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AN AUTOETHNOGRAPHIC STUDY OF THE EFFECTIVENESS OF
TEACHING ART APPRECIATION THROUGH PINHOLE PHOTOGRAPHY TO
HOME SCHOOLED STUDENTS

by

ELIZABETH ANN CHURCH

Under the Direction of Paula Eubanks

ABSTRACT

This research studies the effectiveness of teaching art appreciation to home schooled children ages 10-17 through a DBAE curriculum in pinhole photography via a weekend workshop. An autoethnographic approach to recording data about the students' learning and my experience as their teacher was used in the research. Data was recorded as journal notes during and after each workshop from my experiences as their teacher and analyzed according to a grounded theory based on open coding. The workshop was open for registration of up to 25 home schooled students of any race, male or female, from the ages of 10 – 17. While the research reports a successful change in students' appreciation of photography as a result of the workshop, parental values proved to be both an obstacle and area of potential future research.

INDEX WORDS: Autoethnographic, Art appreciation, Pinhole, Photography, Home school, DBAE, Art education

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ART APPRECIATION THROUGH PINHOLE PHOTOGRAPHY TO HOME
SCHOOLED STUDENTS

by

ELIZABETH ANN CHURCH

Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2007

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Elizabeth Ann Church
2007

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ELIZABETH ANN CHURCH

Major Professor: Paula Eubanks
Committee: Melody Milbrandt
Akela Reason

Electronic Version Approved:

Office of Graduate Studies

College of Arts and Sciences

Georgia State University

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Chapter I

Introduction

I was 20 years old the first time I attended an art opening and 23 the first time I stepped foot in a museum of any kind. Born and raised in the mountains of North Georgia, I received an excellent education and excelled in academics and music but did not find my roots in the visual arts until well in to college. My exposure to video production in high school perked my interest in visual art, however I felt that I had neither the natural talent nor the experience necessary to pursue art as a career. This led me down a twisted path from advertising, to marketing, and eventually landed me in a photography course. My experience in introductory photography was my first personal ‘ah ha’ moment in art.

Photography provided an entryway into the world of art for me. Its close relationship to video production and ever presence in visual culture made the medium accessible and less intimidating to me as an inexperienced artist. As I continued my education in studio art and went on into art education, I became increasingly interested in aesthetics and art appreciation. I also moved to a large city where I had frequent easy access to original works of art. I essentially wanted to open the door for my own students to experience the ‘ah ha’ of art. I saw a direct correlation between my experience with an accessible media and the viewing of original artworks and my own aesthetic experience and appreciation of art. These observations of my own art experiences have led me to research the subject further and create a curriculum that introduces art in an accessible

way, a curriculum that I can use and build upon in the many years of teaching that lie ahead wherever I might teach.

This curriculum was intended to provide students from a background somewhat like mine with an experience similar to my own. For the purpose of this thesis, I worked with a small group of home schooled students who live in the rural mountain community in which I was raised. Though I had attended public school, home schooling was an area of interest to me because members of my family have chosen to home school their children. I have chosen an autoethnographic methodology so that I might explore and reveal to the reader a personal perspective about teaching art, the perspective of someone who returns home after living for several years in a large city with a desire to share positive cultural and aesthetic experiences.

Rationale

For this thesis I will create and test a curriculum designed to positively affect students' appreciation of photography as an art form. The curriculum will begin with a group discussion about art and photography, guided by the instructor to gauge pre-existing values and prejudices and end with a similar discussion aimed at assessing what was learned from the experience. The lessons will expose students to photography through the four disciplines of DBAE including creating original artwork through pinhole photography and viewing original fine art photographs in gallery and museum settings.

Writing a curriculum such as this is important for many reasons. The curriculum is applicable to a wide range of ages and conducive for teaching in after school, community art, and museum programs. The adaptability of the curriculum is important

in programs that do not have the luxury of, or support for creating classes specific to age and ability level. Many museums find that their programs do not reach youth and have a severe deficit in attendance among the age levels this curriculum addresses. In order to be eligible to receive federal funding from The Institute of Museum and Library Services (IMLS), the Museum and Library Services Act's first criteria in defining a museum for the purposes of federal funding from The Institute of Museum and Library Services is that the institution must "be organized as a public or private nonprofit institution that exists on a permanent basis for essentially educational or aesthetic reasons" (Museums, 2007). This curriculum fits well with the educational purpose inherent in art museums and a pre-existing need for youth programming.

While the curriculum is designed for flexibility to teach in a variety of non-traditional environments, the literature focuses on students who are home schooled. During my research I was presented with the opportunity to teach in a community art setting set up by a network for families choosing to home school their children. As my brother and his family are a member of this group, I had a personal interest in researching this particular branch of non-traditional education. Home schooled students are not required to receive any instruction in the visual arts and as such often rely on community and museum outreach art programs for what little visual art education they receive.

This curriculum is designed to give a comfortable entry into visual art for students who may not otherwise feel comfortable or be interested in the subject. The curriculum exposes students to many aspects of photography, from its history to criticism to creating it in the studio. The curriculum seeks to include and address the needs of many types of

learners, such as bodily-kinesthetic, spatial, and intrapersonal through varied teaching strategies addressing often neglected intelligences.

The medium of photography was chosen for its close relationship to popular culture, the novelty of its creation, and possibilities for the educators to guarantee a level of success. As an educator and a photographer I can set up educational experience in which I tackle the technical difficulties of the medium and allow students to focus on the elements and principals, the content, and the meaning of their photographs, thus ensuring to some extent their technical success. With this medium students can focus on the artistic elements because the teacher controls most of the technical aspects. In other media such as painting, drawing, or sculpture it is impossible to separate the artistic vision from the necessity of technical skill and talent. They are inextricably intertwined. While the same may be somewhat true for photography, the tools involved allow the teacher to intervene, supplying the technical expertise required without compromising the artist's vision.

Goal

My goal is to understand in what ways looking at fine art photographs in an art gallery or museum and making pinhole photographs as part of a DBAE curriculum in pinhole photography impacts the appreciation of photography as an art form for home schooled children ages 10-17. My research is centered on finding ways to impact student values about photography as an art form through the experiences of viewing and making photographs. My research question is: "Based on teacher observations and experience,

how might viewing fine art photographs and making pinhole photographs increase student appreciation of photography as an art form?"

Chapter II

Review of Literature

This review of literature seeks to explore the relevant literature about the importance of art appreciation, personal value systems, visual literacy, home schooling, and curriculum development in aesthetics and art criticism. I will begin by defining art appreciation, culture and subculture.

Definitions

Webster's New World Dictionary defines appreciation as "sensitive awareness, as of art" ("Webster's New World Dictionary," 2003, pg. 31). The American Heritage Dictionary of the English Language (2007) elaborates on the definition of appreciation to include "recognition of the quality, value, significance, or magnitude of people and things." As applied to art, appreciation would then be the recognition of the technical quality, monetary, cultural, aesthetic and personal value, historic and or personal significance or magnitude of a work or works of art. Art appreciation is most simply defined by Thomas Munro as "understanding and enjoying" (1941, p. 24). All of these things are subjective in nature and, as such, art appreciation is also subjective. There is no definitive authority as to what art is and is not to be appreciated, though within each culture there is a canon of commonly accepted artworks and standards of appreciation.

The students I was working with for this research are part a culture and a subculture. The most appropriate definition in Webster's Third New International Dictionary of culture is "the body of customary beliefs, social forms and material traits

constituting a distinct complex of tradition of a racial, religious or social group.” The students are certainly part of American culture and by implication a larger Western culture but they are also part of a subculture which is defined in the same source as “An ethnic regional economic or social group exhibiting characteristic patterns of behavior sufficient to distinguish it from others within an embracing culture or society.” These students could be accurately described as “rural” and “southern” but most pertinent to this study, they are part of a subculture of southern rural home schooled students. It is important to take into consideration that they are a very small group and that my experiences with them may not be generalized to their subculture. It is also important to recognize that how I as a researcher might define any given culture or subculture may not coincide directly a similar definition created by the parents and children with whom I was working.

Home schooling

Home schooling is a growing trend in the United States where the law requires that all children under the age of 16 attend school. Parents desiring to remove their children from school to teach them at home must submit a declaration of intent to home study to their local superintendent and possess at least a high school education. The number of home schooled students has increased by 25,000 since 1999, to 2.2% of the school population (Princiotta, 2004).

Many parents decide to home school for many of the same reasons that parents of public school children decide to become involved in the education of their children.

Green & Hoover-Dempsey's (2007) research examined several reasons why parents choose to home school, though they are all derived from the parents' desire to afford their children what they see as the best education possible. Motivating factors included: a parent's "strong sense of efficacy supporting their belief that they can teach their children" and personal beliefs about values and teaching approaches their children should experience (Green, 2007). Although personal values, such as moral and religious issues, appropriate child content, appropriate teaching practices, and schools' ability to meet individual child needs appeared to be important to the parents choosing to home school, they did not seem to significantly contribute to the decision to home school. These decisions instead were motivated by "strong beliefs about their parental role, their efficacy for helping their child learn, and their beliefs about the personal resources available to help them educate their children" (Green, 2007). The study was conducted by surveying 250 home school parents of children ages 5 to 13 years targeted through curriculum fairs, umbrella schools, and home school groups. Christa L. Green and Kathleen V. Hoover-Dempsey conducted the research as part of a master's thesis submitted to Vanderbilt University in partial fulfillment for the Ph.D.

In looking at the ways in which art is included in home school curriculum, Parson's statement summed it up: "On the whole, we take the arts much less seriously than science or morality. The average person in America is not much engaged in the arts, and does not often discuss them seriously; and newspapers and magazines pay much less attention to aesthetic questions than to scientific or moral ones" (Parsons, 1987). This is of course also reflected in our whole education system. Education in the arts is not

required for graduation for public school students in the state of Georgia, nor is it counted in the cumulative GPA used to qualify for the GA Hope Grant. Likewise, parents choosing to home school their children are not required to provide any education in the arts to their children: “The home study program must include, but is not limited to, instruction in reading, language arts, mathematics, social studies, and science” (Education, 2007).

Art Appreciation

Art appreciation, in general, is important for many reasons that are directly related to the importance of art objects. Art appreciation ensures the survival of art objects, transmits culture and cultural understanding, and promotes visual literacy, critical thinking, and aesthetic understanding. Education in art appreciation has the potential to enrich the lives of home schooled students by exposing them to the ideas of our own culture and other cultures, visual literacy, critical thinking, and aesthetic inquiry. The higher level thinking skills taught through art appreciation make the subject a natural component of a well-rounded home school curriculum designed to give the student the best possible education.

As art is the product of human creativity, it stands to reason that art will reflect a generous portion of the ideals of a given culture. Lazzari tells us that “at the time a work of art is made, it is intended to do a job within a culture” (2002). Learning to decode the visual symbols and uses of artworks will teach us about the purpose and meaning of the artwork and in turn teach us about those respective cultures.

Hatcher (1985) defines culture as “the sum of all the learned, shared behavior of human beings: how they make a living, produce things, organize their societies, and use language and other symbolic forms” (p. 1). According to Hatcher, art functions to hold a society together through its psychological functions, making members of society happier and more in harmony with one another, by providing esthetic pleasure, a form of “pleasure bond” (p. 113) that creates a feeling of togetherness, and lastly to reflect and reinforce proper relationships within the society, using symbols and content to help shape social order.

Just as ideas and ways of life vary among cultures, art will also vary just as widely. Therefore, creating and appreciating art is a way of sustaining and proliferating one’s own culture. Viewing, understanding, and appreciating foreign works of art provides a means of learning about and understanding other cultures. In an increasingly globalized world it is imperative that children and adults alike learn to understand different cultures. “The arts offer the capacity for involvement, shared visions, and possibilities for imagination” (Hochtritt, 2004). According to Eisner (2002) art is not only a means for understanding culture, but also for improving culture.

Home schooling naturally limits students’ exposure to other cultures by removing them from the heterogeneous school environment. Home schooled students are limited in their interactions via school to their family and experiences their parents deem appropriate. “Schools ... function as cultures in both senses of the term. They make possible a shared way of life, a sense of belonging and community, and they are a medium for growing things, in this case children’s minds” (Eisner, 2002, p. 3). I felt that

introducing art appreciation to the home school curriculum would expose students to the knowledge of cultures that may otherwise be overlooked in the required language arts, mathematics, history, and science curriculum.

(Here you are the mountain girl who now lives in the middle a large city, participates in a docent program at a major museum and has taken undergrad and grad level art history courses which have made the Western Canon, and indeed all art, very familiar---therefore in a sense you have become part of a larger culture---the art world, a culture that spans nations, religions, languages, etc.)

Art Appreciation and Visual Literacy

Milbrandt defines literacy as “the process of recovering meaning or expressing meaning” (p. 17). Meaning is not only recovered from traditional means such as reading text but also by looking at visual symbols in artwork, listening to music, and other forms of knowing. “Meaning is expressed when we write a story, determine the math needed to solve a problem, or – create a painting, sculpture, print, or other art work.” “Meaning is represented in what we create. The arts are therefore surely a part of the broader concept of literacy” (p. 17). Sinatra takes the expanded definition of literacy further and defines the term "visual literacy" specifically as “the active reconstruction of past visual experience with incoming visual messages to obtain meaning” (1986, p. 5).

Teaching visual literacy through art appreciation helps “students learn how to decode the values and ideas that are embedded in what might be called popular culture as well as what is called the fine arts” (Eisner, 2002, p. 28). Visual literacy is imperative in

the development of students' ability to decode and understand the visual culture they are confronted with daily, through television and print media. Leppert tells us that "a significant portion of our conscious and unconscious understanding of ourselves and our immediate world is framed by the imagery of advertising, both in the medium of print and on television" (1996, p. 3).

In today's technologically savvy society, imagery plays an increasing role in the distribution of knowledge. We see it in magazines, on television, on billboards and advertisements, and even on packaging labels. Education in visual art is vital to teaching visual literacy (Heid, 2005). "Recognition of visual qualitative relationships is a form of rational inquiry in which we use our senses, imagining, technique, and appraisal" (Eisner, 2002). As much of our culture is transmitted through visual culture and therefore visual imagery, visual literacy, the ability to look at and understand visual imagery, it vital to understanding our own culture. Visual literacy is equally necessary in understanding, enjoying, and appreciating art of all cultures.

