AN EVALUATIVE STUDY OF THREE UNITS DEVELOPED FOR
MULTI-CULTURAL AND ART HISTORICAL
RESOURCE CURRICULUM FOR
KINDERGARTEN AND
FIRST GRADE ART

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Two curricular needs exist for the elementary art classroom: multi-cultural lessons which are customized to address North Texas ethnicities, and art history materials for early grades, whether taught by art teachers or regular classroom teachers. This thesis addresses both of these concerns by developing lesson plans to meet the needs, and executing an evaluative study with North Texas art and regular classroom teachers of kindergarten and first grade. The teachers represent four districts, including rural, suburban, and urban demographic populations. Findings address time limitations for public school teachers, cultural exchange differences between demographic groups, and differences between presentation of the units by regular classroom teachers versus art teachers.
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TABLE OF CONTENTS

LIST OF TABLES ............................................. vii

LIST OF BOOK TITLE ABBREVIATIONS USED IN
CATALOGUE LISTINGS AND APPENDICES ............ viii

Chapter

I. INTRODUCTION TO THE STUDY ................. 1

Purpose of the Study
Limitations of the Study
Justification

II. REVIEW OF THE LITERATURE AND
OTHER RELEVANT DATA ............................... 9

National Concerns: TAAC and the
History of Multiethnic Education
Multi-cultural Issues and DBAE
Alternative Models for
Multi-cultural Art Education
Selected Recent Research in the Field

III. METHODOLOGY ........................................ 31

Interviews on Cultural Diversity
in Local School Districts
Development of Lesson Units
Description of the Study
Evaluation Procedure
Basis for Conclusions

IV. FINDINGS ............................................. 44

Examination of Variables
Assessment of Individual Lesson Units
Evaluations of Lesson Units Holistically

V. CONCLUSIONS ........................................ 64
Appendix

A. A Proposed Definition of Multi-culturalism ........................................ 71

B. Lesson Units ................................................................. 74
   Unit One: Portraits
   Unit Two: Family Images
   Unit Three: Animal Images

C. Supplemental Information about the Artists ........................................ 86

D. Supplemental Information about the Works of Art ................................ 95

E. Catalogue Listings for Visual Materials ........................................... 109

F. Visual Materials for Lesson Units ............................................... 116

G. Data Base: Study Participants .................................................... 129

H. Selected Interview Transcriptions ............................................... 134

BIBLIOGRAPHY ................................................................. 163
LIST OF TABLES

Table 1: Analysis of Demographics and Study Completion ............... 44
Table 2: Descriptive Analysis of the Study Participants ..................... 46
Table 3: Ethnicity of Students and Indication of Cultural Exchange during Lessons ........ 48
Table 4: Lesson Unit Selection ............................................ 49
Table 5: Use of an Art Criticism Activity ................................ 59
LIST OF BOOK TITLE ABBREVIATIONS
USED IN CATALOGUE LISTINGS AND APPENDICES

"American Collection" = Modern Art Museum of Fort Worth: The American Collection

"Art Terms" = The Thames and Hudson Dictionary of Art Terms

"Catalogue" = Amon Carter Museum of Western Art: Catalogue of the Collection

"Handbook" = Kimbell Art Museum: Handbook of the Collection

"In Pursuit" = In Pursuit of Quality: The Kimbell Art Museum

"Masterworks" = A Selection of Spanish Masterworks from the Meadows Museum

"Selected Works" = Dallas Museum of Art: Selected Works

"The Photography Collection" = Amon Carter Museum: The Photography Collection
CHAPTER I

INTRODUCTION TO THE STUDY

As our society becomes increasingly culturally pluralistic, more pressure is placed on public education to respond to new special needs. Primarily, the needs of both language and acculturation, or the intercultural exchange of cultural traits, must be addressed by public school districts in order for foreign students to make successful transitions into mainstream classrooms. Texas's statewide curriculum requirements address this problem by assigning the responsibility of multi-cultural education to English as Second Language, or E.S.L., and Bilingual Education programs.

Telephone interviews with local superintendents and E.S.L. directors have been conducted in order to discover the numbers of students involved in these programs, as well as to understand levels of cultural diversity in North Texas area public school districts. These interviews have revealed the following statistics, presented in order of least to most culturally diverse:
Dodd City I.S.D.:

No E.S.L. program; i.e., no non-English speakers of 215 students in district

(B. Matthews, personal communication, October 23, 1990)

Hurst-Euless-Bedford I.S.D.:

E.S.L. enrollment = 258 of 10,000 students
2% of district student population = non-English speakers
27 languages represented other than English

(C. Colvin, personal communication, June 12, 1990)

Richardson I.S.D.:

E.S.L. enrollment = 2000 of 32,800 students
6.2% of district student population = non-English speakers
50 languages represented other than English

Order of non-English language preponderance: Spanish, Chinese, Korean, Vietnamese
10% growth rate of E.S.L. enrollment annually

(S. Wheeler, personal communication, October 23, 1990)

Fort Worth I.S.D.:

E.S.L. and Bilingual Education enrollment = 7800 of 68,000 students in district
11% of district student population = non-English students
52 languages represented other than English
555 E.S.L. and Bilingual teachers

Bilingual programs (self-contained classes segregated by
native language for bilingual instruction in entire curriculum) = Grades pre-k - 6th; provided for Spanish, Vietnamese, and Laotian speakers

Spanish bilingual classes available in 14 of 68 elementary schools in district
Vietnamese bilingual classes scattered throughout district
Laotian bilingual classes available in 3 schools

Students enrolled in E.S.L. and Bilingual classes have opportunities for both acculturation and enculturation, or the process of learning one's own cultural heritage. But the English-speaking students, who would not be enrolled in such programs, must look to other courses for multi-cultural education opportunities. Multi-cultural curriculum resources in the art classroom could provide one way for cultural needs to be met for all students while also providing varied and culturally relevant art historical materials for the classroom.

For a number of years, art education has promoted the teaching of art history concepts in conjunction with studio skills in the classroom. This focus has been furthered during the past decade in the form of a national movement toward discipline-based art education as described by the
Getty Center for Education in the Arts (1985). This approach emphasizes presentation of four major concepts in art lessons: aesthetics, art judgment and criticism, art history and studio skills.

In 1985, Texas HB 246 implemented curriculum standards into state law for public schools. The standards written for the teaching of art emphasize these concepts or disciplines described by the Getty Center. Essential Element #3 in the Kindergarten through Sixth Grade Art Curriculum requirements promotes "understanding and appreciation of self and others through art culture and heritage. The student shall be provided opportunities to look at and talk about contemporary and past artworks including primary sources and art visuals."

While some of the state-adopted curricula does address art and artists of a variety of cultures, there is not always a correlation between cultures represented in curricular materials and those represented by student populations in a particular geographic area. Recognizing this problem, administrators from the Dallas Independent School District have recently voiced a need for resource curricular materials of a multi-cultural nature which specifically address ethnicities of the students in the Dallas-Fort Worth metroplex and surrounding area (N. Berry, personal communication, July 20, 1990).
Regarding art historical materials in the state-adopted elementary art curricula, there is a wealth of information provided in some of the texts, but there is a need for more practical assistance in translating the data into presentation form for the early grades. There is an even greater need for curricular assistance in the numerous school districts which do not have art educators, since regular kindergarten and first grade teachers usually do not have access to any of the state-adopted curricula, but are nonetheless expected to teach art to their students. These teachers often have no educational background in art history, and thus need more information than would most art educators. Given their weighty planning and presentation responsibilities, these regular classroom teachers would clearly benefit from receiving art history data in the context of complete art lessons written specifically for the early grades, and with no assumption of the teacher having had an art history background.

Purpose of the Study

Two separate curricular needs exist for the public school elementary art classroom: multi-cultural lessons which are customized to address North Texas ethnicities, and art history materials for early grades, whether taught by art teachers or regular classroom teachers. This thesis project addresses both of these concerns by: 1) developing
lesson plans which explore various local cultures through art history as a resource curriculum for elementary art teachers as well as teachers of kindergarten and first grades, then, 2) executing a study by enlisting North Texas area elementary art teachers, and regular classroom kindergarten and first grade teachers in public schools to evaluate the lessons.

Limitations of the Study

These lesson units have not been intended to correlate with any specific textbooks, nor to cover comprehensively all the essential elements of the Texas state-mandated kindergarten and first grade art curricula. The units instead attempt to provide supplemental planning assistance for the art and regular classroom teachers of these grade levels, specifically to meet pedagogical needs in teaching multi-cultural art concepts in accordance with Art Essential Element #3: "understanding and appreciation of self and others through art culture and heritage." The units also provide models by presenting some of the descriptors under each of the four categories of essential elements in each lesson. A conscientious teacher should thus be able to effectively present many of the essential elements during the course of all three units, and may also see how to broaden other lesson units as well.
Justification

From 1980 to 1989, the experience of teaching art to students from first through sixth grades at Bellaire Elementary School, in the Hurst-Euless-Bedford I.S.D. brought an awareness of some of the universal needs in the field. Despite personal confidence in the area of art history, there was still a frequent struggle in teaching art historical concepts to the students because of a lack of art historical teaching materials appropriate to the elementary grades. This problem seemed a needless information gap. In discussing the matter with art educator colleagues, it became evident that teachers use art historical lessons which require the least research and planning difficulty for them. Also, teachers tend to present lessons concerning: 1) artists whom the teachers admire, 2) works of art which are non-controversial for presentation to children in terms of subject matter, and 3) art from a strongly European and American mainstream cultural base, with very few, if any, other cultures represented. Finally, it appears that art historical lessons are used increasingly less as one steps down in examining the elementary grades; very few teachers explore art history to any extent in the primary grades. One reason for this phenomenon may be the paucity of curriculum materials available to them.

This thesis project has attempted to fulfill these needs for the study participants, by providing original,
easily implemented lesson plans appropriate for the early grades, where the greatest needs exist for these types of curricular materials. These plans present art from various cultures and art historical periods, then provide very specific discussion strategies, activities, and projects for elementary art educators, as well as kindergarten and first grade teachers to utilize the works of art in teaching art history, aesthetics, art judgment and criticism, and studio skills.
CHAPTER II

REVIEW OF THE LITERATURE AND
OTHER RELEVANT DATA

The background data for this study is discussed in four sections. "National Concerns: TAAC and the History of Multiethnic Education" presents information and personal impressions from The Association of American Cultures's 1990 biennial symposium, and discusses the founding of this organization in 1983. Geneva Gay's description of the history of multiethnic education is also included in this section.

Due to the volume of writings focusing on "Multi-cultural Issues and DBAE," or discipline-based art education, as described by the Getty Center for Education in the Arts, the second section of this chapter is devoted to the subject. The articles discussed are from the Journal of Multi-cultural and Cross-cultural Research in Art Education, Fall 1988 issue, which is devoted to the theme, "Cultural Pluralism and Discipline-Based Art Education."

Once multi-cultural needs have been recognized, many authors propose theoretical solutions to these needs within existing educational systems. Several
proposals for "multi-culturalizing" art education (Heard, 1989) are described in the third section, "Alternative Models for Multi-cultural Art Education."

Recent research in multi-cultural art education focuses on many concerns which do not relate to the research questions of this study. Therefore, only a few articles which represent a sampling of these outside issues are presented, as well as two studies which have some similarities to this study's focus. The final section of the chapter is "Selected Recent Research in the Field."

National Concerns: TAAC and the History of Multiethnic Education

In June, 1990, The Association of American Cultures has held its biennial symposium, Open Dialogue IV, in Oklahoma City, Oklahoma. The theme for the conference has been "Cultural Pluralism: The Next Steps," and the various sessions have offered a great deal of fascinating, and sometimes heated dialogue about arts policies at various government levels, and proposed means for ethnic artists to receive encouragement and financial support through government arts agencies, various arts organizations, and educational programs.

One pervasive issue which has never seemed to reach resolution is the definition of limits for the association's concerns. At several panel discussions, only arts policy
needs of "people of color" have been addressed by panel members. One discussion, entitled "Implications for Presenting," has erupted into a debate between individuals in the audience and some panel members over the issue of whether handicapped persons constitute a cultural entity with needs equal to those of ethnically-defined cultures, thus making them worthy of the attention of this association. Appendix A, "A Proposed Definition of Multi-culturalism," addresses some personal conclusions drawn from these sessions.

An article by David Pankratz reveals the history of TAAC as an organization whose primary initial goal was "encouragement of the development, growth, and preservation of the arts of ethnic and culturally diverse peoples of color. . . " (Pankratz, 1987, p. 60.) TAAC and the National Assembly of Local Arts Agencies, among other groups, have initiated affirmative action criteria to arts policy, in order to achieve ethnic equity in arts funding and promotion.

Pankratz discusses various philosophies of art and culture, especially regarding universal aesthetic standards. He expresses a concern that ongoing theoretical controversies have delayed the implementation of multi-cultural education in the arts.
In a 1983 article in *Phi Delta Kappan*, Geneva Gay also expresses concern for conflicting ideologies as a field deterrent for all multiethnic education, but she points to educational economic cutbacks as an equal threat (Gay, 1983, p. 563). One of the ideological concerns expressed is the intermingling of issues of women, the handicapped, the aged, and the poor with those of ethnic groups, or what she calls an eclectic view of multiethnic/multi-cultural education. Gay considers these non-ethnic issues to be related concerns, but she fears that with their acceptance in the field there will be a dilution of ethnicity issues.

Outlining the history of the movement, this author describes the forces leading to the birth of multiethnic education in the 1960's: the civil-rights movement, criticisms of textbook analysts, and a reassessment of compensatory education programs based on their psychological premises (p. 560).

**Multi-cultural Issues and DBAE**

In art education, proponents of multi-cultural issues have focused much recent attention on the foundations of Discipline-Based Art Education (DBAE), as described by the Getty Center for Education in the Arts in Los Angeles, California. This philosophy has founded a national movement which is noted for expanding the field of art education beyond the studios skills of creating art, to include
training students in aesthetics, art judgment and criticism, and art history. Advocates of multi-cultural art education, among others, have charged DBAE with the following:

1. Bias toward Western (European/American) art traditions, resulting in the denegation of art from non-Western-mainstream cultures (Hamblen, 1988; Fleming, 1988)

2. An elitist approach to research, choosing mostly middle/high income area schools for conducting DBAE studies (Stokrocki, 1988)

3. A miopic view of art fields: omission of anthropology and sociology as necessary disciplines (Fleming, 1988; Calvert, 1988)

4. A narrow definition of art, excluding folk art, popular art, and ethnic art (Blandy & Congdon, 1988).

These charges are discussed on the following pages, in the contexts of several articles from the Fall 1988 issue of the Journal of Multi-cultural and Cross-cultural Research in Art Education, which is devoted to the theme of "Cultural Pluralism and Discipline-Based Art Education." Since DBAE is currently the leading philosophical approach to art education, as well as the basic model for the lesson units in this study, its relationship to multi-cultural art education is worthy of examination.

suggestions that our zealous devotion to the narrow knowledge base of a centralized, widely legitimated, "cash culture" must come at the expense of each student's personal ethnic heritage. Despite Hirsch's protest that the culturally literate person "is precisely as multicultural as she might wish to be" (Hirsch, 1988, p. 17), Hamblen charges that advocates of common culture operate from a biased premise, that certain cultures and certain cultural data have more inherent value than do others.

Similarly, the author observes that DBAE proposals legitimate a narrow cultural knowledge base without examining this legitimation. The danger here, as Hamblen sees it, is twofold: students' personal ethnic heritage/world aesthetic may be negated, and the opportunity to understand and appreciate the art and aesthetic viewpoints of other cultures will be missed. (Hamblen, p. 94) In contrast, students who receive the benefit of multiple cultural repertoires within art study, as Hamblen proposes, will have a much broader understanding of world art, and a vaster resource for personal artistic choices.

Mary Stokrocki's "Teaching Art to Students of Minority Cultures" examines a different type of bias in the DBAE model; that of concentrating research in middle/high income areas, and thus testing only student populations who read and write English effectively (Stokrocki, 1988, p. 99).
She expresses the concern that students who lack skills of English language and literacy need specialized teaching strategies, as do students from some minority cultures, or "communities of color." Some cultures prefer a more interactive presentation approach to the mainstream lecture-with-audio-visuals teaching strategy. Also, students with limited English skills may prefer unison responses to questions and cooperative discussions, rather than individual speaking opportunities in class.

