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INQUIRY BASED CURRICULUM IN A PUBLIC SCHOOL ART ROOM:
AESTHETIC EDUCATION AND LINCOLN CENTER INSTITUTE

by

Jacqueline Denaway

A thesis submitted to the Graduate College
in partial fulfillment for the requirements
for the degree of Master of Arts
School of Art
Western Michigan University
April 2013

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INQUIRY BASED CURRICULUM IN A PUBLIC SCHOOL ART ROOM: AESTHETIC EDUCATION AND LINCOLN CENTER INSTITUTE

Jacqueline Denaway, M.A.

Western Michigan University, 2013

This thesis takes an in-depth look at the history of the Lincoln Center Institute (LCI), specifically its aesthetic education philosophy and practices. Included is analysis of the origin of aesthetic education and important philosophical views related to it. Emphasis is placed on the ideas of Maxine Greene, whose philosophy is the core of Lincoln Center Institute, as well as the key skills that are acquired when learning through aesthetic means. Lincoln Center Institute has been a leader in arts education and aesthetic education for several decades. This paper will explore how LCI's philosophy of aesthetic education differs from other philosophies and, through a series of lesson plans, demonstrates what the LCI philosophy looks like in practice. The importance of the practical application of a philosophy cannot be overstated. This practical aspect must be present in order for the philosophy to be utilized. I will look at how applicable LCI's philosophy is to a public school elementary art classroom by attempting to create a one year long art curriculum that closely follows the LCI model. This thesis relies primarily on documents from the Lincoln Center Institute and Maxine Greene, as well as texts, theses, and dissertations related to LCI, aesthetic education, educational philosophy, and curricular unit planning.

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ACKNOWLEDGEMENTS

The completion of my Masters in Art Education and specifically this culminating thesis project could not have been accomplished without the steadfast and unwavering support of my husband, Nate Denaway. His continual praise and admiration of my work and dedication to teaching of art pushes me to challenge myself as an educator. It is for this, among innumerable other things that I give him my deepest thanks.

I also would like to thank my long time professor and thesis adviser, William Charland, who has seen me through this educational journey from beginning to end. When my graduate education journey first began, I was also embarking upon my journey into motherhood. These two undertakings, combined with my teaching career have made for some difficult years. Bill's support and flexibility throughout this process has been incredible.

Lastly, I would like to recognize and thank those who assisted me with this project. While I developed my curriculum and its lessons individually, the idea of collaborative brainstorming, which is a key component of Lincoln Center Institute's practices, was used when possible. Several people helped me to brainstorm activity and lesson ideas. Kalamazoo Public Schools Music Teacher, Diane Eberts, Visual Artist and Kalamazoo Institute of the Art's Photography Instructor, Mary Whalen, and Aesthetic Education Teacher Consultant and Trainer and former Kalamazoo Public Schools Elementary Teacher, Nancy Gagliano. Thanks to their input the lessons in my curriculum have more variety and richness. Two others who assisted in the completion of my curriculum were Susan Eckhardt, Director of Museum Education at the Kalamazoo

Acknowledgements - Continued

Institute of Arts and Michelle Stempien, Curator of Education. By lending me their time and knowledge of the museum's collection I was able to create a curriculum comprised of world class, varied and meaningful pieces of artwork.

Jacqueline Denaway

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
LIST OF TABLES.....	vi
LIST OF FIGURES.....	vii
CHAPTER	
I. LITERATURE REVIEW.....	1
Various Interpretations of Aesthetics in Education.....	2
Beginnings of Art Education.....	4
Beginnings of Aesthetic Education.....	7
Lincoln Center Institute and Maxine Greene.....	8
Aesthetic Education and Other Perspectives on Educational Practice....	12
Lincoln Center Institute's Approach to Aesthetic Education.....	16
Lincoln Center Institute and “Imaginative Learning”.....	18
The Inquiry Process at Lincoln Center Institute.....	22
Lincoln Center Institute Connecting to Educators.....	23
Teaching Artists at Lincoln Center Institute.....	24
II. METHODOLOGY.....	26
Aesthetic Education Curriculum in the Public School Art Room.....	26
Institutional Examples of Inquiry Based Learning.....	26
III. CURRICULUM DEVELOPMENT.....	30
Third Grade Aesthetic Education Art Curriculum.....	33

Table of Contents - Continued

IV. CONCLUSION.....	35
V. APPENDICES	
Appendix A – Curricular Unit One.....	37
The Human Experience: Feelings in Art- Lesson 1.....	38
The Human Experience: Feelings in Art- Lesson 2.....	42
The Human Experience: Feelings in Art- Lesson 3.....	45
The Human Experience: Feelings in Art- Lesson 4.....	49
Appendix B – Curricular Unit Two.....	53
Different Ways of Seeing- Lesson 5.....	54
Different Ways of Seeing- Lesson 6.....	59
Appendix C – Curricular Unit Three.....	64
Parts of a Whole- Lesson 7.....	65
Parts of a Whole- Lesson 8.....	70
Appendix D – Curricular Unit Four.....	74
Spaces and Places- Lesson 9.....	75
Spaces and Places- Lesson 10.....	80
Appendix E – The Museum Visit	83
The Museum Visit: General Lesson Plan.....	84
VI. BIBLIOGRAPHY.....	86

LIST OF TABLES

1. Tentative Informal Science Programs Design Principles.....	28
2. Year Long Curriculum Pacing Guide.....	34

LIST OF FIGURES

1. Norman Rockwell, <i>After Prom</i>	38
2. Chaim Gross, <i>Mother Playing</i>	42
3. Dale Chihuly, <i>Kalamazoo Ruby Light Chandelier</i>	45
4. Helen Frankenthaler, <i>Blue Code</i>	49
5. Luiz Jimenez, <i>El Buen Pastor (The Good Shepherd)</i>	54
6. Juan Quick-to-See Smith, <i>Four Directions</i>	59
7. Deborah Butterfield, <i>Hoku</i>	65
8. Jerry Kearns, <i>Right of Way</i>	70
9. John Eberson, Kalamazoo State Theater.....	75
10. Skidmore, Owings, and Merrill, Kalamazoo Institute of Arts.....	75
11. C.A. Gombert, Henderson Castle.....	80

CHAPTER I

LITERATURE REVIEW

The concept of aesthetics can be traced back to classical antiquity. The origin of the word aesthetic comes from the Latin term *aestheticus*, which refers to sensory cognition or perception through the senses (Smith, 1989). The concepts of sensory and intellectual perception in the philosophical sense were written about at length by Plato and Aristotle. These classical writings on the aesthetic experience were the first in a long history of philosophical work surrounding the concept of aesthetics. In *History of Six Ideas*, Tatarkiewicz (1980) traces the history of the concept of aesthetic experience. Though aesthetics have been debated and discussed by great thinkers for centuries, his research found that the actual term “aesthetics” was not coined until the eighteenth century. At that time, the commonly accepted meaning of the term aesthetics was purely in reference to beauty and taste. In modern times the term aesthetics is used to describe a particular field in philosophy, which is concerned with perception, sensation, and imagination and how they relate to knowing, understanding, and feeling about our world (Greene, 2001). Modern aesthetic theory, as with theories of the past, has innumerable views on what the term aesthetics actually refers to. I am specifically interested in the concept as it relates to the field of art education, and even more specifically the practice of aesthetic education at Lincoln Center Institute.

Within the educational field, the definition of aesthetic becomes more focused, yet there are still a multiplicity of meanings loaded into the words aesthetic and education. There are and have been many educational philosophers and practitioners of aesthetic

education, especially in the past few decades. As with the definition of art, the definition of the aesthetic and thus aesthetic education is not clearly defined. This has led to many variations of the concept of aesthetic education; some are relatively similar while others vary greatly. Summarized below are some key areas of contention within aesthetic education. Is aesthetic education similar to art appreciation? Does it involve an art-making experience or is it purely perceptual and cognitive? Is art the only medium that can be used to produce an aesthetic experience or can non-art objects be used? What is involved in the process of creating the aesthetic experience? I would like to examine these ideas more closely by looking at some of the various opinions that philosophers have on the topic.

Various Interpretations of Aesthetics in Education

Let's start by looking at one viewpoint that has several different facets. First, I will show the clear distinction between aesthetic education and both skill training and art appreciation. For Harry Broudy, aesthetic education involved making one's own interpretations and value judgments (Broudy, 1994). This means that the traditional form of art appreciation, where students view "great" art and memorize facts, is not a form of aesthetic education. This is also the case for the traditional performance approach or "skill training" in the arts. In Broudy's view the only value to the performance approach is in the early years of learning. Broudy believed that without any background experience in the various art mediums, it is almost impossible to perceive properly in that art medium. While he wrote at length about and believed strongly in art being used for aesthetic experiences, he was not adverse to non-art objects being used to create aesthetic experiences. As mentioned previously, this is an area of contention within the field of

aesthetic education. Broudy believed that, no matter what object is being viewed, what matters most is proper perception and the ability to take apart and fully “see” all of the facets of what one is looking at. In his view aesthetic education has the potential to promote deep individual change and transformation. This can only happen when one makes individual and personal judgments and connections with what one is viewing.

Ralph Smith approaches the term aesthetic in a different fashion. He asserts his belief that, “aesthetic education should consist of the development of a sense of art in the young that disposes them to value excellence in art” (1989, p. 207). His strong belief that using cognitively based aesthetic education in classrooms will assist in formally cultivating a sense of art and aesthetic well-being. He de-emphasizes the usefulness of creation and performing activities in favor of teaching critical appreciation skills (Smith, 1989). Along with emphasizing appreciation, he also differs from Broudy in his insistence that only fine art can promote a truly aesthetic experience. It is looking at and studying these pieces of art that will lead reflective viewers toward personal transformation and thus a truly aesthetic experience.

I will briefly mention another broader view given by the great educational philosopher, John Dewey. For Dewey aesthetics can apply to the ethical, intellectual, religious, or political (Dewey, 1934). While this is an extremely broad view, he does, like Broudy, feel that the arts are the most powerful way in which aesthetic experiences manifested themselves. I will be going into greater detail regarding Dewey's philosophy and ideas later.

Let us now turn to one last philosopher, who was greatly influenced by John Dewey, as well as several other early philosophers. Maxine Greene is a truly innovative

thinker in the field of aesthetic education. As the philosopher-in-residence at the Lincoln Center Institute for the last thirty five years, Greene has created and formed the foundation for the Institute's aesthetic education practices. She has devoted much of her life to enhancing her learning of education in the arts and giving clarity to the practice and process of aesthetic education. Before I further discuss her philosophy I must first set the stage with a short history on the place and purpose of art education in the context of general education.

Beginnings of Art Education

The story of art and its place in general education begins nearly 2,500 years ago in ancient Greece. It was during this time that Plato and Aristotle wrote extensively on the role of art in society and its place in education. The connection between art and its role in society is critical. Knowledge of this connection is key to understanding art's place in education and how it has changed throughout the centuries. As time progressed the arts and its role in education went through many stages. These stages involved various views of art and its role in society. Significant stages in art education practice include the rise of the guild, craftsman and apprentice in the Middle Ages, the genius of individual and collaborative intellectual artistic discovery and expression during the Renaissance, and art as a defined set of rules to be taught and replicated during the time of the French Academy.

At the turn of the nineteenth century the Industrial Revolution brought about the need for mass education of designers and artisans. Many of Europe's leading nations realized that their previous models of art education were not sufficient for the purposes of industry. Eventually the practices and philosophies of French, German and British art

schools made their way into the art education model in the United States.

The first academy of art in the United States came with the opening of the Pennsylvania Academy of Fine Arts in 1791 (Efland, 1990). This and other early Academies imitated the European models which did not account for training the of arts in industry. Over time the Academy model gave way to art education in the University setting and by the end of the nineteenth century “some 47 colleges and universities in the United States were offering some form of courses in the fine arts” (Efland, 1990, p. 68).

Also emerging in the nineteenth century was the common school movement. This movement was the beginning form of public education in the United States and its purpose was to meet the industrial needs of the country while at the same time counteracting low morals and criminal behavior. For art education, the common school movement meant the teaching of accuracy based forms of drawing instruction which culminated in a focus on industrial drawing. Throughout the nineteenth century the changes in industry and societal values continued to shape the institutions that taught art.

The beginning of the twentieth century ushered in a very scientific and business like atmosphere in public schools. Psychology also began to play a role in education and intelligence tests gained popularity. Subjects such as art became a secondary or even nonexistent part of general education as there was no science to prove that art actually aided in the teaching of culture and morals (Efland, 1990).

It was also during the early years of the twentieth century that early education progressives such as Francis Wayland Parker and John Dewey created educational systems that would pave the way for what would become common place practices in education after the First World War (Efland, 1990, p. 170). While the ideas of Parker and

Dewey did not have significant immediate effect, there were some changes in art education, based on their writings, prior to World War I. In the years leading up to the war there was a slow transition from simple drawing instruction to inclusive instruction. The eastern part of the United States was at the forefront of this trend, specifically Massachusetts. Various cities and school districts throughout the country were beginning to hire art specialists and supervisors to work with regular teachers in the teaching of art (Efland 1990, 186).