(Here I think about the fact that these children do not watch TV and therefore are exposed to only a part of the larger visual culture----you might want to say something about that here or later, you can say it here and connect this part to your study)

Art appreciation and critical thinking

Ennis (2002) defines critical thinking as "reasonable reflective thinking focused on deciding what to believe or do." "Students who develop critical thinking dispositions approach experiences with an inclination for accepting that when confronting complex

problems there are many possible solutions which must be reflected upon and decided on” (Lampert, 2006, p. 46). “Developing critical thinking skills and dispositions in young people affords them the means to make thoughtful choices. Aesthetic, critical, and creative inquiry can help facilitate the development of these skills and dispositions in art students” (Lampert, 2006, p. 47). Critical thinking teaches students to “raise vital questions and problems, formulate them clearly and precisely; gather and assess relevant information, using abstract ideas to interpret it effectively and come to well-reasoned conclusions and solutions, testing them against relevant criteria and standards; think open-mindedly within alternative systems of thought, recognizing and assessing, as need be, their assumptions, implications, and practical consequences; and communicate effectively with others in figuring out solutions to complex problems” (Scriven, 2007).

Creating art encourages students to consider many solutions to resolve artistic problems, and during classroom art critiques they are confronted with divergent points of view from classmates who have solved the same problem in a different way (Lampert, 2006). All of these factors work together to foster critical thinking skills. The same critical thinking skills that are vital to making art are also needed in understanding and enjoying art. “Constructing meaning from aesthetic experience requires critical thinking” (Heid, 2005, p. 52).

The critical thinking skills acquired by students through an education in art appreciation are not likely taught by rote memorization of facts in history or the lower level cognition of application taught in mathematics. Though it is possible to teach each of these subjects in ways that also teach critical thinking, art is a subject that naturally

incorporates “reasonable reflective thinking focused on deciding what to believe or do” (Ennis, 2002). Art is a subjective field based largely on the individual experiences of each person in both creating and viewing. Incorporating art appreciation into the home school curriculum would expose students to a wider variety of ideas and encourage critical thinking by challenging them to examine their own ideas, assessing and evaluating each.

Art Appreciation and Values

It is important for educators to foster an appreciation for visual arts because if these art objects are not valued by society they will not continue to survive. Things of value take on an almost sacred role in all cultures, and are protected and revered for their inherent value. Art that is valued in Western society is often placed in museums, under glass and special lighting, and behind ropes to prevent the public from touching and damaging the revered item. Conversely, candy wrappers are not items of value. While there was perhaps just as much creativity and work devoted to their design, they are not seen as items of great cultural value and are therefore discarded. If art does not continue to hold a place of value within society it might also be found discarded like candy wrappers. This kind of thinking, about what is and is not of value, is related to aesthetics, which has two meanings related to this study.

The goal of education in art appreciation is to essentially change a persons' inherent value system to include valuing art (Cowling, 1940). Each person has his or her own unique set of personal values. These are acquired and held either consciously or

unconsciously and are strongly influenced by society. Personal values profoundly affect a person's thinking and behavior. The development of personal values is either “fostered or impeded by the child’s environment and experience” (and & Services, 1996).

There are a number of factors that influence value. “Children are neither empty vessels to be filled with knowledge nor computers to be programmed” (and & Services, 1996). The development is a complex and ongoing process, from childhood throughout adulthood, and is influenced by both biological and environmental factors. Since personal values are actively developing as students interact with others and with their environment, the teacher must be aware of the influence of the classroom and school environments.

Many of the values we carry through adulthood are formed during childhood. Habituation is the human nature to become easily bored by that which is familiar to us and seek out less familiar stimuli. “Children seem to naturally seek out experiences and create adventures that make the most of their biological potential.” (Johnston, 2000) In meeting new experiences, such as art and art appreciation, children are naturally more receptive to new schema than adults.

Value is subjective in nature and there are many reasons why value can be either high or low. Activities can be valued because they are associated with desirable personal qualities, because they are seen as a means to a desired goal, or because the activity brings pleasure and enjoyment. Activities that result in a low valuing include activities that require so much effort they are not worth it, activities associated with bad feelings, and anything that can potentially threaten self-esteem (Ormrod, 2003).

It is our psychological responses to things that make us feel good, not the things themselves. If we are sick and cannot smell, perfume has no purpose. If we are illiterate and cannot read, books have no meaning. If we are visually illiterate, images have little meaning and we are inadequate at decoding them. “Our responses to environmental stimuli are based on our past experiences as well as our expectations of the current situation” (Johnston, 2000). Signal Detection Theory states that both psychological and physical factors affect our ability to perceive stimuli.

As an example of the profound impact of personal values on behavior, Rogers cites cases of psychologists being influenced by their own personal value systems in the face of evaluating empirical data for the acceptance of or rejection of theoretical propositions. “In each of these cases the value systems of the evaluators were stronger than the empirical case presented thereby leading to the acceptance of a proposition for nonempirical reasons” (Stam, 1987).

Though approaches and curricula for teaching art appreciation are widely varied, they all seek to cultivate a sensitive awareness of art and many include hands-on studio experience as a way of doing so. “All art appreciation courses would measure their success, if they could, by the change in the quality of enjoyment of art of their students” (Cowling, 1940, p. 363). Cowling tested four methods of teaching art appreciation, and determined that the “study of art structure” was most effective at increasing students’ enjoyment of art (Cowling, 1940, p. 364). This method assumes that each participant possesses some degree of creative ability and will find their greatest pleasure in art by exercising this ability. Students are led through a series of design exercises increasing in

difficulty aimed at teaching the elements and principles of art. Each student keeps a journal of their exercises and readings in art and utilizes directed questions to critique their work. This structure is aimed at empowering the student to create their own standards of excellence and to please herself intrinsically rather than please the instructor. Cowling's work points to the importance of creating art as a way of valuing and appreciating it.

A DBAE art curriculum focusing on photography

The educational curriculum of Discipline Based Art Education (DBAE) which also integrates studio and art study was developed by researchers working with the Getty Center for Education in the 1980s. DBAE was designed as a more holistic approach to art education involving instruction in the four disciplines of art: history, production, criticism, and aesthetics (Greer, 1993). "Not only does this approach provide an opportunity for students to make, understand, and interpret art, it also encourages the development of critical thinking skills and an understanding of the broad scope of the human experience" (Greer, 1993, p. 20). Greer explains that a comprehensive education in a variety of subjects prepares students to view the world through the perspective of each subject learned. Thus, without education in the visual arts, students are "denied access to fundamental ways of knowing and learning" (Greer, 1993, p. 24). DBAE was implemented to increase student achievement in visual arts and create more aesthetically literate adults who are able to "create, understand, appreciate, and value art" (Greer,

1993, p. 98). The goals and ideals of DBAE are an appropriate basis for a curriculum seeking to effectively change the values of a group of individuals to include valuing art.

The four disciplines taught through DBAE are aesthetics, art criticism, art history, and art production (Greer, 1993). Lazzari (2002) defines aesthetics as “a branch of philosophy originating in ancient Greece that deals with art, its creative sources, its various forms, and its effects on individuals and cultures” (p. 91). “Aesthetic inquiry is an exploration into broad questions about the value, nature, meaning and definition of art. Aesthetic inquiry does not focus on analysis of specific artwork but rather on discussions of art in general” (Lampert, 2006, p. 46). According to Greer (1993), “aesthetics is a branch of philosophy in which students reflect on their experiences and evaluation of art” (p. 24). Aesthetics employs the use of our senses and acknowledges their importance in cognition and creating meaning. “We learn through the experiences that we have with our senses. Having an aesthetic experience is the result of being deeply affected by sensory perception. In this instance, having an aesthetic experience increases our cognitive abilities. Through sensory perception, we are prompted to reflect and think. When we reflect and attend to an aesthetic experience, aesthetic understanding develops” (Heid, 2005). In the curriculum I developed I wished my students to have aesthetic experiences looking at original art, making art, and discussing the nature of art and whether or not photography, some photographs or all photographs, qualify as objects of art. The acceptance of photography as an art form is relatively new and I wondered about my students attitudes concerning photography as an art form and whether or not I could impact their attitudes.

By utilizing a DBAE curriculum model, I set out to create an educational experience for home schooled students in order to effectively influence their values and teach art appreciation. In an effort to create a concise and non-intimidating curriculum for those without experience in the visual arts, the curriculum in this study focused on the medium of photography. The curriculum explores the history, art making process, critical analysis and aesthetics of the medium. Photography is a newly accepted medium in the art world compared to painting and sculpture. “One of the great shifts in Western art over the last three decades is photography's move from a subsidiary position, akin to the one still occupied by drawings and prints, to a central place alongside painting and sculpture. Literally, it has ascended. Anne Tucker, curator of photography at the Museum of Fine Arts, Houston, recalls that in the '70s, photos were found 'on the way to the restroom or the restaurant in every museum.' She adds: 'We've left the basement'” (Lubow, 2007). Hands-on education in creating photographs, or art making, teaches students to create visual images similar to the ones they encounter daily in their visual culture. I hoped that this strong association with the familiar might appeal to many students' pre-existing value systems.

Art appreciation and original works

“Learning to look at art is a skill that requires time and effort. It seems, therefore, that repeated visits to art museums or workshops, along with pre and follow-up art activities, are essential for developing children's artistic understanding” (Trimis, 2004). Viewing art in a museum or gallery setting places art in a place of societal value.

Children see first hand that artworks are preserved and revered, that they are valuable in some way and therefore protected. These works of art have been set apart from others for some reason, thus prompting critical inquiry to discover those reasons and understand.

It is imperative that original artworks be viewed in order to properly appreciate the technical quality of photographs. It is difficult to appreciate something that you have never experienced. Just as creating art provides a personal frame of reference for the artist's mind and techniques, viewing art is a valuable experience in and of itself. Trimis' research found that "the contact of young children with original works of art significantly enhances children's thinking about art and their visits to art museums" (Trimis, 2004). The opportunity to experience an original photograph and examine its detail and tonal range is very different from looking at a reproduction. Viewing original works of art allows children to realize the true size and scale of artworks, to view details that are not always visible in reproductions, and to see different mediums in finished works.

Art Appreciation/ Art Criticism

There are many ways in which one can appreciate works of art. Art can be appreciated for its technical quality, its personal value, its historical significance, or its sheer magnitude. While all of these avenues of appreciation can be addressed through the process of art criticism, art criticism and art appreciation are not one in the same. The "understanding and enjoying" of art can also be achieved through kinesthetic learning while creating works of art, through the aesthetic experience of viewing and

engaging with artworks, and the knowledge gained through historical study of artworks (Munro, 1941, p. 24).

In terms of DBAE, art criticism “addresses the meaning and significance of works of art. It is concerned with art in the context of the present and takes the form of spoken or written discussion about works of art” (Greer, 1993, p. 25). Analysis of visual art “vastly enhances one’s perception and appreciation, deepens our feelings for other human beings, and enhances our humanity” (Hatcher, 1985, p. 3)

Viewing and understanding art often involves a combination of both aesthetics and art criticism. There are numerous methods for engaging in art criticism, each backed with its own set of scholarly research. I will examine the models of Feldman, Geaghigan, and the Analytical model for their practicality in fostering understanding and thereby appreciation in students ages 10 – 17.

Using the Feldman model, a formal critique will entail describing the elements of art used to create the work, analyzing how the principals of art are used to organize the elements, interpreting the expressive qualities of the work and what the artist is trying to say, and judging the work’s success based on its artistic merits. The last step in the Feldman model often includes an aesthetic stance (Anderson, 2005). This model provides a logical and sequential process for examining an artwork, giving beginning students a framework from which to work. However, it completely neglects the context in which the work was created, and also the context of the viewer.

Geaghigan believes the Feldman method or any step-by-step model does not encourage students to engage in critical inquiry. “His [Geaghigan] model of inquiry is

based on three strategies: students enhance observations and opinions about a work of art; students compare and contrast related works of art; and students reflect on controversial art. Geaghigan stresses that teachers should encourage multiple readings of an artwork – including those from the point of view of students, from the artists who created the works, and from critics and historical and contextual documents.” (Lampert, 2006; Wolff, 1997) According to Wolff & Geaghigan, “the appreciation of art is an outcome of critical inquiry: Appreciation is a kind of valuing, one that arises out of direct experience. Students come to appreciate a work of art when they find their experience with that work worthwhile...”(Wolff, 1997). Criteria for judging other works develop out of other meaningful experiences.

While I understand and appreciate Geaghigan’s quest for absolute unadulterated critical inquiry, its free-form course of group exchange creates several problems for the inexperienced art viewer. The lack of framework is intimidating to those who do not come ready with an arsenal of art terms and experiences already in their vocabulary. The success of Geaghigan’s model is dependant on multiple readings and experiences to build a database of art knowledge and opinions. This is not always possible in an educational setting, nor is it possible for this study.

Anderson & Milbrandt also present several models for art criticism, including the analytic model. This model uses steps similar to the Feldman model, but incorporates contextual information and personal reaction. The steps are:

- (1) An initial, general, intuitive reaction

- (2) Description, consisting of representation of the obvious thematic and formal qualities, examination of the relationships between the forms and figures, description of what seems to be the intended emotional impact of the work on the viewer, and contextual examination of the qualities outside the work itself that affect its meaning
- (3) Interpretation
- (4) Evaluation (Anderson, 2005)

The analytical model of art criticism combines a logical framework that guides the novice viewer, similar to Feldman's, but also includes the viewers' personal reaction to the artwork devoid of art jargon and the contextual framework of the work. This model is most conducive for use with novice viewers who possess little pre-existing art knowledge and are not guaranteed the opportunity for multiple readings or experiences with the art.