Stokrocki's concluding suggestions for successfully teaching students from minority cultures are capsulized as follows: "polymodal, concrete, and shared motivation; firm and fair management based on mutual respect; verbal/nonverbal communication which allows spontaneous, pidgin, and cooperative responses while encouraging proper grammar; and informal, in-process, and private appraisal." (p. 107)

In contrast to Stokrocki's student-oriented discussion, Fleming offers a theme-oriented curriculum model for global multi-cultural art education within the DBAE framework (Fleming, 1988). Her description of the Western-mainstream cultural bias is that DBAE has a narrow, content-centered focus. She proposes a broader eclectic model, incorporating global cultural issues, such as communication, interdependence, power, and related concepts, in addition to coverage of the four disciplines. (p. 70) Introduction of
these ethno-national issues to the framework would, according to Fleming, globalize the DBAE model.

Regarding shortcomings involved when fitting native art histories into the DBAE format, Ann Calvert shares Fleming's concern that DBAE projects a bias toward Western art culture, resulting in a narrow definition of art. This definition includes only singular, original works of art, while excluding consideration of functional art of folk heritage, popular art, and environmental arts of many cultures.

Calvert voices the need for a global mode of analysis which applies to native art history as well as to art of European/American cultures. She discusses the varying appropriateness of each of the eight key concepts in the DBAE art history component: a) landmark works, b) style categorization or style development, c) attribution or authentication, d) iconography, e) function, f) restoration, g) socio-cultural interpretation, and h) provenance (Calvert, 1988, p. 112).

Her discussion concludes that socio-cultural interpretation should be the primary element of analysis for all art history. (p. 120) By examining works of art initially with regard to purpose, the cultural bias inherent to the DBAE model might be eliminated. Calvert mentions here that some art educators have proposed that anthropology
and sociology be added components to the DBAE model; this idea will be addressed in greater depth by other articles to be discussed in this chapter.

The Prologue to the "Cultural Pluralism and DBAE" issue of this journal presents the international art culture system theories of anthropologist/historian James Clifford. (Blandy & Congdon, 1988) Clifford proposes that works of art may be categorized into four different semantic zones. Two of these zones are relevant here: Zone One -- individual, original works of art, and Zone Two -- traditional craft items of material culture. (p. 6)

Clifford warns that Western scholastic models (like the DBAE model) tend to strip many art works of their original context. This phenomenon explains a primary problem with Zone Two works of art in a traditional Western art (DBAE) framework: certain cultural objects are secularized, and therefore debased, when presented outside their original context. (p. 7)

As an example, the authors discuss the controversy of inclusion of Native American masks in museum exhibits. The Iroquois people claim that their spirit masks, as sacred objects, do not belong in the domain of scholars, and therefore, they should never appear in museums. Shamans warn that to violate the sacredness of a mask would destroy
its inherent power, and jeopardize the entire human race. (p. 8)

Blandy and Congdon emphasize that the key concept here is respect for the cultural other. They conclude the article by proposing further analyses of multi-cultural issues, as a means of better serving students in all democratic societies. (p. 9)

**Alternative Models for Multi-cultural Art Education**

Outside of DBAE concerns, scholars have written articles that speak to multi-cultural art educational issues. Because the previously discussed charges against DBAE apply in many cases to art education in general, there are overlapping theories and proposed solutions which also apply to the entire profession.

For example, Graeme Chalmers has advocated the inclusion of sociological and anthropological considerations in the educational art history format for a number of years. He sees the narrow European/American art historical traditions as elitist value systems which have isolated art from most people. (Chalmers, 1978) He proposes that it is important for the "why" of art to be considered.

Anthropologists examine artifacts of material culture, and most material culture is classifiable as art. (p. 20) Here, function is the artist's primary concern, and
therefore, original societal function -- the "why" -- should be the primary mode of art historical analysis, according to Chalmers. In some cases, art media and techniques are intrinsically linked with geographic location and period of the culture.

In order to understand the "why's" of original societal function, art media, and techniques in these cases, one must understand the cultural context. Having this background knowledge, elements of style and self-expression "can then be evaluated in their original setting, as contributing to that primary purpose." (p. 21)

The appropriate approach to studying and presenting cultural contextual information, in Chalmers's opinion, is to adopt the methods of sociology and anthropology for art history: examining the "nature of culture." (p. 20)

Chalmers justifies his views by an observation which attaches the relevance of these fields even to art in the Western cultural tradition: art is inseparably linked with culture, as artists either conform to societal artistic norms, or reject those standards in favor of an individual statement. In both cases, the work of art is shaped by the artist's response to the existing culture.

Eldon Katter advocates examining the aesthetic principles and cultural contexts of particular cultures when studying art of those cultures. In a 1987 article, Katter
proposes that the study of culturally-related aesthetic principles provides more comprehensive information than any other approach to examining cultural art.

He discusses the Dan culture of the western Ivory Coast. Here, the "go-master" acts as counterpart to the European-American aesthetician's and art critic's roles: "defining beauty, art, its function, and criteria for judgment." (Katter, 1987, p. 104)

Katter lists the required types of information for grasping the aesthetic principles of a particular culture, as: the art objects, a broad knowledge of the ethnography of the culture's art-makers, a specific understanding of the culture's own criticism of the objects, and a general grasp of aesthetics (p. 105).

To individualize the analysis process for each culture studied is summed up by Katter, in one educational program, as to "Stand in Someone Else's Shoes." (p. 106) The goal here is to help students to gain empathy for people of other cultures, as a means of appreciating their art. Katter closes with the remark that, "art becomes art when it is shared in the spirit of a world community." (p. 106)

Carmen Armstrong states that currently, eighty-five percent of all art education is taught in the self-contained classroom. Consequently, curriculum planning must be
efficient, and teachers' information about art as a discipline may need supplementation (Armstrong, 1988, p. 127).

The author proposes an original model for unbiased teaching of global art, called the Universal Aesthetic Themes Curriculum Structure. Armstrong describes a sociological framework for studying art within themes of universal institutions, such as work, family, government, and religion. This thematic approach makes correlation of art with other subject areas, such as social studies, very convenient. Such correlations reinforce both fields of study, make learning more meaningful, and exemplify efficient curriculum (p. 127).

Armstrong further suggests that when art instruction is done by elementary classroom teachers, art specialists may be needed for training these teachers in the appropriate instructional strategies to effectively present art concepts to students (p. 128).

Dorothy Heard recommends a rather complicated model for multi-culturalizing art education in a 1989 article, which engages socio-political concepts with principles of liberatory pedagogy and Jungian psychology. Liberatory pedagogy, or the critical examination of how knowledge is produced and used (Heard, 1989, p. 4), features students and teacher mutually engaged in the creation of knowledge via
dialogue. Here, complex pedagogies are required to present a truly democratic multi-cultural perspective of art in the classroom. Heard attributes this ideal to John Dewey’s *Democracy in Education* of 1916 (p. 18).

The author prioritizes the contextual treatment of art with respect to society, economy, culture, and individuality. These concepts should be presented as independent and interdependent variables with art.

Her proposed methodology for presentation of these concepts begins with the teacher posing questions to the students. These questions should cover generative themes that appear in the students’ own lives, and the students may participate in forming the questions. Dialogues about culture should naturally develop, and Heard states that "the child’s inner knowledge" (p. 16) should be valued as substantially equal to the teacher’s presented information about art and culture.

Heard sees Jung’s theory of a collective unconscious as a unifying cross-cultural force which can dissolve boundaries. She recommends this concept as one source in question formation for classroom dialogues.

"The Discourse of Culture and Art Education" (Freedman, Stuhr, & Weinberg, 1989) presents recent philosophical controversies in multi-cultural art education.

Evolutionary, universalist, and relativist approaches to
presenting art and culture are described and compared, and the authors then discuss the complex epistemological problems of culture in current thought.

For example, anthropologist James Clifford's concept of "ethnographic surrealism" (p. 42) is presented. Anthropologists describe cultures by way of piecing together their fragmented findings into a conceptual collage, and the result may be a surrealistic distortion of the original culture.

The authors then present an example of the collage of contemporary cultures, with a brief description of the progress of education in Native American cultures and U.S. governmental policies. This history provides a background for the authors' observations that educational policies regarding Native Americans have failed to either assimilate these people into mainstream culture, or to preserve their cultural heritage.

A subsequent description of a Native American Arts Festival held in Wisconsin during December of 1989 is used to point to the fragmentary and cross-cultural nature of many Native American arts events. Even the native artists represented in this festival generally borrowed Western media or other elements to present their Native American images in an eclectic fashion. These artists were mostly college-educated individuals, who described their work in
promotional literature (a Western phenomenon), using formalist terms of Western art historical tradition (p. 51).

The authors conclude by stating that in contemporary democratic society, pluralism and cultural unity co-exist in varying measures. The cultural unity of this era is one that has often been transformed by outside cultural influences. Multi-cultural education today presents the opportunity to analyze mainstream knowledge, as well as to critically examine definitions of the collective self, the cultural other, and how these definitions relate to art and art studies (p. 53).

Several of the authors whose articles have been presented here allude to multi-cultural education as a democratic society's responsibility to its diverse peoples. David Pankratz, in discussing his view of the government's share of this responsibility, makes a reference to the Preamble of the U.S. Constitution, as follows:

a government which has a responsibility to promote the general welfare, of which a high level of aesthetic experience is an important component, certainly has a role to play in providing support to ensure that its citizens have ample opportunities for experience of the arts in their many diverse forms (Pankratz, 1987, p. 65).
With the increasing cultural pluralism in our nation's public schools, and with the vast resources of multi-cultural art from which to draw, certainly art teachers have an ideal position for assisting in this effort.

Selected Recent Research in the Field

Judith Koroscik and colleagues have published (1988) a study with American, Brazilian, and Egyptian college students to determine how cultural background and biases affect comprehension of structure and meanings in twelve reproductions of art works. In this Analysis of Variance study, verbal and non-verbal viewing tasks reveal that the Egyptian students have scored better than American and Brazilian subjects on comprehending works of art with a high level of abstraction. All three cultures show superior retention in a verbal task, which asks viewers to generate their own title for a work of art.

A second study which tests comprehension of works of art with children has also been conducted by Koroscik, but with a different group of colleagues in 1987. This time, bilingual and monolingual elementary school students from Canada are tested as to comprehension of descriptive and interpretive art meanings in 24 European and American paintings. The cognitive benefits of early bilingual
experience are shown to be applicable to the children’s art viewing experiences.

There have been numerous studies in recent years in which children’s drawings have been analyzed as a means of finding culturally-specific tendencies.

One example from 1986 (Charest & Wallot) involves students in grades four and six, responding to the theme, "Hey! The cops are coming!" Expressive and formal content are examined, in drawings by students of varying socio-economic and ethnic backgrounds.

Research findings are that half of the high-income girls represent police women in their drawings, to the exclusion of all other groups. High-income students also depict police officers more benignly than either of the other two groups, as friendly people who attend to accidents and crimes of vandalism.

The low-income students are described as having a much more worldly understanding of policemen, depicting them handling crime situations in the students' own neighborhoods, and sometimes showing black humor in their drawings, by labeling themselves as the "bad guys."

Brent and Marjorie Wilson (1983) examine drawings by nine- and twelve-year-olds from the United States, Australia, Finland, and Egypt, comparing them with respect to narrative structure, theme, gender, nation, and age in
order to determine how culture affects a child's perception of the world through a visual storytelling effort. A six-frame comic strip format is presented to the students, who are instructed to "draw a story."

Some of the findings are surprising: gender accounts for the most significant differences in themes and structures of the narratives, nation (culture and environment) presents somewhat significant differences between the drawings, and an age/gender interaction proves to be the least significant factor in analysis of the narratives. If validity of results can be assumed, the study's conclusions about American children are haunting, albeit not surprising. American children are found to be overwhelmingly more competitive, violent, and destructive than the other three groups studied.

A 1986 study by Linda Bradley also involves analysis of student drawings, this one a comparative study of works by Caucasian junior high students with drawings by Native American students of the same age.

The results are predictable in comparing drawing skills of the three grade levels -- seventh through ninth grades -- to each other, but the comparisons of the two cultural groups present more interesting results.

Caucasian students often tend to emphasize familiar objects, such as light fixtures and litter cans, in their
drawings. This tendency is concluded as having the purpose of detracting from the obvious difficulty these students display in representing the central figure. In contrast, the Native American students maintain a focus on the central figure. Further, the Caucasian students utilize texture and depth in their drawings, but the Native American students do not, seemingly in keeping with the flatness of traditional Native American art.

W. Lambert Brittain has published a study (1985) comparing drawings by children in New York state with Aboriginal children in Queensland, Australia. This study tests the hypothesis that children of four or five years of age from diverse backgrounds will show similarity in their early representations. The conditions are controlled as much as possible, with the students using the same media, and being given the same directions, to draw a picture of "Eating." Results are that four- and five-year-olds' drawings from both cultures indicate similar artistic development. One cultural difference cited is in showing relationship between objects: Aboriginal children use a baseline at the bottom of the page much less frequently than do the New York state group.

The following two studies contain more similarities to the research questions of this paper than do any of the studies previously discussed.
One study, by Colleen Anderson-Millard (1986), involves Native Canadian Indian students' exposure to art lessons in which content is either derived from Plains Indians images, or from non-Indian images. The purpose is to determine whether subject matter empathy, related to cultural heritage, will result in increased design ability and self-satisfaction scores. Although the researcher concludes that the judges of the study's scores display cultural bias, she still finds significantly higher scores for Indian content than for non-Indian content lessons in both design ability and self-satisfaction.

A 1986 descriptive study by Nancy R. Johnson examines the teaching methods of an elementary art teacher, specifically observing her interactions with grades three through six. The purpose is to identify ways that art knowledge is taught, by analyzing students' responses in class, later identifying patterns within the data, and examining these patterns.

Conclusions are that the teacher used a child-centered, interactive approach to teach children to make art and to be creative in doing so. The students learn to solve the problems of making art by trial-and-error more than by learning the skills of other artists, i.e., teacher demonstrations and lectures on techniques. The researcher questions the sufficiency of two hours of art class per
month for an appropriate student understanding of art concepts.

As compared with the research project explored in this paper, Anderson-Millard's study also involves the researcher writing lesson units to be used with students. However, results focus on the students' art work, not on the teachers' evaluations of the lessons.

Nancy Johnson's study also focuses on the teacher in the elementary art classroom, but the participant-observer approach renders data which is quite different in nature than a simple interview would yield. Of course, only one teacher is utilized in the Johnson study, so there is a very thorough examination of one classroom's reality.
CHAPTER III

METHODOLOGY

This study has been executed in five basic stages:

1) Telephone interviews have been conducted as preliminary research in order to discover the levels of cultural diversity in several North Texas area public school districts, 2) Three lesson units have been developed, focusing on multi-cultural art concepts for kindergarten and first grade students, 3) A study has been executed involving the reading, implementation, and evaluation of these lesson units by North Texas area public school teachers, 4) Evaluations have taken place by means of audio-taped interviews, which have been transcribed into written form, then analyzed as study findings, and finally, 5) Summary and some conclusions drawn from the findings close the study. The methodology for each of these five stages is presented in this chapter.

Interviews on Cultural Diversity in Local School Districts

Several interviews have been conducted for the purpose of understanding the range of cultural diversity in urban, suburban, and rural school districts in the North Texas
area. English as Second Language (E.S.L.) Directors or other administrators of the following local public school districts have been interviewed: Dodd City, Hurst-Euless-Bedford, Richardson, and Fort Worth. These administrators have provided the statistical information listed in Chapter 1.

Development of Lesson Units

Three lesson units have been developed for this project, each dealing with multi-cultural art subject matter themes, specifically: Portraits, Family Groups, and Animals. Each of these units include art works from two or more cultures, to qualify it as a multi-cultural lesson. The works of art presented in the lessons may be found in the five metroplex art museums: the Dallas Museum of Art, the Meadows Museum at S.M.U., the Kimbell Art Museum, the Modern Art Museum of Fort Worth, and the Amon Carter Museum of Western Art. Postcards and slides of selected images from each museum’s permanent collection, obtained from the museums’ shops, accompany the lesson units.

The resource materials present art historical information including some background on each artist and/or culture, and a broad range of class activities, including anticipatory sets, discussion strategies, and student art projects.
The process of lesson formation has involved choosing subject matter for the units which would correlate with that of other courses in the kindergarten and first grade curriculum.

The subjects of portraits and family images have been selected for Units One and Two because much of the kindergarten and first grade curricula are designed to heighten the students' self-awareness, as well as to increase understanding of the student's role in the family. For example, Texas's statewide curriculum requirements for Social Studies, Grade 1, include the following Essential Elements:

A. Personal, social, and civic responsibilities.
   1. Identify positive traits of self and others

B. The American economic system
   1. Identify the kind of work that... family members do. ... 

F. Psychological, sociological, and cultural factors affecting human behavior.
   1. Describe how family members provide for each other's social needs.
   2. Describe similarities and differences among people.

