TECHNOLOGY IN THE
ELEMENTARY ART CLASSROOM

By
Barbara Johnson Patisaul

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Barbara Johnson Patisaul

Approved:

[Signature]

MAJOR PROFESSOR

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DATE
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TABLE OF CONTENTS

Acknowledgements................................................................. iii

List of Figures........................................................................... v

CHAPTER 1.................................................................................. 1
Introduction................................................................................ 1
   Statement of the Problem...................................................... 2
   Description of the School and the Art Program....................... 4
   Description of the Student Population..................................... 5
   Outline of the Applied Project................................................. 6

CHAPTER 2.................................................................................. 7
Review of Related Literature.................................................... 7
   The Role of Computers in the Elementary Art Classroom......... 8
   Internet Use in the Elementary Art Classroom......................... 11
   Teacher Preparation and Support in Technology....................... 14
   Realities Facing Technology in Education Today...................... 17

CHAPTER 3.................................................................................. 20
Documentation of the Development of a Technology Component in an
   Elementary Art Classroom...................................................... 20
   Museum Animation Project.................................................... 35

CHAPTER 4.................................................................................. 49
Summary and Conclusion......................................................... 49
   Recommendations.................................................................... 50

REFERENCES............................................................................ 53

APPENDICES............................................................................. 56

APPENDIX A.............................................................................. 57
   African American Art Unit..................................................... 58

APPENDIX B.............................................................................. 93
   Lesson Plans........................................................................... 94

APPENDIX C.............................................................................. 102
   Software Indices................................................................... 103

APPENDIX D.............................................................................. 113
   Technology Class Outline..................................................... 114
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>FIGURE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Whole class instruction with computers</td>
<td>23</td>
</tr>
<tr>
<td>2. Louvre Museum CD ROM</td>
<td>24</td>
</tr>
<tr>
<td>3. Instruction with large screen monitors</td>
<td>32</td>
</tr>
<tr>
<td>4. Student artwork for museum animation project</td>
<td>37</td>
</tr>
<tr>
<td>5. Museum animation project</td>
<td>39</td>
</tr>
<tr>
<td>6. Packaging for animation project</td>
<td>42</td>
</tr>
</tbody>
</table>
CHAPTER 1

Introduction

Technology has become increasingly important to the elementary art classroom with both software and the Internet providing an excellent source of information on art, allowing classrooms unprecedented access to artwork from a variety of sources around the world. The integration of this technology into the existing elementary curriculum adds a dynamic component that allows students to learn about their artistic heritage in a connected, engaging format (Gregory, 1995). Finding appropriate delivery of information in a manner that is manageable for the elementary art classroom is often a frustrating and time-consuming effort for the art educator (Ostler, et al, 1996). Successful integration of technology into the art classroom depends on careful preparation and training.

Art educators are often frustrated by the demand to incorporate technology in their classrooms for a variety of reasons including: lack of funding, lack of technical knowledge and support, and the time required to implement these programs (Heise & Grandgenett, 1996). These problems are a common thread expressed by educators involved in the implementation of technology programs (Ostler et al, 1996). However, when the problems are overcome, technology has the ability to allow students to experience aspects of art previously unavailable in the classroom. An example of this type of capability is the ability to visit museums around the world, often giving the viewer the ability to walk through the museum via computer (Stark, 1999). Technology can provide art classrooms with a set of
tools that will enrich the instruction and provide the students with a vast source of visual information.

Technology has become a necessity in the elementary art classroom and is mandated in Georgia's state elementary art curriculum. Teachers are required to include some form of technology in their art curriculum, usually without much direction on how to achieve this goal. Art educators rarely have the time or resources available to them to explore the options that technology has to offer. Art programs are often far down the line when it comes to providing training in computer systems and strategies. Art teachers also often lack support personnel at their school site who can provide the technical assistance necessary to incorporate computers in the art classroom, resulting in frustration and a lack of progress in this area (Bull, Nonis & Becker, 1997). It is in this light that I am interested in developing strategies that will provide the art educator with a suggested direction for the incorporation of technology in an elementary classroom.

Statement of the Problem

With the great wealth of visual information it has to offer the classroom, technology holds the promise of becoming a tool vital to the success of the elementary art teacher. It has the ability to seamlessly mesh with existing art programs to arm the art educator with the visual tools necessary to inspire and challenge students. If implemented correctly, computer technology, the Internet and peripheral software will make gathering and displaying visual images a much easier task for the teacher.
The role of technology in the elementary art classroom is a subject of interest to teachers in my area of Georgia, especially since the State of Georgia has included technology as one of the required components of the art curriculum. Exactly how to incorporate and fund this technology are challenges that face all elementary art teachers. Because one art teacher often serves a large population of students, a practical solution to the technology dilemma is needed. Teachers need an approach to technology that does not depend on the use of a large computer lab or large amounts of expensive equipment. In very practical terms, the integration of technology should enhance an already good program, not completely disrupt the program or take funds away from necessary art supplies. In my personal search for ways to integrate technology in my classroom, I found answers that worked for my personal situation. I had many questions about how to transfer the knowledge I gained in my classroom to the classrooms of other art teachers. If I found the benefits of technology in my classroom, could this information benefit other teachers?

In this applied project, I will document my work to develop a technology component for the elementary art classroom in order to provide a resource for other art teachers. My situation differs from many elementary schools in that my school only houses grades three through five. The strategies and techniques that I have developed are adaptable to lower grade levels, with only minor modifications.

The challenge of adding a component of technology to the art classroom is a project that I have explored for the last five years. I have, largely by trial and error, gradually increased my involvement with technology in my classroom. As new equipment has become available and affordable to my program, I have added as much as my budget would allow. I
have experienced success in this experience, and in the process have made my classroom a more stimulating learning environment. Because of the isolation of the art room, I explored this technology by myself, without involvement with other art teachers. I enjoyed the challenge that technology posed for me, but would teachers who did not share this interest in technology find the processes as easy to implement?

Description of the School and the Art Program

Oconee County Elementary School is located in Watkinsville, Georgia and is one of four elementary schools in the Oconee County School District. Oconee County is largely a middle class community with strong community support for the schools. The school contains 32 classrooms, a computer lab, media center, cafeteria, and activity building. Art and music are housed in separate classrooms tailored to the needs of each subject. Oconee County Elementary, located in a school building that has undergone constant change over the years, has evolved to the current school of three grade settings, grades three through five. A primary school, grades kindergarten through two, is housed on an adjoining campus and feeds students to Oconee Elementary.

The art program at Oconee Elementary serves 24 classes for one full week of art every four weeks. All art classes are fifty minutes in length, and the students attend class for five consecutive days in a row. The five consecutive days of art instruction provide continuity when developing an extended unit. One of the five days of art instruction is
usually devoted to technology-based instruction centered on art history and art criticism. The art room contains two Windows-based computers capable of handling multimedia presentations, each connected to large, wall-mounted monitors to allow viewing by the entire classroom. There are eight classes at each grade level. Students with special needs are mainstreamed into these art classes at the appropriate grade level.

Description of the Student Population

The art program serves all students at Oconee Elementary. There are approximately 560 students enrolled, 140 of whom are on free or reduced lunches. The racial makeup of the student body is 80% white, 12% black, 2% Hispanic and, 3% Asian, and 3% multiracial. There are a small number of ESOL students, but the total school population is becoming increasingly more diverse. Approximately 27% of the school population is identified as gifted, around 150 students. The school also houses one class each (self-contained) of Emotionally Behavior Disabled, Mildly Intellectually Disabled and Severely Intellectually Disabled students. Students in these classes are mainstreamed into art classes with students from regular education homerooms at an appropriate grade level.

Outline of the Applied Project

In this chapter, I discussed the importance of technology in the elementary art classroom, and its impact on my teaching situation. I also described the school in which I
teach and the student population within the school. Chapter Two concentrates on a review of
the literature documenting the history of technology in art education. Emphasis is made on
the use of technology as it pertains to computers, the Internet, and peripheral software in the
art classroom. Information is presented on effective practices utilizing technology, as well as
problems and challenges facing educators. Chapter Three presents my experience with
technology in the elementary art classroom. Specific software activities and applications are
discussed, along with the problems and shortcomings that accompanied these activities. This
chapter also includes interviews with several art teachers to illustrate the level of technology
in other art classrooms and the needs of those teachers. Chapter Four summarizes the
information presented in the previous chapters and makes recommendations for the direction
of technology in art education in the future.
CHAPTER 2

A Review of Related Literature

The increased importance of technology to the elementary art classroom has led many art educators in search of the appropriate application for their program. There is a bewildering array of technology available for education, and the search can be overwhelming for the teacher. Technology holds a great deal of promise for potential in art education, but which technology should be used and why? In order to begin to answer these questions, we must first look at what art educators have written about technology in art.

An historical exploration of technology in the art classroom first begins with the changing definition of technology. The idea of technology involves “the application of science to the improvements of the human condition” (Turner, 1995, p.238). What has changed with technology over the years is not the actual definition of the term but, rather, a change in the science. An examination of literature on educational technology in the art classroom over the past few years reveals a climate of change.

The effect of technology on education and learning is that it somehow changes the process of education. Consider the huge impact of Guttenberg’s invention of the printing press or of the use of electronics in education. The introduction of both of these technologies changed dramatically how people are educated (Turner, 1995). From the 1960s to the 1980s, art education was impacted with technology in the form of
photography, television, video, and even copier machines. With the introduction of this technology, changes occurred in the classroom, ranging from new subject matter taught (photography) to new ways of presenting information (television and video) (Turner, 1995). The introduction of the computer appears to have the greatest potential for revolutionizing education, with the potential to change how we present information and how we make art. It is this potential that excites some art educators and alienates others.

For the purposes of this study, I am going to concentrate on issues concerning the computer, peripheral software, and the use of the Internet as it pertains to the art classroom. Although information on computers has appeared in art education journals since the middle of the 1980s (Turner, 1995), the widespread use of computers in the art classroom was not a reality until the latter half of the 1990s. Turner (1995) wrote that computers were viewed initially as a way to cure problems with education, but the high cost and rapidly changing nature of this technology frequently proved to be a disappointment to many educators. Despite early setbacks, with equipment becoming more affordable and easier to use, it appears that computers are to be a permanent component in the classroom.

The Role of Computers in the Elementary Art Classroom

In an article for *Art Education* in 1993, Stanley Madeja discussed the implications of computers in the art classroom. He saw technology as "a delivery system for instruction in art, and an art form in itself. For art education, it implies a total rethinking of how we deliver instruction in the visual arts and the content of the art curriculum at
every level” (Madeja, 1993, p. 12). He supported this vision by describing the use of the television in combination with the computer to provide instruction to an entire classroom, allowing the students to explore information on art in an interactive manner. He advocated the training of teachers in this technology in order to utilize the full potential of the equipment.

Slawson (1993) provided us with the term “interactive multimedia” (p. 8) to refer to computer presentations that incorporate many elements (video, animation, text, sound) in a program that allows the users to control the path of their learning, using a connected, non-linear approach. He discussed the changing role of the teacher from one who possesses information and dispenses it to the students to one who guides the learning process, allowing students to explore the material according to their individual needs and interests. In advocating increased aesthetic education in connection with the use of technology, Hicks (1993) acknowledged the necessity for incorporation of a set of tools that will enable learners to deal with an increasingly visual world. He described the necessity for the efficient use of computers to develop critical thinking skills and to help improve the status of art in education, making it a part of the educational mainstream. Computers give educators the tools necessary to conduct lessons that allow students to explore information in a more connected, inquiry-based form, promoting greater student involvement in learning. This new technology allows the classroom access to a much larger body of information than in the traditional classroom, greatly enhancing the learning environment.
Gregory (1995) advocated reform in art education based on the need for a change away from an Aristotelian approach to teaching towards an approach that features "emancipatory constructivism" (p.17). This means the change from a teacher-directed instructional approach to a system which encourages inquiry-based learning that engages the learner and promotes higher order thinking. In support of this reform, Gregory saw the incorporation of technology in the art classroom as a natural fit that provides the tools necessary to improve "the way art teachers teach and therefore the way students come to know art and experience the discipline of art" (p.8). The strength of the use of interactive technology in the classroom is the ability to explore information in a variety of ways, enabling the learner to explore the material from any direction necessary. This flexibility promotes learning that actively engages the learner and builds on the student's own personal experiences, assuring a stronger learning environment.

Dunn (1996) described the attitudes towards computers of both children and adults. Children exhibit a comfort with computers that adults, at least initially, do not exhibit. Dunn explained this by saying that children are familiar with technology through video games and computers, and they learn best through a non-linear approach to learning. Adults, by contrast, are a product of an educational system that employed the Aristotelian method of teaching. In this approach, the teacher was the keeper of knowledge, and the students learned in a sequenced, linear fashion. With the use of interactive technology, Dunn proposed that educators can engage the learner in a process that will allow the student to become a more active participant. This interactive media can be employed as a
research and assessment tool with students, and also as a curriculum tool for teachers, making art teachers more connected to each other and less isolated in their classrooms. He depicts the students in an art classroom involved in technology as a group of cooperative learners where the process of learning is shared with all members, including the teacher.

Hubbard (1995) also saw the computer as a natural tool for the art educator, but one that needed a great deal of examination and work to effectively use it in the classroom. He also saw the potential for technology to provide a non-linear linkage of information, opening the door for students to explore the material in ever-changing paths. The use of CD-ROM technology to store images also was seen as a helpful feature, especially for the large, visual files found in an art history presentations. Storage of large amounts of visual images on a CD-ROM or video disk allows the art teacher to access visual information easily in their classes, exploring the entire collections of a museum in an integrated manner tailored to the needs of individual learners (Corwin & Perlin, 1995).