After World War I a progressive movement in education began with art education gaining favor. Art was seen as a means of creative self-expression which was closely tied to ideas related to freedom. “From the 1930s to World War II progressive education moved away from an exclusive preoccupation with creative self-expression and began to restructure education around purposes tied to the community and its life” (Efland, 1990, p. 222). After World War II an era of prosperity began in the United States, with Americans moving to the suburbs and raising large families. With the rise of a middle class that was focused on family, parents began seeking to provide a well-rounded education for their children, one that would allow them to take advantage of all of the benefits that America had to offer. It was during this time that art education became an integral part of the educational landscape. However, it was not until twenty years later, in the 1960's, that the growth of art specialists in public schools saw a dramatic increase and became the norm (Remer, 1990). Jane Remer, among others, has hypothesized that this trend could have been due to the rise of teachers' union contracts that gave classroom teachers coverage for plan time (Remer, 1990). This basic structure caused the arts to be viewed as a marginal subject as opposed to a core subject. These core subjects

addressed the necessary skills, knowledge, and facts that students needed to succeed, while the arts were believed to address the more emotional aspects of education. Because of this there has always been disconnection between arts specialists and classroom teachers. Classroom teachers have traditionally been viewed as being in charge of the content and fundamental elements of education while arts specialists provide the “extra-curricular” aspects of education. This convention has been repeatedly contested by many educators and art philosophers over the years. As Elliot Eisner wrote, “To conceive of the arts as the discharge of affect was to miss the point of what they were about, and more important, to neglect a resource that could have a major contribution to make to the developing mind” (Eisner, 1998, p. 61). Eisner, generally considered a great thinker and an advocate of art education, is also a supporter of aesthetic education.

Beginnings of Aesthetic Education

The value of aesthetic education has been recognized by many organizations, one of which is the federal government. In 1965 the U.S. Office of Education funded the CEMREL Aesthetic Education Program, standing for Central Midwestern Regional Educational Laboratory (Sienkiewicz, 1986). It became one of fifteen educational laboratories in the United States whose purpose was to improve education for the children of the nation. The seminal ideas for a curriculum project in aesthetic education were presented by Manuel Barkan in “Curriculum Problems in Art Education” (Kern, 1984). One of Barkan's concepts regarding aesthetic curriculum was as follows:

In order for curriculum to become both problem- and discipline-centered...the professional scholars in art- the artists, the critics, the

historians would be models for inquiry, because the kind of human meaning questions they ask about art and life, and particular ways of conceiving and acting on these questions are the kinds of questions and ways of acting that art instruction would be seeing to teach students to act upon.

(Barkan in Kern, 1984, p. 255)

This idea led to the formation of the Aesthetic Education Curriculum Project and ultimately the CEMREL Aesthetic Education Program. The original idea for aesthetic education came out of this program and was conceived as a separate program from the existing arts programs in schools. It was developed as a curriculum that would be used by the classroom teacher to explore basic concepts like space, sound, light, and motion as general concepts that would enhance the current school curriculum (Sienkiewicz, 1986).

Lincoln Center Institute and Maxine Greene

It was during this same era of growth in arts funding and programming that the Lincoln Center Student Program grew and changed into what is now the Lincoln Center Institute, a branch of the renowned Manhattan-based cultural organization Lincoln Center for the Performing Arts. As a result of this change the goals of the Institute were redefined in 1975, and the student program activities were re-oriented toward the goal of increased aesthetic awareness (Sienkiewicz, 1986). This new and full scale experimental program in aesthetic education was funded by a grant from the U.S. Office of Education. From the creation of the Institute up through today, the philosophical perspectives of Maxine Greene and the aesthetic education program at LCI have remained constant. This arts-based educational organization has a distinctive experimental approach to arts and

education which focuses on two components of their aesthetic education program. We will discuss those components momentarily but first there is an aspect of community partnership, integral to their program, which must be explained.

The deep commitment to Greene's philosophical vision of aesthetic education makes LCI unique in that it prohibits them from forming “service” based partnerships. While LCI partners with K-12 and higher education institutions the educators that LCI collaborates with must value engagement with works of art as a core educational idea (Bose, 2008). Greene states this of LCI's philosophy:

We are interested in education here, not in schooling, we are interested in openings, in unexplored possibilities, not in the predictable or the quantifiable, not in what is thought of as social control. For us, education signifies an initiation into new ways of seeing, hearing, feeling, moving. It signifies the nurture of a special kind of reflectiveness and expressiveness, a reaching out for meanings, a learning to learn. Our core concern, of course, is with aesthetic education; but we do not regard aesthetic education as in any sense a fringe undertaking, a species of “frill.” (Greene, 2001b, p. 7)

This approach is not teaching art for art's sake, neither is it using art to teach other subjects. Rather it is a completely different process that uses elements of both, involving perception, cognition, affect and the imagination. All of these elements are combined into one of two components. First, that students need to have art making opportunities, and

the second involves the participatory activities that take place when personally viewing a work of art.

The first component focuses on the exploration of different media. The belief is that young people must have the chance to explore modes of expression, different modes of learning a craft, and various ways of leaving an imprint on the world. Being able to experience the joys and trials of working with a medium puts them in a position to respond to professional works of art done in that same medium, and in consequence, to pose questions about their own aesthetic experience (Greene, 2001b). This is where the second, most involving and vital part of the aesthetic experience begins, in the viewing and interaction with actual works of art. “The intentional undertaking of nurturing appreciative, reflective, cultural and participatory engagements with the arts by enabling learners to notice what there is to be noticed, and to lend works of art to their lives in such a way that they can achieve them as variously meaningful, is the core of aesthetic education” (Greene, 2001b, p. 6). Like Dewey, Greene sees that many different approaches contribute to the larger perceptual approach of the aesthetic experience. “Through these active engagements students develop an inside understanding of the artistic choices that contribute to the creation of a work or art, and in turn are more able to recognize the resonance of those choices within their daily lives. As a result, unexpected connections are made, and doors to new and imagined worlds opened” (Holzer, 2007).

As was mentioned previously, many of Greene's ideas are most directly related to John Dewey's. Both saw art is an absolutely central element of both society and education. Dewey felt that the arts were a particularly vivid and powerful way in which

aesthetic experiences manifested themselves (Dewey, 1934). He also felt that separating artistic creator from perceiver was an inauthentic fragmentation of the aesthetic experience, that art should always encompass both (Dewey, 1934). Unlike some other influential practitioners in the field of art education, such as Elliot Eisner and Howard Gardner, Dewey and Greene do not believe in a wholly cognitive approach to aesthetic education. Greene's philosophy reaches towards an idea of educational experience that is steeped in intellectual, bodily, emotional and sensual ways of knowing (Bose, 2008). This idea is seen directly in LCI's model of art making and perceiving. As for art's central purpose in society, Greene is adamant that aesthetic education should be a central part of education for all students. Importantly, a final element of agreement between Dewey and Greene is the idea of engagement. Dewey once wrote:

Everyone knows that it requires apprenticeship to see through a microscope or telescope, and to see a landscape as the geologist sees it. The idea that esthetic perception is an affair for odd moments is one reason for the backwardness of the arts among us. The eye and the visual apparatus may be intact; the object may be physically there, the cathedral of Notre Dame, or Rembrandt's portrait of Hendrick Stoeffel. In some bald sense, the latter may be "seen". They may be looked at possibly recognized, and have their correct names attached. But for lack of continuous interaction between the total organism and the objects, they are not perceived, certainly not esthetically. (Dewey, 1934, p. 53-54)

From this it is clear that the beholder has work to do, and that the attending and keen awareness that one must have in order to perceive a work of art aesthetically takes practice. Greene is fond of saying that a piece of art must be “achieved” by the viewer. This relates directly to the notion of the active learner and Greene's belief that the aesthetic education model provokes exactly this kind of learning, the kind of authentic learning that goes beyond teaching. This kind of learning is stimulated by the desire to explore, to find out, or to search for something. “It is self-initiated at some point, permeated by wonder, studded by moments of questioning, always with the sense that there is something out there, something worthwhile beyond” (Greene, 2001b, p. 47). Is this not when learning really begins? “And is there not a special pleasure, a delight found in the discovery, in the sometimes startling realization, that what is being learned affects the manner in which we make sense of the world” (Greene, 2001b, p. 38).

Aesthetic Education and Other Perspectives on Educational Practice

What educational practices and theories resonate within LCI's approach to aesthetic education? The first theory connects to the active learning principle that was previously discussed. This is the constructivist theory of learning mostly based on the work of Jean Piaget and Lev Vygotsky (Dockrell, Smith, Tomlinson, 1997). While constructivism is not a theory of teaching it does suggest a specific approach to instruction. Teachers and organizations who base their practice on constructivist concepts embrace an approach that, “gives learners the opportunity for concrete, contextually meaningful experiences through which they can search for patterns, raise their own questions, and construct their own models, concepts and strategies” (Fosnot, 1996, p. ix). Catherine Twomey Fosnot states some general principles derived from constructivism

that apply to LCI's educational practices. One principle is:

Learning is not the result of development; learning is development. It requires invention and self-organization on the part of the learner. Thus, teachers need to allow learners to raise their own questions, generate their own hypotheses and models as possibilities, and test them for viability. (Fosnot, 1996, p. 29)

A second principle derived from constructivism that applies to LCI's educational practices is:

Disequilibrium facilitates learning. "Errors" need to be perceived as a result of learners' conceptions and therefore not minimized or avoided. Challenging, open-ended investigations in realistic, meaningful contexts need to be offered, thus allowing learners to explore and generate many possibilities, both affirming and contradictory. Contradictions, in particular, need to be illuminated, explored, and discussed. (Fosnot, 1996, p. 29)

These two principles have multiple facets that clearly resonate with aesthetic education practice. Things such as: open-ended investigations, meaningful contexts, exploration, invention, and question making, are just some of the ways that they are connected (Holzer, 2005). This is what Maxine Greene says of constructivism and LCI's aesthetic education practice;

Acknowledging our links to constructivism, to the idea that meanings must be achieved and not simply found, that they can only be achieved against the backgrounds of lived lives, I celebrate the ways in which what is called “active learning” is nourished stimulated by the involvement (and integration) of body, mind, and emotion in the work with teaching artists in the Institute workshops. (Greene, 2001b)

Next, we look at Howard Gardner's theory of multiple intelligences (Gardner, 1993) and it's relation to LCI's approach. Gardner's theory differentiates intelligence into eight specific modalities. These modalities are: linguistic, logical – mathematical, spatial, musical, bodily-kinesthetic, interpersonal, and intrapersonal. This theory strongly corresponds with LCI's use of multiple learning modalities in their art exploration process. While the focus is always on the particular art form that is being taught, the modalities in which the teaching takes place are varied (Holzer, 2005). The following are the modalities that comprise Gardner's theory of multiple intelligences. Although later, in 2000, he considered adding several other modalities to the list, he ended up only adding one more, naturalist. Here are the original seven in capsule form:

Linguistic intelligence is the kind of ability exhibited in its fullest form, perhaps, by poets. Logical-mathematical intelligence, as the name implies, is logical and mathematical ability, as well as scientific ability.....Spatial intelligence is the ability to form a mental model of a spatial world and to

be able to maneuver and operate using that model...Musical intelligence is the fourth category of ability we have identified: Leonard Bernstein has lots of it; Mozart, presumably, had even more. Body- kinesthetic intelligence is the ability to solve problems or to fashion products using one's whole body, or parts of the body....Interpersonal intelligence is the ability to understand other people: what motivates them, how they work, how to work cooperatively with them....Intrapersonal intelligence, a seventh kind of intelligence, is a correlative ability, turned inward. It is a capacity to form an accurate, veridical model of one's self and be able to use that model to operate effectively in life. (Gardner, 1993, p. 9)

The importance of understanding and using some of these modalities becomes clear when the teaching practice at LCI is explained in further detail. The LCI process emphasizes the importance of using various modes of teaching and multiple and varied activities. Earlier I talked about Greene's strong belief in learning, which involves ways of seeing, hearing, feeling, moving, etc. In order to truly have an aesthetic learning experience, new ways of thinking, seeing, and connecting need to occur. Students come from different backgrounds and have various cognitive strengths, therefore, an effective aesthetic education can be realized when multiple modalities of learning are used.

There is one final connection that I would like to make with LCI's aesthetic education model and the process of writing, specifically with the ideas of Lucy Calkins. In her book, *The Art of Teaching Writing*, Calkins simplifies the writing process to something that looks quite similar to the process that an artist might go through when

creating a piece of art. These are: making meaning, tapping energy, rehearsing, drafting, and revising (Holzer, 2005). Calkins' process is similar to Greene's process of aesthetic education. She speaks of the special need for "wide awakeness" that writers need to have in order to be able to notice moments that can later be captured on paper. Noticing, wondering, questioning, connecting and inquiring are also strong components of the Calkins writing process, all of which have strong roots in the aesthetic education process.

Lincoln Center Institute's Approach to Aesthetic Education

What exactly is involved in the deeply individual and always changing experience that makes up the Lincoln Center Institute's model of aesthetic education can be difficult to describe, however Maxine Greene, does quite an eloquent job. The process begins with a live work, whether it is visual art, dance, theater, etc., and this work becomes the central object/subject of study for a classroom of students. Through work with a classroom teacher, teaching artist, and each other, students are lead through a process of inquiry with connections to other subject areas all while building their skills of imagination and perception. "While most of the emphasis is on perception, the importance of moving, sounding, creating, and feeling as they are rooted in the body and in authentic artistic processes is an important part of the total experience" (Greene, 2001a, 9-11). The carefully constructed lessons are meant to incorporate all of these aspects with the ultimate intention of creating a space where students can use their new understanding of artistic choices to connect to the work of art. This connection relies on the notion that a work of art is not "finished" until we (the viewer) have fulfilled our duty of fully attending to the work. The art relies on us to bring our feelings, likes, dislikes, memories and past experiences with us when we are viewing. When moments of close

attention and “wide awakesness” combine with our personal memories and feelings, the point at which discoveries, connections, and realizations of true meaning is made. When we are given opportunities to learn, see, value, and attend to the aesthetic in our lives, our view of the rest of the world changes. Many times this also leads us to more questions and expanded learning opportunities.