Animal Images has been chosen as the subject for Unit Three because students in the early grades are presented with animal images in many of their curricular materials,
and many stories about animals are presented in kindergarten and first grade reading texts. In addition, the Texas Science curriculum for kindergarten includes the following Essential Element:

"D. Experience in oral and written communication of data in appropriate form. . . .

2. Describe external features of organisms."

The first grade Science Essential Elements include:

"B. The use of skills in acquiring data through the senses.

1. Observe properties of selected plants and animals. . . .

D. Experience in oral and written communication data in appropriate form. . . .

3. Describe the human use of plants and animals."

The three units have been designed to broadly cover as many of the Art Essential Elements for these two grades as possible. A conscientious teacher presenting these lessons should be able to cover many of the state curriculum requirements with these lessons, if enough time and effort are given.

Selection of the works of art to accompany the lesson units has been made on the basis of the following concerns:

1. Image diversity within each lesson unit

2. Adherence to the chosen subject matter

3. Images which would be non-controversial in elementary classrooms
3. Representation of multiple cultures in each lesson unit
4. Examples from cultures found in North Texas region
5. Representation of works of art from all five metroplex art museums
6. Utilization of more slides than postcards, for ease of presentation to large classes.

The format of the lesson units has been suggested by Dr. Connie Newton and has been selected because of its logical approach and similarity to the organization of other curricular materials available. Ease of comprehension for the teacher is the goal in choice of format.

Since a portion of the study-group consists of regular classroom teachers with no art background, the lesson units use simple, non-esoteric language. Art terms which may not be self-explanatory to these teachers are defined in parentheses at the point they are first mentioned in the units. For example, in Unit One, "Portraits," Concept "c." suggests a presentation of realism versus abstraction, and "abstraction" is defined immediately. The definition provided may not directly correlate with other art texts' definition of the term, but it has been chosen as the clearest definition for the purposes of this lesson. The author's experience in teaching kindergarten and first grade art is the background for matters of judgment like this example throughout the lesson units.
Questioning strategies are included in all three lessons, since it has been discovered that students observe works of art more closely when they are asked questions which require either close scrutiny of the art, or the consideration of a related, familiar image. For example, in Unit Two, "Family Images," the Activity section suggests that the teacher ask students whether anyone has stood on a rug that has repeated shapes or patterns, as a means of promoting the idea of the students using patterns in the background space of their collage projects.

Some questioning strategies provide false leads, to test how well the students are listening and thinking. For example, in Unit One, "Portraits," students are invited to imagine the presence of a sculpture before them. They should be viewing a slide reproduction of this sculpture during discussion, and the unit presents several tactile adjectives as yes/no questions for the students' consideration. "What would it feel like if you touched it? Cold? [stone -- possibly] Rough? [in places] Slick? [again, in places] Furry? [no!] Bendable? [no] Stiff? [yes] Hard? [yes]" Some children may even chuckle at the mention of the adjective "furry," which could enable a teacher to recapture the attention of those who are not listening.

Also in this example, the word choices of "bendable," rather than the more appropriate "flexible," and "stiff"
rather than "rigid" or "inflexible" have been suggested. These simplistic word choices defer to the typical kindergarten or first grade student's vocabulary in order to minimize the number of new words presented to the students in each unit. Efforts have been made to limit the "new" vocabulary words in each lesson to art terms, such as "portrait," "abstraction," and "mosaic." In this way, maximum comprehension can occur, and the emphasis is placed on the new art terms, rather than general vocabulary.

A few general pedagogical suggestions are made in the lessons. These are derived from the author's experience with recurring challenges in explaining and demonstrating particular tasks to five- and six-year-olds. For example, the task of cutting out a stencil has a goal which is opposite to that of the typical cutting assignments that young students receive: saving the negative space, not the internal, positive shape. The pedagogical challenge here is coupled with a potential safety hazard, as many students may approach this assignment with scissors upraised, ready to stab the paper centrally, and possibly human flesh beneath! With these concerns in mind, the Anticipatory set or motivation section in Unit Three gives specific advice for the teacher who has not yet encountered this particular teaching challenge. Since some of the study participants are first-year teachers, such suggestions may be valued.
On several occasions, the promotion of mutual artistic respect is recommended in all three units. Teachers have the opportunity to model respect for their students' work by showing only student-made examples, not adult-made examples, to the class. Additionally, student art critique sessions provide the chance for students to practice using tact and respect, as well as critical assessment skills.

The purpose of including such basic advice, in addition to listing the art concepts and describing the student projects, is to test whether teachers value a pragmatic, "spoon-fed" teaching-process approach to curriculum presentation, or whether the extra text entailed is simply cumbersome reading for them.

Description of the Study

For evaluation purposes, the lesson units have been implemented in a study by teachers in urban, suburban, and rural schools with some ethnic integration, so that approximately 250-500 students of varying ethnicities have participated. Teacher volunteers have been sought from the Fort Worth I.S.D. for the urban sample, Hurst-Euless-Bedford and Richardson I.S.D.'s for the suburban sample, and Dodd City I.S.D. for the rural sample. There has been a random selection of six art teachers, and thirteen regular classroom teachers -- representatives from both relevant
grade levels -- who have agreed to read, implement, and evaluate two of the three lessons provided for them.

In order to get unbiased results, the chosen participants have been teachers whom the researcher had not known prior to the study. Their names have been obtained from colleagues at the university, or in the respective school districts.

Evaluation Procedure

Evaluations have taken the form of an interview with each of the teachers in the study. The help of two fellow graduate students has been enlisted to obtain the evaluation data, as a means of getting honest, candid, and uncontrived responses from the sample group. These graduate students' sole responsibility has been to conduct an audio-taped interview with each teacher following implementation of the lesson units. When these tapes have been given to the author, transcriptions of each of the interviews have been made in order to draw conclusions about the evaluation data. The questions posed during the interviews are as follows:

a. What is your subject and grade level teaching assignment, and the name of your school district?

b. Which grade level has participated in each of the lessons? Are the selected works of art, written materials, and activities appropriate for the suggested grade level(s)?
c. Have the lessons fit well with other studies in your curriculum? Please explain.

d. Which two lessons have you used? Why?

e. Have you used the lessons exactly as written? What activities have you omitted from the lessons, and why? Which images have you omitted from the lessons, and why?

f. Have the discussion strategies been helpful? Have the students shown interest in discussing the works and artists? Have they wanted to know more? Have you wanted to know more?

g. What is the cultural or ethnic make-up of the class tested? Have the lessons provided an opportunity for cultural exchange or enrichment for the students? Which ethnic groups have responded most strongly to the lesson? Has the response been positive? Explain.

h. Has there been too much or too little art historical information provided? Please explain.

i. Have the art project activities been successful? What problems have you encountered? What suggestions would you offer?

j. Have you used an art criticism activity to discuss students' art work? If so, has it been during or after the
students' work time on their projects? Have you felt comfortable with the criticism activity? Have the students made an effort, as the lessons recommended, to be tactful, making a positive comment before making a suggestion? Have the listening students received criticism well, and seemed to respect their peers' comments? Have you felt that the students' comments have been perceptive or worthwhile? Has the criticism activity been beneficial enough to repeat?

**k.** What general comments would you make about all three of the lessons you have read? Would you consider lesson plans like these a valuable help to elementary art teachers? To regular classroom teachers?

**l.** What is the greatest weakness of the lesson units? Discuss any other problems you see as significant to the lessons' usefulness. What changes need to be made?

**m.** How many years have you been teaching in the elementary grades? How do you feel about trying new ideas in your classroom?

The transcribed interviews have been analyzed with regard to each of the following variables:

1) Demographics -- urban, suburban, or rural school district
2) Teaching field -- regular classroom or art teacher
3) Grade level -- kindergarten or first grade
4) Years teaching experience of participant -- less than two, or more than two

5) Ethnicity of student population -- predominantly white or non-white

6) Lesson selection -- two of the three units.

These evaluations have been further examined with regard to each of the three units, as the teachers have spoken to the following concerns:

1) Appropriateness for grade level

2) Fit with other studies in the curriculum

3) Modifications and omissions required or suggested

4) Success of activity in the classroom.

The interviews have explored the teachers' opinions of the lesson units holistically, with respect to:

1) Discussion strategies assessment

2) Quantity of art history information provided

3) Opportunity for cultural exchange in classroom

4) Assessment of art criticism activities

5) Greatest perceived weakness of the lesson units

6) General comments.

Basis for Conclusions

Following analysis of the evaluation interviews and development of findings, the summary includes some conclusions which have been based on consensus of responses from the evaluations. Strengths and weaknesses of the study
have been explored and considered at this point as well.

The six areas of summary and conclusion in this final chapter are:

1) Time limitations in elementary classrooms
2) Complexity of the units
3) Differing cultural exchange opportunities
4) Issues involving art reproductions
5) Art criticism in the early elementary grades
6) Perceived usefulness of the lesson units.
CHAPTER IV

FINDINGS

In early September, 1990, nineteen public school teachers expressed a willingness to participate in the project, by agreeing to read, use, and evaluate two of the three lesson units within a one-month period. In exchange for their time and efforts, the participants would be allowed to keep the teaching packets, which include postcards, slide reproductions, and written materials.

Table 1

Analysis of Demographics and Completion of the Study

<table>
<thead>
<tr>
<th>Demographic samples</th>
<th>Original participants</th>
<th>Discontinued study</th>
<th>Completed study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rural</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Suburban</td>
<td>6</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>Urban</td>
<td>11</td>
<td>4</td>
<td>7</td>
</tr>
</tbody>
</table>

Of the original nineteen, four have dropped out of the study, and have returned their packets. The fifteen remaining have completed the study, and their audio-taped
discussions with the two interviewers have been transcribed into written form.

The findings of the teachers' evaluations of the materials are discussed in three sections in this chapter:
1) Examination of Variables
2) Assessment of Individual Lesson Units
3) Evaluations of Lesson Units Holistically.

Frequency of response and percentages have been derived from the research data in order to state findings and to summarize the results.

Examination of Variables

Demographics

Of the fifteen study participants who have completed the study, two teach in a rural area, six teachers are represented from two suburban districts, and seven work at public schools in an urban area. The school districts involved are Dodd City, Richardson, Hurst-Euless-Bedford, and Fort Worth.

Teaching Field

All the rural and urban district participants are regular classroom teachers who are expected to teach art in addition to all the other subjects in their grade level's curriculum. Art teachers represent the two suburban
districts, since the representative schools have art teachers for all the elementary grades.

Table 2

**Descriptive Analysis of the Study Participants**

<table>
<thead>
<tr>
<th>Demographic samples</th>
<th>Teaching field</th>
<th>Grade level</th>
<th>Years of experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rural</td>
<td>Regular classroom</td>
<td>1 K &amp; pre-k</td>
<td>1-1 yr.</td>
</tr>
<tr>
<td></td>
<td>Art</td>
<td>1 K &amp; 1st</td>
<td>2-Novice</td>
</tr>
<tr>
<td>Suburban</td>
<td>Regular classroom</td>
<td>1 K</td>
<td>1-Student</td>
</tr>
<tr>
<td></td>
<td>Art</td>
<td>2 Biling. k</td>
<td>2-1 yr.</td>
</tr>
<tr>
<td>Urban</td>
<td>Regular classroom</td>
<td>2 1st</td>
<td>1-2 yrs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 Biling. 1st</td>
<td>1-6 yrs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2-16 yrs.</td>
</tr>
</tbody>
</table>

**Grade Level**

Five participants have tested the materials with kindergarten classes. Since the study-group's rural sample kindergarten teacher also teaches four-year-old
pre-kindergarten students in the same classroom, all these students have been involved in the study. In addition, one suburban art teacher has used one of the two lessons she has chosen with a kindergarten class.

Eleven first grade classes have been involved, one of which has been taught the lesson units by a student teacher from a university.

Years Teaching Experience

As has been mentioned earlier, one participant is a student teacher. She is currently involved in her second semester of student teaching for an elementary education degree, and is, of course, the least experienced teacher participating in this study (see Table 2). The only male participant in the study has taught twenty-two years in junior high- and college-level art. He is now beginning his first year of teaching art to elementary students.

Student Ethnicity

Sixty percent, or nine, of the teachers have stated that their classes are mostly white, with varying degrees of ethnic minority representation. Eight of these nine represent the rural and suburban school districts. Six others teach in predominantly Hispanic urban schools, in which whites and other ethnicities comprise less than two percent of the student population.
### Table 3

**Ethnicity of Students and Indication of Cultural Exchange during Lessons**

<table>
<thead>
<tr>
<th>Demographic samples</th>
<th>Preponderant ethnicity of class</th>
<th>Cultural exchange</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rural</td>
<td>2 (13%) - White</td>
<td>1 - No</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 - Yes</td>
</tr>
<tr>
<td>Suburban</td>
<td>6 (40%) - White</td>
<td>2 - No</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 - Yes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 - Unsure</td>
</tr>
<tr>
<td>Urban</td>
<td>6 (40%) - Hispanic</td>
<td>1 - No</td>
</tr>
<tr>
<td></td>
<td>1 (7%) - White</td>
<td>5 - Yes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 - Unsure</td>
</tr>
</tbody>
</table>

**Lesson Selection**

Although the participants have been asked to use two of the three lessons in the packet, two teachers have used only one each. Unit One, "Portraits" and Unit Two, "Family Images" have been selected by eleven teachers each. Six participants have chosen to use Unit Three, "Animal Images." While the regular classroom teachers have only one class with which to use the lessons, art teachers often have the opportunity to implement the lessons with several class sections in a particular grade level. Three of the art
teachers in the study have taken this opportunity, and the data sometimes reflects different results with the different classes involved. One first-year art teacher has been so intrigued by the lessons as to utilize all three in the packet, presenting Unit Three to a third grade class in order to evaluate its usefulness with an older group. Table 4 presents a demographic analysis of lesson choices.

Table 4

Lesson Unit Selection

<table>
<thead>
<tr>
<th>Unit</th>
<th>Rural sample</th>
<th>Suburban sample</th>
<th>Urban sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>1 1st</td>
<td>4 1st</td>
<td>2 K</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4 1st</td>
</tr>
<tr>
<td>#2</td>
<td>1 K &amp; pre-k</td>
<td>1 K</td>
<td>2 K</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4 1st</td>
</tr>
<tr>
<td>#3</td>
<td>1 K &amp; pre-k</td>
<td>3 1st</td>
<td>1 K</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1 1st</td>
</tr>
</tbody>
</table>

Assessment of Individual Lesson Units

Unit One: "Portraits"

As mentioned earlier, eleven teachers have chosen to evaluate the "Portraits" unit. The specific demographic breakdown of usage is given in Table 4.
Appropriateness for grade level. Only eighteen percent of the evaluators have considered this unit to be completely appropriate for kindergarten and grade one. The remaining eighty-two percent, or nine teachers, have indicated that some aspects of the unit are too advanced for these ages. Unfamiliar and difficult vocabulary has been cited as a problem in several urban classrooms, and one bilingual kindergarten teacher has found it necessary to translate some parts of the unit into Spanish in order for her students to handle the vocabulary challenges. Another bilingual teacher recalls needing to define "pose," and "mood" for her students. A third Fort Worth teacher has stated that this lesson has introduced the words "painting" and "sculpture" to her students. One of the art teachers believes that it is inappropriate to present abstract art to children of these ages since they cannot think abstractly yet.

Fit with rest of curriculum. In discussing the subject matter of Unit One, eight of the eleven have addressed this question, and all of them have answered positively, that indeed, "Portraits" does correlate with other areas of study in the grade level's curriculum. One bilingual first grade teacher presents cultural units all year long, and she has cited the units' multi-cultural content as making a connection with her other subjects. Another urban teacher
has stated that "we started out the school year talking about ourselves, and we did self-portraits...

**Modifications and omissions.** Great variations have been noted in response to this question. Three teachers claim to have followed this lesson exactly, making no changes in procedure from the text whatsoever. Three others have stated that they have made modifications in discussing the works of art, such as omitting some questions. A third group of three has changed the activity somewhat. For example, one class has drawn only one model, Officer McGruff, the Crime Dog, rather than two as suggested. Further, twenty-seven percent, or three, have chosen to omit some images from the units for different reasons.

**Success of activity.** Eighty-two percent, or nine of the eleven participants consider this unit's project activity to have been successful. Of the other two, one art teacher has expressed disappointment in the activity because her students "would draw for a while, and then they lost interest.... I thought they were going to give me little earrings, because the little girl was Snoopy, and we had earrings clipped on her ears, and they just didn't give me details." Two other teachers, one of whom considers the activity successful overall, have expressed difficulty in getting the students to draw large on the paper.
Unit Two: "Family Images"

Just as with Unit One, eleven teachers have chosen to evaluate Unit Two, "Family Images" (see Table 4).