Internet Use in the Elementary Art Classroom

In addition to the access of museum collections on software storage, the use of the Internet began to be regarded as an excellent source of visual images and information. Koos and Smith-Shank (1996) describe the resources of the Internet as having great potential for art education. They named museums on the Web as one of the main resources of value to the art educator, and described several excellent sites, including that of the Art Institute of Chicago and the Vatican. Along with the recommendations of
resources on the Internet, they also discussed the importance of careful planning to ensure effective use. This planning requires time for the educator to become familiar with the equipment and time to search and evaluate the resources. This preparation will enable teachers to guide their students through the bewildering ever-changing maze of information on the Web in ways that will actively engage the learners.

Also on the subject of the Internet in the classroom, Heise and Grandgenett (1996) offered information and advice on effective practices in its use in the classroom. Although they were enthusiastic about the vast array of resources of the Web, they acknowledged that there are also problems associated with the integration of this information in the art classroom. One of the problems they identified with the use of the Internet is the art teacher's lack of training and understanding necessary for effective use of the Internet in the classroom. They stress the importance of the educator's attitude towards this media, especially the confidence level of the teacher. The solution to this, according to the authors, is to ensure continuous training and support for the teachers. In addition, financial support from the teacher's school district for the purpose of updating equipment and software is also important. Despite these problems, the authors pointed out that the use of the Internet provides the art teacher with a large assortment of visual information, as well as an interactive feature that can be used to accommodate individual styles of learning.

Julian (1997) noted the link between a postmodern approach to teaching and the use of the Internet in the art classroom:
The postmodern point of view includes characteristics that are shared with the Internet: non-linearity, linking, interactivity, interconnectedness, openness, non-hierarchy, decentering, a web model, etc. Teachers and students who are collaborating on interactive Internet projects all over the world are examples of the postmodern attitude in action. (p.24)

It is in Julian's remarks that we can see one of the strengths of technology being used to make learning more connected and more responsive to current educational practice. Her suggestions for Web activities also included interaction with student artwork posted on a web site or communication between students and an artist via e-mail; both activities connect the student to the outside world. She discussed how the attitude of inclusion that the Web promotes helps to build a worldwide community of learners, all with access to the same source of information.

Wongse-Sanit (1997) described the features of the ever-evolving Internet, including many that provide valuable resources for multicultural studies in art classes. The concept of a web site featuring resources for art educators was also discussed. Again, we see the idea that the Internet provides an ideal location for an exchange of ideas, promoting a more connected community of art teachers and a source for curriculum materials. The author offered a glimpse of the process that takes place when teaching a lesson on the Web, and reminds the reader that the guidance and teaching skills of the art teacher remain vital, especially when navigating the vastness of cyberspace.

Wood (2001) discussed the variety of possibilities available to the educator on the Internet, from writing activities about art from around the world to a site that lets the
students create their own gallery of artwork from the Metropolitan Museum. The information presented demonstrates how the Internet continues to produce new and exciting activities that increasingly work to engage the learner in challenging activities. Stark (1999) described museum resources on the Web that enable the art teacher to gather information on a variety of subjects, with pictures, text and lesson plans available. He also showed examples of recent upgrades on museum websites (specifically, the Art Institute of Chicago) that include information and images that are much more interactive and easily accessible than before. In addition to information for the art class, the museum’s activities are aimed at incorporating information across the curriculum. Future upgrades may include information online to assist teachers with pre- and post-museum visits, as well as interactive games based on the museum’s collections. Stark suggested that more changes in the future will allow unprecedented access to information and resources that the museums have to offer. Erickson (2001) observed that as teachers become more familiar with the Internet, they will continue to become more innovative in their use of it in the classrooms. She saw the use of cross-cultural themes as one of the organizational tools that a teacher may employ when exploring the tremendous amount of information online. It is evident from these sources that the Internet continues to be changed and adapted to accommodate a variety of learning applications.
Teacher Preparation and Support in Technology

Bull, Nonis and Becker (1997) addressed the problem of preparing teachers to use technology in their classrooms. They observed that although great amounts of money are being spent on technology in education, the lack of effective training for teachers is preventing this technology from reaching its full potential. The authors called for the development of a set of philosophies and goals for the use of effective practices in technology in education. They also established a need for providing ongoing support for teachers as well as technical support that ensures that the equipment works properly. Once teachers are given training, time, practice and support for technology in their classrooms, the resulting confidence of the teachers will allow a greater chance for successful implementation of appropriate applications of technology.

Galbraith (1997) acknowledged the need to train both pre-service and veteran teachers in the use of technology. She suggested that the teachers first consider how they can best integrate the computer into their teaching styles. Also, the use of technology requires that educators realize that their role in the classroom has shifted from the keeper of knowledge to that of collaborator. On the subject of groups of educators collaborating on ideas via the Internet, Galbraith recommended the development of a teacher education Internet site. Art teachers from all over the country could access the information on this site, encouraging curriculum collaboration and allowing these educators to become less isolated.

Weller (1997) described the optimism for the potential for technology in the classroom, but he questions the ability of technology to be equally distributed to all levels
of education, especially in inner city or rural schools. He warned that the cost of technology has the potential to create a gulf between schools who can afford current technology and schools who are unable to afford it. Students with access to technology in their school environments have a greater ability to compete in today’s technologically rich world. In order to ensure that all students have access to computers, Weller suggested that the design of computers for education be more standardized and modified (1997). This next generation of technology is different from the PC-based computer in that it utilizes a networked design, a much more economical solution than today’s systems. The author also noted that in addition to hardware that is affordable, schools must have teachers who have been properly trained and supported in the use of technology. Again, the idea of ongoing training and support for teachers is essential for the success of technology.

Milone (1998) discussed the classroom strategies for incorporating technology used by several teachers from high school to elementary settings. In reviewing the variety of strategies used by each teacher, one factor was evident: successful technology teaching involves careful planning and management on the part of the teacher. In several of the classes described, a combination of whole group and small group instruction allowed students to work with multimedia software on the computer to develop a variety of learning tasks. Milone also described a third grade classroom teacher who employed Power Point and storyboards to create presentations with her class. Instead of proposed possibilities of technology practices in the classroom, the examples presented in Milone’s article featured actual classroom practice.
Realities Facing Technology in Education Today

More recent publications have noted a variety of problems with technology in the schools. Ravitch (1998) noted that in 1998, American schools spent in excess of five billion dollars on technology, yet “there is no evidence that use of computers or the Internet improves student achievement” (p.134). She made the point that the large amount of money spent on technology is money taken away from essential elements of the school such as music, art, media centers, and maintenance. She estimated that expenditures will rise to accommodate teacher training, the rapid obsolescence of equipment, and the cost of wiring every school to the Internet. Ravitch admitted students need to develop competency with technology, but she reminded us that the computer is a tool, not a substitute for academic skills.

Symonds (2000) noted that there are many problems facing education today, including the demand for more teachers and problems of accountability of schools. His view of technology and the Internet is that it is capable of democratizing education and effecting a change in how we teach. This technology will enable all schools access to the exact same information, given the same equipment, no matter what the socioeconomic level of the school’s population. In the face of this promise for education, training teachers to use technology remains one of the major obstacles, with only approximately one-third of the teachers able to use technology effectively at this time. Teacher training means not only learning to use the equipment, but also learning to develop strategies for its use that will actively engage the learner. In addition, teacher involvement is improved
by online collaborations with other teachers, combating the isolation that most educators face. Symonds observed that there are examples of success with technology in schools, but the problem is how to spread those successes to every school.

Tracing the evolution of the use of computer technology in the art classroom demonstrates many of the changes that have occurred and the rate at which these changes continue to evolve. As with the introduction of any new technology, computers were first seen as a tool to bring about sweeping change in education. The early enthusiasm for technology has been tempered with the more recent reality that technology is expensive and not always effective as an educational tool. What these sources confirm is that the largest factor that determines the success of technology in the classroom is the training and planning strategies of the teacher. Developing effective teaching strategies that allow students to become actively engaged in the learning process should be the goal of all educators. Interactive computer technology allows the educator to navigate a lesson in a non-linear fashion, facilitating active learning. This technology allows the teacher the flexibility to rapidly access images and information and allows many choices in the direction of the lesson. The ability to explore information in this inquiry-based manner is the strength of computer assisted teaching. In order to successfully employ this interactive technology, ongoing support and training for the teacher are viewed as essential for the continuing success of technology programs. An Internet web site can provide teachers with a place to exchange ideas freely, a place to connect with other teachers and promote curriculum development. The change that technology makes in the future will determine its success in the art classroom. To ignore the presence of this tool
in art education is to deny the classroom a rich resource with the ability for transforming learning with the vast array of images and information that it holds.
CHAPTER 3

Documentation of the Development of a Technology

Component in an Elementary Art Classroom

My involvement with technology in the art classroom started with a trip to the Louvre. On this visit, I was finally able to view the artwork that I had studied long before in art history classes. Seeing the actual paintings in a museum setting made them come alive for me. I wanted to share this experience with my students and to instill in them the desire to visit museums and to study and appreciate the art within the museum walls. As I searched for a way to deliver this information to my students, I began to experiment with technology, specifically computers, and explore museums on the Internet.

At first, the results of the Internet searches were boring, and the virtual tours were simply pictures and text, giving no real sense of how the paintings fit into the scale of the museum setting. As technology began to change and improve, I began to see the potential for its use in the classroom. At about the same time, in early 1997, I discovered the newly released CD-ROM, *The Louvre Museum: Museums of the World for Kids,* by Voyager. I was already familiar with Voyager's *With Open Eyes* CD-ROM, based on the collection from the Art Institute of Chicago. I had explored this program in my classroom, but I had never used it with my students. I quickly ordered the new release and, upon receiving it, began to explore the program. This CD-ROM contains a three-minute tour of the Louvre that leads the viewer on a whirlwind tour through the museum. This tour is very exciting to viewers, both young and old. I immediately knew that I
wanted to share the information on this program with my students, but I could not see a path just yet.

In the afternoon planning time in my classroom, I began to explore the structure of the *The Louvre Museum* and examine how it was organized. The randomness of the program baffled me at first, because the program contained art not deemed appropriate for elementary students by my county school system. What the French think are appropriate works of art to show children and what my county thinks are appropriate are two different things entirely. I was unnerved by the thought of showing this program to my students, not knowing what image would pop up next. I also began to catalog the artwork using the program's index and compiled lists of the games, puzzles, and activities that I could use. I placed these lists on easily accessed reference pages for later use (see Appendix C).

As I worked to organize the wealth of information, I wrestled with the problem of how to present this information to my students. One of the problems with technology in the elementary classroom is finding the most effective way of sharing the computer with the students, often a frustrating and time-consuming process for teachers (Ostler, et al., 1996). With one Macintosh computer in my classroom, only two to three students could see the screen at one time, usually a source of conflict in my room. I avoided the use of the computer in my class for that very reason. It was often more trouble than it was worth, constantly dealing with students bickering over whose turn it was to hold the mouse. Also, the randomness of the program made me hold my breath at every click of the mouse. All of these factors were certainly something that I could do without in my classroom. I remembered seeing a device at another school that allowed a computer to be
connected to a television so that the television became a large computer monitor. As I explored the possibilities of this machine, I discovered that my present school had one of these devices, a scan converter, that was not being used very often. One of the things that I had already discovered about my students was that they would pay attention to visual information on a television, but were less attentive to a slide presentation or an overhead projector presentation. After talking to the media specialist (a supporter in my technology adventure; our school’s technology expert), I was able to obtain a twenty-seven inch television and have it mounted to the wall in my classroom. My Macintosh was hooked to the television via the scan converter. Now, for the first time I could share the computer with the entire class (see Figure 1). The scan converter also had another great feature: a magic button. This magic button was in the form of an off and on switch that allowed me to view what was on the computer screen before showing it on the television to my students. By turning the computer screen away from the class, I could successfully monitor the images that my students were to view.

When I was finally able to share the Louvre CD-ROM with my students, they were entranced (see Figure 2). The lively tour immediately engaged them, giving them a sense of the immense scale and variety of this museum. Also present in this program were paintings that document the physical changes that the Louvre has undergone through the years. The progress from royal palace to the largest museum in the world was documented in this section. The other component of this software, the segment that examines individual works of art, quickly developed into a game for my students to play. In this game, students try to guess the relative size, age and origin of the artwork. In
Figure 1: Whole class lesson with computers
Figure 2: Louvre Museum CD ROM
addition to this, students are allowed to examine the artwork and discuss details or observations about the work. These examinations are achieved through one of the organizational features of the program that allows the students to view the artwork in the context of human scale. An animated timeline allows students to place the work in the correct historical context and view other works of art produced in the same time period. The geographic location of the work is pictured, as well as other works from the country of origin. In addition to these features, a brief written and oral history of the artwork is also available. My students’ favorite feature of this program is the game segment, especially if the game happens to be a puzzle. As the students are working with the interactive features of this CD-ROM, they seem unaware that they are studying art history. They examine works of art for details, considering the historical and cultural aspects of the work as they seek answers to the questions I ask. They also draw on earlier lessons for stored knowledge about art, artists and museums. They are asked to remember similar works of art to see if this prior knowledge can give them insight into the answers that they are seeking. They look forward to using the computer in this way.