There is certainly no exact science to facilitating such experiences but there are several key factors in creating a successful environment that is conducive to having an aesthetic experience. The following is a list of some of the teaching and learning hallmarks that LCI uses:

- Selection of a work of art for study that is rich with possibilities for exploration.
- Collaborative brainstorming of many possible entry points for the study of an artwork.
- Creation of a generative question as a guide for the exploration. Known at Lincoln Center Institute as the “line of inquiry”.
- Exploratory workshops in art-making, facilitated by professional artists teaching in their own disciplines, prior to experiencing works of art and often after.
- Use of contextual materials throughout the exploration process.
- Conversations punctuated by questions leading to deep noticing , description, analysis, and interpretation; -Student-centered active learning that acknowledges each participant’s prior knowledge and life experience.
- Use of multiple learning modalities in each exploration.
- Creation of vocabularies, verbal, visual, and physical, that can be used to describe a work of art.
- Experiencing an art work, ideally, more than once.

- Group and individual reflection throughout the exploration and after a performance or a museum visit.
- Validation of multiple perspectives in the creation of individual, as well as group, understanding and meaning.
- Connections to the classroom curriculum and pedagogy.
- Opening out of new possibilities for learning that includes generating new questions to be explored.

Lincoln Center Institute and “Imaginative Learning”

After 35 years of studying, practicing, and improving their aesthetic education process LCI stands firm in its belief that imagination is a skill, and that it can and *must* be taught. They define imaginative thinking, “as the cognitive ability to visualize new possibilities.” Directly related to this is creativity, which involves translating what is imagined into action. Through the creative act of breaking through boundaries comes innovation (Lincoln Center Institute, 2011, p. 4). These three elements; imagination, creativity, and innovation are on the mind of every progressive government, industry, and research or education organization in today's competitive world market. President Barack Obama, in his 2011 State of the Union Address, reflected on the national demand for innovation. “The first step in winning the future is encouraging American innovation.” The President’s voice is just one of many that have been drawing parallels between America's future success and the essential need for imagination, creativity and innovation. Another strong voice emphasizing this pressing issue is the business community as a whole:

In May 2010, IBM released the results of its fourth biennial Global CEO Study, which interviewed over 1,500 CEOs, general managers, and public

sector leaders. The jolting discovery: these executives believe that competing in today's complex economy requires, more than any other single quality, creativity. (Lincoln Center Institute, 2011, p.2)

Because of LCI's background and expertise in this area they began holding what has become known as Imagination Conversations. The goal of these Conversations was to learn: “(1) how the interrelated capacities of imagination, creativity, and innovation function within those domains; (2) how these capacities are nurtured and sustained in these different realms; and, based on the answers to the first two questions, (3) what must be done in schools to foster these capacities” (Lincoln Center Institute, 2011, p. 4). The Conversations were essentially meetings with policy directors and education administrators in which the role of imagination in education was discussed. Many of these Imagination Conversations also included panel members with varied educational and arts related backgrounds. Over the course of two years of conversations in twenty different states, LCI was able to gain a clearer understanding of what is necessary to build an educational environment where imagination, creativity and innovation can flourish.

One necessary element is a clear and articulate language to describe what is happening or being learned during imaginative learning. In a paper published in 2012 Lincoln Center Institute stated:

We have identified a set of desirable outcomes of the methodology, titled the Capacities for Imaginative Learning. The Capacities address the need

for students to be able to understand why the study of works of art, combined with LCI's methodology, is central to their education. The Capacities give them a way to name their learning, make it a part of their lives, and use it in constructive ways. So far, we have ten Capacities, because this is an evolving discussion it is very likely that they will change over time. (Lincoln Center Institute, 2012, p. 1)

This concept of imagination as a key element of aesthetic education is not a new one at LCI. The Capacities for Imaginative Learning, which will be discussed later, were first developed in 2004 and have been refined over the years. A decade prior to this, Maxine Greene had been writing about the importance of imagination and its role in learning and society. In *Releasing the Imagination*, published in 1995, Greene writes:

One of the reasons I have come to concentrate on imagination as a means through which we can assemble a coherent world is that imagination is what, above all, makes empathy possible. It is what enables us to cross the empty spaces between ourselves and those we have called "other" over the years. If those others are willing to give us clues, we can look in some manner through strangers' eyes and hear through their ears. That is because, of all our cognitive capacities, imagination is the one that permits us to give credence to alternative realities. It allows us to break with the taken for granted, to set aside familiar distinctions and definitions.

(Greene, 1995, p. 3)

Drawing on Greene's philosophy and the history and practice of aesthetic education at LCI, the Ten Capacities were created solely for the study of art work. This was the initial intent for the use of the Capacities, however it is significant to note that they connect to and support the Common Core State Standards as well as Charlotte Danielson's Framework for Teaching (Lincoln Center Institute, 2012). The use of imagination is not in any way confined to teaching in the arts. The Capacities for Imaginative Learning are:

- ⚡ Noticing Deeply: To identify and articulate layers of detail in a work of art through continuous interaction with it over time.
- ⚡ Embodying: To experience a work of art through your senses, as well as emotionally, and also to physically represent that experience.
- ⚡ Questioning: To ask questions throughout your explorations of a work of art that further your own learning; to ask the question, "What if?"
- ⚡ Making Connections: To connect what you notice and the patterns you see to your prior knowledge and experiences, as well as to others' knowledge and experiences, including text and multimedia resources.
- ⚡ Identifying Patterns: To find relationships among the details you notice in a work of art, group them, and recognize patterns.
- ⚡ Exhibiting Empathy: To respect the diverse perspectives of others in our community; to understand the experiences of others emotionally as well as in thought.
- ⚡ Living with Ambiguity: To understand that issues have more than one interpretation, that not all problems have immediate or clear cut solutions, and to be patient while a resolution becomes clear.
- ⚡ Creating Meaning: To create your own interpretations based on the previous capacities, see these in the light of others in the community, create a synthesis, and express it in your own voice.
- ⚡ Taking Action: to try out new ideas, behaviors or situations in ways that are neither too easy, nor too dangerous or difficult, based on the synthesis of what

you have learned in your explorations.

- ⚡ Reflecting/Assessing: To look back on your learning, continually assess what you have learned, assess/identify what challenges remain, and assess/identify what further learning needs to happen. This occurs not only at the end of a learning experience, but is part of what happens throughout that experience. It is also not the end of your learning; it is part of the beginning to learn something else. (Lincoln Center Institute, 2012, p.4)

The Inquiry Process at Lincoln Center Institute

All of these Capacities are part of the larger inquiry process that includes the core teaching concepts of; art making, questioning, reflection, and contextual information and research. It is through this inquiry process that participants are able to develop the above mentioned Capacities. The use of the word inquiry is very intentional at LCI and it naturally leads one to think of questions. Questions and questioning is a key aspect of the LCI inquiry process of learning. Its intent is to activate learning and prompt curiosity and engagement within *any* subject that a student is studying. Some of the specific purposes of questions are:

- ⚡ To consider the choices in the art-making process
- ⚡ To go deeper into the work of art that has just been experienced
- ⚡ To prompt research of context
- ⚡ To reflect upon and assess one's learning
- ⚡ To help students develop their own questions

(Lincoln Center Institute, 2012, p. 6)

Any educator knows that this kind of deep questioning does not happen at the

onset. It requires careful planning and guidance from a knowledgeable teacher. There are certainly not many classroom teachers who feel knowledgeable enough in the field of art to plan and teach such an in-depth art-centric lesson. This issue has been a major focus for the Lincoln Center Institute from the very beginning. The intention of the structure of pairing teaching artists with classroom teachers is not only to have an expert in the art area guiding and teaching the lesson but also so that classroom teachers could learn, observe and participate in the aesthetic inquiry process. The goal was that over time this would enable teachers to use the same inquiry process in the teaching of any subject, not just art.

Lincoln Center Institute Connecting to Educators

In order to make their teaching process more accessible, LCI has spent years refining the actual lesson planning process. They realized that in order to create/encourage educators to use the aesthetic inquiry process in the teaching of other subjects, more tools and training were needed. Training came in the form of summer workshops and has now evolved into a two week long, world renowned summer workshop series for educators. During these workshops educators are given the opportunity to truly understand and have aesthetic learning experiences. LCI realized that showing educators what aesthetic education looks like, feels like, and how it differs from traditional forms of learning are key factors in empowering educators to want to use the aesthetic education inquiry process in their own teaching. For educators who do not have the means or time in their schedule to attend a workshop, LCI has online courses that have been offered for several years. These courses use a modified but similar structure to the summer workshops where educators complete the experience having learned all of

the requisite information needed to plan and guide their own students through the aesthetic process.

Aside from educator training, LCI has developed tools to assist with the planning of aesthetic, imagination-centric lessons. Teachers that are directly involved in the Aesthetic Education program are able to plan lessons cooperatively with the teaching artists and fellow teachers. Since the program only enables classroom teachers to participate in three units of study a year, any further use of aesthetic education methods is up to the teacher. If teachers are to utilize the inquiry process in the planning and teaching of other subjects, tools to help them do this are imperative. Knowing this, LCI makes available to educators several extremely helpful lesson planning tools, they include: a Brainstorming Guide for Designing an LCI Instructional Unit, a Template for Designing an LCI Instructional Unit, and rubrics for all grade levels for the Capacities for Imaginative Learning. All of these recently updated forms can be found in *Entering the World of the Work of Art: A Guide for Designing an LCI Instructional Unit* which was published last year (Lincoln Center Institute, 2012). The accessibility of materials needed to use the aesthetic inquiry process has been much improved with rich resources such as these becoming available. However it is important to discuss one of the richest resources available for the planning and teaching of this highly customized experience. That resource is the teaching artist.

Teaching Artists at Lincoln Center Institute

What exactly is a teaching artist? A teaching artist is a working professional artist who has made a commitment to the connection of his or her art practice and teaching practice. The role of the teaching artist in the LCI aesthetic process is to be the key

facilitator that moves the children back and forth between the knowledge gained through the making of art and the observations brought on by the art viewing experience (Bose, 2008). This means that with the classroom teacher's support, the teaching artist leads numerous multisensory art making processes and also leads the students "through" a work of art and the reflection upon it. In order to bring about awareness and create levels of heightened sensitivity in students, the teaching artist must know what it is like to move around in and thoroughly reflect on their own experiences with music, art, dance, and other forms. The teaching artist must also be in a position to communicate with and lead others through this kind of aesthetic experience.

This model of using teaching artists to lead the aesthetic education process certainly makes sense in a regular classroom setting where the teacher has limited knowledge in the arts, but what about aesthetic education in the art room? Is a teaching artist necessary, or could an art teacher with the proper training successfully teach using the LCI model and philosophy? I believe that this is entirely possible.

CHAPTER II

METHODOLOGY

Aesthetic Education Curriculum in the Public School Art Room

The inquiry process which LCI uses in the aesthetic education program, along with the Capacities for Imaginative Learning, can be utilized to teach any subject. But can the LCI model, along with its philosophy and methodologies be used to create an entire art curriculum for use in a public school? If so, what would the curriculum look like? If not, then how close could I come to the creation of an inquiry based aesthetic education curriculum?

I started my curriculum development with the publications and resources LCI has developed as educator references. I first gathered LCI's lesson planning resources along with the Capacities for Imaginative learning and documents on key questioning practices. However, before I actually began the brainstorming process of gathering ideas and planning units, it was important for me to learn from institutions with teaching methods that focus on the cultivation of imagination and creativity in order to engage in learning and innovation.

Institutional Examples of Inquiry Based Learning

The first institution I researched was the High School for Arts, Imagination and Inquiry in New York City, founded in 2005 (Holzer, 2007). This was the first of several Institute Focus Schools (schools where aesthetic education is woven throughout the curriculum). This was the first school where the Capacities for Imaginative Learning were used in all subject areas. Over time much was learned about the Capacities and how

aesthetic education functioned across the curriculum. One key finding was that, “process connections through the Capacities seem to be relevant no matter what the curricular area” (Holzer, 2007, p. 4). Another interesting finding that was discovered after implementation of the Capacities and aesthetic education into the curriculum, was that there is a kind of scaffolding that occurs within the Capacities. The first three Capacities of embodying, noticing deeply and asking questions act as precursors for the other Capacities. Some combination of these three Capacities in a recurring and rotating way leads to the promotion of learning in the other areas. These first three Capacities are also those that are most closely related to the perception and cultivation of imagination, while the remaining Capacities are related to creativity (creative problem solving) and innovation (Michelli, Holzer, Bevan, 2011). This was a key piece of information that I utilized in the development of my curriculum.

Another institution that does not practice aesthetic education but does focus on the cultivation of imagination, creativity and innovation is the Exploratorium, a San Francisco museum and laboratory for learning about learning. While their focus is not on the arts, but learning in the sciences, their educational techniques and vision of learning is similar to that of Lincoln Center Institute. With a focus on inquiry, the Exploratorium's Making activities are one specific example of the incorporation of imagination into the science curricula. “Making, in an education context, references the national grassroots Makers Movement, which is made up of people who used their hands, and a range of tools from high to low tech, to design and create systems, objects, or ideas” (Michelli et al., 2011). The learning process through the Exploratorium's Makers activities encompass the following principles:

Table 1

Tentative Informal Science Programs Design Principles

ENVIRONMENTAL CHARACTERISTICS	ACTIVITY DESIGN	FACILITATION APPROACHES
Ideas and inspiration are seeded by models, prior work, activities in the setting	Goals/tasks relate to and build on prior interests and knowledge	Spark interest through modeling , inviting, welcoming
Organized to support initiative and autonomy	Materials invite inquiry (demand to be touched, explored, etc.)	Sustain engagement with questions, and what-ifs
Organized to allow for cross-pollination of ideas	STEM is a means, not ends , to engagement	Deepen understanding and purpose through complexification and reflection
Organized to enable and allow collaboration	Multiple pathways in and through the activity Ability to complexify choices, directions, and tools	

(Michelli, Holzer, Bevan, 2011)

The principles on the table above have a direct correlation to the Capacities and learning process that LCI uses. The one key difference is that these principles are used to guide learning in the sciences as opposed to the arts. Intentionally designed science activities that use the principles described above cause learners to fully engage, experiment, dig in, ask questions, imagine new ideas, and be persistent problem solvers (Michelli et al., 2011). All of this centers around inquiry and imagination which leads directly to innovation. It is inspiring to see a non-arts based institution so deeply invested in the important and intimate connection between meaningful learning and imagination, creativity and

innovation. The principles that the Exploratorium uses to encourage scientific learning are the same as those that I seek to incorporate into my art curriculum.