**Appropriateness for grade level.** Unit Two has been rated the most appropriate of the three units for the indicated grade levels. Still, only fifty-four percent of the raters have found it to be suitable for the indicated grade levels; almost half the group consider the material too advanced in some aspect.

**Fit with rest of curriculum.** As with Unit One, one hundred percent of the eleven consider the lesson to fit with other studies in the curriculum. Four have specified that Unit Two corresponds to a family unit being taught in social studies. Two art teachers have found a correlation with other units taught on the art element, "shape." One regular classroom teacher has tied the lesson to math and literature, such as "The Three Bears."

**Modifications and omissions.** Forty-five percent of the evaluators have omitted some images from this unit. For example, one art teacher has found with her first class that her students have had difficulty locating the monkeys in the slide, Waterfall and Monkeys, from the Kimbell Museum. For this reason, she has deleted this image from her slide presentation to subsequent classes. Another teacher has
encountered difficulty in obtaining the school's slide projector when she needs it, and has thus chosen to present only the family images that are reproduced on postcards. A third participant has eliminated some suggested questions from her class discussion, and the rural teacher who teaches both kindergarten and pre-kindergarten has opted to limit the shape choices for the project activity to four geometric shapes the students have studied in math. Twenty-seven percent, or three teachers, have presented Unit Two with no modifications or omissions.

**Success of activity.** As with Unit One, eighty-two percent, or nine raters consider the "Family Images" activity to have been an unqualified success. Two teachers state that their students have extended the project by making faces and hands for each shape in their "shape families." One teacher has mentioned that the students must have understood the assignment well, because they have stayed on task well. In contrast, however, two teachers have cited the activity as having been only moderately successful, as their students have displayed some confusion as to the assignment.

**Unit Three: "Animal Images"**

The least popular of the three units, only six teachers have chosen to use Unit Three. It is certainly beneficial to the study that all three demographic settings have been
represented in evaluations of each unit, especially given the small number of raters for this unit example (see Table 4).

**Appropriateness for grade level.** Sixty-seven percent, or four of the six teachers have given positive answers to the question of whether this unit is grade-level appropriate. However, all six participants have cited that some modification has been required to present the unit effectively because of advanced vocabulary or concepts.

**Fit with rest of curriculum.** As with Units One and Two, all the participants who have responded to the question of whether Unit Three fits with other studies in the curriculum have answered affirmatively. One teacher has abstained from answering this question, so there are five who say that the subject matter fits with their other subjects. Two teachers have cited specific animal units elsewhere in their curricula.

**Modifications and omissions.** Only one participant claims to have used Unit Three with no modifications. However, this statement is questionable, since she has said that her students "enjoyed the cutting and the pasting," and the activity involves tearing, not cutting, paper to make an animal portrait. Two teachers have deleted the pattern-making section of the activity, because they
consider it an unnecessary extension. Also, two have mentioned needing to make modifications in the activity in order to fit the class schedule. One art teacher has expanded the discussion section, going into more depth than do the written materials.

Success of activity. Sixty-seven percent, or four of the six participants, deem Unit Three’s activity a complete success, and the remaining two have rated the project moderately successful. One art teacher has expressed difficulty in teaching her students to effectively make and use stencils, and she states that these particular tasks are probably too advanced for the early grades.

Evaluations of Lesson Units Holistically

Some interview questions have asked the teachers to assess the units as a whole with regard to specific issues.

Discussion Strategies Assessment

All fifteen study participants have responded that the discussion strategies have been helpful to them in presenting the lesson units. Further, thirty-three percent of the group have indicated a real need for such strategies. For example, "I didn’t know exactly what to say, how to teach an art lesson using those portraits, you know, because I’ve never done anything like that. . . . reading it helped
a whole lot." One participant has observed that Unit One has more discussion suggestions that do the other two units.

Parts two and three of the discussion strategies assessment ask whether the students have shown interest in discussing the works and artists, and whether they have wanted to know more. All fifteen teachers in the study have responded that at least some of their students have shown interest in discussion.

However, two have observed that classroom distractions, like students' witty or silly comments on the slide images, has stifled that interest from developing. Two others mention that student interest has manifested slowly as the teacher has encouraged observation and thinking by her comments. Several teachers state that their students have really enjoyed talking about the works of art, and one of these has expressed personal frustration over the resulting prolonged discussions: "... they all wanted to talk. It really got long. ... and I really had to cut off, to get on to the next one." One Fort Worth teacher admits that her class discussions have focused only on the works of art: "We didn’t get into the artists."

**Quantity of Art History Information Provided**

The last part of the discussion strategies assessment asks whether the teacher has wanted to know more about the works of art and artists than is available. These responses
have been analyzed with answers to a later question in the interview, which asks whether there is too much or too little art historical information provided.

Forty-seven percent, or seven of the fifteen respondents have expressed that an adequate amount of art history content is available in the text. Three teachers state that there is too much information, and three others would like to have seen more art historical data. One participant has commented, "She provided a lot of art history, but you can take it or leave it. Most of it I use, and I found it very helpful."

Opportunity for Cultural Exchange in the Classroom

One question asks, "Have the lessons provided an opportunity for cultural exchange or enrichment for the students?" Some teachers have interpreted this matter as whether the students have discussed their own cultural heritages, and others have simply cited discussions of the representative cultures of the art reproductions provided. Possibly because of the ambiguity of the question, two teachers have avoided answering at all. Sixty percent, however, have mentioned having a discussion of different cultures and countries with their students in the context of examining the art of these various cultures (see Table 3).

One teacher has used this opportunity to discuss her own Dominican Republic background with her bilingual first
grade class, and has even played traditional music from
different countries to enhance the lesson. One art teacher
has stated that these lessons may have been the first
opportunity for her African-American students to see
traditional African works of art, and that a special
curiosity and excitement have been demonstrated.

Twenty-seven percent, or four of the fifteen
participants have reported no cultural exchange emanating
from the lessons in their classrooms. One art teacher has
expressed that there has been too little time to focus on
the cultural aspects of the units, and that his students
have been primarily interested in the works of art, not the
background. Another has simplified the cultural issue by
telling her first graders that "the people were dressed that
way because it was a long time ago." She has further
stated, "as far as really noticing a cultural difference, we
didn't really find anything that made us focus in on that."

In both rural and suburban groups, fifty percent of the
participants indicate that some cultural exchange has taken
place in the context of the lessons. Seventy-one percent of
the urban teachers claim having observed this outgrowth from
the units (see Table 3).

Assessment of Art Criticism Activities

The three lesson units offer different techniques for
leading art criticism activities with the students, either
during the work process with brief interruptions, or in a structured session after all projects are completed. In all three suggested techniques, positive comments are emphasized, and mutual artistic respect is valued. Nevertheless, two of the study-group have stated opposition to the whole idea of art criticism in their classes out of concern for their students' self-esteem. They have omitted these activities from their lessons. Three others have deleted the activities due to a lack of time. In all, sixty-seven percent, or ten of the fifteen teachers have eliminated the art criticism activities from their lessons, for different reasons.

Table 5
Use of an Art Criticism Activity

<table>
<thead>
<tr>
<th>Teaching field</th>
<th>Use of criticism activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>4 - Yes; all claim beneficial</td>
</tr>
<tr>
<td></td>
<td>2 - No; out of time</td>
</tr>
<tr>
<td>Regular classroom</td>
<td>1 - Yes; &quot;cooperative learning&quot;</td>
</tr>
<tr>
<td></td>
<td>8 - No; various reasons</td>
</tr>
</tbody>
</table>

Eighty percent of those who have used an art criticism activity are art teachers (see Table 5). The one regular classroom teacher who has tried it has related the activity
to a writing critique process which she regularly implements with her class. Called "cooperative learning," the procedure involves dividing the students into small discussion groups, in which the students discuss each others' work. She states that all comments have to be positive. Following group discussion, the students go back to their desks to make improvements to their work if necessary.

Greatest Perceived Weaknesses of the Lessons

When asked to name the greatest weakness of the lesson units, five teachers have discussed problems involving the art reproductions. One rural teacher states that there are not enough art reproductions. Two art teachers have stated just the opposite, that the units offer too many images. One of these finds that her students want to spend time talking about each work of art, and that they complain when she has to move on to another example. She further indicates that she usually shows her students only one art reproduction for discussion purposes in a given class period. Two participants have expressed that some abstract images are too complex for young children to understand. One of these is an art teacher, and she gives the example of Rufino Tamayo's El Hombre (Man), which is a symbolic abstract work. One urban first grade teacher has offered
that the postcards are too small for use with an entire class.

Six study participants have named problems with the complexity of the written materials. Three of these state that there is too much content in the lessons, and that the materials are too advanced for kindergarten and first grade. One teacher specifies that the vocabulary is too difficult for kindergarten, and another voices that some discussion questions are too advanced.

One art teacher has suggested that the supplemental art history information should be presented within the context of the lessons, rather than in a separate appendix at the end.

General Comments

In the interview's sequence of questions, general comments have been requested prior to naming the units' greatest perceived weakness. Consequently, some opinions expressed in this "general comments" section may actually qualify as those participants' greatest perceived weaknesses of the units. Some participants have abstained from responding to the "greatest weakness" question, and it may be that they have seen no need to make such comments more than once.

As an example, four of the fifteen evaluators have mentioned difficulty with presenting the small postcard
reproductions to entire classes. Of these, at least two have stated that they have not used the slide images since they have not had a slide projector in the classroom. Both of these teachers do have a slide projector in their buildings; one says she has not had time to get the projector before presenting the lesson, and the other says the projector has not been available when she has needed it.

Three participants have suggested that the lesson units may be more appropriate for upper grade levels, and one has already utilized Unit Three with a third grade art class.

All fifteen members of the study-group have offered positive comments about the units in general, stating that they consider the lessons to have been successful for the most part in their classes. Several have mentioned that the units are well-written and organized, informative, and have integrated well with other lessons. A bilingual kindergarten teacher has verbalized some concern she felt when she first read the materials, that her students would not be able to handle such challenging material. "I said, I don't think it's going to work, but we'll see. I might be wrong. And I was wrong. They just really went at it."

Thirteen teachers, or eighty-seven percent say that they would consider the lessons to be valuable to elementary art teachers, and twelve would consider them as valuable to regular classroom teachers. One suburban art teacher has expressed a concern that regular classroom teachers would
not have time to implement such lessons, and two other art teachers have questioned whether regular classroom teachers would have the interest to teach them.
CHAPTER V

CONCLUSIONS

The study's findings lead to summary and conclusions in six different areas:

1) Time limitations in elementary classrooms
2) Complexity of the units
3) Differing cultural exchange opportunities
4) Issues involving art reproductions
5) Art criticism in the early elementary grades
6) Perceived usefulness of the lesson units.

Of the fifteen teachers who originally agreed to participate in the study, four dropped out. Two of these simply returned their packets with no explanation shortly after receiving them. The other two expressed a desire to participate, but when contacted just prior to the deadline, indicated that they would need an extension in order to complete the study. With a one-week extension granted, these two were still never able to schedule implementation, and ultimately chose to return the unused packets. Two of the fifteen who have completed the study have used only one lesson rather than two as they had been asked.
These situations and numerous comments made by participants point to the extremely challenging time limitations in the elementary art and regular classroom teachers' schedules. Some activity omissions and modifications in the lessons have been attributed to a lack of time, particularly for the art criticism activities. One of the rural teachers in the sample has admitted that the lessons have provided "something I feel guilty about not providing before... art is just about always the last subject that, if you have time for it, you do it. But I think there is a need for it..."

The issue of time constraints may lead one to tentatively conclude that carefully prepared self-contained multi-cultural art lessons and visuals may serve a real instructional need. Further, it seems likely that teachers may present art concepts more extensively when such materials are provided than when they must prepare the lessons themselves, because of the lack of preparation time available to them.

The most frequent criticism of the units has been that they are too complex or advanced for kindergarten and first grade students. Several teachers have specified that the vocabulary is particularly challenging to their students. All of these who voice vocabulary concerns have also indicated that their students are culturally disadvantaged, due to a low-income background. The urban students thus
described are mostly Hispanic, and the language challenge many of them face each day is certainly relevant to these concerns. One rural area teacher has described her students' cultural disadvantage as living in a culturally homogeneous environment, with little or no exposure to art, much less multi-cultural art.

One possible conclusion is that some of the difficulty involved in presenting multi-cultural art lessons to such students perhaps may be attributed to the greatness of the need for them.

Table 3 (page 51) presents data on student ethnicity and opportunities for cultural exchange for each demographic group. These results suggest the possibility that increased non-white ethnicity of a population may correlate with an increased opportunity for cultural exchange during multi-cultural art lessons. Another possible interpretation is that teachers may promote cultural discussions more in classes of predominantly non-white or mixed-dominant ethnicity. Such a theory may lead to a further possible conclusion, that the cultural needs of non-white students may be perceived by their teachers as being greater than the cultural needs of white students. It is speculated that while white and non-white students alike need to develop understanding of cultures other than their own, it may be that teachers of mostly white students do not see the need
for multi-cultural education as much as do teachers of non-white students.

Regarding the art images provided in the packets, several teachers have commented that the postcards are too small for effective presentation to an entire class. Such a finding would be predictable, and yet at least two teachers have used the postcard reproductions at the exclusion of the slides, due to the inconvenience of obtaining a slide projector. Slides certainly have other disadvantages besides requiring a projector. Some classrooms cannot be darkened effectively for showing slides, and the fugitive quality of the screen image may prevent some students from relating to the art as well as they would with a postcard or poster image. While poster-sized images have not been available for this project, it is speculated that this type of reproduction may be the most effective presentation form for classroom use.

The idea of presenting art criticism activities to these young students may be the most controversial suggestion of the lesson units in the minds of the regular classroom teachers, since eighty-nine percent of them have chosen to omit this activity. The one non-art teacher who has implemented art criticism has done so with a format already familiar to her from her writing curriculum. There are two distinctive features of this "cooperative learning" procedure as compared with the art criticism techniques
suggested in these lessons. One is that discussion takes place only in small groups, which would allow more students to speak, and it may encourage shy students to participate more than they would in an entire class situation. Secondly, the teacher states that only positive comments may be made.

It is conceivable that the process of looking for the best qualities of a classmate's project may be sufficient to help a young student to see needs for improvement in his or her own work. All five of the teachers who have used an art criticism activity say that it was beneficial enough to repeat. Since ten of the fifteen participants have eliminated this activity, and some have done so because of a concern for their students' self-esteem, it is speculated that the "cooperative learning" procedure may be a good adaptation for art criticism activities with young students.

Because of their specialized training, it may be that art teachers understand the value of art criticism activities better than do regular classroom teachers. With increased educational emphasis on developing students' higher level thinking skills, the analysis opportunities in art criticism deserve the attention of all elementary teachers who present art lessons. However, it is speculated that art teachers are better equipped to implement art criticism activities, because of their increased familiarity with the elements and principles of design, which are basic
components of effective art criticism discussions. Further, it appears likely that art teachers may have higher expectations of their students' cognitive abilities than do regular classroom teachers, because of more frequent opportunities to observe students integrating the complex cognitive tasks necessary to art processes, as well as to the other art disciplines.

Since all fifteen study participants have made positive comments about the lesson units, and the activities have been considered to be at least moderately successful in the case of every unit presentation except one, it may be tentatively concluded that the lessons are basically effective, with a few needs for revision.

One urban bilingual teacher has stated her intent to take her students to a local art museum, now that she realizes their deficiency in art concepts. Others have also indicated an increased awareness of their need to encourage students to attend local art museums, and say they have already begun to do so.

It is likely that the units may have increased the awareness of some of the participants regarding art, local cultures, and local art museums. There are at least two feasible advantages to customizing art lessons to locally accessible works of art. First, teachers and students may feasibly relate better to the images, knowing that the originals are locally available to them. Secondly, it is
possible that both teachers and students may feel more motivated to attend the local art museums afterwards, knowing they will find some familiarity there.
APPENDIX A

A PROPOSED DEFINITION OF MULTI-CULTURALISM
APPENDIX A

A PROPOSED DEFINITION OF MULTI-CULTURALISM

There is currently raging controversy in both fine arts and educational circles about the definition of multi-culturalism and multi-cultural education. A large bloc of individuals at the June 1990 Fourth Biennial Symposium of The Association of American Cultures expressed that multi-cultural arts groups should specifically address minority ethnic concerns at the exclusion of issues of other sub-cultures, especially mainstream, i.e., caucasian culture.