Art Appreciation/Aesthetics

Aesthetics is often regarded as the study of the nature of art, addressing questions such as, "What is art?" (Seabolt, 2001) "An anesthetic is something that deadens our senses; conversely, an aesthetic is something that promotes our senses" (Heid, 2005, p. 49). John Dewey (1934) does not limit aesthetics to only include critical reflection on art, but includes all objects that we experience. Aesthetics is a cultivation of sensitivity to the things we experience everyday. Viewing and creating art naturally attends to the expression of emotions and sensory feelings, thus lending itself easily to aesthetic

inquiry. “Art appreciation, both affective and cognitive, engages emotions and feelings about art while knowing and understanding develop” (Seabolt, 2001).

Dewey suggests that aesthetics is the critical reflection upon objects that the viewer experiences (Dewey, 1934). An atmosphere of critical inquiry and visual perception is necessary in the teaching of art and also in fostering aesthetic experiences. “By learning to attend to the smallest nuances of art and life, we may find a deeper presence within ourselves and within our world” (Dewey, 1934). Finding meaning and presence within the world can be equated with finding pleasure and enjoyment, one of the major influences in the forming of values. With art as the instigator for the aesthetic experience, art becomes valued, and by viewing original art and engaging in critical thinking the viewer addresses the quality, value, significance, and magnitude of the work, thus coming to a level of appreciation.

Art Appreciation/Art History

“Art history is the study of works of art as historical documents. Students learn to analyze and interpret the attribution, style, symbol, and functions of an artwork as intrinsic factors. They also explore the extrinsic factors and conditions surrounding and shaping the work that contribute to their understanding” (Greer, 1993, p. 25). By analyzing and discussing an artwork's place in history, as well as how the environment in which it was created impacted its creation, students not only gain a greater appreciation of the artwork in question, but also a deeper understanding of the impact of their own historical moment on their perceptions and thought processes. Through such a historical

analysis, students learn to recognize and appreciate symbolism and allusion, adding depth to their understanding of the skill and technique employed in the creation of art.

While Dewey (1934) proposed that increasing skills in perception would allow viewers to undergo an aesthetic experience similar to that of the artist without having any prior art making knowledge, the absence of the experience deprives viewers of a personal frame of reference (Heid, 2005). The personal experience of creating original artwork provides a cognitive reference to utilize in relating to other works of art in the future. “As in the development of their own painting, art understanding can be built only from the basis of the individual’s experience” (Logan, 1952, p. 249)

Art Appreciation/Art production

Art production “addresses the knowledge and skills for creating art. Artists exercise a special kind of intelligence in the choice and sensitive application of materials to produce works of art” (Greer, 1993, p. 25). Making art is important in order to understand and appreciate the artistic and technical skills needed to create photographic works of art. Creating photographs can teach students to recognize quality by giving them the tools to create or attempt to create quality in their own photographs. Quality can also be a subjective concept; however within art it is often tied to the use of elements, principles, and technique to further propagate an idea for the artist. Education in studio art allows students the opportunity to experience and learn the creative and cognitive processes involved in creating original art. As Eisner explains, “Thinking in the arts is a form of qualitative inquiry in which sensibility is engaged, imagination is promoted,

technique is applied, appraisal is undertaken” (Eisner, 2002). Recognizing quality of an object is one way of achieving appreciation of that object (“The American Heritage Dictionary of the English Language, Fourth Edition,”). Quality in an art object refers to the degree of technical skill utilized to create the artwork. This is often referred to as craftsmanship. The recognition of craftsmanship can be taught through DBAE in art making and criticism of original artworks.

By teaching students how to create visual images they are taught to construct the very thing that visual literacy seeks to interpret. Students become the creators. The act of creating is a necessity for bodily-kinesthetic learners, who are often neglected in the educational process (Armstrong, 2000). With our cultural focus on linguistic and mathematical intelligence it is easy to see how the importance of hands-on creating could be overlooked. However, nonverbal information is a vital part of our cognition. “Given what we now know about how our sensory system nonverbally contributes to thinking through feeling, we can say that cognition is formed by both linguistic symbolic manipulation and nonlinguistic experience. The student of intrapersonal and interpersonal exchange helps us begin to recognize that learning can occur independent of language” (Heid, 2005). Creating original art such as photographs affords students who learn through bodily-kinesthetic instruction the opportunity to learn. That is one of the many reasons why I included having students make pinhole photographs in this curriculum.

Chapter III

Description of the Curriculum: DBAE Photography Unit

The curriculum is designed for groups of mixed age from 10-17 years. Georgia Quality Core Curriculum Standards were chosen with the range of ages and abilities in mind. The curriculum begins in **lesson 1** by examining the history and development of photography as an art medium. Students will view a power point presentation on the history of photography using many of the same images they will encounter in the gallery and museum. Students will complete a timeline on the history of photography. After students have a thorough understanding of the history of photography and what a photograph is, the curriculum moves into first hand experience with original artworks and art making. The students will view a demonstration of taking and processing a pinhole photograph.

Grade 4

Generates accurate statements about the functions (purposes) of particular artworks and the culture that produced them.

Grade 5

Explains how particular technological advances change the way an artist works, such as the invention of steel and the architect; the computer and digital artist, architect, and graphic designer; the camera and the photographer.

Grade 6

Traces the development of selected art professions from past to present societies, such as painting, architecture, photography, printmaking, and graphic designing.

Grade 7

Describes the materials, tools, and techniques employed by artists in producing particular artworks and explains the advancements that preceded their use.

Grade 8

Explains why artworks from technologically developed societies differ from those of primitive societies.

Grades 9 - 12

Explains the changes in photography brought about by new technology and media.

Identifies and discusses selected artists who have contributed to the development of photography and evaluates the influence of historical factors on their significance.

Lesson 2 begins in the classroom with a darkroom procedures test. Following the test, which will be peer-graded, students participate in an all-day pinhole workshop where they create their own pinhole camera, light test it, and create their own self portrait negatives.

Grades 4 – 12: Demonstrates proper care and safe use of materials.

Lesson 3 is concerned with preparing students to visit an art gallery and museum. They will be shown pictures of where we're going and given an itinerary of what we'll be doing. The goal of this lesson is to reduce any anxiety students may have about traveling to someplace new. We will discuss proper behavior in the museum/gallery, approaches

to art criticism, and explore aesthetic issues such as the difference between fine art photographs and snap shots.

4th grade: Develops and applies criteria for judging personal decisions about artworks.

5th grade: Develops, judges, and communicates personal decisions about artwork.

6th grade: Describes the expressive quality (feeling/mood) of artworks.

7th grade: Develops and applies appropriate criteria for making aesthetic judgments of artworks and product designs.

8th grade: Expands and develops a personal position on aesthetics: What is aesthetics? Why do people create art? Why are certain objects considered art and others are not considered art? How do we justify judgments about what is art? Must art be beautiful? Does art have to be functional? If it is in an art museum, is it art?

9th – 12th: Discusses aesthetic issues related to computer art and photography (e.g., When is a photograph art and when is it a personal record of one's life? Can the computer be used to produce photographic imagery? What is the relationship between traditional photography and digital photography? What ethics apply to copyright issues, digital art, photography, and the Internet?)

Lesson 4 will take place in the museum/gallery. While at Jackson Fine Art, a gallery specializing in photography, students will explore their personal, pre-existing aesthetics by playing the Token Response Game with artworks in the gallery. Then students will go to the High museum to see the photographs on display in the galleries and then go to the

Works on Paper Research Room where students will examine original works that were first viewed in the Lesson 1 PowerPoint. Students will complete a History of Photography Timeline.

4th Grade: Generates accurate statements about the functions (purposes) of particular artworks and the culture that produced them.

5th Grade: Explains how particular technological advances change the way an artist works, such as the invention of steel and the architect; the computer and digital artist, architect, and graphic designer; the camera and the photographer.

6th Grade: Traces the development of selected art professions from past to present societies, such as painting, architecture, photography, printmaking, and graphic designing.

7th Grade: Describes the materials, tools, and techniques employed by artists in producing particular artworks and explains the advancements that preceded their use.

8th Grade: Explains why artworks from technologically developed societies differ from those of primitive societies.

9th – 12th Grades: Identifies and discusses selected artists who have contributed to the development of photography and evaluates the influence of historical factors on their significance.

Explains the changes in photography brought about by new technology and media.

After the pinhole workshop, **Lesson 5** will rap up the curriculum with an aesthetic discussion with prints of work viewed in person, and a self evaluation of their growth through the curriculum. Students will have the opportunity to create another pinhole photograph of their choosing in response to their experiences participating in the curriculum.

Lesson 5:

9th – 12th Grades: Evaluates, based on predetermined criteria, own performance and progress on skills and written and visual products.

4th Grade: Emphasizes specific elements of art and principles of design and selects materials and techniques appropriate to creating an artwork based on own idea and self-direction.

5th Grade: Produces artworks and graphic designs that use selected subject matter, including symbols and ideas, to communicate a message.

6th Grade: Plans and creates artworks using the principles of design to organize the elements of art for creating a composition.

7th Grade: Plans and creates artworks using elements of art and principles of design for compositions expressing an intended meaning.

8th: Selects subject matter, including symbols and ideas, to communicate a message in an original artwork.

9th – 12th Grades: Produces photographs from a variety of objective, abstract, and nonobjective subjects and content.

*Lesson 1***GSU Lesson Plan Format****Photography Appreciation: Lesson 1 Grade Level: 4 – 12 Elizabeth Church****QCC or Content Standards:**

Grades 4 – 6:

Grade 4

Generates accurate statements about the functions (purposes) of particular artworks and the culture that produced them.

Grade 5

Explains how particular technological advances change the way an artist works, such as the invention of steel and the architect; the computer and digital artist, architect, and graphic designer; the camera and the photographer.

Grade 6

Traces the development of selected art professions from past to present societies, such as painting, architecture, photography, printmaking, and graphic designing.

Grades 7 – 8:

Grade 7

Describes the materials, tools, and techniques employed by artists in producing particular artworks and explains the advancements that preceded their use.

Grade 8

Explains why artworks from technologically developed societies differ from those of primitive societies.

Grades 9 - 12

Explains the changes in photography brought about by new technology and media.

Identifies and discusses selected artists who have contributed to the development of photography and evaluates the influence of historical factors on their significance.

Lesson Theme: Historical Development of Photography

Objectives:

Grades 4 – 6:

The student will accurately **identify** the culture that produced photographs presented in class. (knowledge)

The student will **analyze** the series of photographs and **write** accurate statements about the functions of the photographs within the cultures in which they were produced.

(analysis, synthesis)

The student will **explain** how technological advances have changed the way in which photographers work. (evaluation)

The student will **create** a timeline tracing the development of photography from past to present. (synthesis)

Grades 7 – 8:

The student will **identify** the materials, tools, and techniques photographs employed to produce works presented in class. (knowledge)

The student will **explain** advancements in the historical development of photography.(evaluation)

The student will **explain** why photography has developed as an art form in technologically advanced countries like the US but has not in other primitive societies. (evaluation)

Grades 9-12:

The student will **identify** and **discuss** artists who have contributed to the development of photography. (knowledge, comprehension)

The student will **evaluate** the influence of historical factors on the significance of selected artists as photographers. (evaluation)

Resources:

Wikipedia

The Story of Photography: An Illustrated History, Aperture:

The Story of Photography

www.photo.net/history/timeline

<http://www.geh.org/technology.html>

ARTstor

<http://www.msnbc.msn.com/id/9261340/>

History of Photography Posters (see attached)

Introduction/Motivation:

We're going to begin today with a game. We're going to work together today in 5 different teams. Every time your team answers correctly you will receive another piece to the pinhole puzzle. Take a look around the room. Your goal today is to use your detective skills to place the images you see in the correct order. Photography has a long history and many developments along the way. The first group to order everything correctly receives 5 gold stars, 2nd = 4 gold stars, 3rd = 3 gold stars, 4th = 2 gold stars, 5th = 1 gold star.

Content Paper:

History of Photography Posters & Text (Figures 15 - 34)

Instructor's Procedures:

- Explain the prize/incentive system for the entire workshop:

9-12: 5 points = prize

7-8: 4 points = prize

4-6: 3 points = prize

Younger than 4th grade: 2 points = prize

Each time a group or individual earn points stickers will be placed next to their names on the scoreboard. For every prize they earn the students get to select a prize (crackers, cookies, candy, apples, juice boxes, pens, pencils, paper, markers, etc)

- Form 5 groups from the students (try to evenly distribute ages)
- Distribute Materials – one set of cards to each group (figures 15 – 24), pencils, and a booklet for each group member (figures
- Explain the rules of the game:

Your goal is to place the cards that you have in order from oldest to newest – for extra clues look at the posters on the wall. You'll notice that Card A is the same as Poster A. At the bottom of each poster are pictures of important things and people from the same period in history. The first group to get the 10 cards in the correct order gets five points!

- Encourage students to use clues from the bottom of the posters to judge what might be the oldest, newest, etc.
- Encourage students to work together in their groups to order the images
- Encourage students to compare & contrast images they are having difficulty placing in order
- Judge order completion from answer chart for winning group
- After all of the groups have found the correct order, display and read wall text matching game after all groups have finished

- Explain the rules – raise your hand if you would like to make an educated guess as to where the wall text I'm holding goes – if you are correct you get a sticker, etc. until all of the wall texts are properly labeled. (each wall text is labeled with a corresponding letter matching to a poster. the wall text further explains the time period and cultural/technological developments in the posters)
- As each wall text is placed correctly, ask again what is the correct year for the poster, as read aloud in the wall text. Allow the person who answers to place the year tag on the poster and give them a point/ sticker as well.
- Encourage students to record the information in their booklets as it will be useful in subsequent activities and help them in earning stickers.
- Instruct students to complete the compare and contrast portion of the booklet and answer the questions that follow. The questions will vary according to age groups.
- If time permits, give a demonstration of taking and processing a pinhole photograph (see steps in lesson 2)
- Remind students that they will be using the information they learned during this lesson to complete the History of Photography Timeline during lesson 3 for more team points.