CHAPTER III

CURRICULUM DEVELOPMENT

When I was finally ready to begin my curriculum, my first task was to decide what grade level I would focus on. This was not a hard decision for me as it has always been obvious to me that during third grade, students seem to make large developmental and behavioral gains. These changes set them up perfectly to benefit from an aesthetic education based art curriculum. First, students of this age are developmentally ready to engage in critique, observation, reflection and apply critical thinking skills to their observations (The College Board, 2012). Their understanding of the world in general is also expanding and this can include the world as seen through art. I have also noticed that in the third grade students' attention spans significantly increase compared to their second grade counterparts, which makes for more successful museum experiences. Third graders are also intellectually curious and industrious, and are interested in a variety of new arenas of knowledge, facts and skills (Wood, 2007). Lastly they are developmentally able to consider more abstract concepts than their younger peers, and are more readily able to consider the world from another's point of view (The College Board, 2012). All of these factors combine to make third grade a good choice for the implementation of an aesthetic education curriculum focused on imaginative learning.

Once I had decided on the grade level, I began brainstorming various broad ideas that could serve as themes for specific units of study. Under each thematic unit I included smaller subgroups with key ideas that supported the overarching theme. Each of these subgroups eventually became a line of inquiry for a specific lesson or group of lessons

that surrounded one or more pieces of artwork. “A line of inquiry is an open, yet focused question that incorporates elements and concepts found in a specific work of art, and relates to the concerns of students and teachers. It invites questioning, guides our exploration throughout, and serves as the framework for constructing experiential lessons” (Lincoln Center Institute, 2012). Prior to the development of specific lines of inquiry I had to identify the pieces of artwork that each lesson would be built around.

During my search for appropriate pieces of art I was confronted with one important factor, the need to travel with students to view the art. To recall, one key part of the core practices LCI has developed to study works of art is the actual experience with the object of study. This means that a direct art viewing experience is not just a frill or extra, it is an necessary part of the aesthetic education learning process which in turn fosters inquiry and imagination. When I first conceived of creating an entire curriculum based on LCI's methods and philosophy I knew that the viewing experience would be the most difficult to replicate in a public school environment. The following are all issues that make the viewing experience difficult; money, time and in some cases availability of local art. Be that as it may, I believe that these issues are merely hurdles to be crossed in the journey of teaching. They can be surmounted with a little ingenuity.

The first of the three hurdles, money, which in this time of severely cut and tightly stretched budgets can be quite a road block, was not as difficult to solve as one would imagine. Here in Kalamazoo, we have an organization called Education For the Arts (EFA). EFA partners with local schools to enhance arts education opportunities and programs. One program they are able to offer through grant funded support is a transportation rebate program to assist with fine arts and cultural field trips. This program

pays for the entire transportation cost aside from a flat rate of \$25 which means that field trips become quite affordable. As of now this flat rate is something that my school is able to accommodate in their budget so paying for arts related field trip transportation is quite affordable. If my school was unable to pay this fee, my second option would be to apply for a grant from EFA. They offer small grants of up to \$1000 on a yearly basis of which I have written proposals for and received several.

The second issue was one of time. The amount of time in the school day and year is far too short for the huge amount of learning that teachers are expected to cover. Time, or lack thereof, is a huge factor when it comes to taking students on field trips. Thankfully, I teach in a district where educational field trips are encouraged and supported, however there is a limit to this. In order for an aesthetic education curriculum to be successful, a careful balance needs to be struck with regards to respecting the classroom teacher's time and curriculum needs while staying true to the LCI philosophy. I found this balance by planning combined viewings during each museum visit. This means that at the end of one lesson and beginning of another the class would take a single field trip to view several pieces of art. One viewing experience would be the conclusion of a lesson while the other would be the introduction to the next lesson.

This leads me to the final hurdle in the viewing experience which is the availability of local art that is worthy of entire units of study. Here in Kalamazoo we are extremely blessed to have a small but world class local art museum along with many pieces of high quality public art and architecture. I chose to utilize the Kalamazoo Institute of Art (KIA) as my main resource for local art because of their diverse and extensive permanent collection. While I was familiar with some of this collection, the

majority of it was unknown to me. As a result I had to enlist the help of Susan Eckhardt, Director of Museum Education at the KIA and Michelle Stempien, Curator of Education at the KIA. With their gracious assistance I was able to compile a list of art from the museum that became the focus of my third grade curriculum.

Third Grade Aesthetic Education Art Curriculum

The lessons in this curriculum have been developed with an approach that closely follows Lincoln Center Institute's core teaching concepts of: art making, questioning, reflection and contextual information and research. The curriculum is divided into four overarching units: The Human Experience: Feelings in Art, Different Ways of Seeing, Parts of a Whole, and Spaces and Places. These units can be found in the appendices at the end of this document. Each unit is comprised of several different focus art works and lessons that accompany the art works. The lesson concepts use scaffolding to create connections and extend learning from one lesson to the next. The following pacing guide shows the recommended length and order of the lessons along with timing of museum visits. The corresponding curriculum is thirty one weeks long, which leaves room for extending lessons when needed or postponing lessons due to unforeseen events.

Table 2

Year Long Curriculum Pacing Guide

Week	Unit	Lesson
1, 2, 3	The Human Experience: Feelings in Art	Caring and Affection through Visual Narrative
4	The Human Experience: Feelings in Art	Visit KIA to view: Norman Rockwell, <i>After Prom Chaim Gross, Mother Playing</i>
5, 6	The Human Experience: Feelings in Art	Emotions Through Body Language
7, 8, 9	The Human Experience: Feelings in Art	Connecting Feeling and Mood To Expressive Art
10	The Human Experience: Feelings in Art	Visit KIA to view: Dale Chihuly, <i>Kalamazoo Ruby Light Chandelier</i> Helen Frankenthaler, <i>Blue Code</i>
11, 12	The Human Experience: Feelings in Art	Expressive Abstract Art
13, 14, 15	Different Ways of Seeing	Message and Story Through Symbols
16	Different Ways of Seeing	Visit KIA to view: Luiz Jimenez, <i>El Buen Pastor</i> Juan Quick-to-See Smith, <i>Four Directions</i>
17, 18, 19	Different Ways of Seeing	Personal Symbols and Self Expression
20, 21, 22	Parts of a Whole	Individual Objects Transformed
23	Parts of a Whole	Visit KIA to view: Deborah Butterfield, <i>Hoku</i> Jerry Kearns, <i>Right of Way</i>
24, 25	Parts of a Whole	Combining Images to Create Meaning
26, 27, 28	Spaces and Places	How Does Space Affect Feeling?
29	Spaces and Places	Visit State Theater and KIA
30	Spaces and Places	Architectural Exteriors and Their Messages
31	Spaces and Places	Visit Henderson Castle

CHAPTER IV

CONCLUSION

What is the purpose of education in the arts and are we, as art educators, fulfilling that purpose? Lincoln Center Institute believes that there are essentially four overarching reasons we educate, “They are: preparing students for democratic participation, providing access to knowledge and critical thinking, enabling all students to take advantage of life’s opportunities, and enabling students to lead rich and rewarding personal lives” (Michelli et al.,2011). LCI concludes that none of these can be fully achieved without attention to the role of imagination. Even as I began my teaching career the woeful lack of imagination in today's youth was glaringly apparent to me. While I believe that there are many factors contributing to this imagination shortage, I also know that, I as an art teacher can play a key role in helping to ignite the imaginations of my students. This is the mindset I was in when I discovered the aesthetic education practices of Lincoln Center Institute last year. My choice to delve deeper into their philosophy and practice was deliberate. As I progressed through my research and curriculum development my passion for aesthetic education's inquiry based practices as an agent for true, meaningful art education has only deepened.

In a recent article in *Art Education*, Olivia Gude wrote about what Arthur Efland described as, school art, or distinct styles of art that are made in schools (Efland, 1976). Efland argued that this type of art, while seemingly creative, may not actually create possibilities for free expression and imagination. The article went on to explore the current state of school art, which is sadly not all that different from 40 years ago, and

how reconsidering the current art education curriculum is the key to change (Gude, 2013).

The curriculum developed in this thesis is my decisive break from the ways of old into an exploration of a new way of teaching art. A new way that emphasizes what I believe to be the true purpose of art education. While I do not feel that I was able to exactly replicate the practices of LCI's aesthetic education model, I was however able to include all of the important core concepts that drive the inquiry process. This curriculum is merely the beginning of my journey. While I am excited to implement it in my third grade art classroom, I am even more eager to build the aesthetic education practices into all of my grade levels. Imagine what a child could do when given the opportunity, year after year, to imagine, create and innovate!

Appendix A
Curricular Unit One

The Human Experience: Feelings in Art

Lesson 1

Lesson Title: Caring and Affection through Visual Narrative

Grade Level: 3

Lesson/Unit Overview:

We are all connected through shared human experiences. Art helps us express these experiences, emotions and relationships. This lesson helps students explore the various ways in which artists express feelings of caring and affection. In turn they will expand their abilities to relate to the emotional connections in their own lives. Students will explore how visual story telling can be used to express the feelings of caring and affection.

Focus Work of Art:

Figure 1

Norman Rockwell, *After Prom*, 1957



Line of Inquiry:

How does Norman Rockwell use narrative details to express feelings of caring and affection in his painting *After Prom*?

Objectives:

- Students will enhance their skills of observation through the study of a work of art.

- Students will embody feelings of affection/caring through staged scenes.
- Students will analyze how artists create narrative through use of detail.
- Students will analyze how artists create/convey feelings of affection in their art.
- Students will explore how to express feelings of caring and affection in their own art.
- Students will describe personal artwork.

Duration: 3 - 50 minute periods

Supplies: white paper (18 x 6), pencils, black markers, tempera cakes, paint brushes, water, newspaper (to cover tables)

Art Concepts:

- narrative
- pose
- overlap
- horizon line

Contextual Materials/Resources:

<http://www.nrm.org>

Procedure:

Day 1:

Introduction:

- How do people show caring/affection? What kind of body language do people use when they care about each other?
- Group students into small groups of 3 or 4 and put half of the groups on one side of the room and half on the other.
- Explain that you will be reading several different scenarios. After each scenario they will have 30 seconds to decide with their group members how to pose to best embody the scene. When the 30 seconds is up you will say FREEZE and all students must silently hold their poses.
- After the first set of poses is held ask one half of the room to unfreeze while the other half holds their pose. Ask unfrozen students what they notice about the posed students. Have a brief one minute discussion. After the second set of poses hold a discussion with the other previously frozen group of students.
- Possible scenarios: You are leaving a movie theater with your best friends and had a wonderful time with them at the movies. - You and your favorite relatives are at a restaurant together and everyone is having fun. - You are on the playground with a few of your friends and nobody is getting along. - You are being rude to the people in your class because you think they don't like you.
- Use open ended questions to get students to notice the details about how body

language can communicate different messages.

Demonstration:

- Demo folding paper into 4 equal parts (paper should be long and skinny, 18 x 6 or even smaller)

Studio Exploration:

- Box 1- Draw two stick people in a pose that shows affection. No expression and no details.
- Box 2- Draw the same two people in the same pose but add expressions and body details.
- Box 3- Draw the exact same people as the last box but add any details that would help show that the people care about each other.
- Box 4- Write a brief description of your final picture and emotions you were trying to show through your drawing.
- Reflect- What questions do you have about the process you used today?

Day 2:

Introduction:

- Have students get out work from last week and fold the paper like an accordion so that the stick figure picture is on top and the written description is on the bottom.
- Have students switch artwork with the person behind them (Do not have them give their work to their neighbor as seatmates may already be familiar with each other's artwork).
- Pairs will take turns and look at their partner's artwork. As the observer looks from the first to the third box they should tell the artist what they think is happening. At box four they can read the description and find out if their guess is actually what the picture was trying to depict. Last, they need to tell the artist three details that either helped or hindered them in figuring out what the art work was trying to express.
- Class Discussion - What did you notice as you moved from box one to box three? How were you able to figure out what the artist's drawing was about? What made it hard to figure out what the drawing was about? At what point did you figure out the the drawing was about? Why do you suppose that was? Continue with open ended questions that lead students to look deeper into the details that contributed to creating messages with strong feelings.

Demonstration:

- Explain to students that they will be drawing a scene of their choice that shows people expressing feelings of caring and affection.
- What are some important narrative details they need to consider before starting?
- Discuss/demo the concept of overlap.
- Demo the use of a horizon line for outdoor and indoor scenes.

Studio Exploration:

- Students begin drawing using pencil.
- When pencil details are complete, students will outline the pencil lines with black marker.
- Reflection: What narrative details have I used to convey feeling or caring?

Day 3:

Introduction:

- Hang works in progress on the board. Discuss the narrative details students see. How do these details help convey feelings of caring and affection?

Studio Exploration:

- If needed, students may use the first five minutes of class-time to complete their pencil drawings
- When pencil details are complete, students will outline the pencil lines with black marker.
- Use tempera cakes or watercolor for students to add color to their drawings.
- Complete project and clean up. Leave at least five minutes for reflection.
- Students pair with neighbors and analyze/reflect on each-others work. Post several questions on the board to guide students in their discussion. What details did the artist create to express feeling? What stands out about the work?