In opposition, a number of people who attended the Caucasian Caucus at said symposium concurred that many sub-cultures exist within the caucasian community whose cultural needs equal those of other ethnic groups, such as the impoverished people of the Appalachian culture, and a segment of the American homeless population. There were also individuals at several of the discussion sessions who presented the need for handicapped persons to be recognized as a sub-cultural group, and still others addressed a concern that historically, women have been a "hiddenstream" or neglected sub-culture in the arts, deserving of their own special recognition in multi-cultural organizations.
For the purposes of this project, a global, non-exclusive definition of multi-culturalism is proposed and utilized. The lesson units herein each present art works from three or more cultures or sub-cultures art historically, so that each unit is truly multi-cultural.
Unit One: Portraits

Grade Level: Kindergarten - 1st

Objectives: To compare and contrast two- and three-dimensional images of men and women from various diverse cultures and times to learn about basic art media, techniques, vocabulary, and cultural contexts of these images. To draw a contemporary portrait of a well-dressed and interesting model.

Concepts:
a. Painting vs. sculpture
b. Painting supplies vs. clay modeling tools (hands, paring knife, needle) vs. stone carving tools (hammer and chisel)
c. Realism vs. abstraction (art which is not meant to look realistic, in order to simplify the image, or to better express the artist’s feelings about something)
d. Clothing, jewelry and accessories with regard to culture
e. Mysteries and secrets of some works:
   1.1p: How many women are hidden in this painting? Can you show us how one is posed? What kind of mood is she in?
   1.3p: Is this woman waiting for someone? Whose umbrella, newspaper, and drink are sitting there? Whose book is on the other chair? Describe this lady’s mood.
1.4p: How is this woman posed? Describe this woman's personality: Is she funny or serious? Shy or outspoken? Likable or not? How do color and line qualities tell us about her personality?

1.5p: Did the artist paint this man to look realistic? Does it seem like we are looking right in his eyes, or looking up to see his face? Can you reach for the sky like the man in this painting? What is he reaching for up there? Have you ever tried to touch the stars?

1.2s: What did the artist use to make this sculpture? (wood) What does this man hold in his hands?

1.4s: What part of this sculpture is not made of wood? (sandal thongs--rope) What do you think this man is talking about?

1.5s: If this sculpture were sitting here in front of us, how big do you think it would be? What would it feel like if you touched it? Cold? Rough? Slick? Furry? Bendable? Stiff? Hard?

1.6s: What do you think is this man's job? Is he good at it? What would his clothes feel like if we could touch them? (Discuss textures.)

Anticipatory set or motivation: Approach each work as though the subject is telling us a story about himself or herself: the artist who made him or her, how that artist worked, why the portrait was made, who the person was in his
or her culture, and how the person is dressed. Allow the students to make their own observations about each work of art as it is presented.

Activity: Provide two stuffed animals, as large as possible, and modern clothing accessories (male and female) for well-behaved students to take turns putting on the stuffed animals. When the stuffed animal "models" are appropriately dressed, they may be posed for a portrait. The students may choose to only draw their favorite of the two animals. Discuss the large size (proportion) of each of the people in the works of art we have seen; the portraits we now draw should almost bump the top and the bottom edges of our paper. Also, encourage the students to include all the details of the garments: bows, zippers, buttons, feathers, ruffles, watch hands, buckles, etc.

Evaluation: Consider each student's attempts at drawing in large scale, and at including as many details as possible. Children ages 5 and 6 should be fascinated enough with the subject matter to enjoy depicting the animals' faces, ears, and paws, and at least some of the accessories.

When all the students have completed their drawings, display ALL the projects and lead a critique session, whereby students may discuss any project in the group. The procedure should be very structured: students must first make a positive statement about the work being examined,
then follow with a constructive suggestion for how the project may be improved.

Resources:


Unit Two: Family Images

Grade Level: Kindergarten - 1st

Objectives: To explore the concept of family, and to realize that people in every culture in the world have families. To experiment with large, medium, and small shapes, and patterns in a cut-paper collage.

Concepts:

a. Photography vs. woodcut or relief print (rubber stamp example) vs. drawing vs. painting

b. Black-and-white vs. color images—look closely at 2.4s regarding color

c. Big, medium, and small shapes

d. Pattern—"Repeated shapes"—Lines, circles, etc.

e. Movement—Stillness (2.1s and 2.2s) vs. "frozen" action (2.3s and 2.4s) in works of art

f. Composition—Arrange shapes to make the entire surface of the paper interesting

Anticipatory set or motivation: "Once upon a time, there were three Shapes: a Papa Shape, a Mama Shape, and a wee little Baby Shape. Like all families, these Shapes were kind of alike, and kind of different from each other. All three of them were the very same Shape, but the Papa Shape was very, very BIG. The Mama Shape was just exactly MEDIUM size, and the wee little Baby Shape was SMALL."
Activity: Using only scissors and glue, make a family portrait of the Shape family as a cut-paper collage. Each student may choose his/her favorite shape for the three family members, and each of the shapes may be a different color. Inside each shape, students may add very small repeated shapes (patterns) to make the surface more interesting (see Nordfeldt example). Hole punchers may be provided for this part of the project, but it would be wise to demonstrate for the students that too much overlapping can make the design cluttered. As students progress with making these patterns, ask whether anyone has ever stood on a rug that has repeated shapes or patterns, then suggest that the space around the Shape family members might have its own patterns, too. A child-made example would be an ideal visual aid for the students.

Evaluation: Encourage the students' diligence by periodically holding up individual work to show progress, then asking that child his/her plan for the next step publicly. Ask for someone to name one good thing that you admire about this classmate's project. After a few positive traits are stated by different students, then ask for a polite suggestion for the artist which might improve the project. Be sure that the students' projects are promoted by the teacher as works of art, deserving of respect.
Praise students who use their own ideas for shapes and colors, and also those who take time to plan before gluing.

Resources:


Unit Three: Animal Images

Grade Level: Kindergarten - 1st

Objectives: To see and discuss a broad variety of media and several different culture's depictions of animals, from ancient times to the present. To experiment with tearing paper to make an animal portrait, and to explore textural patterns through stencil making.

Concepts:

a. Paintings vs. mosaic vs. sculptures: Discuss techniques.

b. Decorative vs. utilitarian (useful) art: Discuss #3.4p: staff finial, and ask for modern examples of useful art (fancy dishes, upholstered and/or decorative details on furniture, patterns on silverware, colorful designs on notebooks, pencils, and other school supplies.)

c. Patterns (repeated shapes) on animal skins: See Appendix Two concerning #3.2p/3.1s, Jacob Laying Peeled Rods before the Flocks of Laban. Also, examine the various patterns that the artists have made with paintbrushes in #3.5s, Tiger, and #3.6s, Waterfall and Monkeys, in contrast with the sculptural patterns of #3.4p, Bird-Form Staff Finial.

d. Stencil: A tracing pattern with a hole in it. Present store-bought stencil, and discuss fact that we artists can
make our own stencils out of stiff paper (promoting idea that each student is an artist).

Anticipatory set or motivation: Demonstrate making and using a stencil cut from stiff paper ("We will throw away the INSIDE instead of the OUTSIDE of the shape we draw. Start cutting by creasing the paper inside the shape, then snipping a small cut on that crease. When the paper is laid flat again, there is a small hole to put your scissors in. This way, we won’t have to stab or poke a hole inside the shape to cut.") Students who forget, and cut from the outside edge of the stencil paper may repair their stencils with tape. These stencils will be used later to create patterns on the animals we will make. Look at magazine or other photos of animals that might be available.

Activity: Demonstrate tearing paper to make a picture. Using the largest paper available, students will tear large shapes to piece together a full-body animal portrait, then glue on a contrasting colored background paper. Environment details, like plants, rocks, an ark, or smaller animals in the distance may also be torn, and glued on. Next, use the stencil made earlier to add patterns on the animal’s body. The crayons or colored pencils used here may be just a subtle contrast to the color of the animal, like light green scales on a darker green alligator. A child-made example is the ideal visual aid to show students before they begin.
Evaluation: Praise students who use their own ideas, and who work BIG on the paper. Reward those who take the time to make an interesting background scene, and to give the animal some "personality" with facial expression and thoughtful stencil designs.

As the first students begin to finish the project, introduce an art criticism activity by discussing how all artists need to feel proud of our work. To respect each other’s feelings, we should look for something good in every artist’s project, and talk about it as a class. After looking for the good things in a project, then we can make polite suggestions for ways the work could be better. After students discuss this procedure, open the criticism activity by practicing with a project example from another class.

Resources:


Modern Art Museum of Fort Worth: The American

Art Association.
APPENDIX C

SUPPLEMENTAL INFORMATION ABOUT THE ARTISTS
APPENDIX C
SUPPLEMENTAL INFORMATION ABOUT THE ARTISTS

ARANDA, Luis Jimenez (1845-1928)

(lloo-EECE hee-MEH-ness a-RON-da)

Aranda and his brother, José were both accomplished sharp-focus realists who grasped the Impressionists' tenet that everyday reality was a proper subject for art. While José became the more famous artist of the family, Luis' work did award him at least one medal, at the Paris Exposition of 1889, and his narrative approach to subject matter gives his work timeless appeal. (p. 14, Masterworks)

CASSATT, Mary (1844-1926)

(kuh-SOT)

Having been raised as a proper American gentlewoman, Mary Cassatt made a bold choice as a single woman to live in Paris to practice her art. Her parents matched her enthusiasm with a decision to reside there with her, to protect her, and to uphold her reputation as a lady. Cassatt had attended art school in the United States, then became enamored with the light, bright and impetuous brush strokes of the Impressionists. She learned these techniques from Edgar Degas, and brought her own American familial
values to the style, doing many portraits of mothers and children in tender moments. Cassatt mastered the use of oils, pastels, and printmaking techniques during the course of her long, productive career. (pp. 154-55, Selected Works)

COURBET, Gustave (1819-77)

(GOOSE-tahv kor-BAY)

"Show me an angel and I’ll paint one. . . " is the most famous quote associated with this most extreme advocate of realism in painting. Courbet was dedicated to showing concrete, commonplace images with no artistic decoration or censorship of whatever ugliness may be inherent in his subject matter. Very controversial during his lifetime, Courbet’s paintings richly depict sometimes brutal, yet powerful scenes of everyday life. (p. 690, Art Through the Ages)

DAUMIER, Honoré (1808-79)

(AH-nuh-ray DOE-mee-ay)

Like a modern-day political cartoonist, the prints and paintings of Daumier chronicled the subtle workings of the time and culture in which the artist lived. The prints often satirized capitalist society, but his paintings tended to present a softer, less critical depiction of urban life in the nineteenth century. (p. 115, Selected Works)
de Kooning, Willem (b. 1904)

The subject of "woman" has become the trademark of this Abstract Expressionist, and he frequently fragments the figure within the background, which he describes as the "no-environment." Psychological tension and energy are considered de Kooning's strengths, and reflect his personal worldview of humanity in a constant state of struggle.

(p. 155-157, American Art Since 1900)

Gilpin, Laura (1891-1979)

Laura Gilpin was born in Colorado Springs, trained as a photographer in New York, then returned to the American Southwest, to spend over thirty years photographing the Navaho and Pueblo people in Arizona and New Mexico. In addition, Gilpin recorded the Southwestern landscape with a hard-edged style, while supporting herself with architectural and portrait commissions. She created the photos and texts for four books, and bequeathed her entire photographic estate to the Amon Carter Museum in Fort Worth, which includes over 20,000 prints, slides, and autochromes, and numerous other items. (no pagination, The Photography Collection)

Herrera, Juan (professionally active circa 1641)

(Hwan day Huh-REHR-a)

Little is known about this Mexican artist, except that there are several religious portraits with his signature in
a cathedral of Mexico. His works are small, traditional pieces, indicating that they were probably commissioned by a family for a domestic purpose. Herrera's prosaic style -- borrowing from the everyday world -- is derived from the Italian Renaissance, showing a humanistic approach in his portrayal of saints and martyrs. (no pagination, Tabula Rasa: Art of the Mexican Viceroyalty)

MILLER, Melissa (b. 1951)

Houston-born, and educated at the University of Texas at Austin and University of New Mexico at Albuquerque, Melissa Miller works in oil and acrylic paints, and focuses primarily on animal subjects in her work. Her paintings range from tightly realistic depictions to more stylized folk art-type images. (Information courtesy Francie Allen, Modern Art Museum of Fort Worth)

MURILLO, Bartolomé Esteban (1617-1682)

(BAHR-toe-lo-may ES-tuh-bon mew-REE-oh)

A Spaniard, Murillo was the principal painter of the school of Seville after 1650, using a painterly baroque style. His portraits are considered to be the best of the Golden Age, and he was also an accomplished landscape painter. In the late 1660's, Murillo received the most important landscape commission in Spain, to paint five canvasses for the aristocratic protector of the Seville Academy of Fine Arts, depicting scenes from the life of the
Hebrew patriarch Jacob. One of these five, among some other fine examples by Murillo, currently belongs to the Meadows Museum, S.M.U., Dallas. (pp. 9-11, Masterworks)

NAGASAWA ROSETSU (1755-99)

Considered to be eccentric, Nagasawa Rosetsu nonetheless mastered the Japanese artistic ideal of brilliantly suggesting an image with minimal detail. "Economy of effect" refers to this concern for making every mark vital to the completed work, and of course, requires scrupulous forethought and exquisite judgment. (pp. 90-91, Selected Works)

NORDFELDT, Bror Julius Olsson (1878-1955)

Born in Sweden, Nordfeldt spent most of his adult life in the United States, and was considered to be strongly linked with the modern art movement beginning around the turn of this century. While visiting France, Nordfeldt encountered the work of Matisse and Cézanne, and his own work shows influence of both of these artists. (p. 66, Catalogue)

POLLOCK, Jackson (1912-1956)

Born in Wyoming, Pollock is known for his automatic technique, whereby he laid his canvas on the floor, then swung, dripped, and arced the paint directly out of buckets to fill the canvas with hemicircles and layers of vibrant,
pure, spontaneous colors and lines. By 1951, however, he had reintroduced the human figure into his work, using shiny black Duco enamel and brushes in combination with his drip technique. (pp. 150-151, 162, American Art Since 1900)

REKISENTEI EIRI (professionally active circa 1790-1800)

Little is known about this Japanese Ukiyo-e artist, except that he was recognized for having painted a celebrated portrait of a Japanese novelist of his time. The artist was also known for many beautiful portraits of courtesans. (p. 256, In Pursuit)

SHIBATA ZESHIN (1807-91)

The son of a sculptor, Shibata Zeshin was an exceptional artist from an early age, and became known as the most outstanding artist of Japan during his time. His paintings were recognized for their unusual creativity in a naturalistic style, and he was also famous for his expertise in working with the traditional Japanese medium of lacquer, which is resin from tree sap, used in paintings, decorative furniture, and other objects. (pp. 292-93, In Pursuit)

STUBBS, George (1724-1806)

George Stubbs was a self-taught artist who came to be considered England’s greatest sporting artist. While he painted many kinds of animals, both wild and tame, he was best known for his many portraits of horses, and for his
1766 publication of a book, entitled *The Anatomy of the Horse.* (pp. 240-41, *In Pursuit*)

TAMAYO, Rufino (b. 1899)

(roo-FEE-no tuh-MY-oh)

As the twentieth century brought controversial modern art to the forefront in Europe, reverberations of this movement affected a group of socially-conscious artists in Mexico. Tamayo was one of this group, and like some of his contemporaries, he explored abstract forms and intense colors to convey his artistic messages, with monumental results. (p. 135, *Selected Works*)

TINTORETTO, Jacopo Robusti (1518-1594)

(YAH-kuh-po roe-BOO-stee tin-tuh-REH-toe)

Tintoretto was the most celebrated painter of Venice during his time, known for his portraits, religious works, and mythological paintings. Drama in paint was his hallmark, as he frequently used strongly contrasting light and dark effects, as well as quick, expressive brushstrokes. (pp. 180-81, *In Pursuit*)

VIGEE-LeBRUN, Marie Louise Elizabeth (1755-1842)

(VEE-zhay-1uh-BRUHN)

Vigée-Lebrun had the remarkable talent and good fortune to become a favorite portraitist to many French aristocrats while still in her early twenties. She later became the
official portraitist to Queen Marie Antoinette. Her biography reads like high adventure, as her husband divorced her -- in name only -- as a means of protecting her from any possible bad association that might endanger her during the French Revolution. She did survive those years, and went on to paint royal and aristocratic portraits all over Europe. (p. 96, Handbook)
APPENDIX D

SUPPLEMENTAL INFORMATION ABOUT THE WORKS OF ART
APPENDIX D

SUPPLEMENTAL INFORMATION ABOUT THE WORKS OF ART

While some of this information is probably too complex for kindergarten and first grade students, some background, such as that concerning Animal Images #3.1s, is relevant, and even necessary, to the corresponding lesson. Also, much of this appendix may be helpful for the teacher’s background in art history and art techniques.