Materials and Materials Management:

- 1 Set of Laminated Reproductions to hang on the wall
- 1 Set of Laminated Wall Text to go with History of Photography Posters
- 1 Set of Laminated Year Tags for the Poster Reproductions
- 5 sets of laminated card sized reproductions for groups

30+ workshop workbooks

30+ pencils

One set of Reproductions will be hung on the wall. Each will be labeled with a Letter for identification. Each group will receive a packet of 1 set of laminated card sized reproductions (tangibles to manipulate) also labeled with the corresponding letters, a workbook for each participant, and pencils.

Student Procedures:

- The student will listen as the prize/incentive system for the entire workshop is explained:

9-12: 5 points = prize

7-8: 4 points = prize

4-6: 3 points = prize

Younger than 4th grade: 2 points = prize

Each time a group or individual earn points stickers will be placed next to their names on the scoreboard. For every prize they earn the students get to select a prize (crackers, cookies, candy, apples, juice boxes, pens, pencils, paper, markers, etc)

- The students will divide into 5 groups that include a range of ages and abilities.

- The students will each receive a pencil and a booklet and each group will receive a set of small poster cards.

- The students will listen as the rules of the game are explained:

Your goal is to place the cards that you have in order from oldest to newest – for extra clues look at the posters on the wall. You'll notice that Card A is the same as Poster A. At the bottom of each poster are pictures of important things and people from the same period in history. The first group to get the 10 cards in the correct order gets five points!

- The students will use clues from the bottom of the posters to judge what might be the oldest, newest, etc.
- The students will work together in their groups to order the images.
- The students will compare & contrast images they are having difficulty placing in order.
- The students will be judged by the teacher for correct order completion from answer chart to determine the winning group.
- After all of the groups have found the correct order, the students will listen as the text matching game is explained:
 - raise your hand if you would like to make an educated guess as to where the wall text I'm holding goes – if you are correct you get a sticker, etc. until all of the wall texts are properly labeled. (Each wall text is labeled with a corresponding letter matching to a poster. The wall text further explains the time period and cultural/technological developments in the posters)
- As each wall text is placed correctly, the student will be asked again what is the correct year for the poster, as read aloud in the wall text. Allow the student who answers to place the year tag on the poster and give them a point/ sticker as well.

- The students will record the information in their booklets as it will be useful in subsequent activities and help them in earning stickers.
- The student will then complete the compare and contrast portion of the booklet and answer the questions following, according to their age group.
- If time permits, the students will view a demonstration of taking and processing a pinhole photograph.
- The students will complete the informal assessment for the lesson during the museum visit, lesson 3. The Timeline assessment is included in the booklet (figure 6).

Closure/Review:

Today we've learned about the development of photography throughout history and placed within cultural context as it developed. Who can tell us what the first camera-like tool was? (camera obscura) And what was it used for? (drawing in perspective) Who can name 3 photographers that have contributed to photography? Can you describe how? (refer to posters and wall text) You've all done a wonderful job today and I hope you're excited about making your pinhole cameras next week. I would like for everyone to turn to the Darkroom Procedures page in your booklet (figure 7). You will need to study this and be prepared to take the quiz (figure 8) before we begin on Saturday. Have a great week!

Assessment:**Assessment Questions**

Grades 4 – 6:

How well did the student accurately **identify** the culture that produced photographs presented in class? (knowledge)

How well did the student **analyze** the series of photographs and **write** accurate statements about the functions of the photographs within the cultures in which they were produced? (analysis, synthesis)

How well did the student **explain** how technological advances have changed the way in which photographers work? (evaluation)

How well did the student **create** a timeline tracing the development of photography from past to present? (synthesis)

Grades 7 – 8:

How well did the student **identify** the materials, tools, and techniques photographs employed to produce works presented in class? (knowledge)

How well did the student **explain** advancements in the historical development of photography? (evaluation)

How well did the student **explain** why photography has developed as an art form in technologically advanced countries like the US but has not in other primitive societies? (evaluation)

Grades 9-12:

How well did the student **identify** and **discuss** artists who have contributed to the development of photography? (knowledge, comprehension)

How well did the student **evaluate** the influence of historical factors on the significance of selected artists as photographers? (evaluation)

Assessment Instrument

History of Photography Timeline to be completed during lesson 3

Peer Grading and Group Discussion Assessment used for Saturday Program

Figures 1 – 19 are color printed on 8.5 x 11 paper as double page spread center stapled.

Three booklets are represented for the groups of grades 4- 6, 7 – 8, and 9 – 12.

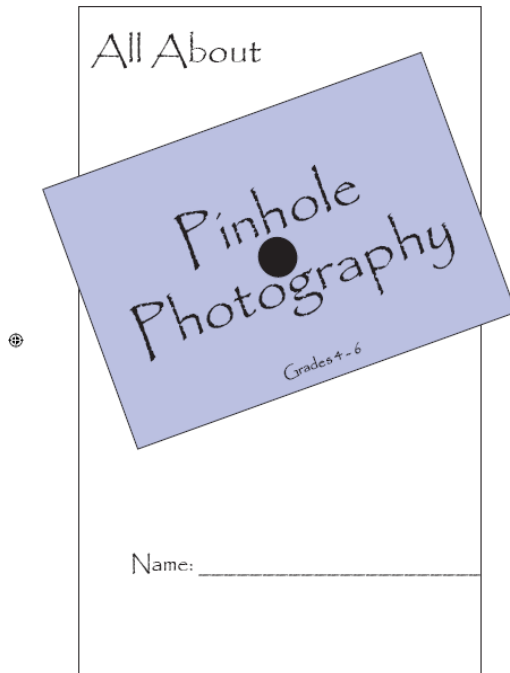


Figure 1. Booklet Cover Grades 4 – 6

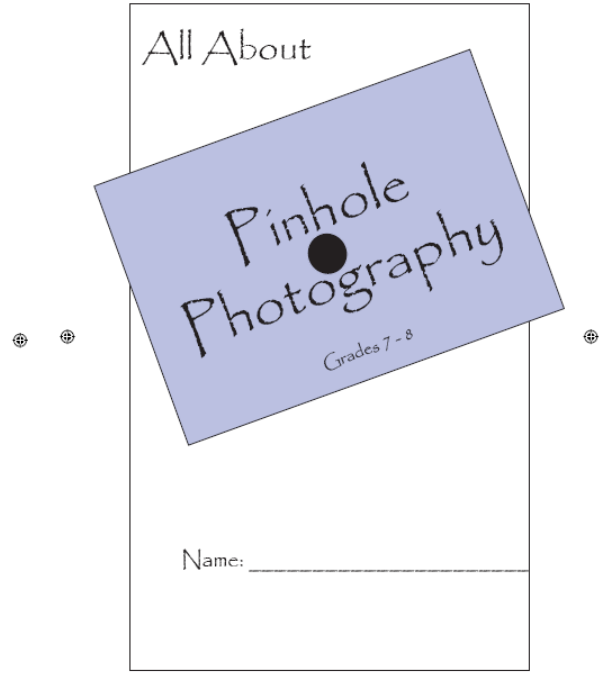


Figure 2. Booklet Cover Grades 7 - 8

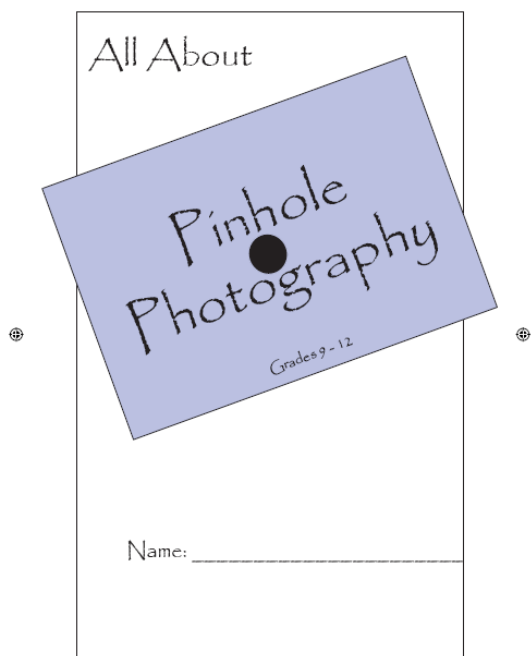




Figure 3. Booklet Cover Grades 9 – 12

Put Them in Order!

	WHO: WHAT: WHEN: WHY:		WHO: WHAT: WHEN: WHY:
	WHO: WHAT: WHEN: WHY:		WHO: WHAT: WHEN: WHY:
	WHO: WHAT: WHEN: WHY:		WHO: WHAT: WHEN: WHY:
	WHO: WHAT: WHEN: WHY:		WHO: WHAT: WHEN: WHY:
	WHO: WHAT: WHEN: WHY:		WHO: WHAT: WHEN: WHY:

Figure 4. Lesson 1 the historical development of photography for grades 4 – 12

Compare & Contrast



<u>SIMILAR:</u>	<u>DIFFERENT:</u>
1-	1-
2-	2-
3-	3-
4-	4-
5-	5-



1. What culture produced the photograph on the left?

2. What is the function of this photograph?

3. How have technological advances changed the way photographers work?

Figure 5. Lesson 1 compare & contrast grades 4-6

Compare & Contrast



<u>SIMILAR:</u>	<u>DIFFERENT:</u>
1-	1-
2-	2-
3-	3-
4-	4-
5-	5-



1. What materials, tools, & techniques did the photographer use for the left image?

2. Describe 3 achievements in the history of photography:

3. Why has photograph developed in our society, but not in the society represented on the right?

Figure 6. Lesson 1 compare & contrast grades 7-8

Compare & Contrast



<u>SIMILAR:</u>	<u>DIFFERENT:</u>
1-	1-
2-	2-
3-	3-
4-	4-
5-	5-

1. Name 3 artists that have contributed to photography? Describe how:

2. What historical factors affected the artist on the left? How?

Figure 7. Lesson 1 compare & contrast grades 9-12

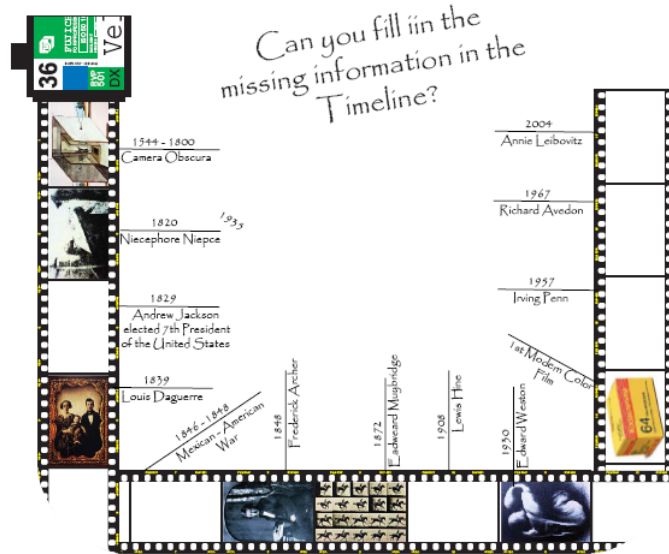


Figure 8. Lesson 1 assessment timeline to be completed during lesson 3



Figure 9. Images for completing figure 8 timeline assessment



Figure 10. Darkroom Procedures reference for lesson 1 homework.

Dark Room Procedures Test

Use the Word Bank to answer the following questions. Label each with the corresponding letter.

1. What does this step do? ___
1 minute
2. What does this step do? ___
30 seconds
3. What does this step do? ___
1 minute
4. What does this step do? ___
1 minute
5. How long should the paper drip between trays? ___
6. What should always be used to touch paper in chemicals? ___

Word Bank

A. Water	F. Dektol
B. Develops silver that has been exposed to light	G. Stop Bath
C. Stops the developing	H. Hardens developed silver and removes un-exposed silver
D. 7 seconds	I. Washes off all chemicals
E. Fixer	

Taking a Photograph

Describe in words or draw a picture explaining the steps in taking a pinhole photograph with your camera. Be sure to include exposure time!

Printing a Positive

Describe in words or draw a picture of the steps in making a positive print. Be sure to include exposure time!

Figure 11. Darkroom procedures & taking a photograph tests, lesson 2

Looking at Art

Initial Reaction	Description
What does it make you think of? How does it make you feel?	What images, shapes, colors, etc do you see? How do you think it was made? What photographic techniques do you see?
Analysis	
What colors, shapes, textures, lines dominate? Where is the negative space? What is the focal point?	What is the mood? Is the work Realistic, Formalistic, or Expressionistic? What information is given in the credit or wall text?

Looking at Art

Interpretation	
If you were in this work, what would you think/feel?	What title would you give the work if you were the artist?
What do you think this work means?	
Evaluation	
Have your feelings changed since starting?	Is it beautiful, visually satisfying, complete in and of itself?
Would you like to own this work?	Does the work address some significant human problem or need?
Is the work well made?	If so, does it do this well?