The fourth and fifth grade classes are usually divided into teams to play the games. Each team is expected to cooperatively answer questions about the artwork, and each correct answer is awarded a point. The teams also provide a two person puzzle team that attempts to work the puzzles in the game segments within a specific time frame. In modifying the interactive game by allowing the entire class to view and participate in the activity, I created a new resource for my classroom from a source originally designed for individual use (see Appendix B).
I also catalogued the artwork found in *With Open Eyes*, providing my students a more expanded base of examples of artwork, now including work dating back 6000 years up to work from the Twentieth Century. Having a wide range of artwork to choose from allowed me to tailor games to include cultures or artists that we were currently studying. The use of the computer for these activities occurred in roughly twenty percent of the class time (or one in every five days) in art class. This implementation increased my opportunity to view and analyze artwork with my class. Before the introduction of this resource, I did not have enough visual resources to effectively engage my students for a sustained length of time. The use of technology in my classroom began to change how I taught art, especially in the area of artistic heritage. With increased familiarity to technology, teachers tend to become more innovative with its use in the classroom (Erickson, 2001). Technology made it possible to develop lessons that allowed my students to become more active learners. My students now have the ability to dictate the direction that a lesson will take, and the interactive technology in my classroom makes it possible for me to pursue new directions with my class. When a student wants to examine a concept in class that relates to the class discussion, the information is readily available in a wealth of sources ranging from the Internet to interactive software.

One of the reasons that I was interested in teaching art history in the context of museum is that I wanted my students to develop an appreciation for museums. Presenting the study of artistic heritage through the lens of a field trip to a museum has served me well in the effort to present new artists and cultures to my students. When my students arrive, and I announce, "Today we are going to Paris," the students instantly know that
this is not an ordinary day in class. I set the stage for the museum visit by describing something about the city in which it is located and relating it to something that they have previously studied. A fourth grade “trip to Paris” might include references to the Notre Dame–inspired gargoyle sculptures that they completed earlier in the year. The students are now operating within a broader context of knowledge. As we explore the works of art selected for that day, the students also are learning about the collection that a museum possesses. Although this information is not essential to the study of art history, I find that it provides an excellent structure from which to study the required elements of artistic heritage. Not only are the student actively engaged in this activity, they are also connecting their knowledge to past learning experiences.

As I continued to develop museum resources for my students, I also searched for new ways to add technology that would continue to improve my efforts in the classroom. One of the problems with the addition of technology to art classrooms is the limitation of the art budget. My county was generous with my budget but hesitant to spend money on technology in my classroom when there were still regular academic classrooms without computers. One of the obstacles for art educators in the implementation of technology is the lack of funding available (Ostler et al, 1996), and my situation seemed typical of this observation. My approach was to seek grant money to achieve my goals. I wrote proposals for two grants: a local Chamber of Commerce Mini Grant and a Bell South technology grant. I received the Chamber grant, which provided museum software for my program, but did not get the other grant. Not receiving the technology grant was a disappointment, because this grant was the vehicle for adding a new computer, scanner,
CD-ROM writer, and color printer to my classroom. I continued to search for ways to add this equipment, and applied for and received a Learn and Serve Grant that enabled me to buy the needed computer equipment. They also both were involved in the creation of a student museum within the school setting. The service aspect of the Learn and Serve grant was in the form of sharing the school museum with the outside community, including other elementary schools. Both grants involved the study of museums through the use of technology in my classroom.

At about the same time that I was receiving the grants for technology, my room was being wired to the Internet. I received two networked lines that enabled me to connect both the Macintosh and the new Windows-based computer to the Internet at the same time. I could connect one of the computers to the television so that the entire class could explore the Internet with me. The introduction of the Web to a classroom required a great deal of experimentation and planning on my part before I could share this with my students. I quickly learned that web sites sometimes took forever to load, especially art sites with many visual images. Once I loaded the site on my computer, it could be held for several weeks in the computer’s cache memory, so I would go to the site during my planning time and load it, enabling me to call it up quickly during class. While viewing the site during my planning time, I would also examine the site for appropriate materials and for developing a strategy for use. I found that simply exploring the Internet with my students without a plan was often boring and a waste of time. I learned to be very specific about my searches and to describe the features of the site with the students before we explored the site in class. These activities were always teacher directed for two
reasons: it was more efficient this way, and the students were not allowed to control the
computer unless they had a signed permission slip from home. The Internet added a new
dimension to my classroom, and an excellent source for visual information that I could
then store on my hard drive.

I discovered many museum web sites to use with my class, and I worked to
develop strategies to use them. One of the problems with images on a web site is the
visual clutter around most images. Tool bars, advertisements and an assortment of
unnecessary elements confuse the viewer. The scan converter has a feature (a zoom
button) that allowed me to bypass these problems. By zooming in to the desired image,
all of the clutter is hidden. The resulting image is an enlarged picture that occupies most
of the screen. One of the discovered sites, the official Louvre web site, featured
numerous panoramic views of the Louvre, both inside and outside. When I placed the
panoramic images on the screen in the zoom mode and panned around the picture, the
resulting image gave the viewer the impression that they were actually standing in the
museum. My students loved it, and this site became a part of classroom “field trips” to
the Louvre. I learned to work back and forth between the web site and the CD-ROM on
the Louvre to give my students a feel for the physical setting of the building as well as
learn about the collections housed in the museum.

In a graduate course on multicultural art, I was able to create additional teaching
resources for my classroom. In order to increase the diversity of the art being taught in
my classroom, I created a new unit on African American artists that encompassed lessons
for all three grade levels taught at my school (see Appendix A). In this unit, I was able to
pull images and information from a variety of sources, including many from the Internet and others scanned from books. One of the problems associated with the introduction of a new unit in my classroom is providing the students with enough visual images of the artist’s work to support the information presented in the material. With budget constraints, this is often difficult because of the cost of conventional visual images and books. I found that with the wealth of art and museum sites on the Internet, I was able to pull images from many sources, providing excellent visual information for my students at no cost to my art budget. These images were incorporated into the lessons by viewing selected web sites in the course of the lesson, or by showing the students Power Point presentations consisting of images from the Internet and others scanned from art textbooks.

I continued to develop my technical capabilities and find new programs and web sites for my classroom. The other elementary art teachers in my county were interested in my technology techniques, but were unable to implement them in their classrooms because they each only possessed a Macintosh computer with no software and limited budgets. Also at this time, the new state art curriculum was unveiled, with the startling revelation that we were expected to integrate technology in our classrooms at various grade levels. Faced with this dilemma, our curriculum director began to explore the technology options open to the art teachers in our system. He was familiar with the technology in my classroom because he had supervised the two grants for my program. The county felt that my technology system provided an appropriate solution to the technology problem and provided funding to implement a similar program in each
elementary school. Each elementary art teacher was given a thirty-two inch television along with a scan converter for displays, and each of the other teachers was given the equipment necessary to bring their classrooms to my level of technology. Because I already had most of the equipment, I was allowed to purchase software and other equipment in its place. There was considerable concern on the part of the other art teachers because they were not familiar with the equipment, and the county did not allow us much time for me to train them on its use. The purchase of equipment and software was also made in place of ordering a textbook for our classes. The addition of this new equipment and software meant that I now had two computers, both of which were connected to the Internet, each connected to a large television monitor. The addition of a second large monitor has enhanced my ability to effectively use both of my computers with classroom presentations (see Figure 3).

In recent conversations with two of my colleagues who received the equipment, I was able to discuss the impact that technology had made in their classrooms. I was unsure about their reaction to this new equipment, afraid that they did not embrace it in the same way that I did. Teachers often initially are hesitant to incorporate technology in their classrooms (Gregory, 1995). The reaction that I received from these two teachers was far better than I expected. The experiences of these teachers showed me that the technology techniques that I use are easily assimilated into other classrooms.

Teacher A received her first computer, a Macintosh, several years ago at the same time I received my first computer. She had also encountered problems with the
Figure 3: Instruction with large screen monitors
limitations of a single computer in the classroom and did not use it with her students for that reason. When the county curriculum department stepped in and upgraded her equipment and connected her to the Internet, she began using the large television monitor to display visual materials for classroom presentations. She also began using the Internet and software programs from museums for interactive lessons with her students. She received InTech training (technology training sponsored by the State of Georgia for classroom teachers, necessary for recertification) and had a brief training session with the county art teachers on the use of the new equipment. All other technology skills developed for her class have been self-taught. Technical support in her school has been a problem in the past, but the situation has improved. The schedule of her school’s computer lab does not permit her time to take students to the lab for art production activities. Her students enjoy the computer, and it has served as a valuable teaching tool in her classroom (Anonymous, 2001).

Teacher B also received a Macintosh computer at the same time that Teacher A and I did, about five years ago. She also was unable to find a successful way to use the computer with her students. She received the technology equipment, and has been using the television display system in her classroom for almost two years. She uses software and the Internet programs extensively. This year, she was able to purchase a digital camera, scanner and color printer with money from a fundraising project. Her students love the technology in the classroom, although the shape of her room and classes of up to thirty-five students present problems with viewing the screen. She recently completed a graduate class in computer technology where she learned many programs, including
Power Point, which she plans to use with her classroom. She is also able to schedule time in her school's computer lab, but has had a problem doing so because of large class numbers (Anonymous, 2001).

In the midst of working to develop a technology program in my classroom, I have also had occasional student teachers in my room. As I work with these pre-service teachers, I encourage them to gain experience with the computer in my classroom so that they can utilize this technology in their own classroom in the future. During a visit to observe a student teacher, Dr. Carole Henry, from the University of Georgia, was able to observe my work with technology, and she encouraged me to consider going to graduate school to continue my work. In the course of the next year, I found myself enrolled in graduate school, working to add strengths to my growing interest in museums and technology. Graduate school opened an entire new world to me, one that connected me to trends in art education as well as to other art educators. A studio class in computer technology allowed me to develop skills in the area of art production on the computer. The instructor decided that he was going to make this class a beginning computer animation class, so in addition to basic Photoshop skills, we learned how to animate work through the use of Macromedia's Flash program. The applications of Flash to my classroom and school setting were immediately apparent to me, and I felt fortunate to have been included in this class. Class consisted of three days per week of two-hour computer sessions, and two days per week of figure drawing. Drawings made in the studio were taken to the computer lab for animation. I learned the skills necessary to
produce short, animated pieces on the computer. The next fall, I employed the animation skills in a project for a directed study on museums and technology.

**Museum Animation Project**

The museum animation project grew out of an idea to approach the Georgia Museum of Art to see if they would allow me to produce a short animation to teach students about the museum prior to a visit there. I had the idea of animating one of the paintings so that it would be able to *talk* to the students and tell them about the features of the museum. Problems with copyright regulations prevented this project from coming together, but I decided to pursue this project using my own school’s museum as a model.

I began the project by interviewing several art teachers to find out what would be helpful in getting ready for a field trip to a museum. The CD ROM that I produced is a prototype of a museum’s introduction to students, prior to an actual visit to the museum. The teachers who were interviewed all felt that their students would like to see some type of “virtual” view of the museum before actually visiting it. Based on the information from the other art educators and myself, I began to put together the information that I wanted to include in the project. In addition to the virtual tour, I wanted the students to learn something about museum etiquette as well as information about some of the artwork that they would see.

The first segment of my project involved photographing the artwork in various areas of the school museum with a digital camera. The digital camera was used because it gives immediate access to the images and because of the smaller files generated by
digital images. Although the picture quality is not as good as that of scanned photographs, the sheer number of photographs made it necessary to go digital. After taking the pictures, I sorted and labeled them in preparation for placing them in a Flash movie. Flash allows the images to be placed in a timed sequence, one that can be shown as a short movie. The viewer does not have to click the mouse to advance the images. After debating about the beginning of the tour, I finally decided to introduce two blue doors that automatically swing open, drawn in Flash and added to the images. The blue color of the doors symbolizes museum space within my school. This color also is seen on the walls of the museum. The process of placing the images in Flash was one of trial and error, experimenting with picture placement and timing. After completing this phase of the project, I began planning the other parts.

I began writing a loose script for the other segments, and drew a simple storyboard designed to help organize the many elements of the movie. I selected four student works to animate, choosing them on the basis of how well the faces in the works would communicate with the viewer (see Figure 4). The pictures were then photographed with the digital camera and imported into Adobe Photoshop. Photoshop allowed me to rotate and resize the pictures, if necessary. I used the cloning tool to erase the existing eyes and mouth and save these images for introduction into Flash. I also copied images of the eyes and mouth and made drawings modifying them so that I could alter the faces for the purpose of animating them. The basic picture was placed in a new Flash file in the bottom layer. Another layer was opened, and the eyes and mouth were put into position on the face. On a third layer, the top one, I traced around the features of the eyes and
Figure 4: Student artwork for museum animation project
mouth with Flash tools. After drawing the eyes and mouth, I went back and erased the eyes and mouth in layer two. Now, I had facial features that could be manipulated into different facial expressions. By repeating this process time and time again, I was able to produce a series of facial expressions in a series of frames that could be repeated and manipulated into the simulation of talking (see Figure 5). This process was repeated for all four images until all four pictures could “talk”.

The next step in my project was to put voices to the talking pictures. I was lucky enough to find two students who were the children of teachers and stayed at school in the afternoons. These students, a boy and a girl, recorded short sections of dialogue written for each character. The segments had to be recorded several times because of technical problems with the microphone. I finally found a small microphone that attached to the top of the monitor and provided adequate sound. Changes in the script also meant that several segments had to be re-recorded, a relatively simple process. Finally, the voices were completed, and the process of fitting the recorded segments to the animated pictures began. This process is much less time consuming than drawing the actual facial expressions, and required trial and error to make sure that the voice matched to the actions. While I was working on this, I showed segments to my students. They seemed fascinated with the prospect of a talking picture.