Portraits #1.1p:  **NUMBER 5, 1952**, by Jackson Pollock, U.S. culture, 1952

Exemplary of Pollock’s principle of "all-over composition," the hidden female images throughout the canvas depict turbulence, mystery, and energy. The actual painting has a rich surface not captured in reproductions, because the blacks range from transparent matte areas where the Duco enamel has been partially absorbed into the raw canvas, to very glossy impastoed passages which capture the viewer’s eye from across the room. (p. 146, *American Art Since 1900*)

Portraits #1.2p:  **SMILING GIRL HOLDING A BASKET**, by unknown artist, Mexican, Huastec culture, A.D. 600-800

The Huastec culture flourished in northern Veracruz during the time of the Maya, their southern neighbors, and
this hand-modeled ceramic sculpture is an exceptional example of work from these people. The details are remarkable: a seed-festooned headdress, jewelry, delicately tapering fingers, and fastidiously modeled tortillas in the basket. The face is lovingly depicted in a gentle expression of youth. (p. 261, Handbook)

Portraits #1.3p: **A LADY AT THE PARIS EXPOSITION**, by Luis Jimenez Aranda, Spanish culture, 1889

The Exposition depicted was significant to this artist, as he was awarded a medal in the painting competition there. Particularly appealing about this canvas is its depth beyond the standard fashion plate of the time. The mysteries behind the woman's expression, and the personal objects around her create a wonderful narrative quality. (p. 14, Masterworks)

Portraits #1.4p: **WOMAN**, by Willem de Kooning, Dutch-born U.S. resident, 1965

This very distorted abstract portrait is one of a lengthy series of female images by this Dutch-American painter. The work shows the struggle of modern woman in the urban environment, with the literal clash of self versus society. Here, there is no delineation between figure and background, as the woman is invaded by her surroundings. (pp. 155-158, American Art Since 1900)
Portraits #1.5p:  **EL HOMBRE (MAN)**, by Rufino Tamayo, Mexican culture, 1953

"Rufino Tamayo’s Man is a cosmic vision, filled with passionate humanism... A geometric figure of mankind struggles upwards towards an outburst of comets and stars. The mural painting presents a strong contrast between the dark earth, entangling and hampering the figure, and the radiant blue heaven toward which it strives. The great wedge-shaped thrust of the central image suggests tormented mankind climbing from an open grave up to eternity."
(p. 135, **Selected Works**)

Portraits #1.1s:  **SELF-PORTRAIT**, by Marie Louise Elizabeth Vigée-Lebrun, French Revolution-era culture, 1776

The Kimbell Art Museum is proud to possess one of the finest extant examples of self-portraits by this celebrated French portraitist. Already famous when this portrait was made in her early twenties, here the artist’s intelligence, confidence, and beauty penetrate the canvas in a timeless aesthetic. (p. 96, **Handbook**)

Portraits #1.2s:  **CHIBINDA (THE HUNTER) ILUNGA KATELE**, by unknown artist, African, Chokwe culture, middle-19th century

This heroic portrait of Ilunga Katele, the royal ancestor of the Chokwe people, is a type of sculpture that would have only been attempted by master artists. This example is recognized as one of the finest African wood
sculptures in existence. Ilunga Katele was a 16th-century master hunter, and he is depicted here holding a staff and an antelope horn, and wearing an intricate headdress. The artist has conveyed the powerful body of a hunter with the intelligent, sensitive face of a great leader. (p. 251, Handbook)

Portraits #1.3s: BEAUTY IN WHITE KIMONO, by Rekisentei Eiri, Japanese culture, circa 1800

The date is August 1st, the Edo -- modern-day Tokyo -- holiday on which courtesans of a particular district wore white, to commemorate the 1590 arrival day of Generalissimo Tokugawa Ieyasu in Edo. This general later became the Shōgun, or military leader of all Japan, and is responsible for having made Tokyo the cultural capital of the nation.

This particular courtesan’s exquisite kimono has both subtle geometric and floral patterns, and her red sash has a gold pattern called sayagata. The calligraphic inscription near the top of the scroll is the artist’s signature, and the two red seals below it accompany the signature as a confirmation. (p. 256, In Pursuit)

Portraits #1.4s: EN NO GYŌJA, by unknown artist, Japanese culture, circa 1300-75

This life-sized wood sculpture was originally painted multiple colors to add realism, in the Oriental art
tradition. The sandal thongs are real braided hemp. En No Gyōja was a reclusive mountain priest who was considered a model for religious devotion in a secular world. He is depicted here as an elder, bearded holy man. He wears a hood and cloak of leaves over his priest's robes, and he sits on a rock, referring to his mountain existence. He holds a staff and scroll in his hands while chanting from the scriptures, and his taut skin and sinewy frame present him as a very credible, lively image of an aging holy man. (p. 154, In Pursuit)

Portraits #1.5s: **SEATED MAN**, by unknown artist, Mexican Puebla, Olmec culture, 800-500 B.C.

Scholars believe that this ancient stone carving is a portrait of an Olmec ruler, as the closed fists, and the heaviness in the pose and facial expression present the dignity and authority of a great leader. The dark green serpentine is highly polished, and highlighted with cinnabar pigment for emphasis. The image has a weighty, monumental presence despite its small size: it is just over seven inches in height. (pp. 18-19, Selected Works)

Portraits #1.6s: **PORTRAIT OF DOGE PIETRO LOREDAN**, by Jacopo Robusti Tintoretto, Italian culture, 1567-70.

The title of doge, or duke, refers to the chief magistrate of a republic. Here, Tintoretto has been
commissioned to portray the eighty-five year-old Doge of Venice, and the artist has done so with a wonderful range of implied textures in paint. The thin, aging skin on Loredan’s face and hands contrasts acutely with his heavy fur-trimmed robe. The ermine cape and its fancy metal ornaments are rich with white highlights, offering a heaviness and lush texture that is distinctive from that of the velvety fabric in the background. Calm and dignified, the Doge’s eyes depict quiet wisdom, and his right hand gestures a welcome. (pp. 180-81, In Pursuit)


A woodcut is a print made from a block of wood, whereby parts of the surface are carved away, leaving the uncut sections higher. These raised areas then receive ink from a roller or brayer, and the wood block is then pressed onto a sheet of paper, which records a reverse impression of the inked image. In order to make a color woodcut, one block is required for each color of ink used, so that the various designs from the separate blocks fit together like a puzzle to make the complete design. (p. 203, Art Terms)

Family Images #2.2p: NAVAHO COVERED WAGON, by Laura Gilpin, Native American subjects, Navaho culture, 1934

This family group is presented in a very formal
portrait composition, with some fascinating details. The females wear elaborate traditional jewelry, and even the father wears earrings. In the foreground, there is a traditional Indian blanket beside a decidedly non-traditional umbrella. The arched canvas of the covered wagon frames the figures, and provides a lovely white background against their dark clothing. The viewer must wonder about the circumstances in which a family would be riding in a covered wagon in the year 1934.

Family Images #2.1s: SLEEPY BABY, by Mary Cassatt, U.S. citizen residing and working in France, 1910

Cassatt has used very quick drawing strokes, and light, brilliant colors to depict the subject of mother and child in this pastel drawing, which is one of many by the artist on this subject. The overlapping layers of color, loosely applied, work together to give a very successful three-dimensional appearance to the forms. On close scrutiny, the drawing has a generally rough finish, yet Cassatt’s skill with color mixing gives the skin tones a gentle, rich glow of life. A textural softness penetrates the bold individual marks of the pastel sticks, which are similar to colored chalk. (p. 154, Selected Works)
Family Images #2.2s:  **VIRGIN AND CHILD WITH THE YOUNG ST. JOHN THE BAPTIST**, by Juan de Herrera, Mexican, Spanish Colonial culture, 1641

This extended family group presents divine subject matter in a very humanistic portrait, which borrows from the traditions of the Italian Renaissance. The three figures form a triangular outline or composition, which is a long-held portraiture tradition in Catholic art. The small size of the painting leads scholars to believe that it was originally commissioned by a family for domestic use, even though it was later placed in a Mexican cathedral. (No pagination, *Tabula Rasa: Art of the Mexican Viceroyalty*)

Family Images #2.3s:  **OUTSIDE THE PRINT-SELLER’S SHOP**, by Honoré Daumier, French culture, 1860-63

In a dimly lit marketplace, people of all ages cluster to scrutinize the art work for sale. While this is probably a coincidental grouping rather than a family, Daumier has brought together several generations of shoppers in a fascinating contrast of age and social class, darkness and light, and a range of small, medium, and large forms. This composition of unlike characters has an emphatic point of focus, as most of the figures have turned to examine one particular print on the wall. (p. 115, *Selected Works*)
Family Images #2.4s (Also Animal Images #3.6s): WATERFALL AND MONKEYS, by Shibata Zeshin, Japanese Meiji period culture, 1872

Poor elder monkey! These eight youngsters have besieged the adult to the point of mania. Shibata Zeshin’s delightfully comic painted scroll shows great insight into animal behavior, anatomy, and expression. Each face and gesture is wonderfully potent and narrative, and it would be hard to find a more lively, fun work of art. The artist also made a special lacquered bamboo storage box for this scroll which accompanies it. (pp. 292-93, In Pursuit)

Animal Images #3.1p: LION, by unknown artist, Syrian culture, about A.D. 450-62

"Mosaics with bird and animal motifs set in geometric borders were commonly used as pavement decoration in early Christian churches. . . With the advent of Islam, these structures were either destroyed as abominations or fell into disuse, and their mosaics are preserved today mostly as fragments. The bird, animal, and vine motifs derived from Near Eastern and Graeco-Roman prototypes. These pagan images carried over into Early Christian art, expressing new spiritual concepts." (p. 16, Handbook)
Animal Images #3.2p and 3.1s:  JACOB LAYING PEELED RODS
BEFORE THE FLOCKS OF LABAN, by Bartolomé Esteban Murillo,
Spanish culture, circa 1665

"The Meadows canvas depicts Jacob in the act of manipulating his inheritance. According to the Book of Genesis (30:32-43), Laban [Jacob's father-in-law] and Jacob agreed that Jacob could keep any spotted lambs born into the common flock. Jacob laid branches, which he had peeled into a spotted pattern, before the sheep as they bred. The outcome was more spotted lambs, which he kept." (p. 11, Masterworks)

Animal Images #3.3p:  THE ARK, by Melissa Miller, American culture, Texas artist, 1986

Alive with movement and conflict, this realistic contemporary depiction of a Biblical subject presents the nightmare of grouping all the world's species in one small location. The storm has already begun in the background, but the conflicting personalities of the many animals depicted are no less turbulent.

Animal Images #3.4p:  BIRD-FORM STAFF FINIAL, Colombian, Sinú culture, A.D. 800-1500

"The native cultures of [Colombia during prehistoric times] were not highly developed, but the wealth of minerals, especially alluvial gold, led to a rich craft
tradition of gold working. It is here that the myth of El Dorado, the Golden One, first arose... This delicately patterned Sinú bird finial from Colombia, a decoration which topped a chief's staff, is a piece of lost wax casting. Its design of openwork and flat circular patterns is a miracle of fine detail and elegant form." (pp. 42-43, Selected Works)

Animal Images #3.1s: (See Animal Images #3.2p)

Animal Images #3.2s: FOUR-ARMED GANESÁ, by unknown artist, Indian culture, circa 550

"Ganesá, the elephant-headed son of [the Hindu god] Śiva and his consort, Parvātī, is worshipped as the Remover of Obstacles and the bestower of good fortune, prosperity, and health. The features of his body—the elephant's head with one tusk and infant's torso with its distended belly—correspond to legends about his birth. Parvātī is said to have created him to act as her door guardian. When he refused to admit Śiva to Parvātī's chamber, the god cut off the child's head. In order to placate the distressed Parvātī, Śiva replaced the head with that of the first living thing he could find—an elephant." (p. 118, In Pursuit)
Animal Images #3.3s:  **LORD GROSVENOR'S ARABIAN WITH A GROOM**, by George Stubbs, English culture, circa 1764

"Stubbs made the Arabian horse the clear center of attention in this painting. His sleek brown coat stands out luminously from the duller, cooler colors of the cloudy English sky and the foliage that enframes the animal. In a subtle way, even the groom is made to appear secondary to the horse. The artist's anatomical knowledge is displayed in the musculature of the horse's legs and shoulders and by the veins on the muzzle and right hind leg." (pp. 240-241, *In Pursuit*)

Animal Images #3.4s:  **FOX IN THE SNOW**, by Gustave Courbet, French culture, 1860

Courbet's staunch advocacy of realism in painting is somewhat superseded here by some lush, painterly brushwork in the fox's fur body, and in the varied textures of the rocks and foliage in the snowy landscape. This uncensored image of a ravenous fox devouring a rat was intended to shock its original audience with its brutality. The expert rendering of the fox, and the wonderful diversity of textures and subtle color make greater impact, however, than does the crude subject matter. (p. 116, *Selected Works*)
Animal Images #3.5s: TIGER, by Nagasawa Rosetsu, Japanese culture, after 1792

The eccentric Japanese artist has achieved his personal artistic goal with this ink-and-pigment drawing, as the calligraphy inscription at upper left states that the essential nature of the creature was expressed without painting the entire tiger. The animal's complex character is conveyed well here, as both beautifully plush and menacing, both funny and ferocious. (pp. 90-91, Selected Works)

Animal Images #3.6s: (See Family Images #2.4s)
APPENDIX E

CATALOGUE LISTINGS FOR VISUAL MATERIALS
Portraits #1.1p
American
Pollock, Jackson (1912-56)
Number 5, 1952
1952
Enamel on canvas
56 x 31.5" 
Modern Art Museum of Fort Worth; pp. 6-7, American Collection

Portraits #1.2p
Mexican, Pre-Columbian, Huastec, from northern Veracruz
Artist unknown
Smiling Girl Holding a Basket
A.D. 600-800
Clay, white slip, traces of paint
19.2 cm. high (7 5/8")
Kimbell Art Museum, Fort Worth; p. 261, Handbook

Portraits #1.3p
Spanish
Aranda, Luis Jimenez (1845-1928)
A Lady at the Paris Exposition
1889
Oil on canvas
120.6 x 70.2 cm.
Meadows Museum, SMU, Dallas; p. 14, Masterworks

Portraits #1.4p
Dutch-born U.S. resident
de Kooning, Willem (1903-74)
Woman
1965
Oil on paper mounted on canvas
30 1/2 x 22 1/2" (77.47 x 57.15 cm)
Modern Art Museum of Fort Worth; p. 12, American Collection

Portraits #1.5p
Mexican
Tamayo, Rufino (b. 1899)
El Hombre (Man)
1953
Vinyl with pigment on masonite
216" h. x 126" w.
Dallas Museum of Art, Dallas; p. 135, Selected Works
Portraits #1.1s
French
Vigée-LeBrun, Marie Elizabeth Louise (1755-1842)
Self-Portrait
1776
Oil on canvas, signed
25 3/4 x 21 1/4"
Kimbell Art Museum, Fort Worth; p. 96, Handbook

Portraits #1.2s
African, Chokwe culture
Artist unknown
Chibinda (The Hunter) Ilunga Katele
Middle-19th century
Wood sculpture
16 " h.
Kimbell Art Museum, Fort Worth; p. 251, Handbook

Portraits #1.3s
Japanese
Rekisentei Eiri
Beauty in White Kimono
Edo Period, circa 1800
Scroll, color on paper
48 7/8 x 10 3/8" (124.0 x 26.3 cm.)
Kimbell Art Museum, Fort Worth; p. 256, In Pursuit

Portraits #1.4s
Japanese
Artist unknown
En No Gyōja
Kamakura-Nambokucho Period, circa 1300-75
Polychromed wood
55" h. (139.6 cm. h.)
Kimbell Art Museum, Fort Worth; p. 154, In Pursuit

Portraits #1.5s
Mexican, Puebla
Artist unknown
Seated Man
Olmeq Period, 800-500 B.C.
Serpentine stone with cinnabar pigment
7 3/32" h. x 5 3/8" w. x 3 1/16" d.
Dallas Museum of Art, Dallas; pp. 18-19, Selected Works
Portraits #1.6s
Italian
Tintoretto, Jacopo Robusti (1518-94)
Portrait of Doge Pietro Loredan
Circa 1573
Oil on canvas
49 1/2 x 41 3/4" (125.8 x 106 cm.)
Kimbell Art Museum, Fort Worth; pp. 180-81, In Pursuit