Figure 12. Art criticism, lesson 3

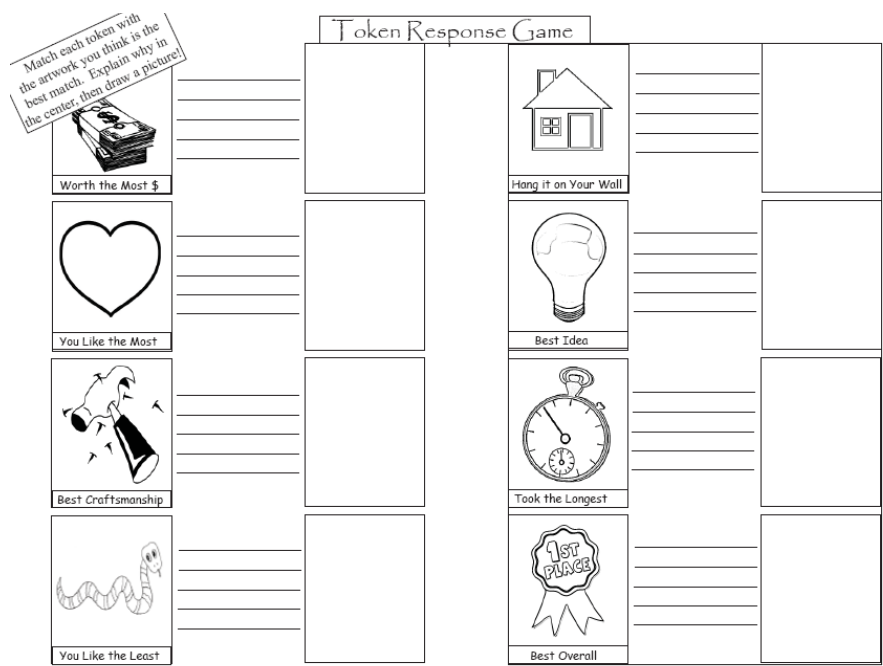


Figure 13. Token response game, lesson 3

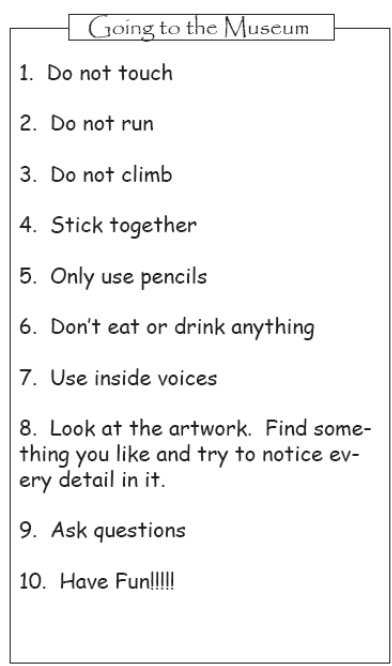


Figure 14. Going to the museum rules, lesson 3

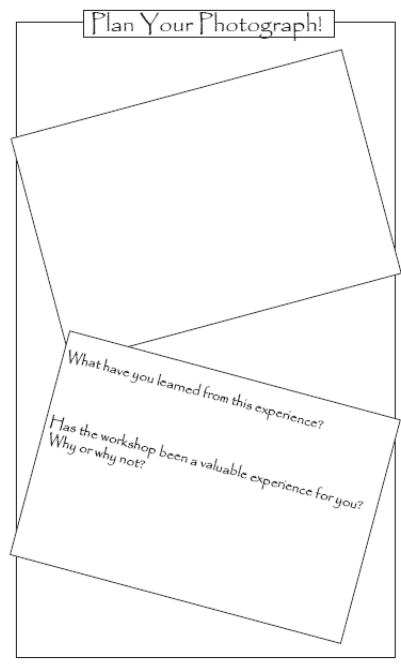


Figure 15. Plan your photograph and workshop evaluation, lesson 4

Self Evaluation	
How well did you accurately identify the culture that produced photographs presented in class?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you analyze the series of photographs and write accurate statements about the functions of the photographs within the cultures in which they were produced?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you explain how technological advances have changed the way in which photographers work?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you create a timeline tracing the development of photography from past to present?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you describe the processes involved in taking a pinhole photography, printing a positive, and processing prints?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well you student create both positive and negative self portrait pinhole prints?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you develop and apply criteria for judging personal decisions about artworks while playing the token response game?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you develop, judge, and communicate personal decisions about artwork while playing the token response game?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you describe the expressive qualities (feeling/mood) of artworks while playing the token response game?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you create a photograph in response to their experiences in the workshop, self-directing and choosing their own subject matter?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you create emphasis in their photograph by using proportion to make the subject the largest object in the composition?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you use the negative space around their subject to add emphasis to their subject?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you communicate their message or response through the photograph?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you evaluate their performance and the value of their learning in the workshop?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent

Figure 16. Lesson 4, self evaluation grades 4 – 6

Self Evaluation	
How well did you identify the materials, tools, and techniques photographs employed to produce works presented in class?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you explain advancements in the historical development of photography?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well you student explain why photography has developed as an art form in technologically advanced countries like the US but has not in other primitive societies?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you describe the processes involved in taking a pinhole photography, printing a positive, and processing prints?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you create both positive and negative self portrait pinhole prints?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you develop and apply appropriate criteria for making aesthetic judgments of artworks while playing the token response game?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you expand and develop a personal position on aesthetics while playing the token response game. What is aesthetics? Why do people create art? Why are certain objects considered art and others are not considered art? How do we justify judgments about what is art? Must art be beautiful? Does art have to be functional? If it is in an art museum, is it art?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you create a photograph in response to their experiences in the workshop, self-directing and choosing their own subject matter?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you create emphasis in their photograph by using proportion to make the subject the largest object in the composition?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you use the negative space around their subject to add emphasis to their subject?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you communicate their message or response through the photograph?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you evaluate their performance and the value of their learning in the workshop?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent

Figure 17. Lesson 4, self evaluation grades 7 - 8

Self Evaluation	
How well did you identify and discuss artists who have contributed to the development of photography?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you evaluate the influence of historical factors on the significance of selected artists as photographers?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you describe the processes involved in taking a pinhole photography, printing a positive, and processing prints?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you create both positive and negative self portrait pinhole prints?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you discuss aesthetic issues related to photography while playing the token response game? (e.g. When is a photograph art and when is it a personal record of one's life? Can the computer be used to produce photographic imagery? What is the relationship between traditional photography and digital photography? What ethics apply to copyright issues, digital art, photography, and the Internet?)	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you create a photograph in response to their experiences in the workshop, self-directing and choosing their own subject matter?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you create emphasis in their photograph by using proportion to make the subject the largest object in the composition?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you use the negative space around their subject to add emphasis to their subject?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you communicate their message or response through the photograph?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent
How well did you evaluate their performance and the value of their learning in the workshop?	<input type="radio"/> Ok <input type="radio"/> Good <input type="radio"/> Excellent

Figure 18. Lesson 4, self evaluation grades 9 – 12

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All images and information were obtained and imported into this booklet under Fair Use. All contents are intended for in-person education in art appreciation only, in partial fulfillment of MAEd. requirements for Elizabeth Church at Georgia State University, and are not intended for publishing or profit.

Figure 19. Back page of booklet copyright and fair use disclaimer

Figures 20 – 29 are printed on 11x14 card stock and laminated for use as posters with dry erase markers. The figures are printed on 5 sets of 4x6 cards for individual manipulatives during group activities.

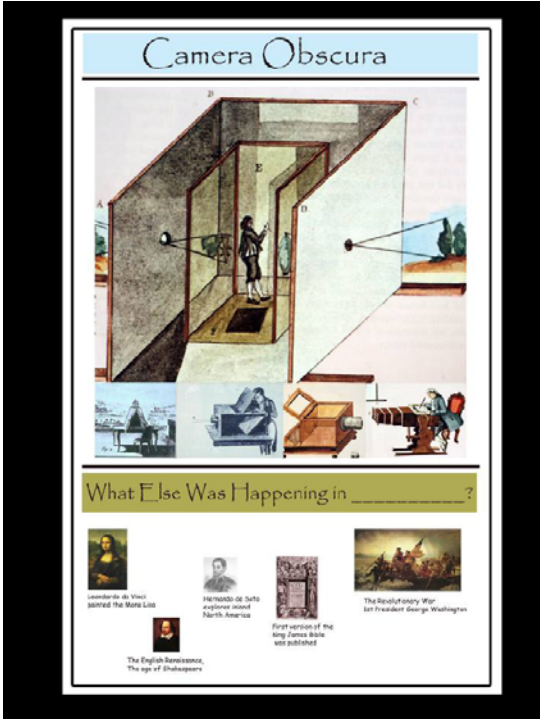


Figure 20. 1544 – 1800 poster



Figure 21. 1820's poster



Figure 22. 1830's poster



Figure 23. 1840's poster



Figure 24. 1850's poster

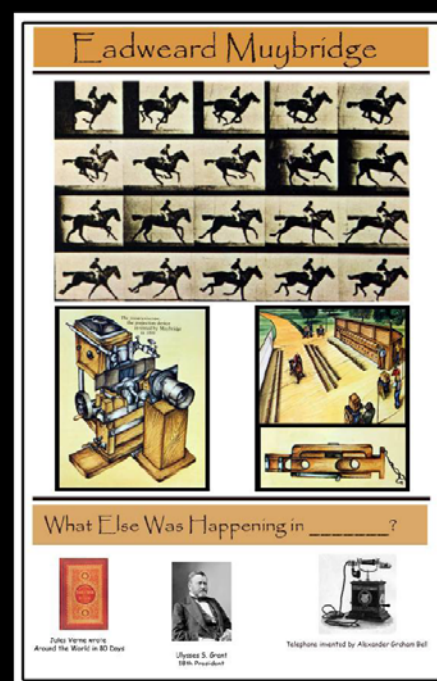


Figure 25. 1870's poster

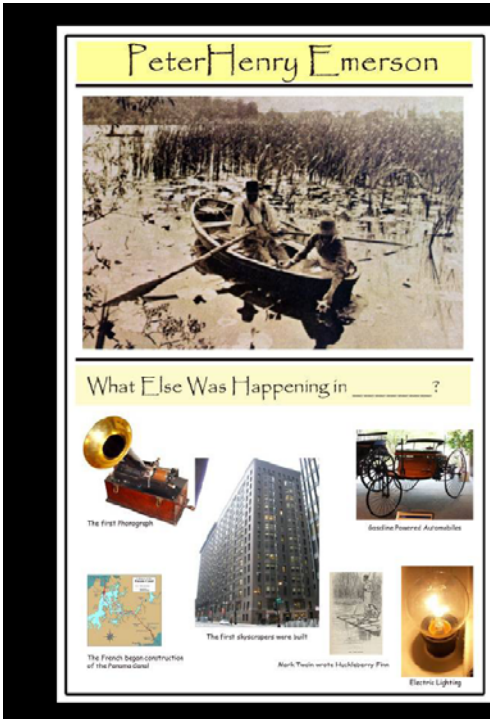


Figure 26. 1880's poster



Figure 27. 1890's poster

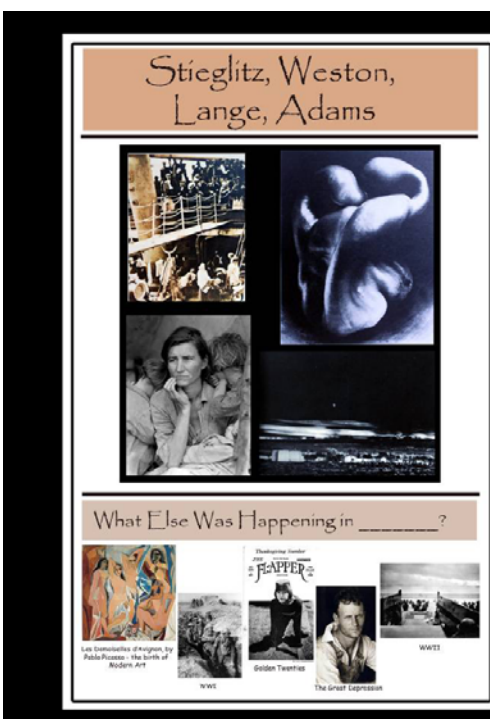


Figure 28. 1900 - 1940's poster

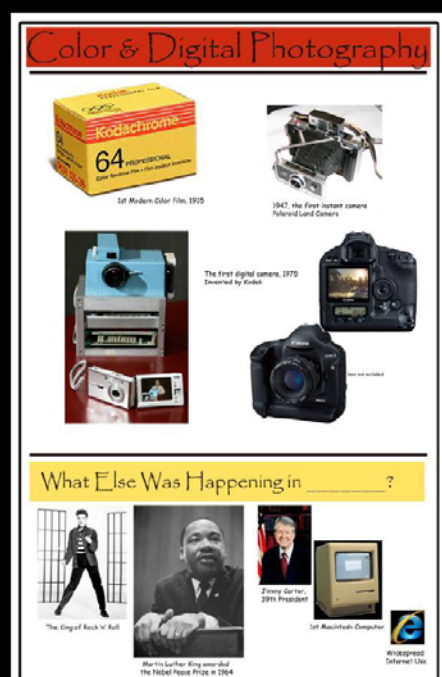


Figure 29. 1940's to present poster

It was long known that if a small hole were made in one wall of a dark room (camera obscura in Latin), an upside-down image would appear on the opposite wall.

Camera Obscura phenomenon was written about as early as Aristotle, but was not exploited until 16th century painters & astronomers.

Leonardo da Vinci wrote about the camera obscura, but Dutch astronomer Rainer Fisius was the first to actually use it to make the first drawing.

The Story of Photography

Figure 30. Wall text for figure 20,
camera obscura

Niepce was born in 1765 in France. He became interested in lithography and began experimenting with ways to transfer images to stone.

In 1826 Niepce applied bitumen of Judea to a pewter plate and inserted it in a camera obscura. After exposing the plate for hours "View from his Window at Gras" appeared. This is considered to be the first photograph in history.

The Story of Photography

Figure 31. Wall text for figure 21,
Nicephore Niepce

Louis Jacques Mandé Daguerre partnered with Niepce in 1829 to try and find a way to make the image produced by camera obscura more permanent.

In 1831 Daguerre discovered silver salts worked better than Niepce's bitumen of Judea, in 1835 he found a way to reduce the exposure time, and in 1837 he stabilized the image with a concentrated salt solution.

In the process a silver-coated copper plate was polished and fumed with iodine, inserted into camera obscura and exposed. The image was developed with mercury fumes and fixed with sodium chloride, rinsed, mounted under glass.

The Story of Photography

Figure 32. Wall text for figure 22,
Louis Daguerre

William Henry Fox Talbot was born 1800 in England. Talbot became interested in fixing the camera obscura image in 1833 and a few years later succeeded in making a tiny image. After hearing about Daguerre's method, he publicized his experiments in a report to the Royal Society in London in 1839. Just 24 days after the French announcement!

Talbot's method used paper instead of a metal plate with 2 stages: 1st make an impression of the subject with camera obscura, 2nd print the final image in identical copies. Talbot's method was more economical but not as clear as Daguerre's method.