In the midst of all of this activity, disaster struck. First, the hard drive on my laptop computer at home crashed, causing lost time and some lost files. Next, repeated attempts failed to find a CDRW (CD writing device) that was compatible with my laptop.
Figure 5: Museum animation project
I came to the realization that the computer that I had at home was not capable of handling the multimedia tasks that I was throwing at it. The next week, as I had a CDRW device installed in my large computer at school (a desktop), it, too, crashed. I was able to get into the files and retrieve most of my data, but I was beginning to be concerned about my project. These setbacks pointed out to me the frustrations of working with computers. I realize that these types of problems serve to deter many teachers from using computers due to the great amount of time required when perfecting a new procedure. It is only with encountering and overcoming problems that I have been able to build my skills to better direct other art educators in this field.

Finally, the project slowly began to come together. I consulted with the music teacher in my school to come up with suitable music for the virtual tour segment of the program. He suggested that I use Modest Mussorgsky's "Promenade" from A Visit to a Museum. I was able to locate a version of this piece on an internet site that allows the use of their music, and I began the process of incorporating this into my project. There was a conflict in the type of file used by this web site (a MIDI file) and the type accepted by Flash (a WAVE file). After much experimentation, I finally had to resort to playing the piece from my hard drive and recording it on my computer's sound recorder via the microphone. This produced sound that was less than perfect, but adequate for my purposes. My students know and recognize the significance of this piece and how it fits into the virtual tour, making a more meaningful experience and a connection to their music class.
The combination of the various short animations into one movie was the final step in the production of the movie prior to writing it to a compact disk. *Flash* allows a series of frames to be converted to a movie clip format, a self-contained unit. The advantages to this are many: the movie file is smaller, the movie clip is scaleable and moveable, and the action can be easily controlled. With a series of animations simulating a talking picture, it was nice to be able to scale the overall size of the picture and have all of the elements within the picture also be scaled. I went through a series of tests to adjust the time of each scene. Basically, the final movie was constructed of ten scenes. The motif of the blue wall and blank gold frame with text inside of it is distributed throughout the movie. The last two scenes of the movie are actually the credits of the piece.

After the movie was finally adjusted, it was time to put the movie into a projector that would allow it to be played from a CD ROM on any Windows-based computer. This process was easy, and I soon was able to write this to a CD ROM. I tested this on my computer, with great success. My students viewed the movie for the first time and loved it. The only criticism was that they wanted it to be longer. The animated pictures held their attention.

I opened the software for the label design and printed the label and jacket liner using the blank gold frame on the blue wall used throughout the presentation. The finished prototype needed a few changes, but it looked surprisingly "commercial" (see Figure 6). The packaging of the project proved to be a satisfying part of the project, adding finished look to the presentation.
Figure 6: Packaging for animation project
Testing the finished product proved to be frustrating. Problems with the music and sound were encountered on several of the computers. I found out that the program worked better if “shift” was pressed when clicking and dragging the program icon to the desktop and running the program to the desktop. I went back and produced another version of the movie without the accompanying music. I will include both versions on the final version of the CD ROM. I am also experimenting with the addition of a Mac-based projector to be placed on the CD ROM as well. Mac users would have to open the projector using StuffitDeluxe for Mac OS. These instructions will be included on the jacket liner.

As I encountered these irregularities, I now realize what Dr. Michael Orey meant when he suggested (in my continuance committee meeting) that this presentation be web-based rather than CD ROM based for the purposes of distribution to a large audience. There are too many irregularities in computers that prevent this CD from playing consistently well on every computer in a CD ROM format. Fortunately, Flash is made for web publishing. I had hoped that the program produced would be placed on the school’s web site, but the size of the file made it unsuitable for this purpose. Problems will need to be worked out before I can find the appropriate application for this virtual tour. It is now on the hard drive of my classroom computer so that I can show it to my students.

It is important for teachers to understand that working with technology is not always a smooth, easy process. When working with technology, there are often obstacles that arise, creating setbacks and frustration. Overcoming these types of obstacles is part of the process of working with computers. This is one example of why teachers become
so frustrated with technology. The remedy for these types of problems is to have perseverance and to have access to a technology resource person who can help the teacher work through the crisis, as I did. Teacher confidence, built by extensive training and ongoing support, is essential to the successful implementation of technology in the classroom (Heise & Grandgenett, 1996).

As I continued to improve my skills in my classroom, I began to develop Power Point presentations for the purpose of visual display when introducing a lesson. I was familiar with this program, but had never used it for my classroom because I thought it was too time-consuming to use. What I found when I began to explore this process is that it was incredibly easy to use and relatively fast to put together. I was able to pull together visual resources from museum postcards, photographs from my own travels, books, posters, and magazines, scanning them directly in to Power Point. Images from web sites can also be copied and pasted into the presentations. This medium allowed me to place images of artwork side-by-side on the screen for the purpose of comparison or analysis. Once the presentation is finished, it can be written to a CD-ROM so that I can store it off of my hard drive, freeing computer memory space. After the students are introduced to the images in a presentation, specific images may be left on the screen for reference as the students work, changing at student request. This has become an invaluable tool for instruction in my classroom, consolidating visuals in an easy-to-use form with high visual impact. Over a period of months, I was able to write over twenty Power Point presentations, ranging from subjects like Picasso and William H. Johnson to museums
and ancient art. These presentations have enriched the visual quality of my classroom presentations and have doubled the amount of visual images available to my classes.

In the first part of this year, I was approached to take part in an art symposium, consisting of art teachers from the counties in the Northeast Georgia RESA district. I agreed, but was nervous about presenting my technology techniques to a very qualified group of educators. I was worried because I thought that I would be telling them information that they already possessed. To my surprise, the technology techniques that I shared with them really “blew them away” (to quote one member of the group). I think that the isolation that most art teachers encounter does not allow them to gain a sense of how they teach art as compared to other teachers. The teachers were amazed at what could be done with simple computer equipment and a television in the room. Many educators had experience with computer-produced artwork with students, but it had not occurred to them to use the computer to do whole-class activities. They also liked the use of existing software programs as the basis for interactive art history or art criticism activities.

Interviews with two of the participants of the symposium several weeks after our meeting revealed to me the state of technology in two additional classroom settings. Teacher C teaches in a neighboring county, and has been drawn to the use of technology in her classroom. She possesses a large assortment of technology equipment in her room, including a television display system and wireless keyboard. The Internet is one of the main reasons that she uses technology in her classroom, providing a source for information and visuals. She has also conducted projects centered on computer-based
artwork in the school’s computer lab. Her training in technology consists of InTech, but the content of this training did not apply to the art classroom. When asked why she uses technology in the classroom, she says, “It expands what I do in the classroom with limitless possibilities; it goes beyond books.” She said that her students love the use of technology in her classroom, and the only time that technology is seen as a drawback is when it doesn’t work properly. She is supported by the technology expert in the school who facilitates projects and assists in securing equipment for her room. She is interested in developing visual materials on the computer for the classroom that allow non-linear exploration of the material. The non-linear style of exploration is inquiry based learning that engages the learner and promotes higher order thinking (Gregory, 1995). This style of exploration is the primary reason that she likes to work with students on the Internet (Anonymous 2001).

Teacher D, also has an impressive command of technology skills. His students have worked in his school’s computer lab, learning about projects ranging from the art of Andy Warhol to the development of perspective drawings. His involvement with technology began with a personal interest in the possibilities of the computer in the classroom. Due to available funds, his school had a computer lab before most schools had them available. The open schedule of the lab allowed any teacher to take advantage of the available time slots, so art classes could be included in the schedule. Later, three computers were added to his room, but the limitations of trying to allow the students to rotate to two computers in fifty minutes was impossible, so he asked that the two student computers be removed. His training for technology includes: InTech, a class on Claris
Works, a Hyper Studio class, afternoon workshops with other teachers, introduction to the Macintosh class, and a graduate class at the University of Georgia, the Politics of Pixals. His training shows extensive range, unusual for an elementary art teacher, and excellent for the inclusion of technology in an art program. He mainly incorporates technology in his teaching by taking his students to the school’s computer lab. His students love the classroom sessions featuring technology, providing a strong motivational factor. They are comfortable with the computer because of their familiarity with video games at home. He chooses projects that work on the strengths of the computer as a tool, projects that will be improved with the computer. The textbook series that he received last year had a technology component, a CDI device (plus accompanying museum software), but he said that it has never worked properly. He has never felt comfortable with this system and lacks the time necessary to experiment with it. Training in the use of new technology in the classroom is important to the successful integration of this element into the art program (Heise & Grandgenett, 1996). As with the other teachers I spoke with, he feels that the main drawback for the use of the computer is encountering technical problems that cause frustration and impede progress. He would like to have a television display system for his classroom, enabling him to use the one remaining computer in his room for whole class instruction (Anonymous, 2001).

As the demands to include technology in their classrooms increase, it is important for all art teachers to build their skills in this area. Because time and budget constraints work against the integration of technology in many cases, it is imperative to find a way to assist these teachers in gaining this knowledge. The formation of a cooperative network
for art teachers that could be a source for teachers to gain information and exchange ideas, could help eliminate the isolation found in many classrooms. When art teachers are connected and can interact with each other through technology, curriculum development becomes an ongoing, process that is responsive to the needs of the participating teachers (Dunn, 1996). The information could be housed on a central web site, with new information being posted as it becomes available. An example of a successful Internet-based network can be found in the New Arts Basics Project (Dake & Caldwell, 2000). This program serves as a model for the effective use of the Internet to connect art teachers and reduce the isolation that is typical in most art classrooms. This type of system could be utilized by a school system or state to provide information and technical support to teachers. In using the simple tools of a television display system, the Internet and software, art educators can utilize technology as a tool to explore and analyze artwork in an interactive fashion that promotes higher order thinking.
CHAPTER 4

Summary and Conclusion

As I look back at the evolution of technology in my classroom, I am amazed at the changes that have taken place in a relatively short period of time. Computers have settled comfortably into my classroom routine, and continue to enhance my level of instruction. Computers have changed what I teach and how I teach it. The change has come in how I deliver visual images to the students, either for visual stimulus for a project or for the study of our artistic heritage. My classes benefit from the wealth of visual images that technology has made possible. This material promotes a more connected, interactive learning style that actively engages the learner (Dunn, 1996). The evolution of change in my classroom has made my students more eager participants in the learning process by allowing them to take part in the decisions made on the direction that the lesson takes.

A review of the literature revealed the potential for technology in the art classroom. Hubbard (1995) described the ability of computers and related software to explore material in a non-linear manner, freeing the teacher to tailor the exploration of the material to suit the needs of the learners. Julian (1997) recognized the potential that the Internet holds in connecting art teachers, providing a network of support to otherwise isolated individuals. This idea was echoed by Galbraith (1997) in her recommendation for an art teacher website. The New Arts Basic Project is one
example of the successful implementation of such a network (Dake & Caldwell, 2000). Probably the most critical aspect of the implementation of technology in an art education program is teacher training and continued support (Heise & Grandgenett, 1996). Without proper training and continued support for the educator, the success of the technology component is threatened.

As I work with computers as a part of the daily classroom routine, I continue to change how I use these tools in my classroom. As teachers become more familiar with technology, they become more innovative (Erickson, 2001). In my case, I think this has proven to be true. Computers are just one tool available to the art educator. They should not dominate the art classroom, but should provide the teacher with the means to explore the world of art. The technology available to me has given my teaching a new vitality when presenting art lessons. I am able to provide the students with a wealth of images and information that can be easily accessed. My students and I look forward to the new adventures afforded by these tools. My teaching has an increased vitality because I am now working with a group of more connected, involved learners who help guide the course of their lessons.

Recommendations

1. Creation of a web site for art teachers that can provide information and support on the implementation of technology in the classroom.
2. Providing training for art teachers that will teach them how to use computer, software and the Internet effectively in the classroom.

3. Equip the art classroom with a computer capable of multimedia presentations, a scan converter, a scanner, large screen television, and Internet connection.

4. Provide the art teacher with someone in the school or county to give technical assistance. The teacher should be prepared to be persistent when asking for help.

5. Formation of a cooperative of art teachers to share ideas and provide support to other teachers. This cooperative could be connected to the web site to provide a group to effectively maintain the site.

6. Provide ongoing training to art teachers as new technologies become available.

7. Research on the use of technology in the art classroom.

8. Increased communication between museums and art teachers to allow elements of museum web sites to be more responsive to the needs of the art classroom.

The success I have experienced in my classroom has led me in new directions in teaching, as well. Northeast Georgia Regional Educational Service Agency (RESA) has asked me to develop a course for art teachers to train them to use the techniques employed with technology in my classroom. I plan to begin teaching this class sometime in the year 2002 (see Appendix D). I am also working towards the creation of a web site that will function as a resource to art teachers in the use of technology in their classrooms. The site will serve as a place to recommend sites tailored to the art classroom, appropriate software recommendations and reviews, and a general
information area on strategies for the use of technology in the classroom. I see this web site as an area where teachers can exchange ideas and support each other in areas of technology, an idea echoed in a recent issue of *Curriculum Technology Quarterly* (Tuttle, 2001). One of the strengths of the Internet is the ability for fast communication of ideas, and this will help us improve art education.

I am currently writing a course on technology in the art classroom for teachers in the Northeast Georgia area that will be offered through the Northeast Georgia RESA. This course will be offered in phases, and it will be a starting point for a technology in art cooperative. Additional phases will be added to the course offering as the need arises. I also have been selected to teach my county's technology certification course to teachers and administrators from all subject areas. Five years ago, I would not have imagined this direction in my teaching assignments. The addition of technology to my classroom has provided me with a constant source of energy for my teaching. The resources that I am now able to share with my students enhance my ability to communicate art concepts to my students. The most exciting aspect of technology is that it allows my class to be a constantly evolving environment that is responsive to the needs to the learners, including me.
References


Voyager & Gallimard Jeunesse.