Assessment: One on one observation, individual interviews, class discussion, observation of student production process, observation of student product

- Understand that artists create feelings through narrative details.
- Can students visualize caring/affection through their own personal narrative painting?
- Use visual narrative details, person and place, to create a personal story.

Content and Achievement Standards:

ART.VA.I.3.2

ART.VA.III.3.4

ART.VA.III.3.5

The Human Experience: Feelings in Art

Lesson 2

Lesson Title: Emotions Through Body Language

Grade Level: 3

Lesson/Unit Overview:

We are all connected through shared human experiences. Art helps us express these experiences, emotions and relationships. This lesson helps students explore the various ways which artists express the feelings of caring and affection. In turn they will expand their abilities to relate to the emotional connections in their own lives.

Focus Work of Art:

Figure 2

Chaim Gross, *Mother Playing*, 1957



Line of Inquiry:

How does Chaim Gross use body language to express feelings of caring and affection in his sculpture, *Mother Playing*?

Objectives:

- Students will enhance their observation skills through the study of a work of art.
- Students will embody and recreate feelings of affection/caring.
- Students will investigate how artists manipulate the human figure to create/convey feelings of affection in their art.
- Students will explore how to use body language to express feelings of caring and affection in three-dimensional works of art.

Duration: 2 - 50 minute periods

Supplies: modeling clay, baby doll (1), wire, matte board, hot melt glue gun (1), hot melt glue, matte board

Art Concepts:

- expression
- mood
- proportion
- poses
- balance
- movement

Contextual Materials/Resources:

Chaim Gross, *Mother Playing*

<http://rcgrossfoundation.org/foundation/> - Writings on artist's life and work

Procedure:**Day 1:**

Introduction: Students should have just gone to the KIA and viewed Norman Rockwell's *After Prom* and Chaim Gross's *Mother Playing*

- Put paintings from Norman Rockwell lesson on display and have class view student art.
- To begin, ask students to pay close attention to the body language in the art work.
- Discuss what students notice. Guide discussion when needed with open ended questions. How is the body language you see in these paintings different/similar to that of Chaim Gross's *Mother Playing*?

Demonstration:

- Give students modeling clay.
- What are some techniques you can use to create a human figure out of clay?

Studio Exploration:

- Students create two simple human figures out of clay.
- Once all students have their figures completed, explain the following activity: One student volunteer will stand frozen in the front of the room in a pose that expresses affection. This pose will be executed by using a baby doll as the second figure in the pose. As the person poses for a minute the class will arrange their clay stick figures in the same pose.
- Each pose will be followed by a brief discussion of what students noticed about the pose and how it did or did not clearly express feelings of affection/caring. Guide the class with open ended questions to get students to recognize the difference between a dynamic/interesting pose and a static/boring one. Also discuss movement and balance.

Day 2:

Introduction:

- How do people communicate feelings of caring without talking? What do you know about body language and expression? Is body language a strong form of communication?

Demonstration:

- How can wire be manipulated to create a human form? How is working with wire different then working with clay?
- Demonstrate different ways in which a single piece of wire can be manipulated to create a human figure.

Studio Exploration:

- Each student gets two long pieces of wire.
- Students explore how to form the wire into a human figure. Each piece of wire will make one figure.
- After the figures are formed students then use the knowledge they have gained about body language to pose their figures in ways that express a caring and affectionate relationship/bond.
- When their pose is complete the teacher will use hot melt glue to affix the figures to a small piece of matte board
- Leave five minutes at the end of class to set student work up and have art viewing followed by a class discussion of student observations.

Assessment: One on one observation, individual interviews, class discussion, observation of student production process, observation of student product

- Understand that artists make artwork to show relationships and feelings.
- Describe features in artwork that express feelings.
- Working as artists, show feelings of caring and affection through body language.
- Understand the art concepts of balance and movement.

Content and Achievement Standards:

ART.VA.I.3.1

ART.VA.II.3.2

ART.VA.III.3.5

The Human Experience: Feelings in Art

Lesson 3

Lesson Title: Connecting Feeling and Mood to Expressive Art

Grade Level: 3

Lesson/Unit Overview:

We are all connected through shared human experiences. Art helps us express these experiences. Some artists select and use form to express themselves or the world around them. This lesson helps students explore the various ways in which artists express feelings and moods through non-figurative visual art.

Focus Work of Art:

Figure 3

Dale Chihuly, *Kalamazoo Ruby Light Chandelier*, 1998



Line of Inquiry:

How does Dale Chihuly use line and color to create a feeling or mood in his sculpture, *Kalamazoo Ruby Light Chandelier*?

Objectives:

- Students will notice, interpret and analyze details in a work of art.
- Students will explore the connections between colors, lines, and a feeling/mood.
- Students will analyze how artists create/capture a feeling in their art.
- Students will use their body movements to express mood/feeling.

Duration: 3- 50 minute periods

Supplies: White paper, colored paper, crayons, glue, scissors

Art Concepts:

- expression
- mood
- non-figurative
- line
- color, warm, cool
- movement
- repetition
- rhythm

Contextual Materials/Resources:

<http://www.chihuly.com/video-chandelier-interview.aspx> - There are four different short 4-7 minute videos about Chihuly and his chandeliers

<http://www.chihuly.com/exhibitions.aspx> - Chihuly's artwork categorized by Gardens, Museums, Exhibit History and Upcoming Exhibits

Procedure:

Day 1:

Introduction:

- Students all have a piece of paper that is divided in half. The teacher asks them the following open ended questions and students draw their responses on one side of the paper.
- What would a happy line look like? What would a sad, excited, angry, (etc.) line look like?

Studio Exploration:

- Draw/Pair/Share - Have students choose one emotion or feeling and express that single emotion with many lines on the other half of the paper. Then they pair with their neighbor and each has to guess what emotion their neighbor was trying to express by studying the lines that were drawn.
- Reassemble as a class and discuss. Questions should be open ended, such as: What did you notice about your neighbors work? What did or didn't help you figure out what feeling your neighbor was trying to express? How can a line express a feeling?
- Now have students choose a different feeling/mood they would like to express and choose one or two colors that they think will help create that feeling.
- Draw/Pair/Share - On the back of the paper have students explore using line and color to express the feeling they have chosen. Then they pair with their neighbor and each has to guess what feeling their neighbor was trying to express by studying the lines/colors that were used.
- Reassemble as a class and discuss. Questions should be open ended, such as:

What did you notice about your neighbors work? What did or didn't help you figure out what feeling your neighbor was trying to express? How can color express a feeling? What was different about adding color? Discuss warm/cool colors.

- Reflect- What could you have done differently to make your drawing more clearly express your chosen feeling/mood?

Day 2:

Introduction:

- Class Discussion- How can line and color show feeling or mood?
Can our bodies be lines? (students show examples with their body)
- Group students in small groups of 3-4.
- Ask groups to become “one” sculpture and use their body “lines” to show a feeling/mood. (students cannot use any facial expression) (5 minutes)
- From where students are standing in the room have each group create their human sculpture and allow several classmates to guess the feeling being expressed and explain what they see that makes them think that.

Demonstration:

- How can we make paper three-dimensional? What techniques can we use to cut, fold, bend, curl paper?
- Demonstrate several techniques that the students come up with.

Studio Exploration:

- Give each student a piece of paper, glue and scrap paper.
- They will explore how to use line and color to create a 3-D sculpture. The sculpture must express a feeling or mood and it must be glued to the paper.
- During work time send groups of students to the computer stations to explore Chihuly's artwork. Have them choose one subgroup: Museums, Gardens, Exhibition History or Upcoming Exhibits.
- Reflection: What questions do you have about Dale Chihuly or his artwork? What have you discovered about making lines express feelings?

Day 3:

Introduction:

- How can you create rhythm using line and color? Discuss rhythm and it's connection to repetition and movement.
- Show brief video of Chihuly chandeliers; discuss what the students noticed about rhythm.

Demonstration:

- Show students how to cut a slit in their flat base paper and stick cut papers into slits to help them stand.

Studio Exploration:

- Continue to build paper sculptures using rhythm, repetition, line and color.
- Reflection- Set student work on clean tables and have students walk around room to view each others work. Discuss what they notice in relation to the concepts of the lesson.

Assessment: One on one observation, individual interviews, class discussion, observation of student production process, observation of student product

- Understand that feeling can be expressed through non-figurative means.
- Describe how line and color can express feeling/mood.
- Create three-dimensional art that uses line and color to create mood.
- Show rhythm created by repetition.

Content and Achievement Standards:

ART.VA.I.3.3

ART.VA.II.3.3

ART.VA.II.3.5.

ART.VA.III.3.1

The Human Experience: Feelings in Art

Lesson 4

Lesson Title: Expressive Abstract Art

Grade Level: 3

Lesson/Unit Overview:

We are all connected through shared human experiences. Art helps us express these experiences. Some artists select and use color to express their feelings. This lesson helps students explore the various ways which artists express feelings and mood through abstract art. The focus will be on how color is used to convey a feeling.

Focus Work of Art:

Figure 4

Helen Frankenthaler, *Blue Code*, 1980



Line of Inquiry:

How does Helen Frankenthaler use color to create a feeling or mood in her painting *Blue Code*?

Objectives:

- Students will enhance their skills of observation through the study of a work of art.
- Students will recognize the difference between representational and abstract art.
- Students will analyze how artists create feelings in their art.
- Students will explore the use of color in regard to the expression of feelings.
- Students will create a torn paper collage using color to express a personal feeling.

Duration: 2 - 50 minute periods

Supplies: yellow paper, projector, magazines, various colored paper, white paper, scissors, glue

Art Concepts:

- abstract
- representational
- color, warm, cool
- collage
- value
- texture

Contextual Materials/Resources:

"What concerns me when I work, is not whether the picture is a landscape, or whether it's pastoral, or whether somebody will see a sunset in it. What concerns me is - did I make a beautiful picture?" - Helen Frankenthaler

"1952 was a pivotal year for Frankenthaler; upon returning home from a trip to Nova Scotia, she created *Mountains and Sea* - a groundbreaking canvas where she pioneered her "soak-stain" technique. Working on a large canvas placed on the floor, Frankenthaler thinned her oil paints with turpentine and used window wipers, sponges, and charcoal outlines to manipulate the resulting pools of pigment. The following year, Greenberg brought the painters Morris Louis and Kenneth Noland to Frankenthaler's studio to see *Mountains and Sea*; their excitement over the work led to their experimentation with Frankenthaler's soak-stain technique and development, with Frankenthaler, of Color Field painting. In the years that followed, Frankenthaler continued using the new method she developed, drawing on her abiding love of landscape for inspiration."

The above information is quoted from the web source: <http://www.theartstory.org/artist-frankenthaler-helen.htm>

<http://www.youtube.com/watch?v=yFjX2Nbf-HM> – 2 minute interview with Frankenthaler

Procedure:**Day 1:**

Introduction: Students should have just viewed Helen Frankenthaler's *Blue Code* the previous week.

- Start class with bright yellow projected onto a wall or screen. Ask students: How does this make you feel? Why? Then project red and ask similar questions, followed by blue.
- Have students partner with their neighbor and give each pair a different color of paper.
- Ask students to explore the feelings that the color evokes and then explore what sounds could go with that color/feelings.
- Have student pairs stand with their paper displayed and make their sound.
- Class discussion- What did you notice about the color and the sound? How did adding sound effect how you saw the color?

- What might inspire an artist to create this kind of art?
- Project art work *Blue Code* as large as possible on the board and give students some brief background information on Helen Frankenthaler and how she was often inspired by nature.

Demonstration:

- What is collage?
- Demo the basic tearing/gluing techniques of torn paper collage.

Studio Exploration:

- Students choose a personal emotion or feeling they would like to express in their art and then select a color that could be used to express it.
- Using some whole sheets of paper and pre-torn paper from magazines students begin to explore the concept of expressing feelings/emotions through single color torn paper collage.
- Reflection- What have you noticed about using only one color to create art? What questions do you have about this kind of art making?

Day 2:

Introduction:

- How can you use collage/color to create a strong visual feeling? What techniques can you use? (value, various sizes of torn paper, repetition)
- Show yellow screen from yesterday but add several small marks in another color. How does adding the small amount of color affect the feeling?
- Keep yellow screen and second color but alter the marks of the second color. Ask students if this difference changes the mood expressed in the image?
- Post Helen Frankenthaler quote on board.

Studio Exploration:

- Students continue to work on collage.
- When most of the class is near completion, have students decide on and choose a second paper color.
- Remind students that it is for small accents only and that placement and size/shape of pieces can have a large affect on the feeling of the work.
- During work time play Frankenthaler video interview. Ask students what questions they have about the artist?
- Reflection- Put student work on front board and have students view art. What do you notice? What questions do you have about what you see?
- When students talk about certain pieces, ask them: What feelings/mood do you think is being expressed? What do you see that makes you say that?

Assessment: One on one observation, individual interviews, class discussion, observation of student production process, observation of student product

- Understand the difference between abstract and representational art.
- Understand that feelings can be expressed through abstract means.

- Describe how color can express feelings/mood.
- Express a personal feeling through use of color and torn/cut paper collage.