Family Images #2.1p
Swedish-born U.S. resident
Nordfeldt, B.J.O. (Bror Julius Olsson, 1878-1955)
Fisherman's Family
1916
Color woodcut print
Amon Carter Museum, Fort Worth; artist on p. 66, Catalogue

Family Images #2.2p
American artist, Native American subject
Gilpin, Laura (1891-1979)
Navaho Covered Wagon
1934
Photograph, gelatin silver print
Amon Carter Museum, Fort Worth; The Photography Collection

Family Images #2.1s
American (residing and working in France)
Cassatt, Mary (1844-1926)
Sleepy Baby
1910
Pastel
25 1/2" h. x 20 1/2" w.
Dallas Museum of Art, Dallas; pp. 154-155, Selected Works

Family Images #2.2s
Spanish Colonial
Herrera, Juan
Virgin and Child with the Young St. John the Baptist
1641
Oil on canvas
25 1/4 x 21 1/4" 
Meadows Museum, SMU, Dallas; not in Masterworks
Family Images #2.3s
French
Daumier, Honoré (1808-79)
Outside the Print-Seller's Shop
1860-63
Oil on panel
13 1/16" h. x 9 1/2" w.
Dallas Museum of Art, Dallas; p. 115, Selected Works

Family Images #2.4s (Also Animal Images #3.6s)
Japanese
Shibata Zeshin (1807-91)
Waterfall and Monkeys
Meiji Period, 1872
Hanging scroll, ink and light colors on silk
78 7/8 x 44 3/4" (197.7 x 113.7 cm.)
Kimbell Art Museum, Fort Worth; pp. 292-93, In Pursuit

Animal Images #3.1p
Syrian
Artist unknown
Lion
Fifth century; about A.D. 450-62
Ceramic mosaic
108.0 x 195.5 cm. (42 1/2 x 77")
Kimbell Art Museum, Fort Worth; p. 16, Handbook

Animal Images #3.2p (Also Animal Images #3.1s)
Spanish
Murillo, Bartolomé Esteban (1617-82)
Jacob Laying Peeled Rods before the Flocks of Laban
Circa 1665
Oil on canvas
87 1/4 x 142" (222 x 361 cm.) See back of card
Meadows Museum, SMU, Dallas; pp. 9-11, Masterworks

Animal Images #3.3p
American (Texas artist)
Miller, Melissa (b. 1951)
The Ark
1986
Oil on linen
Two panels, each 67 x 84"
Modern Art Museum of Fort Worth; p. 76, American Collection
Animal Images #3.4p
Colombian, Sinú Culture
Artist unknown
Bird-Form Staff Finial
A.D. 800-1500
Gold, lost wax casting
4 1/2" h. x 2 1/2" w. x 4 1/2" l.
Dallas Museum of Art, Dallas; p. 43, Selected Works

Animal Images #3.1s (Also Animal Images #3.2p)
Spanish
Murillo, Bartolomé Esteban (1617-82)
Jacob Laying Peeled Rods before the Flocks of Laban
Circa 1665
Oil on canvas
87 1/4 x 142" (222 x 361 cm.) See back of card
Meadows Museum, SMU, Dallas; pp. 9-11, Masterworks

Animal Images #3.2s
Indian
Artist unknown
Four-Armed Ganesa
Circa 550
Red terracotta relief
19 3/8" h. (49.1 cm. h.)
Kimbell Art Museum, Fort Worth; p. 118, In Pursuit

Animal Images #3.3s
English
Stubbs, George (1724-1806)
Lord Grosvenor's Arabian with a Groom
Circa 1765
Oil on canvas
39 1/8 x 32 7/8" (99.3 x 83.5 cm.)
Kimbell Art Museum, Fort Worth; pp.240-41, In Pursuit

Animal Images #3.4s
French
Courbet, Gustave (1819-77)
Fox in the Snow
1860
Oil on canvas
33 3/4" h. x 50 1/16" w.
Dallas Museum of Art, Dallas; p. 116, Selected Works
Animal Images #3.5s
Japanese
Rosetsu, Nagasawa (1755-99)
Tiger
After 1792
Ink and pigment on paper
50 3/8" h. x 11 1/8" w.
Dallas Museum of Art, Dallas; pp. 90-91, Selected Works

Animal Images #3.6s (Also Family Images #2.4s)
Japanese
Shibata Zeshin (1807-91)
Waterfall and Monkeys
Meiji Period, 1872
Hanging scroll, ink and light colors on silk
78 7/8 x 44 3/4" (197.7 x 113.7 cm.)
Kimbell Art Museum, Fort Worth; pp. 292-93, In Pursuit
APPENDIX F

VISUAL MATERIALS FOR LESSON UNITS
Portraits #1.3p: Spanish. Aranda, Luis Jimenez (1845-1928). A Lady at the Paris Exposition. 1889. Oil on canvas. 120.6 x 70.2 cm. Meadows Museum, SMU, Dallas.
Animal Images #3.2p: Spanish. Murillo, Bartolomé Esteban (1617-82). Jacob Laying Peeled Rods before the Flocks of Laban. Circa 1665. Oil on canvas. 87 1/4 x 142" (222 x 361 cm.). Meadows Museum, SMU, Dallas.
Animal Images #3.4p: Colombian, Sinú Culture. Artist unknown. Bird-Form Staff Finial. A.D. 800-1500. Gold, lost wax casting. 4 1/2" h. x 2 1/2" w. x 4 1/2" l. Dallas Museum of Art, Dallas.
APPENDIX G

DATA BASE: STUDY PARTICIPANTS
1. Becky Kimmet  
Dodd City I.S.D.  
Dodd City School  
Early Childhood/Kindergarten  
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School: (214) 583-7585  
School: Rt. 1, Box 2  
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1st  
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(Lives in Oklahoma)  
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School: 1412 Denver Avenue  
Fort Worth, TX  
Packet delivered by Lidia Morris, Sam Rosen

4. Georgiana Edwards  
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Sam Rosen Elementary School  
Kindergarten  
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School: 624-2282  
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Fort Worth, TX 76106  
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School: 2613 Roosevelt
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6. Inez Menchaca
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Sam Rosen Elementary School
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7. Lois Ann Roaten
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9. Mary Smeal
Fort Worth I.S.D.
Waverly Park Elementary School
1st grade - student teacher
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10. Roger Tufts
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Arlington, TX
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Donna Park Elementary School
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School: 284-5502
School: 1125 Scott Drive
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12. Julia Bradford
H-E-B I.S.D.
Harrison Lane Elementary School
Art - K & 1st
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Crescent Tree Apartments, Bedford, TX 76021
School: 282-3191
School: 1000 Harrison Lane
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13. Donna Stovall
H-E-B I.S.D.
Hurst Hills Elementary School
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Home: 402 Trailwood
Euless, TX 76040
School: 284-1921
School: 525 Billie Ruth Lane
Hurst, TX 76053
Packet delivered 8/31

14. Kirsten Smith
H-E-B I.S.D.
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North Richland Hills, TX 76180
School: 284-8711
School: 501 Precinct Line Rd.
Hurst, TX 76053
Packet delivered 8/31

15. Valana Fritchie
Richardson I.S.D.
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APPENDIX H

SELECTED INTERVIEW TRANSCRIPTIONS
INTERVIEW #5

1. What is your subject, grade level teaching assignment, and the name of your school district? Bilingual kindergarten, all subjects, Fort Worth I.S.D.

2. Which grade level has participated in each of the lessons? Kindergarten. Are the selected works of art, written materials, and activities appropriate for the suggested grade level(s)? Well, yes and no. The pictures on cards were just a little bit too small. I wouldn’t be able to use them in a large group activity. They worked out fine for a small group, and the kids really did enjoy the pictures. I didn’t think I was gonna get any response from them. When I started working with them, and working with the material, and I was reading the questions, and there was just all kinds of vocabulary started coming out. I was really impressed that they enjoyed these pictures so much, and we had fun with it, we had a lot of fun. Especially this one on comparing the three-dimensional men and women figures; they really like that one. The only problem with it was that the vocabulary that was in here, they didn’t quite understand some of it. I had to explain what "pose" meant, and "mood", that sort of vocabulary. Once I explained what it meant, then we got all kinds of response going with it. But they enjoyed the activity; I just didn’t think we were going to get anywhere with it.
3. Do you think that the lessons fit well with other studies in your curriculum? Please explain. Yes, if I was doing a unit on family... the one lesson on family I didn’t do. I did the one on the animal images. That would work out ok, if I were to incorporate it, but since I wasn’t working on those objectives, I just kind of fit in it because of this study.

4. Which two lessons have you used? Why? Portraits and animals. I chose those two because those were the ones that I felt like I could get a lot out of them, and I liked the lessons on them.

5. Have you used the lessons exactly as written? I did. What activities did you omit from the lessons, and why? No, they took their little drawings home, their portraits, and then the one with the animals, they took it home. So they enjoyed it. Especially the animal one; they enjoyed the cutting and the pasting with the strange little animals.

6. Have the discussion strategies been helpful? Yes, they were, because I didn’t know exactly what to say, how to teach an art lesson using those portraits, you know, because I’ve never done anything like that. So, yeah, reading it helped a whole lot. Just when I was reading it, I had to watch my vocabulary with them, change it around to their level, because it was a little bit above their heads. Have
the students shown an interest in discussing the works and artists? Oh, yes, they did. Have they seemed to want to know more? They wanted to continue talking about the pictures, and then the other children from the other groups were listening, and they wanted to come over and see what was going on. I tell you, I was laughing at the vocabulary that was coming out. It was so funny, and it was great. I just really didn’t think that it was gonna motivate them, you know, I said, I don’t think it’s gonna work, but we’ll see. I might be wrong. And I was wrong. They just really went at it, and you know, passed the painting around and around, and some wanted to keep the portraits longer than others, because they really wanted to study. They were thinking about the question I was asking to give me a good answer back. Have you wanted to know more? Personally, I think she gave us enough information. If I would really want to have a bigger lesson, I would like to have larger pictures. Larger pictures would be nice, because they would be able to see the detail more.

7. What is the cultural or ethnic make-up of the class tested? They’re all Hispanics, and so I couldn’t do it with my whole group. I chose the children that are dominant English speakers, because the vocabulary is all in English. Have the lessons provided an opportunity for cultural exchange or enrichment for the students? I’m not too sure
about that. Which ethnic groups responded most strongly to the lesson? Hispanic, that's all we have in here (laughs).

Was the response positive? Explain. Yes, it was positive; they enjoyed it.

8. Has there been too much or too little art historical information provided? Please explain. I think it was just the right amount for kindergarten.

9. Have the art project activities been successful? Yes. What problems have you encountered? None. What suggestions would you offer? Just bigger pictures maybe, so the kids can see. I wouldn't know how to change the vocabulary, but I read it just like it was, and they weren't too sure what I meant. I had to explain. It may be just that being in a low-income area, some of these kids don't hear all this vocabulary all the time. Other children have had the experience of going to the museums, and with that experience, they could probably understand it better than these kids did.

10. Have you used an art criticism activity to discuss students' art work? No, because I feel like anything they do is beautiful, so I don't like doing that. I don't even do that on a regular basis. Everybody's art work is gorgeous, and so everybody gets praise on it.
11. What general comments would you make about all three of the lessons you have read? I think they were all good in that I learned a lot from them myself in the information she gave on the art background. I noticed that she was more in detail on her first lesson than on the next one. Less detail on some of these (points to the animal images unit), and more in-depth on the family. I think that they're well-written; it covers enough of what I need to know, but I had to go back and re-read the vocabulary for the art, and say, now what exactly does this mean, because I'm not an art major. I had to re-read it to make sure I knew what I was saying when I was talking to the kids. But they worked out fine. Would you consider lesson plans like these a valuable help to elementary art teachers? I think it would be great. To regular classroom teachers? I think it was well-written, and it would be enough information for K and first. The only difference I saw is that she went in more detail on the first section (portraits), and then she kind of slacked off. I don't know, animals was more fun, I don't think it would need to be more in-depth than that one, and maybe that's all it needed.

12. What is the greatest weakness of the lesson units? We just discussed that.

13. How many years have you been teaching in the elementary grades? Sixteen. How do you feel about trying new ideas in
your classroom? I love it. That's why I said, ok, that's fine, I'll do this. I even asked for a student teacher, hoping that I can get some new ideas, so maybe I'll get one next semester.
INTERVIEW #9

1. What is your subject and grade level teaching assignment, and the name of your school district? My subject is Visual Art, and I teach kindergarten through sixth grade in Hurst-Euless-Bedford I.S.D. Which grade level participated in each of the lessons? This was my kindergarten class and my first grade class.

2. Are the selected works of art, written materials, and activities appropriate for the suggested grade level(s)? There are, in my estimation, too rich. The children were a little bit taken aback by seeing some of the articles that we saw. They first were shocked, and then they acted up a lot, but I kept putting them back on track, putting them back on track, in order to get through it. My experiment was to see if they could accept such a rich curriculum. Was it the number of reproduction you used? Yes, and the types of things, because they laugh at the body, anything that depicts the body, or any form of the body. They laugh, they think that's funny. And then they just didn't understand. It took a lot of explanation, in which I lost them. In both kindergarten and first grade? Yes, at both levels, more of course, at kindergarten. It was almost impossible. First grade, after we spent about five or ten minutes of it, then began to kind of go along with me. I could see them pulling, trying to pull with me, and trying to reach a
higher level. But the K, we just completely forgot (laughs). They were just down in the floor...

3. Did the lessons fit well with other studies in your curriculum? Please explain. Yes, in fact, I went ahead and tried the one with Animal portraits on a third grade class, and they seemed to like it, but they lost interest about the third day. They liked it because it was stuffed animals, and then they lost interest, and I had to put another project with it, because I wasn’t able to extend it.

4. Which two lessons did you use? Why? I did One, Animal Portraits, and then we did the Family Images. The Portraits, I thought was unique in that it used items that the children were familiar with, the stuffed animals, and they like to play dress up, and I thought that that would really hold their interest. Then the Family Images, we have so many multi-cultural groups, and family groupings, that my own self, I am a single-parent family, so I thought that would be interesting to tell the kids, and to relate to family as being all different.

5. Did you use the lessons exactly as written? Yes, exactly, in fact, I used Pam’s own wording. I would take her wording and use it, in telling them that only well-behaved students would be able to dress the animals, and use the wording, because I thought her wording was down
on their level. What activities did you omit from the lessons, and why? Actually, I didn’t. That sounds like I’m trying to play along, but I just went along with whatever she did. I showed them the pictures that she gave us, I showed them the slides exactly as she had written. So you didn’t omit any of the images either? No, I wanted to see. . . that was my own experiment, too, because as a teacher, I want to see what types of things they relate to, and so that was a good time for me to experiment.

6. Were the discussion strategies helpful? Yes, because the way she worded things in her paper, she went at it from a child’s point of view, and I’m sure that’s because she’s taught before. She went at it, like, ’only well-behaved students,’ and ’all families are different,’ and she went at it from those aspects, which I thought was good. Did the students show interest in discussing the works and artists? The kinder, no. They made fun of things, and they would laugh. The first grade, yes; yes. It was quite interesting, some of the comments. In one of the things, she said, ’Pose like one of the persons in the picture,’ and they would really try. Some of the postcards she gave, I didn’t even understand them. As a person, I was looking at them, going, ’what’s that? what’s that?’ And the children understood the art work almost more than I did. In one particular art work, I can’t recall the name, but they were
posing like the two women. There was one painting where there were two women, and they were actually posing like the two women, and I thought, 'where did you see that? I didn’t see that!' And I was amazed at how much the children saw, in the art work. It was exciting. I’ve used slides since than, that I’ve dug out through different things, and used them. Did they want to know more? Yes, they wanted to know who did them, where they lived. It was real interesting, because I had to go back and research a couple of the things, and read what she wrote. At first, your first inclination as a teacher is 'let’s just scan this, and get through quick.' And then I had to go back and read the next day, and show them again, and say, 'this painter is African, or this artist, this carver...’ And it was amazing; they did want to know. But then they lost interest. After about ten minutes, even the first graders kind of went, 'oh, well. Ok, we’ve learned about that.’ Did you want to know more? Yes, I had to go back and do some more research.