APPENDICES
APPENDIX A

African American Art Unit
African American Art

The unit on African American art consists of a series of four lessons: one for third grade, one for fourth grade and two for fifth grade. These lessons are designed to build on the previous grade’s lesson, making a sequence of lessons. The student population of Oconee County Elementary School is restricted to only third through fifth grades, so this unit will affect the entire school population. At the fifth grade level, the lessons will be correlated to the fifth grade social studies curriculum, which studies American history from the Civil War to present day. Also at the fifth grade level, one of the lessons will tie this unit to a previous unit on Norman Rockwell. The unit is organized as follows:

**Third Grade:**

Tempera painting inspired by the work of William H. Johnson

- Students will be presented with information about African American art and the Harlem Renaissance.

- Students will learn about the painting style and historical aspect of William Johnson’s work through a presentation of images from books, art visuals, and the Internet. The teacher will present information about Johnson’s work to accompany the visuals presented.

- Students will paint a composition inspired by the work of William Johnson in tempera and black marker on paper, portraying an aspect of their lives as the subject of the painting.
• Students will discuss the finished paintings to see if these paintings tell stories as Johnson’s work does.

**Fourth Grade:**

A story quilt to be completed as a group project based on the story quilts of Faith Ringgold.

• Students will be presented with information about African American art and the Harlem Renaissance.

• Students will learn about the work of Faith Ringgold through her book, *Tar Beach*, and through a variety of art prints, visuals and books as well as museum Internet sites. The teacher will also present information about quilts and the use of textiles in African American culture.

• Students will plan and create a classroom story quilt with subject matter and story to be determined by the students.

• As a class, the students will assemble the components of the quilt and display the artwork. The class will evaluate the quilt’s ability to tell a story.

**Fifth Grade:**

Students will complete two projects based on African American artists. They will construct a collage based on the work of Romare Bearden. They will also work on a written project comparing and contrasting the work of Jacob Lawrence and Norman Rockwell.
• Students will be presented with information about African American art and the Harlem Renaissance.

• Students will learn about the art of Romare Bearden through books, visuals, CD ROMs and museum sites on the Internet. The teacher will discuss the significance of his work and will relate this information to previous projects on collage.

• Students will compose a collage using techniques inspired by the work of Bearden.

• Students will learn about the art of Jacob Lawrence and Norman Rockwell and discuss differences in purpose, cultural differences and differences in style with the help of visuals, books, CD ROMs and museum Internet sites.

• Students will write about the work of Jacob Lawrence and Norman Rockwell, comparing and contrasting the artists and their work and offering opinions of how they think that society influenced these artists and their work.

• Students will share their ideas and opinions with the class.
Rationale

Multicultural art is an important component of the modern elementary art curriculum. In an increasingly diverse population, education has a responsibility to reflect that diversity. This unit on African American artists will enable my students to broaden their base of knowledge about the Twentieth century from more than one cultural perspective. In her article on multicultural education, Elizabeth Delacruz states that:

multicultural education is about truth, a more authentic truth about the many contributions and stories of the people who make up America. These stories and contributions have been left out of the history books and literature anthologies until recent times. Everyone needs to know the reconstructed histories of this country in order to have a more realistic picture of how this country developed. (p. 58)

It is my hope that students will use the works studied in this unit to further develop a broader understanding of the many cultures that make up our country. Developing tolerance and respect for all cultures will produce a more informed citizen, one of the goals of multicultural art education (Delacruz, 1995).

This unit will enable my students to examine views of African American life through the viewpoint of William H. Johnson, Romare Bearden, Jacob Lawrence and Faith Ringgold. In addition, they will begin to examine their own life experiences and communicate these experiences to others in the style of the artists studied and through
written dialogue. Culturally grounded students are more successful students. (Cahan & Kocur, 1996) The goal of a well-rounded art curriculum should be to provide as many opportunities as possible for developing cultural awareness in every student. The addition of this unit on African American art will provide more depth to an area in need of development within the existing curriculum.

A recent article in a local newspaper notes that there is a group of citizens in Oconee County that feel that we need more culturally diverse instruction in our county. (Conner, 1999) This unit is not developed in a reaction to that information, but the article did serve as affirmation that there is a need for more instructional units of this type in the art curriculum in Oconee County.
Harlem Renaissance

The common thread in the lives of William H. Johnson, Romare Bearden, Jacob Lawrence, and Faith Ringgold is that they all lived and created art in the Harlem section of New York. From the period of time between 1916 to 1930, Harlem was an area that provided a nurturing environment for the development of African American artists, writers, and musicians. This environment was a rare experience for African Americans in the United States at that time, and the atmosphere proved to be empowering for many artists, including the four artists listed above. The Harlem Renaissance was the name given to this time of artistic development, one in which African American Artists reflected on the black experience in daily life and political and social situations in their art. This was one of the few areas in the United States at this time that were supportive of African American artists and writers, and it was very important to the development of African American art in the Twentieth century. Faith Ringgold offers an explanation for the cause of the Harlem Renaissance in her book, *Bonjour Lonnie*:

The Harlem Hell Fighters won many medals for their bravery during World War afforded a group of African Americans. It is considered to be one of the causes of the Renaissance. When they returned to America, they were saluted as heroes, the first public honor Harlem Renaissance, which was a period of great cultural achievement for African Americans, both at home and abroad. (1996, book jacket)
Traveling and working in Europe also provided a common experience for these artists. In order to find a more liberal atmosphere in which to create art, Romare Bearden and William Johnson both traveled to Europe to work. Europe, and, more specifically Paris, offered an environment that was more accepting of African American Artists than the United States was at that time. Faith Ringgold was also influenced by the experience of being in Paris. She says of Paris:

Also, the experience of African Americans going to Paris to achieve cultural freedom has been interesting to me since my first trip there, in 1961. I fell in love with Paris. At that time, I became aware that some forty years earlier, in the 1920s, African American artists, writers, and musicians began going to Paris because they felt the same way. (1996, book jacket)
Artist Information - William H. Johnson

William H. Johnson was born in Florence, South Carolina in 1901, and he knew since he was a child that he wanted to be an artist (Colbert, 1998). He was part African American, part white and part Sioux Indian. In a small town in the South, race was all important. When he was 17, he moved to New York and was admitted to the National Academy of Design and was very successful while there. His teachers were concerned about the problems that he would face as a black artist in America in the 1920s, and they raised money for him to go to France and work. At this time, Paris had a much more progressive attitude towards members of minorities. Johnson lived and worked in Paris from 1926 to 1929, returning to New York in 1930. He set up a studio there and painted landscapes and portraits and did well. Later, he moved to Denmark to marry Holcha Krake, a textile artist. They lived and worked in Denmark for 8 years, returning to the United States just before the beginning of World War II.

Upon his return to the United States, Johnson joined a WPA project, a federally funded work project for artists and writers. He taught painting and drawing at the Harlem Community Arts Center, where he met Jacob Lawrence and Romare Bearden. While working in Harlem, he was reminded of childhood memories of South Carolina. African American art being produced in Harlem also influenced his work. Early in his career, Johnson painted in an expressionist style. Later, the strong, bold lines and simple, flat shapes gave his work a more primitive look. His newly inspired work was first exhibited
in 1941. He was interested in showing all aspects of African American life in his artwork, including rural scenes, street life, and political and social events. During the last 23 years of his life he was hospitalized and was unable to paint. Johnson once said, “In the artistic realm, race ultimately isn’t very important” (Krull, 1995, p.72). William Johnson died in 1970.

**Museums exhibiting the work of William H. Johnson:**

- National Museum of American Art, Washington, DC

**Available visuals of the work of William H. Johnson:**

- [artcyclopedia.com/artists/johnson william h.html](http://artcyclopedia.com/artists/johnson william h.html) (4 images)
- *How Artists See People*, “Lil Sis” (from the art book collection)
- *Jim* (large reproduction from the art collection)
- *Lil Sis and Uncle Willie* (picture book)
- [nmaa-ryder.si.edu/cgi-bin/search/i...HIT=3&ESET=RECORD&QUERY=SUBJECT/cityscape](http://nmaa-ryder.si.edu/cgi-bin/search/i...HIT=3&ESET=RECORD&QUERY=SUBJECT/cityscape)
ART LESSON PLANS – BARBARA PATISAUL

0CES LESSON: 3.20

TOPIC: Portraits inspired by the work of William H. Johnson

QCC #: FAVA 3.2, 3.4, 3.5, 3.6, 3.12, 3.14, 3.18, 3.19

CONCEPT: Art Production/Artistic heritage

GRADE LEVEL: 3

OBJECTIVE: The learner will produce a portrait using tempera in the style of William H. Johnson

VOCABULARY: self portrait, family portrait, portrait, background, outline, flat shapes

MATERIALS: 12”x 18” white paper, black permanent markers, tempera paint, brushes, pencils

VISUALS: visuals in the art collection:
- Jim (large reproduction)
- How Artists See People. “Lil Sis” (from the art book collection)
- Lil Sis and Uncle Willis (picture book)
- http://artyclopedia.com/artists/johnson william h.html (4 images)
- http://nmaa-ryder.si.edu/cgi-bin/search/i...Hit=3&ESet=RECORD&QUERY=SUBJECT/cityscape

PROCEDURE: (3 days)
Day one:
1. Introduce the work of William H. Johnson to the class. Show examples of the artist’s work with visuals in the art room and online museum sites. Show examples of portraits and self-portraits in the room from William Johnson and a variety of artists.
2. Discuss the portrait project with the class. Students will produce a 12”x 18” portrait, self portrait or group portrait of their family members using tempera paint in this project, and the students will begin considering what they will choose for their subject.
3. Students will draw their portraits in pencil on white drawing paper. The entire figure should be shown and the background should be left blank, as the paintings of William Johnson show.
4. At the end of class, students will examine their portraits with others at their table to see that the criteria of including the entire figure has been met.
Day two:
1. The students will begin painting their portraits today, painting the background first. Students will be encouraged to examine the work of William Johnson to get information about what types of colors would have been used. Visuals of Johnson’s work will be on display in the art room and on both video display monitors from sites on the internet.
2. Students will paint their portraits in tempera as soon as they have finished the background. They will be encouraged to avoid painting next to an area of wet paint.
3. The students will clean their work spaces and equipment, storing the paintings safely on the drying rack.
4. A brief classroom discussion will discuss the types of colors used in the paintings today and how these colors compare with the work of William Johnson.

Day three:
1. Students will finish painting their portraits today, adding detail where necessary.
2. They may add an outline with a black permanent marker to add detail and clarity to their composition.
3. The class will examine the finished portraits and make comparisons between these paintings and the work of William Johnson.

EVALUATION: Teacher observation to see that objectives are met and a student critique of the finished work to note similarities between these works and the work of William H. Johnson
Artist Information - Faith Ringgold

Faith Ringgold was born in 1930 in the Harlem area of New York City. As a child, she had health problems and had to stay with her mother a great deal. While she was home, her mother taught her to sew and work with fabric. Her mother was a seamstress, quilt maker and fashion designer. Ringgold got her degree in art and taught art in New York. She did not develop her style of painting until many years after college. On a trip to Europe, she saw an exhibit of tankas, sacred paintings with cloth frames from Tibet. This started her on the path that led her to begin making story quilts. She incorporates painting on unstretched canvas with quilted fabric and story telling, an example of which is *Tar Beach*, exhibited in the Guggenheim Museum:

"I see myself as a painter who works in the quilt medium; and that I sew on my painting doesn’t make it less of a painting; and that it’s made into a quilt does not make it not a painting. It’s still a painting.” (ArtsEdNet, 1999, p. 2)

She is a professor of art at the University of California at San Diego for half of the year and resides in New Jersey the other part of the year.

Mrs. Ringgold is very strongly influenced by her African American heritage and views her heritage as African, not typically Western. Her story quilts and children’s books incorporate memories, fantasies, and written information based on many elements from her life and her heritage. She has encountered resistance to her art because she is African American and a woman and has had to work very hard at her work. She feels
that art can inspire and change people. "After I decided to be an artist, the first thing that I had to believe was that I, a black woman, could be on the art scene without sacrificing one iota of my blackness, my femaleness, or my humanity." (Turner, 1993, p. 3)

The process that Ringgold goes through to create one of her paintings is closely related to the story to be told by the quilt:

"The story has to come together a lot before I know what the painting's going to be, because I want the story to speak to the painting, and the painting to speak to the story. Then, as I'm painting, there's a certain something I call magic that occurs that is out of my control, when everything comes together with that unintelligible thing that makes it right." (ArtsEdNet, 1999, p. 2)
Museums exhibiting the work of Faith Ringgold:

- Soloman R. Guggenheim Museum, New York
- High Museum of Art, Atlanta
- Metropolitan Museum of Art, New York
- Museum of Fine Arts, Boston
- Museum of Modern Art, New York
- Newark Museum, New Jersey
- The Studio Museum of Harlem, New York
- University Art Museum, University of California, Santa Barbara

Available visuals of the work of Faith Ringgold:

- Tar Beach (from the OCES media collection)
- The Sunflowers Quilting Bee at Arles (large reproduction, OCES collection)
- How Artists See Families (art collection)
- Faith Ringgold (Regional Library collection)
- Tar Beach (overhead transparency- Art connections, Level 3)
- http://artencyclopedia.com/artists/ringgold faith.html (7 images at this site)
- http://www.artsednet.getty.edu/ArtsEdNet/Read/4p/dinner.html
Picture books by Faith Ringgold:


ART LESSON PLANS – BARBARA PATISaul

OCES LESSON: 4.20

TOPIC: Story quilts of Faith Ringgold (option 1)

QCC #: FAVA 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

CONCEPT: Art Production/Artistic heritage

GRADE LEVEL: 4

OBJECTIVE: The learner will produce a self portrait on fabric as a part of a story quilt inspired by the work of Faith Ringgold.