Content and Achievement Standards:

ART.VA.I.3.4

ART.VA.II.3.3

ART.VA.II.3.5

ART.VA.III.3.1

Appendix B
Curricular Unit Two

Different Ways of Seeing Lesson 5

Lesson Title: Symbols Tell Stories

Grade Level: 3

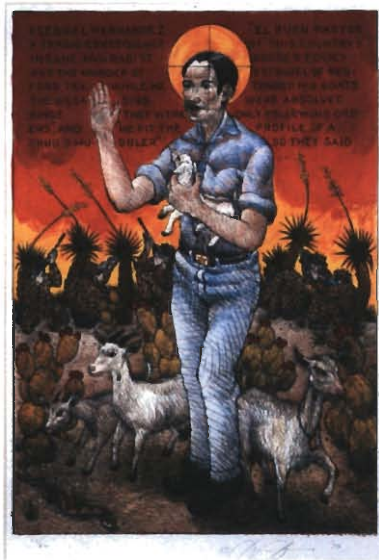
Lesson/Unit Overview:

Symbols have been used throughout human history to communicate meaning. Today symbols are all around us in simple and complex forms. Last lesson students learned how to perceive, analyze and interpret visual symbols. Artists use symbolism in artwork to tell stories. In this lesson, students focus on reading and understanding symbolism in a work of art. They will learn that symbols can play an important part in understanding a visual story.

Focus Work of Art:

Figure 5

Luiz Jimenez, *El Buen Pastor (The Good Shepherd)*, 1999



Line of Inquiry:

How does Luiz Jimenez use symbols to tell a story in his artwork, *El Buen Pastor*?

Objectives:

- Students will identify symbols/symbolic images in artwork and the world around them.
- Students will explore current events and how artist integrate current events and social/cultural topics in their artwork.
- Students will identify a current event or topic that they have a connection to or feel strongly about.
- Students will explore visual story telling using symbolic imagery.

Duration: 3 - 50 minute periods

Supplies: short topic-based current event newspaper/magazine articles, paper, pencil, watercolor paper, watercolor paint, paint brushes, water cups, tape, acetate, markers in various colors

Art Concepts:

- symbolic image
- visual story
- Mexican retablos
- social/political art
- controversial art
- background
- middle ground
- foreground
- emphasis

Contextual Materials/Resources:

Mexican Retablo Art

“Retablos, better known as 'laminas' in Mexico, are small oil paintings on tin, wood or copper which were used in home altars to venerate the almost infinite number of Catholic saints. The literal translation for 'retablo' is 'behind the altar.'

This genre of folk art, deeply rooted in Spanish history, represents the heart and soul of traditional religious beliefs in 17th, 18th, and 19th century Mexican culture. Symbolic, allegorical, historical, folkloric and spiritual are just a few of the words that best describe this unique art form.

The retablo was an art form that flourished in post conquest Mexico and then ultimately, with the introduction of inexpensive mediums such as tin, reached its pinnacle of popularity in the last quarter of the 19th century. With some exceptions, mostly untrained artists from the provinces worked to produce and reproduce these sacred images; some subjects painted more prolifically than others. A typical "retablero" may have reproduced the same image hundreds, if not thousands of times in his career.

These oil paintings were sold to devout believers who displayed them in home altars to honor their patron saints. There are virtually hundreds of saints, each invoked to remedy a different situation. "San Ysidro Labrador," the patron saint of farmers, is venerated for good weather, agricultural issues and prosperous crop. He is often called upon before picnics or just before harvest. Having spent four years in the forest as a hermit, San Jeronimo, the patron saint of scholars and philosophers, is invoked for protection against temptations and want.”

The above information is quoted from the web source:

http://www.mexicanretablos.com/mexican_retablos_history.php

“A retablo or lamina is a Latin American devotional painting, especially a small popular or folk art one using iconography derived from traditional Catholic church art.

Spanish retablos of the Late Middle Ages and Renaissance grew extremely large and elaborate, typically using carved and gilded wood, and rising as high as 40 feet or more. The tradition of making them was taken to the new Spanish Empire in America. There, by the late 18th century at least, the word became used for much smaller popular religious paintings, both conventional devotional images and ex-votos (paintings giving thanks for protection through a specific episode). “
The above information is quoted from the web source:
<http://en.wikipedia.org/wiki/Retablo>

El Buen Pastor

“This print commemorates the fatal shooting in 1997 of Esequiel Hernandez, Jr., an eighteen-year-old Mexican-American who was shot by U.S. marines outside of Redford, Texas near the Mexican border while he was herding his family's goats. Unknown to Esequiel or any citizens of Redford, four marines had been camped along the Rio Grande for three days. They mistook Hernandez for a drug smuggler. Jiménez has portrayed Hernandez in the classic pose of Christ, the Good Shepherd, replacing Christ's traditional halo with a rifle's scope sighting.

In numerous works Luis Jiménez has addressed the problems of the Mexican-American community, Texas myths, and the culture clash between Anglo and Mexican cultures on the border.”

The above information is quoted from the web source:

<http://www.figgartmuseum.org/getdoc/1b69a962-a360-45a8-b525-a96101f8636d/J.aspx>

For an in depth look at Luiz Jimenez see:

<http://repository.unm.edu/bitstream/handle/1928/13130/EricCastillo%20Final.pdf?sequence=1>

Procedure:

Day 1:

Introduction: Students should have visited the museum and viewed Luiz Jimenez's artwork *El Buen Pastor (The Good Shepherd)* the previous class period.

- Group students in pairs. Give each pair a paragraph of background information about Luiz Jimenez's *El Buen Pastor* or other retablos.
- Have *El Buen Pastor* projected on front board. Ask each pair to take what they have read and look at the artwork to see how the information has changed their viewing/understanding of the work. Ask pairs to choose one piece of information from their paragraph that they feel is important in relation to the artwork.
- Have students share their information with class. Class discussion on retablos, immigration, racism, controversial art.
- Relook at symbolic image with the new information students have. Identify new symbols and what their meanings may be.

Demonstration:

- Give each student pair a brief newspaper article. Each article should be about

an age appropriate current event/social/political issue that may be controversial. What makes a subject controversial?

- Demonstrate how to brainstorm symbolic images related to a topic. Briefly explain what your article was about a then model how to brainstorm images that could symbolize/relate to the article's topic.

Studio Exploration:

- Students analyze and interpret the information about their topic. Using prior knowledge and what they have learned they brainstorm and sketch ideas for images that might relate to their topic.
- Reflect- Have students leave their work and article on their table. When students walk around room to view art ask them to look at drawn images and then read the article's title.
- Discuss what they notice about the relationship of titles and images students have created. Do they see any controversial topics?

Day 2:

Introduction:

- Brainstorm with class. What current events or social/political issues do you know of?
- Choose a current event/social/political issue that you have a connection to or have strong beliefs about. Give students access to the articles used in the previous class.
- Brainstorm words/phrases and images that you think of that are related to this topic.

Demonstration:

- How do artists tell a story with symbolic images? How can color strengthen the visual story?
- Briefly view *El Buen Pastor (The Good Shepherd)* and discuss color. Also discuss foreground, middle ground and background.
- Using the brainstorming example you did yesterday demonstrate how to narrow down and select several symbolic images that could be used to tell a visual story. Select several colors for a background and foreground that would pair with the images to strengthen the visual story.
- Use watercolor paints to show students how to create a wet on wet color wash for a background and foreground

Studio Exploration:

- Students circle images that they might use to tell their visual story. Then they select several colors for a background and foreground that would pair with the images to strengthen the visual story.
- Students use watercolor to paint a background and foreground.
- When painting is done they may go back to their images and revise or add to them.

- Reflection- Look at your images and analyze their symbolic strength. Do they send the message you want. Do they help tell your visual story? What image should have the most visual emphasis?

Day 3:

Introduction:

- Write a short (several sentence) story that your art will be telling, on the back of your watercolor/landscape painting.
- Review visual storytelling and symbolic image.
- Briefly view *El Buen Pastor (The Good Shepherd)* and discuss emphasis/focal point and size relationships of images.

Demonstration:

- Show students how acetate can be used to add images over top of landscape.
- Model placement/sizing of objects on acetate as they relate to the landscape painting.
- Emphasize planning prior to drawing.

Studio Exploration:

- Students tape acetate over landscape painting.
- Students use black and colored markers to draw images on acetate.
- Reflection- Class art viewing. Hang images on the front board. What do you notice about the visual stories you see? What do you notice about symbols? Color? Image placement? Are any of the visual stories about controversial topics? What current/political/social topics do you see reflected in the artwork? What questions do you have?

Assessment: One on one observation, individual interviews, class discussion, observation of student production process, observation of student product

- Identify visual symbols in the world around them.
- Understand that artists use current events, and social/political subject matter in their art.
- Explore a current event or social/political topic through symbolic images.
- Create a work of art that tells a story.

Content and Achievement Standards:

ART.VA.II.3.2

ART.VA.II.3.4

ART.VA.III.3.2

ART.VA.III.3.3

ART.VA.IV.3.1

Different Ways of Seeing

Lesson 6

Lesson Title: Personal Symbols and Self Expression

Grade Level: 3

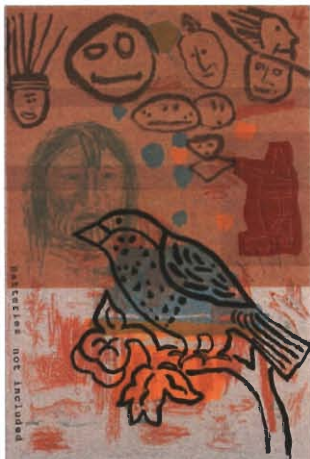
Lesson/Unit Overview:

Symbols have been used throughout human history to communicate meaning. Today symbols are all around us in simple and complex forms. Learning how to recognize, analyze and interpret visual symbols is an important part of navigating the visual world around us. In this lesson students will explore symbols and create their own personal symbols to convey self expression and relay meaning.

Focus Work of Art:

Figure 6

Juan Quick-to-See Smith, *Four Directions*, 1995



Line of Inquiry:

How does Juan Quick-to-See Smith use symbols to relay meaning and self expression in her work, *Four Directions*?

Objectives:

- Students will understand that people have been using visual symbols for a long time.
- Students will identify visual symbols in the world around them.
- Students will identify cultural, family traditions or personal beliefs that are important to them.
- Students will use line and shape to create personal symbols.
- Students will explore how symbols can be used to create meaning and self expression.

Duration: 3 - 50 minute periods

Supplies: paper, pencils, chalk pastels, digital camera, access to a black and white printer, glue, scissors

Art Concepts:

- symbol
- illustration
- self expression
- mixed media
- focal point
- text

Contextual Materials/Resources:

“My art, my life experience, and my tribal ties are totally enmeshed. I go from one community with messages to the other, and I try to enlighten people.”

“Even in her earliest memories, Jaune Quick-to-See Smith wanted to be an artist. Her father, an amateur artist, drew pictures of animals for his daughter to entertain her. She grew up on the Flathead Reservation in southwestern Montana, and developed an affinity for animals and nature that has informed her work throughout her life. Yet she was told as a teenager that women could not be artists, that it was a man’s pursuit – but she has proved the naysayers wrong by earning her MA from the University of New Mexico and becoming a successful artist who has exhibited since the 1970s. She, like other Native American artists of her generation, has produced politically and environmentally conscious art throughout her career.

Although they address large-scale issues, Smith’s paintings are deeply personal. For example, *Indian, Indio, Indigenous*, a work Smith calls one of her “narrative landscapes,” is a protest against destruction of the environment and poor treatment of Native Americans. She draws a visual and thematic correlation between the two with use of a unifying color palette and symbols of Native American life, such as use of her reservation’s newspaper, Char-Koosta. Stark line-drawings mingle with text, including the words “*It takes hard work to keep racism alive.*” Despite containing numerous symbols, the meaning of the work is clear, and comes from her own identity as Native American.”

The above information is quoted from the web source:

<http://womeninthearts.wordpress.com/2009/11/25/artist-spotlight-jaune-quick-to-see-smith-1940-present/>

“Quick-to-See Smith is one of the most creative and prolific of the American Indian artists whose work explores Native American aesthetic traditions in a modern and post-modern art context. Over the years she has worked in many media, using an impressive vocabulary of techniques including painting, printmaking, lush pastels, and richly layered mixed media works. Few artists working today are as sensitive to the effects of texts on images, or as skilled at creating and appropriating texts that capture the

paradigms of American society in ways that reveal its implications. Quick-to-See Smith embeds her texts in a rich environment of images she creates and images she takes from a variety of sources. By doing this, she creates complex juxtapositions that recontextualize the way viewers understand not only relationships between Euro-American and indigenous American culture, but how she, as an artist of Flathead descent, views issues in both these cultures. Her works are thoughtful and thought provoking and can raise questions that explode stereotypes and myths about indigenous people.”

Quote from: Jaune Quick-to-See Smith: Flathead Contemporary Artist. By Gail Tremblay – Web source:

http://www.missoulaartmuseum.org/files/documents/collection/Montana%20Connections_Smith/TremblayEssay.pdf

Meet Juane Quick-to-See Smith- Wonderful short 3minute video describing influences behind her work. <http://www.youtube.com/watch?v=1BtEJqvhosw>

Procedure:

Day 1:

Introduction:

- Students pair with their neighbor and discuss questions: What is a symbol? Why do we use symbols?
- Class discussion follows. Use guiding questions to lead students from general symbols toward personal symbols.
- What are some things that symbols have in common? Reference petroglyphs and cave paintings. (basic lines, shapes, simple color, minimal detail)

Demonstration:

- Fold paper into six sections as students follow along. (6x24)
- In first box, show students the basic lines and shapes they will be using. Students follow along.
- Discuss how these lines/shapes will be the ones they use to create their own set of symbols.

Studio Exploration:

- Students will draw each of the following, one in each section, which should take only a few minutes each.
- Create a symbol that represents something that is special/ unique about you. Create a symbol that represents something that is important to you/something you believe. Create a symbol that represents your home. Create a symbol that represents an important family/cultural tradition. Create a symbol that represents your birth place.
- Reflection- Post artwork on board. Students gather and discuss what they notice. What makes a symbol's message clear?