The Story of Photography

Figure 33. Wall text for figure 23,
William Henry Fox Talbot

The wet collodion process combined the advantages of the calotype (Talbot's method) with the precision of the daguerreotype.

The wet collodion process used a glass negative coated with an emulsion collodion and silver nitrate.

Frederick Scott Archer discovered this method and published it in 1851.

The Story of Photography

Figure 34. Wall text for figure 24,
Frederick Scott Archer

Muybridge came to San Francisco from England. In 1878 Muybridge set up twelve cameras side by side. The shutters were attached to strings stretched across a track that were triggered by a horse running. This proved that artists had misrepresented galloping horses in the past.

Muybridge continued to study motion at the University of Pennsylvania. In 1880 he projected light through rapidly spinning single photographs mounted on a circular glass plate using a camera called the zoopraxiscope.

The Story of Photography

Figure 35. Wall text for figure 25,
Eadweard Muybridge

Peter Henry Emerson was born in Cuba in 1856 to an American father and a British father. After his father died he moved to England and completed university studies in medicine; his special interest in biology prompted him to observe nature in all its forms.

Emerson was one of the key figures in a cultural controversy at the end of the 19th century that led photography to define itself as a distinct art form.

Emerson had a positive influence on the development of photography, awarding first prize to photographer Alfred Stieglitz at an important London competition.

The Story of Photography

Figure 36. Wall text for figure 26,

Peter Henry Emerson

George Eastman of Rochester, NY patented a small box-shaped camera called the Kodak in 1888. The camera came pre-loaded with roll film utilizing new celluloid technology and produced 100 circular images.

Once the entire roll had been exposed the camera was returned to the Kodak store to be processed, printed, and reloaded.

Kodak made photography available to everyone.

The Story of Photography

Figure 37. Wall text for figure 27,

George Eastman

Alfred Stieglitz was born in Hoboken, NJ. He was a key figure in the evolution of the art photography, and his work was decisive in winning greater cultural recognition for the medium.

Edward Weston was an American photographer famous for his "straight" style, paying careful attention to light, contrast, and composition without distortion or manipulation.

Dorothea Lange was born in Hoboken, NJ and moved to San Francisco where she became interested in social problems working for the Farm Securities Administration.

Ansel Adams was born in 1902 in San Francisco and founded the group f.64 with Weston and other photographers. He is one of the best known photographers in the world today.

The Story of Photography

Figure 38. Wall text for figure 28,

Stieglitz, Weston, Lange, Adams

1907 - The Autochrome Lumière is the first color photography process marketed.

1936 - Development of Kodachrome multi-layered reversal color film.

1937 - Agfacolor-Neu reversal color film.

1939 - Agfacolor negative-positive color material, the first modern "print" film.

1942 - Kodacolor, Kodak's first "print" film.

1947 - the first instant camera, Polaroid Land Camera

1975 - Kodak invents the first digital camera

The Story of Photography

Figure 39. Wall text for figure 29,

color photography

*Lesson 2***GSU Lesson Plan Format****Photography Appreciation: Lesson 2 Grade Level: 4 – 12 Elizabeth Church****QCC or Content Standards:**

Grades 4 – 12: Demonstrates proper care and safe use of materials.

Lesson Theme: Dark Room Procedures, Taking Photos**Objectives:**Grade 4 – 12: The student will correctly **describe** the processes involved in taking a pinhole photography, printing a positive, and processing prints. (comprehension)The student will **create** both positive and negative self portrait pinhole prints. (synthesis)**Sample:***Figure 40.* Sample self portrait image

Resources:

Photography by Barbara London and John Upton

Dark Room Procedures Poster (see attached)

Introduction/Motivation:

Today we're going to learn how to take a pinhole photograph, just like many of the photographs we've been looking at! The first thing we're going to do is learn how our camera works and then the procedures we'll follow in the darkroom to process our negatives and positives. It's very important that you follow the rules. The paper we're using is sensitive to light and must be handled properly or your photograph will not be very good. And it's just as important that we follow the rules while in the darkroom because many of the chemicals we'll be using can be harmful. But as long as you listen and pay attention. Let's get started!

Content Paper:

Posters & Booklet

Instructor's Procedures:

Instructor must set up darkroom prior to each class by blacking out windows and creating a light trap for the door with black plastic. Set up four trays for processing negative:

developer (dektol mixed 1:2), stop bath, fixer, and water. Place tongs in the first three trays.

- Everyone look at my camera. Notice that the top and bottom each have a tab- these are to help you pull the pieces apart from one another to load and unload film. Now look at the front of my camera. Put your finger in the slot and gently pull the tab to the right. What do you see? (a piece of metal) And what is in the center of that piece of metal? (a little hole) Exactly. This is the lens. Just like a normal camera has a lens on the outside, this camera has a lens too. The lens of a camera focuses light and directs it through the camera and onto the film. And that's exactly what this little hole does. The piece of cardboard that you slide to the right is the shutter – this determines how long you let light reach your film. On a regular camera this would be the button that you push. Now let's look inside the camera. You can see the lens from inside the camera now. Look at the back, what do you see? (little pieces of cardboard) Yes, these are to keep your film in place while you're taking pictures.

- Now the film is actually paper that has been coated with a special chemical to make it sensitive to light. So that means I can only show you the paper with the lights off. We have a special red light that we can use to look at the photo paper with. So if the paper is sensitive to light, what does that mean? (we can't turn on the lights with the paper out or camera open, we can't open the camera outside, and when we open the shutter in light the paper will get exposed)

- Now let's discuss what we're going to be taking pictures of. You are each going to make your very own pinhole camera and then you're going to take a self-portrait. Who can tell me what that word means, self-portrait? Right, it means that we're going to take pictures of ourselves. Artists have been making self-portraits as long as they have been making art. Who can think of some reasons why an artist might make self portraits? (ie: To get to know themselves better, most readily available model, you're always with yourself, to preserve yourself/ immortality, etc.)

- Does anyone remember the steps we take to make our pinhole cameras take a picture? We went through the process the last time we met and we just talked about it. What am I going to do 1st, after my camera is properly constructed? (Take students through the Poster on Steps to Take a Pinhole Photograph)

1. Load film in safelight
2. Go outside and compose picture in brightly lit area
3. Make sure the part of myself that I am trying to photograph is placed directly in front of the pinhole, about 6 inches away.
4. Open the shutter for 1 minute. Remember that it must remain completely still for the minute or my portrait will be blurry. If it's shady the shutter should stay open for 2 minutes, and if it's completely in the shade or overcast 5 minutes.
5. Carefully bring my camera back inside to process my negative.

- Ok! Let's all get started on making our pinhole cameras! Depending on what you brought, either an oatmeal container or a shoe box, your construction will be a little different.

- The first thing we need to do is decide where you're going to place your pinholes and shutters. Everyone take out your shoe boxes or oatmeal canisters.

- There are a couple of different ways we can do this, and the choice is yours.

(Demonstrate where the pinholes could be placed on each of the different containers.

Allow each student to choose where their shutter will go. Remind students that their 'film' must be able to sit or be held against the back in some way)

- Ok, once you've chosen your pinhole location, you need to mark it with a red X. The next thing we're going to do is cut a small opening in your container for the shutter.

(assist younger students with cutting, allow older students to cut their own)

- Now you all need to measure the distance from your pinhole to the back of the camera, where the film will be. This distance determines the size of your pinhole. Write that measurement on the outside of your box. (distribute squares of flashing and 5x7 rectangles)

- Ok, while I'm coming around to drill your pinholes, everyone needs to paint the inside of their cameras Black. Make sure to cover everything inside (demonstrate)

- Once your pinhole has been drilled and your paint has dried (tempera paint will dry quickly), you need to tape your pinhole inside your camera. Center the metal pinhole inside the hole we cut in your container. (demonstrate) Now tape it in place with Black Electrical Tape.

- Our last step is to mark where the film will go. Everyone take the rectangles of paper I've given you and place them inside your camera against the back. You want to try and

center the paper directly behind the pinhole as best you can. Glue that to the back of your camera. This will mark where to tape your film when we load our cameras.

- Now it's time for a light test! We have to make sure that your cameras are light-tight – that no light is leaking in from anywhere, otherwise it won't properly take your portrait. We only want light coming in from the shutter. So to test that, everyone needs to take a piece of black electrical tape and place it over your pinhole. This is your shutter. It will keep the light out of the camera until you choose to let it in. Our next step is to go into the darkroom and load 1 piece of photo paper into our cameras. You want to take a piece of masking tape and tape the paper on top of the piece you already have on the back (demonstrate). Then close up your camera.

- Now we're all going to place them in the bright sun for 5 minutes.

- After 5 minutes bring all cameras back inside. Have students sit in their seats and turn off the lights. Allow eyes to adjust to red light. Instruct students to gently pull their cameras apart and remove their negative and raise it in the air. Collect all negatives. Use this time to go through the darkroom procedures again, first covered in lesson 1.

- Assign each student on step in the processing. All other students must remain seated until it is their turn. Place all negatives in the developer. Have the student responsible for processing agitate the tray and count the required number of seconds for each step: developer – 60, stop bath – 30, fixer – 60, water – 60.

- After the water bath turn on the lights. Distribute negative to students for drying.

- Fix any light leaks that occur and proceed with taking self portraits

- After constructing your pinhole camera and fixing the light leaks, the first thing you need to do is load it with film. We are using light sensitive photo paper. Does anyone remember what makes this paper sensitive to light? Right, it's coated with emulsion made out of silver. When the silver emulsion is exposed to light it darkens.
- Since our paper is sensitive to light we have to load it in the darkroom. The silver used in photo paper is least sensitive to red light, which allows us to use it in the darkroom
- After loading the paper in the camera, we'll take it outside and compose our picture. I want to make sure to place the object I want to photograph directly in front of my camera, to make it as large as possible to emphasize it
- When in bright sun, I will open the shutter of the camera for 1 minute. In the shade I will open it for 2 minutes. And if it is overcast I will open it for 5 minutes.
- After exposing photographs bring the camera back inside and repeat processing steps.
- Once the negative are dry, use the following procedure for contact printing positives:
 1. Place unexposed photo paper emulsion side up on table under safe light conditions
 2. Place dry negative emulsion side down on top of unexposed paper to make a paper sandwich, emulsion to emulsion.
 3. Tape the edges of the sandwich to the table for a tight fit.
 4. Expose the sandwich for 1 second under small desk lamp.
 5. Remove tape and process exposed paper according to Darkroom Procedures Poster.

- Repeat steps as necessary to achieve a successful self-portrait.

Materials and Materials Management:

40 pieces of 5x7 RC photo paper

40 pre-cut pieces of flashing for pinholes

Jewelers Drill and Bits for making pinholes

Black Tempera Paint, 30 Brushes

1 gallon Dektol

1 gallon Stop Bath

1 gallon Fixer

4 11x14 trays

1 large roll of black plastic

Black duct tape

1 pre-made contact printer

3 sets of tongs

String and safety pins for drying

Pencils

Colored Sharpies

Rulers

Black Electrical Tape

Glue sticks

Digital camera for documentation

All materials will be set up and distributed by the teacher. Each student will be assigned one step in the processing of negatives and prints, utilizing tongs to properly transfer from one tray to the next.

Student Procedures:

- The student will participate in group discussion and demonstration about how a pinhole camera works. The student will listen and take notes.
- The student will listen and take notes during the instruction of what the students will be taking pictures of. Each student will make their own pinhole camera and then take a self-portrait. The student will answer the following questions in group discussion, “Who can tell me what that word means, self-portrait? Who can think of some reasons why an artist might make self portraits? (ie: To get to know themselves better, most readily available model, you’re always with yourself, to preserve yourself/ immortality, etc.)”
- The students will review the steps to make pinhole cameras take a picture.
 1. Load film in safelight
 2. Go outside and compose picture in brightly lit area
 3. Make sure the part of myself that I am trying to photograph is placed directly in front of the pinhole, about 6 inches away.
 4. Open the shutter for 1 minute. Remember that it must remain completely still for the minute or my portrait will be blurry. If it’s shady the shutter should stay open for 2 minutes, and if it’s completely in the shade or overcast 5 minutes.

5. Carefully bring my camera back inside to process my negative.

- The student will construct their pinhole cameras following instructor's direction:

The first thing we need to do is decide where you're going to place your pinholes and shutters. Everyone take out your shoe boxes or oatmeal canisters.

- There are a couple of different ways we can do this, and the choice is yours.

(Demonstrate where the pinholes could be placed on each of the different containers.

Allow each student to choose where their shutter will go. Remind students that their 'film' must be able to sit or be held against the back in some way)

- Ok, once you've chosen your pinhole location, you need to mark it with a red X. The next thing we're going to do is cut a small opening in your container for the shutter.

(assist younger students with cutting, allow older students to cut their own)

- Now you all need to measure the distance from your pinhole to the back of the camera, where the film will be. This distance determines the size of your pinhole. Write that measurement on the outside of your box. (distribute squares of flashing and 5x7 rectangles)

- Ok, while I'm coming around to drill your pinholes, everyone needs to paint the inside of their cameras Black. Make sure to cover everything inside (demonstrate)

- Once your pinhole has been drilled and your paint has dried (tempera paint will dry quickly), you need to tape your pinhole inside your camera. Center the metal pinhole inside the hole we cut in your container. (demonstrate) Now tape it in place with Black Electrical Tape.

- Our last step is to mark where the film will go. Everyone take the rectangles of paper I've given you and place them inside your camera against the back. You want to try and center the paper directly behind the pinhole as best you can. Glue that to the back of your camera. This will mark where to tape your film when we load our cameras.
- The student will place a piece of tape over their pinhole to act as the shutter.
- The student will load their camera with a piece of light sensitive paper under safe light conditions.
- The student will test their camera for light leaks by placing their camera in bright sun, leaving the shutter closed, for 5 minutes.
- The student will process their light test according to the darkroom procedures poster. Each student will be assigned a step in the processing. All other students must remain seated until it is their turn. Place all negatives in the developer. Students responsible for processing will agitate the tray and count the required number of seconds for each step: developer – 60, stop bath – 30, fixer – 60, water – 60.
- The students will remove their negatives from the water once all processing is complete and the lights have been turned on.
- The student will gently dry their light test with paper towels.
- The student will identify any light leaks and assesses possible causes. The student will ask the instructor for assistance in identifying and correctly all light leaks.
- Once all light leaks have been fixed, the student will repeat loading the camera and return outside.

