Working with teachers from other disciplines, or finding a group of teachers all working towards the same goals in art history instruction, would allow for the sharing of knowledge and lessons.

The limitations of this curriculum study are: one location, one teacher, one class and one teacher as the researcher. There is also a limitation, created by the school system, which expects traditional western world art history to be taught from cave art to contemporary art.

Suggestions for future research

Most of the instructional methods within this study come from areas that are focused on teaching either studio art or teaching a different discipline. Searching for additional methods of instruction, to add to the ones described in previous chapters, would add to art history instruction. After implementing several lessons with added English and history elements, it is apparent that additional interdisciplinary areas could be researched and added, such as science. As well, researching and developing more hands on and alternative projects would add additional layers of learning. Adding projects that would allow students to connect their own interests to their learning in art would be beneficial to both the student and the teacher. Also, it would be interesting to find a feasible way to have students create a digital map of the connections they make during the entire course.

Finally, since the material in secondary art history instruction is often the same as what is taught on college campuses (Fitzpatrick, 1992) as introductory art history courses, it would be interesting to see how the same strategies could be applied to reconceptualizing college art history courses to change the cycle of teachers continuing the same boring “art in the dark” lectures.

Final thoughts

Anytime the status quo is challenged in a course I find it to be a lot of work, and also very exciting to watch unfold. I have been pleasantly surprised that students have been so interested and excited about incorporating so many different elements into their art history instruction. I thought I would find some resistance but have found none. I thought some of the topics would be too controversial for the students, but have found the opposite to be true. I worried that the students that struggle academically or socially would feel left out. This has not been the case. The class prior to the introduction of so many discussions and alternative projects

had divided themselves into two groups and seldom mixed. Now, I find students shifting seats almost every class, and in addition, talking and working with each other. Students have been amazingly forthcoming in providing personal insight and connections to our topics of discussion. While the goal of any classroom should be to promote and foster a positive learning environment I did not expect the reconceptualizing of secondary art history instruction to lead to such drastic changes within my classroom. I strongly feel that these students no longer feel that art history is boring, and that they can actually see the connections that exist between art and their own lives. While not every art topic can be explored within a survey course, students given the opportunity to study art in this way develop tools that they can use throughout their lifetime and will no longer see art as inaccessible but as something with real meaning to them as individuals.

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Vita

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