Day 2:

Introduction:

- Students pair with a neighbor and discuss. How can you make/express a message with your body?
- After a few minutes of discussion have everyone stand and freeze in their chosen pose.
- Class Discussion: What did you notice about people's poses? What were some of the silent messages being relayed? What did the poses have in common? Would people from another country be able to understand the message you were sending with your pose?
- Recap: What do strong visual symbols have in common? (basic lines, shapes, simple color, minimal detail, clear meaning/message)

Demonstration:

- Discuss difference between symbol and illustration
- Show image (Example: stop sign in red and one in another color, or water that is blue and water that is pink). How does color affect meaning?
- Have students analyze their own personal symbols and choose one that has the simplest/strongest message. Also have them choose the colors that would best convey their symbol's message.

Studio Exploration:

- Give students large pieces of paper. Students need to draw one of their two symbols on the paper. (Ask students to draw large and try to fill the space)
- Use chalk pastel to add color to the symbol and background.
- As students work hold a brief discussion about personal symbols in relation to themselves and their face/body. (Example: open eye = being very observant, hands cupped together = being a giving person)
- While students are doing this go around and photograph a part of student that they feel best symbolizes something about them. (Close up photos are best)

Day 3:

Introduction:

- Ask students to stand up and strike a pose.
- Choose two students to come up and freeze in their pose. Tape identical words or phrases to their shirts.
- Discuss how the words changed the meaning of their pose.

Demonstration:

- What are some phrases/words that you use a lot or hear frequently at home, school, etc.
- Demonstrate by brainstorming out loud and writing a few personal examples
- Give students scrap paper and have them write words/ phrases for three minutes.
- Show students printed images of their chosen "body part" and ask how they

could be added to our art work? (cut and glue, glue and then draw on top of, write words on image etc.)

- Before students begin, show Meet Juane Quick-to-See Smith video.
- Discussion of artist and observations/questions students have about her work, symbols she uses and personal belief/expression.

Studio Exploration:

- Students finish adding color and select best ways to incorporate, photographic image, text (word/phrase), and one more personal symbol.
- Remind students about focal point as they work.
- Reflection- What are the symbols in my art saying about me?
- If there is time do class art viewing and discussion.

Assessment: One on one observation, individual interviews, class discussion, observation of student production process, observation of student product

- Describe visual symbols in the world around them.
- Understand that symbols can be used for personal expression.
- Understand that culture and traditions can affect personal beliefs.
- Use symbols to create meaning and self-expression.
- Create a piece of artwork that expresses personal belief in multiple ways.

Content and Achievement Standards:

ART.VA.I.3.4

ART.VA.III.3.2

ART.VA.III.3.5.

ART.VA.III.3.1

ART.VA.V.3.4

Appendix C
Curricular Unit Three

Parts of a Whole Lesson 7

Lesson Title: Everyday Objects Transformed

Grade Level: 3

Lesson/Unit Overview:

Everyday objects are often overlooked or used for function alone. When viewed through an aesthetic lens, these objects can take on new meaning. When artists combine and repurpose these objects they can be completely transformed. This lesson encourages students to look at everyday objects in a new light, with the artistic possibility inherent in everything around us. Students will explore ways in which everyday objects can be transformed through the creation of three dimensional art.

Focus Work of Art:

Figure 7

Deborah Butterfield, *Hoku*, 2001



Line of Inquiry:

How are individual objects transformed in Deborah Butterfield's sculpture, *Hoku*?

Objectives:

- Students will collaborate to create human sculptures that embody the idea of individual part and collective transformation.
- Students will use sound to explore the idea of transformation with singular sounds vs. combined sounds
- Students will explore how combining individual parts can change the way we see the parts in a three-dimensional sculptures

Duration: 3 - 50 minute periods

Supplies: wire, sticks

Art Concepts:

- three-dimensional

- materials
- transformation
- subject matter
- space
- open form
- closed form

Contextual Materials/Resources:

“Butterfield has explained that she is every horse she creates, that each one is a self-portrait. Each horse has a personality and an essence, and they reveal a sensitive view of the world. They are not all mares, she says, but many of them are. She names each horse, but her explanations are minimal and she prefers to keep the focus on the work itself. Her work is disarming, and that is purposeful.”

Materials and Construction

“Butterfield’s choice of materials is significant, Becherer explained. She is an environmentalist, and she began sculpting horses in the 1970s using earth materials such as wood, mud, sticks and branches. Later, she moved to items “scavenged from modern industrial society,” he said.

She experimented with new materials, participating in what the larger art world was doing at the time. These later pieces have an “industrial roughness,” Becherer said.

Butterfield constructed *Billings*, 1996, from a destroyed loading dock she found in Billings, Montana. She finds metal everywhere, basing her work on an instinct for gathering and scavenging.

Butterfield’s sculpture technique involves a “very traditional process,” said Becherer, and it transforms the media she uses. She manipulates the materials for her found metal pieces, completing the head and neck last as the form manifests.

She describes the construction process as a lot of fun. She compares it to building a fort as child from whatever resources are at hand, as just an urge to build things that some people have. As she builds, the personality of the horse emerges.”

The above information is quoted from the web source:

http://www.equitrekking.com/articles/entry/visiting_deborah_butterfields_horses/

Deborah Butterfield: Dialogue with an Artist – This two minute video excerpt explains the horses as her subject choice and her choice of materials.

http://www.youtube.com/watch?v=r_zTl1aMj7I

Procedure:

Day 1:

Introduction:

- Ask students to think of an interesting sound and make the sound in their head.
- Then tell the students that you are going to point to each student one at a time and they need to make their sound. (Do this quickly but be sure each student's sound is done individually)

- Next ask the entire class to make their sound on your signal.
- Class Discussion: What did you notice about the first and second time that you made your sound? How was making a sound as an individual different from making it in a group? Can an individual sound be more interesting than the collective group sound?
- Prior to the beginning of class place a small stick at the top of each table above each individual.
- Ask students to look at their object. What do you notice?
- Next have students stand up and one at a time walk by a chosen table and place their stick somewhere on a large white piece of paper. Instruct them to choose their placement and don't just set it down.
- Gather around the table and discuss: What is different about what you saw at your table and what you see now? What do you notice? Guide questions toward the concept of transformation.

Demonstration:

- Show students the kind of wire they will be using.
- Ask them what they could do to make the wire three-dimensional.

Studio Exploration:

- Give each student one wire and ask them to make it into a three-dimensional form. Give them several minutes to explore this.
- Discuss their discoveries/frustrations.
- Next give students multiple pieces of wire and ask them to once again explore making a three-dimensional form.
- Place all sculptures on several tables and have students walk around the tables. Ask them what they notice about the forms. Use open ended questions to lead students into looking at how the experience changed when used in multiples. Introduce the concepts of space, open forms and closed forms.

Day 2:

Introduction:

- Divide class in half.
- Call one group to the front of the room and give them the following directions without letting the rest of the class hear: Stand very close to each other in a line with everyone facing this way (point in the desired direction) and one hand on the shoulder of the person in front of you.
- Single out one student to stand in the same direction but separate him/ her from the group so that he/ she is standing alone.
- Ask remaining students what they notice. What makes the group different from the individual person?
- Switch groups and give the second group the following directions without letting the rest of the class hear: Stand in a close group, take a step forward so it looks like you are about to start walking, extend your arm and point to the door.

- Single out one student to stand in the same way but separate, and pointing in a different direction.
- Ask remaining students what they notice. What makes the group different from the individual person?

Demonstration:

- Show students the materials they will be working with: sticks.
- How can sticks become more than just a pile of sticks? What techniques could you use to transform your sticks into sculpture?
- Ask students what techniques they could use to join sticks using wire.

Studio Exploration:

- Students explore how sticks (with wire as joining material) can be used to create a three-dimensional form.
- During students' work time, point out interesting ideas about combining/joining materials that students are discovering.
- Reflection- What questions do you have about what you are doing? As you work with your materials what have you noticed? What problems are you having in regards to construction? Do you look at your form as sticks or something else?
- Analyze: What kinds of space does your sculpture have? Is it open form, closed form or both?

Day 3:

Introduction:

- View short video, Deborah Butterfield: Dialogue with an Artist
- What questions do you have about what you just saw?
- Deborah Butterfield creates sculptures out of sticks, etc., what other everyday objects might be interesting to use in a sculpture?

Demonstration:

- Show students the everyday objects that they will choose from in order to create their art.
- Discuss possible joining/building techniques.
- Remind them of the connection between Deborah Butterfield's choice of material and subject matter. Ask students to think about this when they select their materials.

Studio Exploration:

- Students select materials and begin creating their sculptures.
- During students work time point out interesting ideas about combining/joining materials that students are discovering.
- Reflection: Have students clean up space followed by an art viewing of student work. Guide students analysis/ reflection to notice the transformation of the original purpose of the materials and how it has transformed

Assessment: One on one observation, individual interviews, class discussion, observation of student production process, observation of student product.

- Understand that everyday objects can become art.
- Describe what space, open form and closed form is in regards to sculpture.
- Describe how individual objects can transform/change when they are combined in a new or different way.
- Select and use materials to create a three dimensional form.

Content and Achievement Standards:

ART.VA.I.3.1

ART.VA.I.3.2

ART.VA.II.3.1

ART.VA.III.3.5

ART.VA.IV.3.3

Parts of a Whole
Lesson 8

Lesson Title: Combining Images to Create Meaning
Grade Level: 3

Lesson/Unit Overview:

We are surrounded by images every day. The images of social media come packed with meaning and message that reflect our culture and current events and trends. What happens when artists use these images and combine them with other images. How can artists create new meaning through combining different types of imagery? Students will explore images in the media and their cultural/social meanings. Investigation on how new meaning can be created through combining imagery is the focus of this lesson.

Focus Work of Art:

Figure 8
Jerry Kearns, *Right of Way*, 1992



Line of Inquiry:

How does Jerry Kearns combine images from pop culture with other images to create new meaning in the work *Right of Way*?

Objectives:

- Students will analyze art for possible intended message.
- Students will analyze images and what they symbolize/stand for as an individual image.
- Students will explore images from pop culture and their messages/meanings.
- Students will explore how combining individual images can alter their meaning and create new meaning.

Duration: 2 - 50 minute periods

Supplies: cut landscape images of foreground, middle ground and background, cut images from pop culture, scissors, glue, paper

Art Concepts:

- collage
- pop culture images
- landscape
- focal point
- foreground
- middle ground
- background
- overlap
- layer

Contextual Materials/Resources:

“I think of the media as a system of symbols, signs, and codes. I accept its ideas and images with a ‘grain of salt’. So, I guess there are morality tales in my work. There are certainly socio-political values expressed. But, I’m far more interested in recording my perception of what’s going down, than I am in offering prescriptions for change. I’m continually painting images where conflict, questioning, and struggle are players in the narrative.”

Kearns Discussing Creation/Idea Behind *Right of Way*:

“When I started painting I chose the cartoon and the newspaper photograph as my image sources. The cartoon can be personal and psychological. A newspaper photograph is an official looking public image. When collaged, they present potential for depicting interior minds and public realities. After painting that interaction for four or five years, I wanted to get out of the news, and make images with a longer time frame. About then, a newly invented ink jet print technology began covering the urban landscape with building size advertisements. These often covered ten to fifteen floors of a building wall. Printed on giant tarps, the images read with photographic fidelity. I was excited, because it made possible a project I had been thinking about for a couple of years. The ink jet print was perfect for making large scale reproductions of 18th and 19th century portraits and landscape paintings. I made inkjet reproductions of several iconic paintings, and then overlaid the prints with cartoon imagery, applied by hand. When I first started the project, I didn’t know that those magnificent paintings by Albert Bierstadt, George Heade, Asher B. Durand, and others were effectively real estate ads at the time they were painted. The artists and their paintings traveled around the Eastern seaboard. Popular displays were staged in theatrical theaters. The proscenium curtain would lift to reveal the paintings in stage sets. The landscapes looked pristine, virginal, very rarely were people depicted. The light in the images was thought of as celestial and was described as being from Heaven. The paintings were presented as pictures of the ‘New Eden’. The image campaign organized around the paintings was essential to selling the audience on becoming settlers, and moving west toward our ‘Manifest Destiny’.”

See image: Albert Bierstadt, *Among the Sierra Nevada, California* 1872

The above information is quoted from the web source:

<http://www.thebambamblog.com/2012/04/interview-jerry-kearns/>

Brief list of information on artist and art

<http://kiadocentresources.wikispaces.com/file/view/Kearns+Right+of+Way.pdf>

Procedure:

Day 1:

Introduction: Students should have visited the museum and viewed Jerry Kearns's artwork *Right of Way* the previous class period.

- Prior to students arriving place a pop culture image, landscape background or foreground at each table. (One image for every two students.)
- Ask students to look closely at their image and discuss with their neighbor what the image means to them. What they notice and what it makes them think of.
- Ask for a student pair to bring their image to the projector and explain to the class what they discussed. Invite class to add their thoughts to the meaning of the image. Introduce concept of pop culture image and art in the media. Touch on graphic design and advertising design.
- Repeat this several times until students have a firm grasp of how to analyze an image for its symbolism, meaning or cultural/social message. Keep each image that class discussed.
- Using the images that were discussed choose a background, foreground and pop culture image to combine and create a new image.
- Ask students to take a moment to study the new image and ask what they notice. Guide questions toward reflections on changed meaning and message.

Demonstration:

- Show students the bags of images that they will have to work with.
- Discuss foreground, middle ground and background.
- Discuss focal point
- Discuss overlap and layering

Art Exploration:

- Working in pairs students create new compositions by combining images.
- Students explore compositions for five minutes.
- Pause and ask students to reflect on the following questions with their partner
Does my composition have a foreground, middle ground, and background?
Does the meaning of the individual images in my composition change when they are combined? How do they change?
- Repeat the activity as time allows.