7. What was the cultural or ethnic make-up of the class tested? They were about 20% black, 5% Hispanic, and about 1% Asian. And the rest were Caucasian? Yes, and the class I did this with has two E.S.L. [English as Second Language program] students, one Spanish, and one Asian, who understand basic things, but they don’t understand a lot of English. It was interesting. They had no comments about
any of the slides. Did the lessons provide an opportunity for cultural exchange or enrichment for the students? Yes, because we talked about, the carvings were black. And we talked about the black artists, and I say African-American, because that's the way I was taught in school, that's the way they want to be addressed. And the African-American students seemed very interested in the black art itself, because I think maybe it was being brought forward for the first time to them. I thought it was really exciting, because I like to see the underdog brought forward, and you can't always do that. Which ethnic groups responded most strongly to the lesson? It was the black. Was the response positive? Explain. Yes, very much. There was a little African-American girl in the first grade, and one in the third grade, and they were asking a lot of questions.

8. Was there too much or too little art historical information provided? Please explain. Yes, there was too much. I was giving too much, but then, I didn’t know how much to give, so I just gave them everything that was in the information she gave me, the synopsis about the art. Do you feel that you would have held their interest longer had there been fewer works of art? Perhaps if you had focused the lesson on just two or three? No, I think there needed to be more excitement on my part. I was reading it. I think if I had gotten more excited, and done more
preparation, I think they would have gotten excited about me being excited. But as a teacher, sometimes, I haven't learned yet, that you've got to get up like an actress, and almost do an act. Sometimes during the day, you just kind of drain off. But your familiarity with the lesson, you feel, would have increased your success? Yes, I think my knowledge of what I was actually doing... instead of treating it like a lesson, I think my preparation would have gotten them more excited.

9. Were the art project activities successful? No, the animal Portraits, they would draw for awhile, and then they lost interest. I thought it was a really neat thing, and I thought they were going to give me details. I thought they were going to give me little earrings, because the little girl was Snoopy, and we had earrings clipped on her ears, and they just didn't give me details. That was real disappointing to me. I thought that was just going to be really, really neat. I think it would have been better if I'd had a doll. I don't know, maybe they didn't relate to the animal wearing earrings, and having a bow in its hair, and the man having a hat, and a tie on. They just didn't give me the details, and I was really sad. That's the only thing. Sometimes you do an art project, and you think, 'oh, wow, this is going to be the coolest thing; I just can't wait until we get these up in the hall.' And it's like the
kids just fizzle out. And you have to go back, and I was trying to analyze, why didn’t they get the excitement about the little dolls that I did? Because I love dolls. I think if it had been a doll, a human image, they would have gotten it better. Otherwise they were just kind of flippant. They would do it, and then just push away. And I would say, 'Oh, put more details. There’s a bow in here. Where’s her bow? And see the hat?’ They would just... (voice drops), you know... Was the Family activity more successful than the Portrait activity? Yes, because they related. They all gave me wonderful families. They would give me faces, and little hands. The first graders wanted to write, like 'hi, Dad,’ and I had to say, 'no words or letters.’

10. Did you use an art criticism activity to discuss students’ art work? Yes, I always do that. I go around, and pick up people’s work, and say, 'isn’t it interesting how they use this idea, and look at his good idea, and look at his colors.’ I think it enhances whatever you do, because I feel like they lose enthusiasm. Did you put the art work up, and let the students discuss each other’s art work, at the end of the project? No, we didn’t put them up.

11. What general comments would you make about all three of the lessons you have read? Actually, I did all three of them. Would you consider lesson plans like these a valuable
help to elementary art teachers? Yes, because they integrate the art history with [studio]. To regular classroom teachers? I think it would depend on the teacher. If they were interested, I think today’s teacher coming out of college would. But I’ve encountered some more seasoned teachers that I don’t think would. I don’t think they would be interested at all.

12. What is the greatest weakness of the lesson units? I considered them a help. I didn’t see a weakness at all. I thought they were maybe too rich for kindergarten and first; too advanced. Discuss any other problems you see as significant to the lessons’ usefulness. What changes need to be made? I think Family Images had just enough art history and info to satisfy K through one. The Portraits were too rich for K through one, and not rich enough, and I think it was the doll, I think it was too flippant, for grade three. I didn’t have time to test it with grade two; they may have loved it.

13. How many years have you been teaching in the elementary grades? This is my first year. How do you feel about trying new ideas in your classroom? I love it, because I think it enriches my class. And the more I can try new ideas, the fresher I stay. If I get in a rut, then I’m in trouble.
INTERVIEW #14

1. What is your subject and grade level teaching assignment, and the name of your school district?
Kindergarten and pre-kindergarten, all subjects, Dodd City I.S.D.

2. Which grade level has participated in each of the lessons? Kindergarten and pre-kindergarten. Are the selected works of art, written materials, and activities appropriate for the suggested grade level? I think, with a little modification. I have a group of six four-year-olds, pre-k, in my class, and I taught this all together with the pre-k and kindergarten. So I had younger children than was originally wanted for the study, I believe, and also, I have a very young kindergarten group. So I had to modify just a little bit for mine, because they had never had any exposure to any kind of this type of art. I had to really explain what these paintings were, and how old they were, and why people would want to paint something like this. We really started from the very basics.

3. Do you think that the lessons fit well with other studies in your curriculum? Please explain. Yes, I really did. The family unit went along great. The kindergarten overall theme is probably the kindergartener himself or herself, and the family. And the animal unit also goes
along well, because we do animal units. We divide them up into pets, and zoo animals, and wild animals. So they are familiar with that kind of curriculum, animals and family. I thought that was very appropriate.

4. Which two lessons have you used? I used the Family, Unit Two, and Unit Three, Animals. Why? I looked over the art work. I thought the portraits might be really interesting and something that I could use, but I really didn’t like the portrait art for the young children, especially those who had never been exposed to museum or classic art. Of course, the family and animals did go along with our other studies, so I thought, for now we’ll start off with something that’s familiar to them.

5. Have you used the lessons exactly as written? No, I did not. I explained the artists, and I used the resource pages for that, to explain where the art work came from, what country. Then when it got down to doing our own art work with the family, we had coincidentally been studying shapes in math. I narrowed it down to the square, rectangle, circle and triangle shapes, and I said, select one of those families, and draw a triangle family, or a square family, or a circle family. That could relate to that pretty well, and that was enriching, reinforcing our shape lesson. I did do that, but I did not get into patterns so much yet. We didn’t really talk about the patterns. I tried to explain
about the textures in the different types of art that was used. What activities have you omitted from the lessons, and why? I modified the activity along with the family unit. In the animal unit, it said compare art, and I did use that with another project that we did. I did everything pretty much, except for concentrate on the patterns or repeated shapes. They made their family, and they did not cut and glue, but they drew their family on large pieces of manila paper with crayons. Have you omitted any images from the lessons? No, I showed all the slides and all the postcards. We passed those around, and looked at those. They came up and looked at the screen very closely, to see all the things. They enjoyed that.

6. Have the discussion strategies been helpful? Yes, I think so. It gave me some kind of baseline to go on. As I said, I really have to bring this down to a lower level than your average kindergarten, because I have the four-year-olds in there also. I read over them, and tried to discuss the art, and the different textures, and things that were mentioned in the lesson. Have the students shown interest in discussing the works and artists? Yes, they did after a while. At first, they were so intrigued (laughs). I did the family unit first, and they were so intrigued. There were pictures of a mother and baby, and they thought that was, oh, really cute. And then they saw the Virgin Mary,
Baby Jesus, and Saint John. And they just thought that was two children. They were so intrigued with different kinds of paintings. They are so used to just looking at either pictures, actual pictures, or pretty close-up art work. That was a real different type of art work to them. Have they seemed like they wanted to know more? I think so. Once we hit the animal unit, they had more to look at. The family unit had just three or four slides, and two or three postcards. It seemed better with the animal unit, because there were more different kinds of art work and more quantity of slides and more postcards for them to look at. Have you felt the information was enough for you? Yes, I did. I would have liked to have seen more slides, or more postcards, something more for them to look at with the family unit. With the animal unit, I think it was just enough materials for that. The written material was very helpful. I think that was really quite sufficient.

7. What is the cultural or ethnic make-up of the class tested? I have mostly Anglo, and mostly low-income. I do have one student who is part white and part black, and I have one student who is part Filipino and part Anglo or American. Have the lessons provided an opportunity for cultural exchange or enrichment for the students? I think they have such a real basic, probably not even enough knowledge of different countries, and most of the children
in my class have not been exposed to any other kind of culture, or any other kind of ethnic group, except maybe black Americans. I don’t think they really could relate to being from Japan, or being from China, or even being from France or European countries that wouldn’t be that much different. I was really trying to get them interested in the Japanese art work that was provided, and I think I needed, myself, I should have spent more time on it, probably three or four days. I think you could make each of these units into a week-long activity real easily. Has the response been positive? Explain. Yes, I think they enjoyed it. It was something that was different, and something I feel guilty about not providing before. Of course, art is just about always the last subject that, if you have time for it, you do it. But I think there is a need for it, especially in the rural community, like we live in. They are just not exposed to it at all, and I think that it’s going to have to be a real basic introduction, and just something that they can relate to, like families, or animals, or transportation, or something like that.

8. Has there been too much or too little art historical information provided? Please explain. Probably too little, that was provided with this lesson. I’m not sure if I could have, I don’t know how I would’ve related it, but I probably could’ve used a little more of the historical background.
9. Have the art project activities been successful? Yes, I did much better with the animal unit than with the family unit. My family unit was the first one, and they did it, but I don’t know if they really understood what to do. I read the little story about the shape family. What suggestions would you offer? In the family unit, maybe family activities that are related to a certain country or area, like something that family might do that would be different from an average American family. And maybe a few more American families, too. I hate to say maybe a little more modern, because that’s probably the whole concept, to teach them art and art history, but maybe have some more modern-day artists, also, with that. I noticed there was one photograph in the family unit, but not necessarily photographs, but just something a little more modern that they could relate to, a little more contemporary.

10. Have you used an art criticism activity to discuss students’ art work? No, we did not. Is there a reason why you haven’t done that? Probably timewise, and I just didn’t feel comfortable with that idea yet, talking about that. I’m just on such a track of positively developing self-esteem, and I don’t think we’ve gotten to that point yet.

11. What general comments would you make about all three of the lessons you have read? I would think that in some ways,
I would say that they were for average to higher-level kindergarten. Of course they can be modified, but I think they should be used. I think they're good ideas, and I think there needs to be more time allowed for these units. I didn't expect them to be so detailed, I guess, so I didn't really allow the time in my lesson planning. Like I said, I think I could've spent a whole week on something like this. And to have a few more visuals for the family portion. I liked the animal unit; I did like the slides and postcards, and I think there was a sufficient amount. Just a little more for the family unit. Probably not trying to teach so many different concepts and have so many objectives in one lesson, as far as the patterning, and the different things like we had for family. The different kinds of textures, and the different kinds of art work that was done, with paintings, and with ink, or just paints, or oils. I would like to see a variety of more different kinds of art, the sculptures, and things like that. There was one mosaic in the animals, I believe, and I wish that it would be available to see something in real life, a real painting or a real mosaic that they could really see. Would you consider lesson plans like these a valuable help to elementary classroom teachers? Oh, yes, I really would, because we're not given anything like this. Art curriculum is just real basic, teach lines and shapes and textures. To elementary art teachers? Oh, yes.
12. What is the greatest weakness of the lesson units? Try not to put so many different concepts into one lesson, and having to allow enough time to really get into that.

13. How many years have you been teaching in the elementary grades? This is my second year. How do you feel about trying new ideas in your classroom? I'm all for it. I just wish I had more time to allow for everything. I felt so bad, because I kept thinking, oh, I can get this in, and I can be through with this early, and I just couldn't get it in. Like I said, art is left for the last of the day, and either I don't have their attention, or we've run out of time (laughs).
INTERVIEW #15

1. What is your subject and grade level teaching assignment, and the name of your school district?
Elementary art, Richardson I.S.D.

2. Which grade level has participated in each of the lessons? First grade. Are the selected works of art, written materials, and activities appropriate for the suggested grade level(s)? I felt like they were a little advanced.

3. Do you think that the lessons fit well with other studies in your curriculum? Please explain. Yes, talking about self-portraits.

4. Which two lessons have you used? Unit One on Portraits, and Unit Two, Family Images. Why? My children studied drawing portraits, and self-portraits, and I thought the idea of using the stuffed animals was real clever, and would be real motivational for first grade.

5. Have you used the lessons exactly as written? Yes. What activities did you omit if any from the lessons, and why? No, I didn’t omit any activities; I followed them step-by-step. Which images have you omitted from the lessons, and why? Maybe a few of the postcard prints that I
thought were a little bit too difficult for them to understand, or a little bit advanced, like the Tamayo.

6. Have the discussion strategies been helpful? Yes. Have the students shown interest in discussing the works and artists? Definitely. They enjoyed that. They enjoyed seeing the prints, and coming up close and talking about and viewing the little postcard prints. Have they wanted to know more? Sometimes they would ask questions further than the information that I gave them, or maybe ask questions that I didn’t mention any information about the certain prints, they might have asked some questions about them, but not a lot. Have you felt like you needed to know more about any of the works? I felt like my background was sufficient, but personally, I would have liked to have known a little bit more about them.

7. What is the cultural or ethnic make-up of the class tested? The majority of the students were Caucasian, middle- to upper-middle class. Have the lessons provided an opportunity for cultural exchange or enrichment for the students? No, not really that much. We discussed a couple of the portraits, and discussed the fact that the people were dressed that way because it was a long time ago. But as far as really noticing a cultural difference, we didn’t really find anything that made us focus in on that. Has the response been positive? Yes, yes. They loved the slides
and the prints, and they got real excited when I set the stuffed animals up there for them to draw, but we really didn’t have enough time. It definitely needs to be an hour-long class, or possibly even an hour and fifteen minutes. I know that’s kind of a long class for this age, but by the time that you view the slides, and then everyone comes up close to look at the prints, and then you actually sit down and give them time to draw, you definitely need an hour.

8. Has there been too much or too little art historical information provided? Please explain. No, I think it was adequate. It was good.

9. Have the art project activities been successful? Yes, I think they were. The portrait drawing was good, and I thought the shape collage that we made for the family units, that was a lot of fun. My students had a little trouble in understanding the concept, and what I wanted, and I don’t know if that’s because I didn’t relate it to them, or to their everyday lives, or if it was just the fact that these first grade classes are just a little immature, and a little bit slow. What problems have you encountered? I had a hard time getting them to draw real large, and filling up their paper. They just wanted to draw a little bitty drawing right there in the center of their paper. Since I didn’t have enough time to really go into it, and explain to them,
and talk to them about it, and try to pull it out of them to get them to draw more and draw larger, I felt like it was not successful in that way. What suggestions would you offer? Mainly, to just have more time to maybe show them and demonstrate a little bit by doing a little crayon drawing, and just explaining to them how you want the composition done instead of them just drawing little small characters on their paper.

10. Have you used an art criticism activity to discuss students' art work? No, there just was not enough time. Personally, I think this could be made into a two-class-period lesson, where the class periods are forty-five minutes each.

11. What general comments would you make about all three of the lessons you have read? I felt like they were real thought out, and well-planned and prepared, possibly a little bit involved for this grade level. That's just my personal opinion. On the family images, where you're using the shapes, I didn't have an example to show the children that another child had made, which I think is a disadvantage. But I just really felt rushed there. And that lesson I did begin during one class period, and carry it over and continue it to the next class period, so that was completed in two forty-five minute class periods. Would you consider lesson plans like these a valuable help to
elementary art teachers? I think they’re too involved. I really like using the prints and the slides. I think that’s real good, but in some ways, children at this age, if you did that with every art lesson and every art class, I think it would be too much. It’s a little too overwhelming, with viewing of the slides and the prints. I think it’s real important to pull that in, but I felt like it was just a little too much, and maybe just a little too overwhelming. Do you think it would be valuable to regular classroom teachers? Personally, I don’t think they’d have the time to do it. I really don’t. I think the art history was real valuable, and I think it definitely needs to be taught, and the kids love it. The kids love to see the slides, and they loved looking at the little prints. They really did. It was real stimulating, and real motivational.

12. What is the greatest weakness of the lesson units? I think they’re a little bit too involved. Possibly when she’s writing out the lesson plan for the portraits, if maybe just one, maybe two to four slides were used, or two to four prints were used, I think it would work better with this age level because I think there was just a little bit too much. Discuss any other problems you see as significant to the lessons’ usefulness. When the students did the family images, they had a hard time getting an idea of what was really wanted. I’m not sure if that was through my
lesson that I was teaching, if I wasn't clear enough. And again, I think maybe if I had provided a student example, it would have helped.

13. How many years have you been teaching in the elementary grades? Four. How do you feel about trying new ideas in your classroom? I think it's great.
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