- The student will compose a self-portrait making sure to place the object to be photographed directly in front of the camera, about 6 inches away.
- When in bright sun, the student will open the shutter of the camera for 1 minute. In the shade they will open it for 2 minutes. And if it is overcast they will open it for 5 minutes.
- After exposing photographs bring the camera back inside and repeat processing steps.
- Once the negative are dry, use the following procedure for contact printing positives:
 1. Place unexposed photo paper emulsion side up on table under safe light conditions
 2. Place dry negative emulsion side down on top of unexposed paper to make a paper sandwich, emulsion to emulsion.
 3. Tape the edges of the sandwich to the table for a tight fit.
 4. Expose the sandwich for 1 second under small desk lamp.
 5. Remove tape and process exposed paper according to Darkroom Procedures Poster.
- Repeat steps as necessary to achieve a successful self-portrait.

Closure/Review:

Who had fun taking their self portraits today? And what is a self portrait? Who can remember the steps for processing a print in the chemicals – remember from our darkroom procedures poster. Today we learned a lot about how to technically create photographs and the safe and proper procedures we follow in the darkroom.

Assessment:**Assessment Questions**

How well did the student **describe** the processes involved in taking a pinhole photography, printing a positive, and processing prints? (comprehension)

How well did the student **create** both positive and negative self portrait pinhole prints? (synthesis)

Assessment Instrument

Peer Grading and Group Discussion Assessment used for Saturday Program



Figure 41. Darkroom Procedures Poster, to be displayed in darkroom as a processing and rule guide.

*Lesson 3***GSU Lesson Plan Format****Photography Appreciation: Lesson 3 Grade Level: 4 – 12 Elizabeth Church****QCC or Content Standards:**4th – 6th Grade:4th grade: Develops and applies criteria for judging personal decisions about artworks.5th grade: Develops, judges, and communicates personal decisions about artwork.6th grade: Describes the expressive quality (feeling/mood) of artworks.7th – 8th Grade:7th grade: Develops and applies appropriate criteria for making aesthetic judgments of artworks and product designs.8th grade: Expands and develops a personal position on aesthetics: What is aesthetics?

Why do people create art? Why are certain objects considered art and others are not considered art? How do we justify judgments about what is art? Must art be beautiful?

Does art have to be functional? If it is in an art museum, is it art?

9th – 12th Grade:

Discusses aesthetic issues related to computer art and photography (e.g., When is a photograph art and when is it a personal record of one's life? Can the computer be used to produce photographic imagery? What is the relationship between traditional photography and digital photography? What ethics apply to copyright issues, digital art, photography, and the Internet?)

Lesson Theme: Criticism & Aesthetic, Visit Gallery & Museum

Objectives:

4th – 6th Grade:

The student will **develop** and **apply** criteria for judging personal decisions about artworks while playing the token response game. **synthesis, application**

The student will **develop**, **judge**, and **communicate** personal decisions about artwork while playing the token response game. **synthesis, evaluation**

The student will **describe** the expressive qualities (feeling/mood) of artworks while playing the token response game. **Comprehension**

7th – 8th Grade:

The student will **develop** and **apply** appropriate criteria for making aesthetic judgments of artworks while playing the token response game. **synthesis, application, evaluation**

The student will expand and **develop** a personal position on aesthetics while playing the token response game: What is aesthetics? Why do people create art? Why are certain objects considered art and others are not considered art? How do we justify judgments about what is art? Must art be beautiful? Does art have to be functional? If it is in an art museum, is it art? **synthesis, application, evaluation**

9th – 12th Grade:

The student will discuss aesthetic issues related to computer art and photography while playing the token response game. (e.g., When is a photograph art and when is it a personal record of one's life? Can the computer be used to produce photographic imagery? What is the relationship between traditional photography and digital photography? What ethics apply to copyright issues, digital art, photography, and the Internet?)

Sample: no production required

Resources:

Powerpoint presentation showing images of the interior and exterior of the High, examples of artwork, and city images

Introduction/Motivation:

Raise your hand if you've ever been to a museum or an art gallery. (chances are good that none of the students have ever visited a museum.) If you have been before, tell us some of the things you saw there. What do you think the difference is between a museum and an art gallery? Does a museum sell the artifacts that it houses? Does an art gallery? There's the difference. A museum is a place that strives to acquire and preserve artifacts so that they're available for people to come and see for years to come. A gallery's main goal is to sell artwork. Therefore it's often contemporary, or recently made artwork that you will see in a gallery. Why do you think people go to museums and galleries? What do you think you'll see when we go to the High Museum of Art and Jackson Fine Art in Atlanta? How many of you have been to Atlanta or another big city before?

Content Paper:

See PowerPoint Presentation

Instructor's Procedures:

DAY 1: Pre-trip instruction

- Everyone gather around and let's take a look at where we're going to go and what we're going to do there. (show Going to the Museum PowerPoint Presentation) This presentation will show you exactly where we're going, what it looks like, how far from here it is, and some examples of what we'll see when we get there.
- Give the class the timeline of the field trip in a handout version. Read out loud to make sure everyone gets the information:
- Our field trip is scheduled for Friday, June 1st. We're meeting at the High Museum of Art in Atlanta at 10am. You're parents are all either taking you or have made arrangements already for you to ride with someone. I have provided your parents with detailed driving directions and included a copy for you as well. Since I live in Atlanta, I will be meeting you at the museum.
 - After we all park and get inside we're going to take a quick restroom break.
 - From 10am – 11am we're going to be in a private room in the basement of the museum looking at photographs with the curator of photography.
 - From 11am – 12pm we're going to take a tour through some of the work on display in the museum
 - We're going to go to Piedmont Park and have a picnic lunch from 12pm – 1:30pm
 - At 2pm we're going to visit Jackson Fine Art, an art gallery that specializes in photography, and play an art game in the gallery!

- At 3pm we're all going home!
- Now that we know where we're going and what we're going to be doing, let's talk a little bit more about what kinds of art we're going to see when we get there.
- Ask students to turn to Looking at Art pages in their booklets
- Review the steps of art criticism and what each of them mean.
- Walk through analytical criticism of an original photograph together
(from Milbrandt & Anderson's Art for Life, pgs. 104 – 108)

What is your initial reaction to the work:

What does it make you think of?

How does it make you feel?

What does it remind you of?

What is your first response to the work?

Describe the work to find out why you have this reaction:

DESCRIPTION:

What do you see? What images or things do you recognize?

What colors and shapes do you see?

Are there any outstanding or unusual features you notice?

What else do you see?

Are there any dark or light areas? Rough or unusual textures? Large or small shapes?

How do you think this work was made? (painting? sculpture? a photograph? something else?)

Why do you think so? What types of photographic techniques do you see?

What is the artist's point of view? What are your clues?

ANALYSIS: (focus on principals of design, the relationship between forms & images)

What colors, shapes, textures, lines dominate the image? Why?

Are there significant negative areas or spaces in the work? What makes them significant?

What movement do you see? What elements and principals cause the movement?

Where do you see contrast? What causes it?

Where are the figures looking/ leaning toward/ pointing? (implied movement)

What is the focal point in this work? What causes you to look there?

FORMAL CHARACTERIZATION: intended impact of the forms, colors, theme, and their relationships

What mood is presented? How are we meant to feel in the presence of this piece? Why?

What do you see that makes you say that?

Why are we meant to focus where we do?

Is this work realistic? Formalistic? Expressionistic? Some combination? (explain the difference to the students)

Is the work primitive, bold, slick, aggressive, intellectual, overpowering, timid, monumental, fluid, abstract, cool, static, rhythmic, hot? Why? What do you see that makes you say that?

CONTEXTUAL EXAMINATION: (the answers to these questions should be provided by the teacher from outside research)

- Who did the work? Elizabeth Church

- What was the artist's point or intention? Was it to persuade you to feel a certain way, to educate or teach some information to you, or to record something for history? (allow students to make educated guesses – The artists' intention was partly to record the landscape and partly to make you feel alone)

What is the title? Panama City Beach, FL I

When and where was the work done? The photograph was taken in Panama City Beach FL and printed at NGCSU in Dahlonoga in 2002

How does it reflect that place and time? It is a visual record of the landscape at that particular date and time, and also a record of my personal feelings

What style is it considered to be? Realistic Landscape Photograph, Silver Gelatin Print

Does it have or has it ever had a functional purpose? What? No

What influenced its production (social context, other art, technology)? I was on vacation with friends from college just before our senior year in college. It was the last year we would all be together before being out in the real world as adults. I was sad to see things change, apprehensive about the future, and felt very alone as we all began drifting apart.

I was influenced in my work by traditional photographers like Edward Weston, Imogen Cunningham, Minor White, and Michael Kenna, who all sought to use the black & white photographic medium to its fullest potential in an unaltered state.

What does the work tell us about the people who made and used it? That this artist has been to the beach, is experienced in using a camera at slow settings with low light and taking long exposures. It tells you that she was in an environment in which she was taught and had the facilities in which to process and handprint black and white negatives. It tells you that the artist was of a financial situation that allowed her to express herself in a relatively expensive medium. It is likely that the artist has been exposed to the work of other famous photographers given the similarity in style and presentation.

Interpretation:

What do you think this work means? (remind students of the subject matter, qualities, and character as described earlier to stimulate interpretations)

If you were inside the work, what would you be thinking and feeling?

What title would you give this work if you were the artist? Why?

Evaluation:

PERSONAL EXPERIENCE

What was the quality of your experience in critiquing this work?

Have your perceptions or feelings changed since we started? How?

Would you like to own this work? Why?

Do you feel a need to resolve what you found through personal critique with what you found in the contextual examination? Can this be done? If so, how?

AESTHETIC JUDGMENT

Is the work well made? (does it indicate a high degree of technical, compositional, or conceptual skill?) Do you think its form, composition, and technique are good? Why?

Does it clearly express a point of view?

Overall, is it beautiful, visually satisfying, complete in and of itself?

CONTEXTUAL JUDGMENT

Does the work address some significant human problem or need? If so, does it do this well? What makes you say that?

FINAL JUDGMENT

Is the work clear? (does it do what it seems to be trying to do?) Is it up to the task we have determined that it set for itself? Was it worth making?

Finally does it move you? Does it have the aesthetic power to make you feel something strongly, or think something new, or move you to action in any way?

Ultimately, was it worth examining? Why or why not?

-Throughout each of the steps encourage students to participate with open and honest answers. Encourage educated guesses by asking students to support their conclusions and observations with evidence from the work: What do you see that makes you say that?

-Remind students to come prepared with a lunch for the field trip on Friday.

DAY 2: Field Trip

- Arrive at the High by 9:30 and wait at the entrance in case group members arrive early.
- Once the group has gathered, enter the museum together and check in with security as visitors of the Works on Paper research room.
- Lead the group down stairs and introduce the curator. Allow him to take control and give his 45 minute presentation.
- After the presentation thank the curator, and invite him to participate in the timeline game:

Have students take out pencils and their booklets. Read the instructions out loud, and have students place stickers of the images they have seen in the appropriate spot on the history of photography timeline. Discuss questions listed out loud as a group and ask the curator to participate.

- After 15 – 20 minutes wrap up the discussion and activity. Thank the curator again, and escort the group upstairs. Allow for restroom and water break.
- Gather the group and review appropriate behavior in the museum. Remind students that this will be a guided tour, led by you, the instructor, so everyone will have to stay together as a group. However, if there is something someone would like to see, or another part of the museum they would like to go to, encourage the students to ask. Let the students know that if time allows the tour will be altered to include it, however in 30 minutes it will be impossible to see everything.

- Remind the group that everyone will be eating lunch after the museum tour, and that if there's anything else they want to see after, their parents can always bring them back.

And then they can give the tour!

- Tour the Folk Art, Louve, and possible decorative arts sections in order to avoid possible inappropriate content for the age groups. Follow the map provided:

- 12:00 – Break for lunch

- Lead the group to Piedmont Park for a lunch/play break until 1:30

- 1:30pm – Gather the group and lead to Jackson Fine Art in Buckhead

- 2:00pm – Introduce the students to the staff at Jackson Fine Art and review appropriate

Gallery Behavior

- Allow students to take 10 minutes to walk around the Herman Leonard, Jazz Giants exhibition. Discreetly block the entry to the other room, which might contain nude images on display. Remind students that they are working with only the one exhibition.

- After viewing have all the students sit on the floor to learn the rules of the game. Ask everyone to turn to the Token Response Game in their booklets.

- Explain the following rules:

You will see a total of 8 symbols in your booklet, each one with its own description. The object of this game is to take the corresponding game pieces I give you and place them beneath the artwork in this room that you feel best fits in the category. But here's the catch: You may only use an artwork 1 time. And, each time you make a choice, you have to explain why you made that choice in your booklet. So let's do this

together once. Who would like to choose the artwork that you like the least? (let a volunteer place a snake underneath their least favorite artwork). Excellent. Now why do you like that one the least? Think back to our lesson on art criticism... maybe you think it was made as well as the other works, or maybe you dislike the subject or the mood of the photograph. So if I were going to choose the artwork that I felt was the best overall, which token would I use? (the ribbon) Exactly. Now some of you are going to be tempted to choose what your friends are choosing. But remember that if we all thought and felt the same things, this world would be a very boring place. Your opinions are very valuable and I can't wait to see what each of you chooses. Ok, everybody get started!

- Distribute one set of tokens to each student
- Supervise closely to ensure the safety of students and artwork
- When everyone is finished have them return to their seats.
- Begin with the artwork that looks as though it has the most tokens. As for a show of hands for who has chosen what, and then ask students to defend their choices. Refer to Day art criticism for question prompts.
- 10 minutes before leaving end the discussion and allow students to write their responses in their booklets.
- Thank you gallery staff. Check to make sure no students leave anything behind.
- Give parents extra written directions as needed.
- Make sure everyone is in their proper car and leaving by 3:15 to ensure they miss traffic and are home by the agreed upon time.