VOCABULARY: quilt, story quilts, tanka, self portrait, textile, border

MATERIALS: 6” squares of cotton muslin, textile crayons, assorted fabric scraps, pencils, Sharpie markers, scissors, cotton duck fabric, textile paint, 8 ½ x 11 paper, wax paper, electric iron

VISUALS:
- Example of a handmade quilt
- Tar Beach, by Faith Ringgold (from the OCES media collection)
- How Artists See Families, p 20-21
- Faith Ringgold (Regional Library collection)
- Tar Beach (overhead transparency- Art Connections, Level 3)
- http://artcyclopedia.com/artists/ ringgold_faith.html (7 images at this site)
- http://artswdnet.getty.edu/ArtsEdNet/Read/4pdinner.html

PROCEDURE: (4 days)

Day one:
1. Introduce Faith Ringgold to the class and read them the book, Tar Beach. Show examples of the artist’s work with visuals in the art room and in online museum sites. Show examples of quilts and discuss the quilting tradition in African American culture.
2. Discuss the story quilt project with the class. Students will produce a 6” square self portrait on fabric and write a brief statement about themselves on another 6” square.
3. Students will draw their self portraits in pencil on a 6” square of fabric and will color it in with textile crayons, leaving a 1 ½ x 6 inch space at the bottom blank.
4. The teacher will iron each self-portrait (placing wax paper on top) to set the crayons; students will be permitted to observe this, time permitting.

Day two:
1. The second part of the story quilt is introduced, and the project is discussed. The students will, as a group, design a playground scene that will allow students to depict scenes of their favorite playground activities. Students not wanting to draw the activities may help with adding features of the landscape.
2. Students will draw the playground scene on the canvas, working to make sure that the composition works as a whole. Colors are selected and designated, and the scene is painted by a group of students.
3. Students not working on the group project will finish their self-portraits and will write a brief statement about themselves and what they like to do on the playground.

Day three:
1. Students will discuss the assembly of the quilt. The central picture will be placed in the center, and the self-portraits will be a part of the border, alternating with printed fabric squares.
2. Students will continue to work on the group project and finish painting today. Details may be added to the composition with a Sharpie marker.
3. The students will copy their brief statement about the playground on the blank area at the bottom of their self-portrait square with a permanent marker.
4. The components of the quilt will be placed on a table in the room, and the students will supervise the placement of each item and choose the colors of the fabric squares that will be inserted between the portrait squares.

Day four:
1. Students will go as a class and install the quilt in the media center.
2. The class and the students will sit directly in front of the quilt and discuss the components of the quilt and how it compares to the story quilts of Faith Ringgold.

Parent volunteers and/or the teacher will sew the portraits into rows on the border of the quilt and will frame the central picture with these borders. The quilt will be backed and filled, and the finished quilt will be installed in the media center.
EVALUATION: Teacher observation to see that objectives are met and a student critique of the finished quilt to note the similarities and differences in this quilt and those of Faith Ringgold.
ART LESSON PLANS – BARBARA PATISAUL

OCES LESSON: 4.20

TOPIC: Story quilts of Faith Ringgold (option 2)  
(differs from Option 1 in subject matter choice of painting)

QCC #: FAVA 4.3, 4.4, 4.5, 4.6, 4.7, 4.8

CONCEPT: Art Production/Artistic heritage

GRADE LEVEL: 4

OBJECTIVE: The learner will produce a self portrait on fabric as a part of a story quilt inspired by the work of Faith Ringgold.

VOCABULARY: quilt, story quilts, tanka, self portrait, textile, border

MATERIALS: 6” squares of cotton muslin, textile crayons, assorted fabric scraps, pencils, Sharpie markers, scissors, cotton duck fabric, textile paint, 8 ½ x 11 paper, wax paper, electric iron

VISUALS:
- Example of a handmade quilt
- Tar Beach, by Faith Ringgold (from the OCES media collection)
- How Artists See Families, p 20-21
- Faith Ringgold (Regional Library collection)
- Tar Beach (overhead transparency- Art Connections, Level 3)
- http://artencyclopedia.com/artists/ringgold_faith.html (7 images at this site)
- http://artswdnet.getty.edu/ArtsEdNet/Read/4pdinner.html

PROCEDURE: (4 days)
Day one:
1. Introduce Faith Ringgold to the class and read them the book, Tar Beach. Show examples of the artist’s work with visuals in the art room and online museum sites. Show examples of quilts and discuss the quilting tradition in African American culture.
2. Discuss the story quilt project with the class. Students will produce a 6” square self portrait on fabric and write a brief statement about themselves on another 6” square.
3. Students will draw their self portraits in pencil on a 6 inch square of fabric and will color it in with textile crayons, leaving a 1 ½ x 6 inch space at the bottom blank.
EVALUATION: Teacher observation to see that objectives are met and a student critique of the finished quilt to note the similarities and differences in this quilt and those of Faith Ringgold.
Romare Bearden is recognized as one of the outstanding African American artists of the twentieth century. He experimented with a variety of art styles during his career and found inspiration in many places in his life. His work often tells stories or shows various aspects of the lives of African Americans.

Bearden, born in Charlotte, North Carolina in 1914, moved to the Northeast as a young boy and lived in Pittsburgh and the Harlem area of New York City. His family was involved with writers, musicians, and artists who were a part of the Harlem Renaissance. These influences were to be important to Bearden’s development as an artist. He graduated from New York University with a degree in math and later moved to Paris, where he studied art under George Grosz. He continuously worked on art throughout his life, even though he worked for many years in social service and did not earn a living from his art until the last twenty years of his life.

His experimentation with art styles allowed him to explore many aspects of his artistic expression. Collage became his chosen medium, and his collages often told stories. His work contains many different materials including photographs, paper, fabric and paint. He produced one series of collages based on the writing of the Greek poet, Homer. Other influences included music and places, including the West Indies and scenes from everyday life, including memories of his past. His influences were not limited to his experience as a black man in America, and his work communicates the pleasures found in simple everyday life.
Romare Bearden’s work may be found in the following museums:

- The Carnegie Museum of Art, Pittsburgh
- High Museum of Art, Atlanta
- Mint Museum of Art, Charlotte
- National Museum of American Art, Washington, DC
- Metropolitan Museum of Art (online)
  www.metmuseum.org/collections/view1.asp?dep=21&full=0&item=1978%2E61%2DE1%2D6
- Art Institute of Chicago (online)
  www.articedu/aic/artaccess/AA_AfAm/pages/AfAm_10.shtml
- New Britain Museum of American Art, Connecticut (online)
  www.nbmaa.org/HTML-Pages/Artists.html#b
- Reynolda House Museum of American Art (online)
  www.reynoldahouse.org/aHocomp.htm
- Sheldon Memorial Art Museum at the University of Nebraska (online)
  //Sheldon.unl.edu/HTML/ARTIST/Bearden_R/SSII.html
- Seaviest Collection of Contemporary American Realism (online)
  //artregister.com/SeaviestIntroductiontoCollection/Catalogue/BeardenHudgins.html
- Arizona State University Art Museum (online)
  asuartmuseum.asu.edu/amcat.htm
- Virginia Museum of Fine Arts (online)
  www.vmfa.state.va.us/Autumn.html
Available art visuals of Romare Bearden’s work:

- She-Ba (large print)
- Untitled print of a woman and baby, How Artists See People, p 28-29
- Instruments of Dixieland (large print)
- http://nmaa-ryder.si.edu/cgi/bin/search/i...HIT=1&ESET=RECORD&QUERY=
creator@id000313 (5 images)
- “Making a Collage” (a transparency from School Arts, Feb. 1997)
- Art Adventure, Romare Bearden (artist’s stories), Wilton Art Appreciation Series 100
  (CDR ROM) (art collection)
- The Return of Odysseus, With Open Eyes CD ROM, Art Institute of Chicago
ART LESSON PLANS – BARBARA PATISIAUL

OCES LESSON: 5.21

TOPIC: Collages inspired by the work of Romare Bearden

QCC #: FAVA 5.2, 5.3, 5.5, 5.6, 5.11, 5.13, 5.14

CONCEPT: Art Production/Artistic heritage

GRADE LEVEL: 5

OBJECTIVE: The learner will produce a collage using techniques inspired by the work of Romare Bearden.

VOCABULARY: collage, craftsmanship, prepared papers, textures

MATERIALS: old magazines, 12”x 18” white drawing paper, 9”x 12” white paper, colored paper, tempera paint in assorted colors, brushes, assorted texture tools, glue, scissors

VISUALS:
- She-Ba (large print)
- Untitled print of a woman and a baby, How Artists See People, p28-29
- Instruments of Dixieland (large print)
- The Return of Odysseus, With Open Eyes (CD ROM), Art Institute of Chicago
- Art Adventure, Romare Bearden (artist series), Wilton Art Appreciation Series 100 (CD ROM)
- “Making a Collage” (a transparency from School Arts, February, 1997)

http:nmaa-ryder.si.edu/cgi/bin/search/i...HIT=1&ESET=RECORD&QUERY=
creator@id000313 (5 images)

PROCEDURE: (4 days)

Day one:
1. Talk to the class about the Harlem Renaissance and about the work of Romare Bearden. Use a variety of visuals for this including the prints, CD ROMs and websites listed above.
2. Review collages with the class based on previous projects made by the students, and demonstrate possible collage materials that are available for this project (old magazines, colored paper, prepared papers with texture, adding pattern and texture with crayons).

3. Students will draw a composition that will become the basis for their collage. The subject of the collage will be determined by the students, but the collage should tell a story and should have figures in the composition, similar to the images of Bearden’s work.

Day two:
1. Demonstrate the possible techniques to be used for preparing textured painted papers. Examine the work of Romare Bearden for ideas on what types of textures to create.
2. Students will prepare papers to be used as a part of their collages. Texture will be added to many of these papers to provide contrast in the collage.
3. Students will place wet papers on the drying rack and clean up their work space.
4. Students that did not get to finish their collage drawing will finish after completing their painted papers, time permitting.

Day three:
1. Review the collage project briefly with the students and display visuals on Romare Bearden in the art room.
2. Students will assemble their selected materials, and begin work assembling the collages.
3. Students will construct paper folded envelopes to keep the collage pieces in one place.
4. At the end of class, students will clean their work space.
5. Collages will be taken to the drying racks to store.

Day four:
1. Review guidelines for maintaining good quality of work on the collages. Remind students that they will finish the collages today.
2. Students will continue working on their collages, adding the final details to the composition.
3. Students will display their work in the front of the room when they finish.
4. Students will examine the finished collages and compare them to the work of Romare Bearden to note the similarities.
**EVALUATION:** Teacher observation to see that objectives are met and a student critique of the finished collages to observe the similarities in this work and that of Romare Bearden.
Artist Information - Jacob Lawrence

Jacob Lawrence is an artist who is recognized as being one of the most important African American artists of the Twentieth Century. His work chronicles everyday life of African Americans in a strong, colorful style that has a strong impact on the viewer.

Lawrence was born in 1917 in Atlantic City, New Jersey, and later his family moved to Philadelphia. His parents separated when he was young, and he was placed in a foster home. He was reunited with his mother and siblings when he was 13. He moved with his family to the Harlem section of New York, an area that was to have a great deal of impact on the young artist. His mother enrolled him in an after school art program where he met many young artists and learned much about art and art history. It was while he lived in Harlem that he decided to become a painter. There was a great deal of art and music present in Harlem at this time that provided inspiration and a nurturing atmosphere for the development of African American artists.

When he was 21, Lawrence began a series of 60 paintings titled The Migration of the Negro. This body of work chronicles the migration of African American families that moved from the rural South to the industrial Northeast between the years of 1916 and 1930. World War I had created the need for industrial workers to replace those that went to war. African Americans moved to seek a better way of life with more opportunities. Lawrence painted several series of paintings, but the migration series is his most famous. He painted all 60 of these paintings all at once, color by color. They are painted in tempera on gesso on composition board and all measure 12 inches by 18 inches. These

Jacob Lawrence did not like to be considered only as an African American artist, but rather as just simply an artist. Lawrence's work consists of compositions of simple, flat shapes and bold colors depicting social scenes, and he has been influenced by the work of Diego Rivera and Jose Orozco. The simplicity of shape and color in his work helps to form images that are expressive and compelling to the viewer. Lawrence considered the role as the artist/teacher very important to him. He taught art at the University of Washington until retiring in 1983 and lived in the Seattle area until his death in 2000. He believed that art and museums should be more accessible to all people, and that exhibitions of art may serve as a way to attract people to art that might not have been involved otherwise (Rosenblum 1982).
Museums exhibiting the work of Jacob Lawrence:

- Belleview Art Museum, Washington, D.C.
- The Detroit Institute of Art, Detroit, Michigan
- Francine Seders Gallery, Seattle, Washington
- Frederick R. Weisman Art Museum, (University of Minnesota), Minneapolis, Minnesota
- Hampton University Museum, Hampton, Virginia
- High Museum of Art, Atlanta, Georgia
- Museum of Modern Art, New York, New York
- National Academy of Design, New York, New York
- National Museum of American Art (Smithsonian Institute), Washington, D.C.
- The Phillips Collection, Washington, D.C.
- Studio Museum in Harlem, New York, New York
- http://hudson.acad.umn.edu/Lawrence/WAMjacobtest.html
Available visuals of the work of Jacob Lawrence:

- The Great Migration (OCES media collection), 759.13 Law
- assorted visuals in the art collection
- “Carpenters”, How Artists See Work, pp. 16-17
- Story Painter, the Life of Jacob Lawrence (assorted prints throughout book)
- Studio Museum in Harlem http://www.studiomuseuminharlem.org/index.html
- National Museum of American Art http://nmaa-ryder.si.edu/cgi-bin/search/isearch.pl
Artist Information - Norman Rockwell

Norman Rockwell is recognized as one of the outstanding illustrators of the Twentieth century. His work tells many stories about life in the United States from 1910 to the 1970s. His work did not have impact on art in the twentieth century because he was considered an illustrator; that is, his work was created for use on magazine covers and as illustrations in magazines instead of being created to display in museums. His gift seemed to be in his ability to depict aspects of everyday life in a way that communicates effectively to many people. Rockwell's work reflects his cultural background - that of a white man from New England. In addition to everyday life, he also illustrated many significant historical events of the 20th century. His work includes mainly white subjects, but minorities were included as social and political changes began to occur, mainly in the decade of the 1960s and early 1970s. His work was extremely detailed, with action often frozen in time in a detailed, realistic style.