Day 2:

Introduction:

- Have students read short paragraph of information on how Jerry Kearns used

comics, and a famous landscape for his art *Right of Way*. Ask what questions they have about this work.

- Discuss possible meaning behind various images used. Why did he choose to combine these images? Guide students using questions they may have had during museum visit that were unanswered at the time.

Demonstration:

- Post images on the board. Ask students to identify foreground, middle ground and background.
- Review concepts of focal point, layering and overlap.

Studio Exploration:

- Using various images from last week's lesson have students select and combine imagery to create a composition with a new meaning.
- Encourage students to cut and layer images to create a stronger composition and message.
- Glue final images into place on a piece of paper
- Written reflection- How did you change the meaning of your images when you combined them? What new meaning/message did you create?

Assessment: One on one observation, individual interviews, class discussion, observation of student production process, observation of student product.

- Describe meaning/message behind pop culture images.
- Understand that combining images can change their meaning.
- Demonstrate how meaning changes by combining images to create a new visual message.
- Understand what foreground, middle ground and background are in a landscape.
- Create a focal point in a piece of artwork.

Content and Achievement Standards:

ART.VA.I.3.4

ART.VA.II.3.2

ART.VA.II.3.4

ART.VA.III.3.2

ART.VA.V.3.1

Appendix D
Curricular Unit Four

Spaces and Places

Lesson 9

Lesson Title: How Does Space Affect Feeling?

Grade Level: 3

Lesson/Unit Overview:

The buildings and environments we live in affect and reflect aspects of our human experience. In this lesson students will begin to understand architecture as an artistic mode that deals with interior spaces. They will explore the visual and spacial qualities of interior spaces and identify aspects of interior space that creates mood.

Focus Work of Art:

Figure 9

John Eberson, Kalamazoo State Theater, 1927



Figure 10

Skidmore, Owings, and Merrill
Kalamazoo Institute of Arts
(renovated 1997)



Line of Inquiry:

How does light and space in the interior of the Kalamazoo State Theater and Kalamazoo Institute of Arts have an affect on mood?

Objectives:

- Students will be able to describe interior space using descriptive language. (adjectives)
- Students will perceive light and spacial information and transform information into meaning.
- Students will explore how light and space can alter an interior and affect mood.
- Students create an interior space that explores the concepts of light, space, and mood.

Duration: 3 - 50 minute periods

Supplies: grocery size paper bags, scissors, white paper, pencils, markers, rulers, small action figure/doll

Art Concepts:

- interior
- architecture
- architect
- depth, width, length
- one point perspective
- proportion
- mood
- shape
- color

Contextual Materials/Resources:

State Theater

“When the State Theater opened on the corner of S. Burdick and Lovell Streets in July 1927, it brought the "atmospheric" movie palace experience to Kalamazoo. Built for the W. S. Butterfield Theater chain, it was constructed in 9 months for \$350,000. Originally it featured vaudeville shows and silent movies. Today it functions as a live performance venue.”

The above information is quoted from the web source:

<http://www.kpl.gov/local-history/arts-entertainment/state-theatre.aspx>

“The State Theatre has been a fixture in downtown Kalamazoo since 1927. The original founder of the theatre was Colonel William Butterfield. John Eberson was the renowned architect who designed the theatre. In line with theatre design conventions of the era, the idea was to create a unique atmospheric effect. The early roots of the theatre were found in the Vaudevillian tradition of performance. Many acts that frequented the State Theatre included opera, dramas, big bands, ballet, dance reviews, stage shows and movies.”

The above information is quoted from the web source:

<http://www.kazoostate.com/venue/>

The legacy of John Eberson

“Architect John Eberson was probably the most prolific proponent of the quaint “atmospheric” theatre. During his career he designed 124 such movie houses.

Although many have closed and demolished, there are still original Eberson-designed movie palaces open or under active renovation in 42 cities at this writing. Eberson also designed atmospherics in other parts of the world, and a mere handful of these still survive.”

The above information is quoted from the web source:

<http://www.tripswithatwist.com/kalamazoo-state-theatre/>

Kalamazoo Institute of Arts

“In 1961, the KIA built a new facility, the Gilmore Art Center at the Kalamazoo Institute of Arts at its current location. The Skidmore, Owings, and Merrill design was based on architect Mies vander Rohe's plan for a museum in a small city, and illustrated the International style: glass walls, slab construction, exposed columns. With new exhibition areas and storage space, the KIA was able to actively build its collection for the first time. The building included exhibitions galleries, an art library, auditorium, sculpture garden, studio classrooms, and office space as well. In 1988, the KIA developed a new logo, and became known simply as the Kalamazoo Institute of Arts.”

The above information is quoted from the web source:

http://www.kiarts.org/page.php?menu_id=63

Mies Van Der Rohe

He created an influential 20th century architectural style, stated with extreme clarity and simplicity. His mature buildings made use of modern materials such as industrial steel and plate glass to define interior spaces. He strove towards an architecture with a minimal framework of structural order balanced against the implied freedom of free-flowing open space. He called his buildings "skin and bones" architecture. He sought a rational approach that would guide the creative process of architectural design. He is often associated with the aphorism "less is more".

The above information is quoted from the web source:

<http://www.saylor.org/site/wp-content/uploads/2011/05/Ludwig-Mies-van-der-Rohe.pdf>

Procedure:

Day 1:

Introduction:

- Hand out one grocery size paper bag to every student along with a piece of paper for future reflection. Ask them to place it over their head and quietly notice the light and space they are in. As everyone is quiet ask students to think about how the space they are in makes them feel? How does the amount of light make them feel?
- Prior to taking the bags off ask students to notice what changes about the light and their feelings when the bag is removed.
- Students write a reflection of their observations of light, space, feeling/mood.
- Class reflection/sharing

Demonstration:

- Imagine you were this size (hold up doll/action figure) and the bag was a room, how do you suppose the room would make you feel? What would happen if you altered the light inside the space? How would your mood change?

Studio Exploration:

- With a scissors cut shapes/holes in the bag without damaging the structural integrity. Bag must remain in one piece that can stand on it's own.
- Repeat the introduction with altered bags

- If there is time have students trade their bag with their neighbor and “test” out the space.
- Class reflection. How does light change your mood/feeling? How does the size of the space you are in affect how you feel? Why do you suppose that is?

Day 2:

Introduction:

- Who decides how big a room is and how much light it has? What does an architect do? Why is size and light important when designing a room/building? What other aspect of interiors do architects use to create mood?

Demonstration:

- Basic one point perspective demonstration. Have students follow along on paper.
- Show how to make room appear small and large. Discuss width, depth and length
- In a drawing of a room how can an artist depict light? (color, windows, etc.) How can an artist depict space? (size of people, size relationships, etc)

Studio Exploration:

- Students as architects, will create a drawing of an interior space and consider the size and amount of light as key factors in creating mood.
- Class Reflection on what they have discovered so far.

Day 3:

Introduction:

- Begin class in the library. Brainstorm out loud as a class for adjectives that describe the space and light in the room.
- Ask students to take a minute observe the space/light in the room and how it affects mood and then have a class discussion.
- What do you notice about the light? What do you notice about the space? Why do you think the architect choose to design the room this way? How do these design choices affect how we feel when we are in this room? Does anything else about the space contribute to creating a feeling or mood?

Demonstration:

- Display several photos you have collected of interiors with contrasting moods. Discuss what students perceive to be the feeling of the room based on space and light.
- Introduce the concept of proportion and how it can be used to place objects in the room.

Studio Exploration:

- Students as architects, continue to draw their interior space with special

attention on the width, depth, length and amount of light as key factors in creating mood.

- Post student art and do class art viewing. Students discuss what they notice about the work. Teacher guides discussion with open ended questions.

Assessment: One on one observation, individual interviews, class discussion, observation of student production process, observation of student product.

- Describe interior space using descriptive language. (adjectives)
- Connect visual characteristics of interiors with the mood they convey.
- Understand how architects can create moods by controlling light, space, size, shape, color.
- Draw an interior space using one point perspective.
- Act as architect and create an interior space that conveys mood.

Content and Achievement Standards:

ART.VA.I.3.3

ART.VA.II.3.2

ART.VA.V.3.1

ART.VA.V.3.2

Spaces and Places

Lesson 10

Lesson Title: Architectural Exteriors and their Influences

Grade Level: 3

Lesson/Unit Overview:

Dwellings in all parts of the world reflect the physical and psychological needs of the inhabitants. Location and surrounding environment can also have an influence on architectural design. In this lesson students will explore how exterior architecture and surrounding location often reflects the needs and desires of the people who built/use the dwelling.

Focus Work of Art:

Figure 11

C.A. Gombert, *Henderson Castle*, 1895



Line of Inquiry:

How are the inhabitants' needs and desires reflected in C. A. Gombert's architectural design of Henderson Castle?

Objectives:

- Students will perceive architectural and site based information and transform information into meaning.
- Students will explore how different elements of exterior architecture can reflect the needs/desires of the inhabitants.
- Students will design an architectural exterior that reflects the needs/desires of the inhabitants.

Duration: 1 - 50 minute period

Supplies: photos of animal and human dwellings (include human dwellings from various cultures), paper, pencils, markers

Art Concepts:

- exterior
- Architect
- Architecture
- site

Contextual Materials/Resources:

Brief history- <http://www.kpl.gov/local-history/houses-buildings/henderson-castle.aspx>

Procedure:

Day 1:

Introduction:

- Put photos of animal's and people's houses on each table prior to students arrival.
- Who would live in these homes? What factors make this home a good one for the inhabitants? Have a student with an animal home and a student with a human home bring their photos up to the projector. What is the same/different about these dwellings?
- What are some necessary functions of a home? Why don't we all live in the same type of home?
- Why do people want their dwellings to look nice? Do we all have the same ideas about what looks nice?
- How would a house's architectural design change according to location/environment? (desert home vs. Michigan home)

Demonstration:

- Show students architectural details and surface decorations (windows, doors, roof changes, porch garage, bricks, siding, tiles)
- Tell students that they will be working in pairs as architects. They will be given an information sheet with site information and the needs/desires of their client. With this information they must draw a plan for a dwelling that would suit the inhabitants needs.
- Read an example information sheet and talk verbally demonstrate your thought process and a possible beginning point. Do not go into too much detail.

Studio Exploration:

- Students work as teams to draw their design.
- As students work walk around and ask students open ended questions to get them to consider all aspects of the information they have.

- Reflection- Have student pairs pass their drawings and information sheets to the pair next to them. Each pair analyzes the “architects” plan. Does the design fit the location? How are the needs/desires of the inhabitants met? Would this dwelling meet the inhabitants’ ideas of beauty?

Assessment: One on one observation, individual interviews, class discussion, observation of student production process, observation of student product

- Understand that different elements of architecture serve different purposes.
- Understand that people have different ideas of what is beautiful.
- Act as an architect and create a design that indicates an awareness of location and needs/desires of inhabitants?
- Demonstrate creative thinking in the design of the dwelling.

Content and Achievement Standards:

ART.VA.II.3.3

ART.VA.II.3.5

ART.VA.III.3.2

ART.VA.IV.3.3

ART.VA.V.3.2

Appendix E
The Museum Visit

General Lesson Plan

For use with lessons 1-10

Lesson Title: The Guided Viewing Experience

Grade Level: 3

Lesson Overview:

Each museum visit is unique. The following provides the basic structure which the viewing experience is guided by. However, each classe's experience depends entirely on the noticings, questions, and interactions of the students and how you guide them.

Contextual Information:

During each lesson the museum visits are either at the beginning or end of the lesson. For visits just prior to the start of a lesson, contextual information surrounding the focus work of art is included in the lesson. However, visits that occur at the end of lessons may not include as much contextual information. The museum visit would be a perfect time to expand on the information you have already provided for students. The amount and what kind of information is at your discretion to add. In many cases it depends on the depth of your student's questioning and the connections they make.

The Viewing: The following sections: describe, interpret and analyze, are taken from LCI's 2012 *Entering the World of the Work of Art*

Describe: Open questions that elicit pure noticing:

- "What do you notice?"
- "What do you see?"
- "How would you describe....?"
- "What do you see that makes you say that?"

Analyze: Open questions that ask the students to analyze various aspects of the work.

- "What relationships do you notice among the elements?"
- "What connections do you make
 - to your life;
 - to the world;
 - to things you have read;
 - to what you are studying in school?"
- What do you see
 - that is similar;
 - that is different;
 - that is a pattern;
 - that makes you wonder?"
- "How is the work of art put together?"

- “How are individual parts put together?”
- “What patterns or relationships do you identify in the work of art?”
- “What questions do you have?”

Interpret: Open questions that ask students to find their own meaning in the work of art after considering their responses to the prior descriptions and analyses.

- “What do you think is going on in this work of art?”
- “What is it about?”
- “What ideas was the artist trying to convey in this work of art?”
- “What does it mean? What does it mean to you?”
- “Does it represent something? If yes, then what?”
- “Does the work of art evoke any emotions?”
- “What does it express?”
- “If this work of art was a metaphor for something – what might it be?”

Note: Interpretations are not judged. Ask your students to describe and explain where and how in the work of art their interpretation is evidenced for them.

“The idea is to have students build on their understanding based on what they have observed and heard, and on what others have observed and heard. Multiple interpretations are encouraged and students are asked to provide evidence for their interpretation. NO one interpretation is wrong in itself, as long as the students proved reasonable evidence” (Lincoln Center Institute, 2012).

Suggestions for activities to pair with the guided noticing process:

- Drawing while viewing the art.
- Creating sounds individually or in groups that embody elements of the art. (soundscapes)
- Posing or creating similar poses to those figures in the art.
- Using the body to exemplify elements of art (line, shape, form)
- Writing poems inspired by the art.
- Using descriptive language based on what you see to make the art into a short story.

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