Rockwell painted at about the same time that the African American artists in this unit did, but the style and cultural references were very different. He concentrated mainly on what it meant to be a white person in America during a large part of the Twentieth century. His work is often his personal vision of what he thought that American life should be like - an idealized version of American life. He viewed his work as a type of entertainment for the American people.
Museums exhibiting the work of Norman Rockwell:

- Midwest Museum of American Art, Elkhart, Indiana
- The Norman Rockwell Museum, Stockbridge, Massachusetts
- The Norman Rockwell Museum, Philadelphia, Pennsylvania
- The Norman Rockwell Exhibit, Arlington, Vermont

Available visuals of the work of Norman Rockwell:

- Norman Rockwell, A Sixty Year Retrospective  (OCES collection)
- How Artists See People, pp. 4-5. (OCES collection)
- Norman Rockwell teaching packet from the High Museum (OCES collection—transparencies included)
- prints of Norman Rockwell’s paintings and Saturday Evening Post covers
- Norman Rockwell, America’s Best-Loved Illustrator (OCES media collection)
- Norman Rockwell Gallery (online)
  www.paonline.com/zaikoski/rockwell.htm
- Norman Rockwell Museum of Vermont (online)
  www.normanrockwellvt.com
- Norman Rockwell Museum (online)
  www.nrm.org
- National Portrait Gallery (online)
  www.npg.si.edu/col/pres/p37.htm
ART LESSON PLANS – BARBARA PATISAUL

OCES LESSON: 5.20

TOPIC: The work of Jacob Lawrence and Norman Rockwell

QCC #: FAVA 5.9, 5.10, 5.12, 5.13, 5.14, 5.15, 5.17, 5.18, 5.19

CONCEPT: Art Production/Artistic heritage

GRADE LEVEL: 5

OBJECTIVE: The learner will compose a written comparison of the work of Jacob Lawrence and Norman Rockwell.

 VOCABULARY: story telling, illustrator, realistic, abstracted form, Great Migration, humor, idealistic, photo realism

MATERIALS: notebook paper, pencils

VISUALS:

Work of Jacob Lawrence:
- The Great Migration (OCES media collection), 7539.13 Law
- “Carpenters”, How Artists See Work, p16-17 (OCES art collection)
- Story Painter the Life of Jacob Lawrence (assorted prints throughout the book)
- Studio Museum in Harlem http://www.studiomuseuminharlem.org/index.html
- National Museum of American Art http://nmaa-ryder.si.edu/cgi-bin/search/isearch.pl
- Artcyclopedia http://artcyclopedia.com/artists/lawrence jacob.html (5 images)

Work of Norman Rockwell:
- Norman Rockwell, A Sixty Year Retrospective (OCES art collection)
- How Artists See People, p 4-5. (OCES art collection)
- Norman Rockwell teaching packet from the High Museum (OCES art collection)
- Prints of Norman Rockwell’s work and Saturday Evening Post covers
- Norman Rockwell, America’s Best-Loved Illustrator (OCES media collection)
- Norman Rockwell, The Man and His Art CD ROM (OCES collection)

PROCEDURE: (One Day):

1. Introduce the work of Jacob Lawrence to the class. Show examples of his work and discuss his style of painting.
2. Review the work of Norman Rockwell with the class. Remind the class of the purpose of the work - illustrations. Discuss the intent of Rockwell’s work as opposed to the work of Jacob Lawrence.

3. Have the class examine the storytelling aspect of both artist’s work and see how each artist is influenced by his culture and life experiences.

4. The students will each find one work of Jacob Lawrence and one work of Norman Rockwell and compare the work. They should briefly summarize the story being told in each work and make observations on how each artist told their story. The students will utilize skills gained in previous art criticism lessons.

5. The students will share their written observations of the artwork during a classroom discussion.

EVALUATION: Teacher observation to see that objectives are met.
References

http://www.artsednet.getty.edu/ArtsEdNET/Read/4p/dinner.html


APPENDIX B

Lesson Plans
ART LESSON PLANS – BARBARA PATISAUL

0CES LESSON: 3.C

TOPIC: Art Appreciation and Aesthetic Judgement

QCC #: FAVA 3.15, 3.16, 3.17, 3.18, 3.19, 3.20, 3.21 OR
FAVA 4.15, 4.16, 4.17, 4.18, 4.19, 4.20, 4.21, 4.22

CONCEPT: Art Appreciation / Computer Presentation

GRADE LEVEL: 3&4

OBJECTIVE: The learner will express preferences for artwork and will explore a variety of details of various artworks.

VOCABULARY: art criticism, museum, preference, portrait, still life, landscape, non-objective

MATERIALS: like / dislike preference cards

VISUALS: The Louvre for Kids (CD ROM), With Open Eyes (CD ROM), assorted visuals in the art room, computer with video out card, 32” color television with video converter, Power Point Presentations (teacher prepared) of the Louvre and Paris

PROCEDURE: (Two days)
Day one: (this portion is only for the first time that the CD ROM is introduced for the year)
1. The programs are introduced to the class. A demonstration of the capabilities of each program is shown.
2. Students are given an opportunity to express their preference for a work of art at the beginning of each visual presentation with their like / dislike preference cards. The students also try to predict the size of the work, what country or continent the work was produced in and when the work was produced. When the actual size of the artwork is revealed, along with the age and country of origin. The students have an opportunity to discuss the details of the artwork, along with hearing background information on the work (from the teacher and spoken from the CD ROM). This information is presented to the students as a game.
3. On the occasion that a puzzle is included, each student is given the opportunity to fit a piece of the puzzle with the computer mouse. A general discussion of the artwork is also included and questions are answered.
Day two:
1. Students are given an opportunity to express their preference for a work of art at the beginning of each visual presentation with their like / dislike preference cards. The students may volunteer to express their opinion of the artwork, but are not required to do so. The students also try to predict the size of the work, what country or continent the work was produced in and when the work was produced. When the actual size of the artwork is revealed, along with the age and country of origin. The students have an opportunity to discuss the details of the artwork, along with hearing background information on the work (from the teacher and spoken from the CD ROM). This information is presented to the students as a game.
2. On the occasion that a puzzle is included, each student is given the opportunity to fit a piece of the puzzle with the computer mouse. A general discussion of the artwork is also included and questions are answered.

EVALUATION: Teacher observation to see that objectives are met.

REFLECTION:
This is a lesson that may be repeated once weekly. The first day that this lesson is introduced to the students, the lesson should include background information on the museum that is being viewed (Louvre for Kids or With Open Eyes - the Art Institute of Chicago). This information may be found on the CD ROM itself in the form of written material or short video “tours” of the museum. Background information may also be added through a classroom discussion on the museum and on the city in which the museum is located. These discussions are centered around Power Point presentations that I have made on the museum and on the city. The presentations are composed of images taken during personal visits to these locations and information from resources in the art room. The point of the introduction of the museum is to give the students a sense of the museum from a historical and geographic perspective. I try to link what we see in the images with as many things from the student’s lives as I can to promote understanding. The students and I feel that we are on a field trip of sorts- for a very brief time period, we are able to leave our classroom and go to another place.

After the first week with this lesson, subsequent weeks concentrate on the artwork featured in the museum’s CD ROM collection. I will select an artwork to be viewed (this is done on my computer screen with the scan converter turned OFF to prevent the students from viewing it). I then project the image for the students to see and let them view the details of the artwork with the zoom feature of the program. I let the students hear the background details of the artwork in an audio version. The students are enthusiastic about what they are viewing because this activity is like a virtual field trip.

As this lesson is repeated throughout the year, it is varied every week by the variety of artwork in the programs. I have cataloged the collections in each CD ROM and rely on this information to guide me in the selection of works to view. Students are able to explore the artwork on a more sophisticated level because of the previous experience. These lessons work well for third grade and the first half of fourth grade. At about mid-point in the fourth grade year, I switch the computer lesson to a more competitive format (see Lesson 5C). This format seems to offer more of a challenge to the students as they mature.
ART LESSON PLANS – BARBARA PATISAIL

0CES LESSON: 5.C

TOPIC: Art Appreciation and Aesthetic Judgement

QCC #: FAVA 4.15, 4.16, 4.17, 4.18, 4.19, 4.20, 4.21, 4.22 OR
FAVA 5.9, 5.12, 5.13, 5.14, 5.15, 5.16, 5.17, 5.18, 5.19

CONCEPT: Art Appreciation / Computer Presentation

GRADE LEVEL: 4&5

OBJECTIVE: The learner will express preferences for artwork and will explore a
variety of details of various artworks.

VOCABULARY: art criticism, museum, portrait, landscape, still life, historical painting,
abstract, non-objective

MATERIALS: 9"x 12" white paper, 1 for each team, pencils
VISUALS: The Louvre for Kids (CD ROM), With Open Eyes (CD ROM), assorted
visuals in the art room, computer with video card, 32" color television with video
converter, Power Point Presentations (teacher prepared) of the Louvre and Paris

PROCEDURE: (1day)

1. The programs are introduced to the class. A demonstration of the capabilities of
each program is shown. Students are divided into teams (2 or 4 teams).
2. Each work of art is shown to the students. Each team makes decisions on answers
based on group consensus. Examples of the types of questions asked: Is the work
of art small, medium or large? How old is the painting? What country or
continent does it come from? Any number of questions may be asked. Each
correct answer is worth 1 point each.
3. The puzzle is a chance for five points: 2 students are selected from the team and
they must work the puzzle within the required time frame (one minute). The
points for working the puzzle are: 1 minute or less – 3 points, 50 seconds or less
- 4 points, 40 seconds or less – 5 points (there is a maximum of 5 points allowed on
the puzzle).
4. At the end of each game segment (studying one artwork), the points are totaled
and awarded to each group.

EVALUATION: Teacher observation to see that objectives are met; teams are awarded
points for correct answers
REFLECTION:

This lesson is one that the students look forward to each week. We usually divide the class into 4 teams. I select a captain and the captains choose the team. The teams stay the same during the year. Points from the competition do not carry over from week to week, and they are not published anywhere. Competition is strong between the teams, and it is not uncommon for teams to cheer in a critical moment of competition. The teams must meet together and discuss the questions I ask about the artwork in order to come up with one single answer. Each group must take care that their discussions are not overheard by other groups. The students in each group must cooperate. Teams that talk when they are supposed to be quiet have points taken off their totals for this offense.

I am always amazed at the insight that the students have when encountering new artwork. They are so engrossed in the competition that they don’t realize that they are learning about art history. The assessment is through teacher observation of student responses. In addition to the art knowledge they are gaining, they are learning real lessons about cooperating with a group of peers.
ART LESSON PLANS - BARBARA PATISAUL

OCES LESSON: 5.8

TOPIC: Face Jugs

QCC #: FAVA 5.3, 5.5, 5.6, 5.8, 5.11

CONCEPT: Clay Production

GRADE LEVEL: 5

OBJECTIVE: The learner will construct a jug of clay using coil construction and decorate the jug with a face (additive process) in the style of Georgia folk artist Lanier Meaders.

VOCABULARY: coil construction, red clay, low fire, kiln, additive process, subtractive process, scoring

MATERIALS: 8 1/2" x 11" drawing paper, pencils, red low-fire clay, broken plates (optional), clay working tools, canvas table covers, plastic bags, masking tape

VISUALS: visuals in the art room on the work of Lanier Meaders, teacher-made example, Power Point presentation of folk art face jugs and student made face jugs

PROCEDURE: (4 Days)
Day one:
1. Introduce face jugs to the students with a Power Point presentation featuring folk art from a private collection and from student-created face jugs
2. Discuss folk art and the work of Lanier Meaders.
3. Talk to the students about clay production and introduce the project.
4. Students will sketch the design for their face jug, adding the details to make their face unique.

Day two:
1. Students begin constructing their jugs using the coil construction method.
2. At the end of class, students secure their jugs in individual plastic bags personalized with their names on masking tape.

Day three:
1. Demonstrate the additive techniques necessary to put the face on the jug.
2. Students complete their jugs and begin adding faces using the additive method.
3. Clay projects are secured in plastic at the end of the day.
Day four:
1. Students finish their faces today, adding pieces of broken white plates for teeth, if desired.
2. Jugs are completely air dried and fired.

EVALUATION: student critique and teacher observation

REFLECTION:
The *Power Point* presentation of face jugs is a combination of images of face jugs ranging from folk art face jugs from a private collection to images of student-made face jugs. These images are an important motivational factor for the students. Most of my students have never seen a face jug before, and to be able to view a variety of examples is helpful to them. I am unable to keep examples of student-made face jugs, and this is an excellent way to preserve these images. With this type of presentation, it is much easier to explain the process of constructing a face jug because of the strong visual information provided to the students. Students attend to the *Power Point* presentation on the large monitor much better than they would slides, and the images are much more readily available on the computer, able to be shown to the entire class on a minute's notice as the students demand.
ART LESSON PLANS-BARBARA PATISAUL

OCES LESSON: 4.14- clay

TOPIC: Production of Artworks

QCC #: FAVA.4.3, 4.4, 4.5, 4.6, 4.8, 4.9, 4.13, 4.17, 4.18, 4.19, 4.20, 4.21

CONCEPT: Gargoyles as Functional and Decorative Sculpture

GRADE LEVEL: 4

OBJECTIVE: The learner will be able to identify gargoyles from cathedrals in France and England, while understanding their function as a waterspout or a decoration. The students will demonstrate their understanding through classroom discussion and creating their own gargoyle out of clay.

VOCABULARY: gargoyle, grotesque, water spout, decorative sculpture, functional sculpture, low fire clay, kiln, hollow (burn out process, with paper left in clay), leather hard

MATERIALS: sketch paper, 8 ½” X 11”, pencils, low fire clay, assorted clay tools, tempera paint


PROCEDURE:
Day One:
1. The teacher will lead the class in a discussion about gargoyles using the Power Point presentation to provide a variety of images.
2. The students will design their own gargoyles, by drawing their ideas out on paper.

Day Two:
1. The teacher will give a demonstration on the proper way to use clay, stressing the importance of securing the clay in areas where clay is added or attached. The students have the option to make a functional or decorative sculptural gargoyle. To create a waterspout gargoyle, roll up a piece of newsprint to function as the hollow tube running through the body of the sculpture. (The teacher needs to make sure that the clay pieces are each labeled and hollowed out before firing.)
2. The students will each receive a piece of clay and clay tools to create their gargoyle sculpture. Each student needs to label his or her artwork before storing.
3. The teacher will store the artwork in plastic bags.

Day Three:
1. The students will complete their gargoyles, making sure that they are properly labeled, to be set out to dry before firing.
2. The teacher will fire the dry clay pieces in the kiln.

Day Four: (several weeks later)
1. The students will paint their gargoyles with tempera paint (gray and black to look like stone). The gargoyle is first painted gray and allowed to dry. The black is applied with a dry brush technique to simulate stone.
EVALUATION:
The teacher will evaluate the students on the following criteria:
1-Participation in discussion and project (45%)
2-Completion of clay gargoyle sculpture (55%)

REFLECTION:
The *Power Point* presentation allows the students to get a close-up view of gargoyles. The large number of images in the presentation gives the students a sense of the variety of gargoyles and the many combinations of hybrid beasts that were depicted. It also allows the students to see the variety of details on each sculpture.
APPENDIX C

Software Indices
A is for Art, C is for Cezanne

Puzzles for classroom use

A  CEZANNE
C  LEGER
D  DUTCH - STILL LIFE
F  FLOWERS - CEZANNE
G  LICHTENSTEIN
H  PORTRAIT - CEZANNE
I  IMPRESSIONIST - MONET
J  PICASSO - MUSICIANS
K  PORTRAIT
L  GAUGUIN - LANDSCAPE
M  CASSATT - MOTHER
N  CEZANNE - LANDSCAPE
O  CEZANNE - LANDSCAPE
P  PORTRAIT - REYNOLDS
Q  QUINCE - CEZANNE - STILL LIFE
R  STILL LIFE - MIRO
S  STILL LIFE - DUTCH
T  TURNER - LANDSCAPE
U  CHAGALL - ABSTRACT MAN
V  CEZANNE - LANDSCAPE
W  ANDREW WYETH - INTERIOR
X  CEZANNE LANDSCAPE
Look What I See!

Available art activities

**Color**
Slide show- talks about artists and their use of color
Color mixing ability
Comparison grid
Finding colors (activity)
Finding hidden things (activity)

**Shape**
Slide show
Comparison grid
Shapes in art and nature
Changing background and size in a painting

**Mood:**
Color and mood
Mood and sound
Comparison Grid
Mood and light
Look What I See! Visuals List

ALCORN, Richard
ALLAH, Habib
ANONYMOUS

BEAUVAIS, John Walter
BONNARD, Pierre
BRANDENBURG, Jim Timberwolf,

BRAQUE, Georges
CORBETT, John
CURRIER, Nathaniel
EINHORN, Marvin
GENZO, John Paul
VanGOGH, Vincent
GORKY, Arshile
El GRECO
GREUZE, Jean Baptiste
HOCKNEY, David
HOMER, Winslow

KASSEL, Barbara
KLEE, Paul
De la TOUR, Georges
LANTING, Frans

LAWRENCE, Jacob
MATISSE, Henri

4 Photographs
Concourse of the Birds
Figure of a Hippopotamus (Egyptian)
Stela of the Steward Montuwasre (Egyptian)
Menna with Family Fishing & Fowling
Musical Garden Party (English)
The Cuxa Cloister
Composite Camel with Attendants
Writing Box (Japanese)
Birds and Flowers of the Four Seasons
Mask (Papua, New Guinea)
Funerary Mask (Peru)
A Wet Day for the Boat Race
The Terrace at Vernon
Photographs – Arctic Hare, Moth,

Walking Stick, Deer Fawn
The Studio
Boy with a Hamster
The Favorite Cat
Toledo on a Sunny Day
Raining Under Man’s Umbrella
Wheat Field with Cypresses
Water of the Flowery Mill
View of Toledo
The Broken Eggs
Large Interior, Los Angeles
Snap the Whip
Gulf Stream
A Room Under the Eaves
Southern Gardens
The Fortune Teller
(photographs) African Elephant, Flowers,
Giant Sequoias, Hippopotamus, Lioness
In Grass, Lowland Rainforests
Pool Party
Nasturtiums and The Dance II
MOFFETT, Mark
MONET, Claude
MUHAMMED, Sultan
PICASSO, Pablo
WOOD, Grant

Jumping Spider (photograph)
garden at Sainte-Adresse
The Feast of Sada
Faun and Starry Night
The Blind Man’s Meal
Midnight Ride of Paul Revere
The Louvre for Kids
List of "what's missing" and "find the details" puzzles for the classroom

Armor Called "Four Mirrors"

Barye, Antoine Louis
Lion Fighting a Serpent
Boucher, Francois
The Lunch
Bruegel, Pieter the Elder
The Beggars
Canaletto
The Rialto Bridge & Capital from the Apandana
Of Susa
Chardin, Jean-Baptiste-Simeon
Le Benedictite
Cloak of a Knight of the Order of the Holy Spirit
Code of Hammurabi
Coronation Crown of Louis XV
Daniel in the Lion's Den (relief sculpture)
De Boulogne, Valentin
Concert with Antique Bas-relief
de la Tour
Cheat with the Ace of Diamonds
de Ribera
Boy with a Club Foot
Dou, Gerard
The Grocer's Wife
Durer, Albrecht
Portrait of the Artist
Ebin II, the Superintendent of Mari (sculpture)
Female Kore Figure (sculpture - Greek)
De Boulogne, Valentin
Charles VII, King of France
Fouquet, Jean
Signed Self Portrait
Ghirlandaio, Domenico
Portrait of an Old Man with a Young Boy
The Goddess Hathor and King Seti I (Egyptian)
Goya, Francesco
Marquesa de la Solana
Gros, Antoine-Jean
Bonaparte at the Bridge at Aecola
Gudea with the Gushing Vase (sculpture)
Head of the Rampin Rider (sculpture)
Head with Foliage (relief sculpture)
John the Good, King of France (portrait)
Leonardo da Vinci
Mona Lisa
Mastaba of Akhetep (relief sculpture)
The Money Lender and His Wife
Metsys, Quentin
The Young Beggar
The Month of March (tapestry)
Mummy of a Man (Egyptian)
Murillo
Louis XVI, King of France
The Osorkon Triad
Parthenon Frieze (relief sculpture)
Pigalle, Hyacinthe
Portrait of Ginevra d'Este
Pisanello
Portrait of Livia (sculpture)
Rembrandt
Portrait of the Artist at his Easel
Sarcophagus of Tamut nefret (Egyptian)
Scepter of King Charles V
Stele of Djet, the Serpent King (Egyptian)
Tiepolo
Watteau, Jean-Antoine
Winged Assyrian Bull
Trio of Gods (relief sculpture)
Vermeer, Jan
Veronese
Victory Stele of Naram Sin
Writing Tablet

The Tooth Puller
Pierrot

The Lacemaker
The Marriage at Cana
The Louvre for Kids

Dot-to-dot puzzles for the classroom

Colossus of Akhenaton (Egyptian)
The Eagle of Abbot Suger (eagle shaped vase)
Equestrian Statue of Charlemagne
Hippopotamus (Egyptian)
Large Statue of Nakhti (Egyptian)
Model of a Boat from the Tomb of Nakhti (Egyptian)
Peacock Aquamanile
Sarcophagus of a Married Couple
Seated Scribe (Egyptian)
Sphinx (Egyptian)
Winged Victory of Samothrace
List of puzzles for classroom use

**Lawrence, Sir Thomas**
**Bauguin, Lubin**
**Botticello, Sandro**
**Caravaggio**
**Chardin, Jean-Baptiste-Simon**
**Clouet, Jean**
**Colombe, Michel**
**David, Jacques-Louis**

**DeHeem, Jan Davidsz**
**Di Dono, Paolo, called Ucello**
**Gellee, Claude (called Le Lorrain)**
**Greuze, Jean-Baptiste**
**LeBrun, Charles**
**LeNain, Louis**
**Da Vinci, Leonardo**

**Angerstein Children**
**Still Life with a Chessboard**
**A young Woman Receives Gifts...**
**The Death of the Virgin**
**The Ray**
**Francois I (King of France)**
**St. George Fighting the Dragon**
**Coronation of Empress Josephine**
**Oath of the Horatii**
**A Dessert**
**Battle of San Romano**
**Seaport at Sunset**
**The Ungrateful Son**
**The Triumph of Alexander**
**The Peasant Meal**
**The Virgin, the Child and St. Anne**
With Open Eyes
Puzzle List

MEXICO
Mural fragment, Teotihuacan culture
_Mural fragment depicting rain priest_
_Ball court panel (relief sculpture)_

UNITED STATES
DOVE, Arthur
_PASCHE, Ed_
THE STAIRN TWINS
BEARDEN, Romare
DEMUTH, Charles
_Silver Sun_
_Caliente_
_Green Mater Dolorosa_
_The Return of Odysseus_
_...And the Home of the Brave_

1950-2000
HOFFMAN, Hans
Zaire, Bakuba people
_The Golden Wall_
_Panel (weaving)_

FRANCE
PICASSO, Pablo
DUBUFFET, Jean
_The Red Armchair_
_Superville_

NORWAY
MUNCH, Edvard
_The Cry_

HOLLAND
HOBBEMA, Meindert
VAN GOGH, Vincent
_The Waterfall with the Great Red Roof_
_Self Portrait_

GHANA
Ashante People
_Panel, Kente Cloth_

ZAIRE
Bakuba People
_Panel (weaving)_

INDIA
Shiva Nataraja (sculpture – circular)

JAPAN
UTAMARO, Kitagawa
SHARAKU, Toshusai
KURISADA, Utigawa
_Woman Holding a Comb_
_The Actor Bando Mitsugoro as Ishii Genzo_
_Viewing Maple Foliage_
**With Open Eyes**  
Connect the Dot puzzle list

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<th>CULTURE/ARTIST</th>
<th>ARTWORK</th>
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<td>UNITED STATES</td>
<td>ANONYMOUS</td>
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<td>PERU</td>
<td>MOCHE CULTURE</td>
<td>Portrait Vessell</td>
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<td>FRANCE</td>
<td>DUCHAMP-VILLON, Raymond</td>
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<td>SENUFO PEOPLE</td>
<td>Mask of a Mythic Protector (firespitter)</td>
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<td>Equestrienne (tomb figure)</td>
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<td>Shukongo-jin, Thunderbolt Deity</td>
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<td>Jar (ceramic)</td>
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APPENDIX D

Technology Class Outline
Training Agency:
Northeast Georgia RESA

Program Title: Technology in the Art Classroom

I. Total Contact Hours 20 hours

II. Goals Addressed:
The goals of this course are to:
1. Develop skills necessary to use technology effectively in the art classroom.
2. Develop materials and methods that support the incorporation of technology in the art classroom.
The participants in this course will increase knowledge and develop skills to:
Integrate elements of technology (Internet, peripheral software, and Power Point presentations) into instruction units that they deliver to their students.

III. Improvement Practices to be Implemented:
Participants will be able to:
1. Create a Power Point presentation to be used with an art lesson
2. Create a catalog of an existing software program for use in the art room.
3. Create a strategy for the incorporation of an Internet activity into an art lesson.
4. Write a unit for the art classroom that incorporates technology.

IV. Competencies to be demonstrated:
Upon completion of this course, participants will be able to implement activities listed in Part III above.

V. Preparation Phase:
Dates: TBA
Instructor: Barbara Patisaul
Times: TBA  
Location: TBA (possibly Oconee County Elementary School)

VI. **Rationale and Procedures for Mastery Verification:**  
Due to the nature of the knowledge and skills acquired during this course, the instructor is best qualified to assess each participant’s level of achievement. The course instructor will assess each participant at appropriate junctures for knowledge and skills developed during this course.

The instructor will verify mastery of the above objectives by:
- Observation of participants’ ability to utilize available software, the Internet and *Power Point* as instructional elements in the art classroom
- Evaluation of completed lesson plans utilizing the technology elements of: available software, the Internet, and *Power Point* with individualized instructor feedback