Materials and Materials Management:

Student Booklets

10 extra pencils

Token Response Game

Going to the Museum Powerpoint Presentation

Panama City Beach, FL I original Photograph

Lesson plan with Analytical Art Criticism Questions

Student Procedures:

DAY 1: Pre-trip instruction

- Students will gather around and to look at where the field trip will be and what they will do there. (view Going to the Museum PowerPoint Presentation) Students will see exactly where they're going, what it looks like, how far from here it is, and some examples of what they'll see when they get there.

- Students will receive the class the timeline of the field trip in a handout version. They will listen and follow along as it is read out loud to make sure everyone gets the information:

- Our field trip is scheduled for Friday, June 1st. We're meeting at the High Museum of Art in Atlanta at 10am. You're parents are all either taking you or have made arrangements already for you to ride with someone. I have provided your parents with detailed driving directions and included a copy for you as well. Since I live in Atlanta, I will be meeting you at the museum.

- After we all park and get inside we're going to take a quick restroom break.
- From 10am – 11am we're going to be in a private room in the basement of the museum looking at photographs with the curator of photography.
- From 11am – 12pm we're going to take a tour through some of the work on display in the museum
- We're going to go to Piedmont Park and have a picnic lunch from 12pm – 1:30pm
- At 2pm we're going to visit Jackson Fine Art, an art gallery that specializes in photography, and play an art game in the gallery!
- At 3pm we're all going home!
- Students will then take out and turn to the Looking at Art pages in their booklets. They will listen and follow along as the teacher explains the steps of art criticism
- Students will participate in a verbal discussion of an original photograph using the analytical art criticism model found in their booklets. The teacher will guide the discussion with question prompts the students will respond to:
Milbrandt & Anderson's Art for Life, pgs. 104 – 108)

What is your initial reaction to the work:

What does it make you think of?

How does it make you feel?

What does it remind you of?

What is your first response to the work?

Describe the work to find out why you have this reaction:

DESCRIPTION:

What do you see? What images or things do you recognize?

What colors and shapes do you see?

Are there any outstanding or unusual features you notice?

What else do you see?

Are there any dark or light areas? Rough or unusual textures? Large or small shapes?

How do you think this work was made? (painting? sculpture? a photograph? something else?)

Why do you think so? What types of photographic techniques do you see?

What is the artist's point of view? What are your clues?

ANALYSIS: (focus on principals of design, the relationship between forms & images)

What colors, shapes, textures, lines dominate the image? Why?

Are there significant negative areas or spaces in the work? What makes them significant?

What movement do you see? What elements and principals cause the movement?

Where do you see contrast? What causes it?

Where are the figures looking/ leaning toward/ pointing? (implied movement)

What is the focal point in this work? What causes you to look there?

FORMAL CHARACTERIZATION: intended impact of the forms, colors, theme, and their relationships

What mood is presented? How are we meant to feel in the presence of this piece? Why?

What do you see that makes you say that?

Why are we meant to focus where we do?

Is this work realistic? Formalistic? Expressionistic? Some combination? (explain the difference to the students)

Is the work primitive, bold, slick, aggressive, intellectual, overpowering, timid, monumental, fluid, abstract, cool, static, rhythmic, hot? Why? What do you see that makes you say that?

CONTEXTUAL EXAMINATION: (the answers to these questions should be provided by the teacher from outside research)

- Who did the work? Elizabeth Church

- What was the artist's point or intention? Was it to persuade you to feel a certain way, to educate or teach some information to you, or to record something for history? (allow students to make educated guesses – The artists' intention was partly to record the landscape and partly to make you feel alone)

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What style is it considered to be? Realistic Landscape Photograph, Silver Gelatin Print

Does it have or has it ever had a functional purpose? What? No

What influenced its production (social context, other art, technology)? I was on vacation with friends from college just before our senior year in college. It was the last year we would all be together before being out in the real world as adults. I was sad to see things change, apprehensive about the future, and felt very alone as we all began drifting apart. I was influenced in my work by traditional photographers like Edward Weston, Imogen Cunningham, Minor White, and Michael Kenna, who all sought to use the black & white photographic medium to it's fullest potential in an unaltered state.

What does the work tell us about the people who made and used it? That this artist has been to the beach, is experienced in using a camera at slow settings with low light and taking long exposures. It tells you that she was in an environment in which she was taught and had the facilities in which to process and handprint black and white negatives. It tells you that the artist was of a financial situation that allowed her to express herself in a relatively expensive medium. It is likely that the artist has been exposed to the work of other famous photographers given the similarity in style and presentation.

Interpretation:

What do you think this work means? (remind students of the subject matter, qualities, and character as described earlier to stimulate interpretations)

If you were inside the work, what would you be thinking and feeling?

What title would you give this work if you were the artist? Why?

Evaluation:

PERSONAL EXPERIENCE

What was the quality of your experience in critiquing this work?

Have your perceptions or feelings changed since we started? How?

Would you like to own this work? Why?

Do you feel a need to resolve what you found through personal critique with what you found in the contextual examination? Can this be done? If so, how?

AESTHETIC JUDGMENT

Is the work well made? (does it indicate a high degree of technical, compositional, or conceptual skill?) Do you think its form, composition, and technique are good? Why?

Does it clearly express a point of view?

Overall, is it beautiful, visually satisfying, complete in and of itself?

CONTEXTUAL JUDGMENT

Does the work address some significant human problem or need? If so, does it do this well? What makes you say that?

FINAL JUDGMENT

Is the work clear? (does it do what it seems to be trying to do?) Is it up to the task we have determined that it set for itself? Was it worth making?

Finally does it move you? Does it have the aesthetic power to make you feel something strongly, or think something new, or move you to action in any way?

Ultimately, was it worth examining? Why or why not?

-Students will be encouraged to participate with open and honest answers, to make educated guesses, and to support their conclusions and observations with evidence from the work by answering the question: What do you see that makes you say that?

- Students will be reminded to come prepared with a lunch for the field trip on Friday.

DAY 2: Field Trip

- Students will arrive with their chaperones by 10am and meet outside the main entrance to the High.

- Once the group has gathered, they will enter the museum together and check in with security as visitors of the Works on Paper research room.

- The group will go down stairs and meet the curator. The students will sit quietly and listen to the curator's presentation.

- After the presentation the students will complete the history of photography timeline in their booklets:

Students will take out their pencils and booklets. They will listen as the instructions are read out loud. The students will take the stickers from the back of their booklets and place them in the appropriate places on their timeline. The students will participate in answering discussion questions listed in the booklets and record their responses in pencil.

- After 15 – 20 minutes wrap up the discussion and activity. The students will thank the curator again, move upstairs. The group will take a restroom and water break.

- The group will gather and review appropriate behavior in the museum. Students will be guided on a tour led by the instructor and are required to stay together in 1 group.

However, if there is something someone would like to see, or another part of the museum they would like to go to, the students are encouraged to ask.

- Tour the Folk Art, Louve, and possible decorative arts sections in order to avoid possible inappropriate content for the age groups. Follow the map provided:

- 12:00 – Break for lunch

- The group will go to Piedmont Park for a lunch/play break until 1:30

- 1:30pm – The group will go to Jackson Fine Art in Buckhead

- 2:00pm – The students will meet the staff at Jackson Fine Art and review appropriate

Gallery Behavior

- Students will take 10 minutes to walk around the Herman Leonard, Jazz Giants exhibition and look carefully at the photographs. They will not be allowed to tour the other exhibition.

- After viewing all of the students will sit on the floor to learn the rules of the game.

Everyone will turn to the Token Response Game in their booklets.

- Students will listen as the rules are explained:

You will see a total of 8 symbols in your booklet, each one with its own description. The object of this game is to take the corresponding game pieces I give you and place them beneath the artwork in this room that you feel best fits in the category. But here's the catch: You may only use an artwork 1 time. And, each time you make a choice, you have to explain why you made that choice in your booklet. So let's do this together once. Who would like to choose the artwork that you like the least? (let a volunteer place a snake underneath their least favorite artwork). Excellent. Now why do you like that one the least? Think back to our lesson on art criticism... maybe you think it was made as well as the other works, or maybe you dislike the subject or the mood of the photograph. So if I were going to choose the artwork that I felt was the best overall, which token would I use? (the ribbon) Exactly. Now some of you are going to be tempted to choose what your friends are choosing. But remember that if we all thought and felt the same things, this world would be a very boring place. Your opinions are very valuable and I can't wait to see what each of you chooses. Ok, everybody get started!

- Each student will receive one set of Tokens
- Students will follow the directions given and place each Token underneath the artwork they feel best represents the characteristics of the category.
- When everyone is finished the students will return to their seats.

- The students will listen and participate as the instructor begins with the artwork that looks as though it has the most tokens. The students will raise their hands for who has chosen what, and then defend their choices. Refer to Day art criticism for question prompts.
- 10 minutes before leaving the discussion will end and students will be asked to write their responses in their booklets.
- The students will thank the gallery staff and check to make sure no students leave anything behind.

Closure/Review:

Everyone have a safe trip home. I will see you next Saturday and we'll talk about everything we saw and did on our field trip. Be sure to bring your booklets with you!

Assessment: INTASC 8 (assesses student learning, provides feedback for students).

Assessment Questions

4th – 6th Grade:

How well did the student develop and apply criteria for judging personal decisions about artworks while playing the token response game?

How well did the student develop, judge, and communicates personal decisions about artwork while playing the token response game?

How well did the student describe the expressive qualities (feeling/mood) of artworks while playing the token response game?

7th – 8th Grade:

How well did the student develop and apply appropriate criteria for making aesthetic judgments of artworks while playing the token response game?

How well did the student expand and develop a personal position on aesthetics while playing the token response game: What is aesthetics? Why do people create art? Why are certain objects considered art and others are not considered art? How do we justify judgments about what is art? Must art be beautiful? Does art have to be functional? If it is in an art museum, is it art?

9th – 12th Grade:

How well did the student discuss aesthetic issues related to photography while playing the token response game. (e.g., When is a photograph art and when is it a personal record of one's life? Can the computer be used to produce photographic imagery? What is the relationship between traditional photography and digital photography? What ethics apply to copyright issues, digital art, photography, and the Internet?)

Assessment Instrument

Peer Grading and Group Discussion Assessment used for Saturday Program



Figure 42. Visiting the museum powerpoint presentation (ppt) title slide, lesson 3

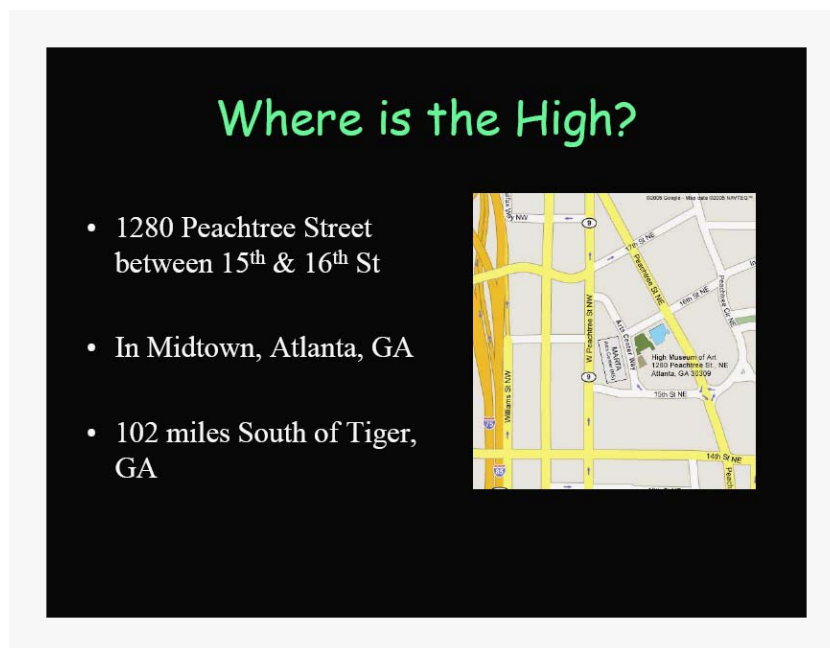


Figure 43. Visiting the museum ppt slide 2, lesson 3. This slide details the address of the High Museum of Art and a map.



Figure 44. Visiting the museum ppt slide 3, lesson 3. This slide shows visual images of the exterior of the High Museum of Art.

What is a Museum?

- Collects, Interprets, and preserves things of the world
- Can be government, nature, history, art, science, technology, and zoos
- Must be nonprofit, educational, and have trained staff

Figure 45. Visiting the museum ppt slide 4, lesson 3. This slide explains what a museum is and shows images of some things that might be seen in a museum.

What is the High Museum?

- Art Museum
- 19th and 20th-century American works, European paintings, decorative arts, African art, African-American art, photography, modern and contemporary art



Figure 46. Visiting the museum ppt slide 5, lesson 3. This slide explains what type of museum the High Museum of Art is and shows examples of some artworks in the museum's collection.

What will we do at the High?

- Go downstairs to the Works on Paper Research Room and meet the Curator of Photography
- See original famous photographs and listen to the curator's presentation



Figure 47. Visiting the museum ppt slide 6, lesson 3. This slide explains what the students will do at the High as a part of the field trip and shows examples of some of the images they might encounter.

What will we do at the High?

- Take a guided tour through some of the High's collections
- Visit the Gift Shop before we leave



Figure 48. Visiting the museum ppt slide 7, lesson 3. This slide continues to explain what the students will do at the High as a part of the field trip and shows examples of some of the images they might encounter.

How do you behave at the Museum?

- DO NOT TOUCH
- Walk
- Talk with inside voices
- No Climbing
- Pencils Only
- No food or drink

Figure 49. Visiting the museum ppt slide 8, lesson 3. This slide instructs students in proper behavior at the museum.



Figure 50. Visiting the museum ppt slide 9, lesson 3. This slide asks students for questions about the field trip.

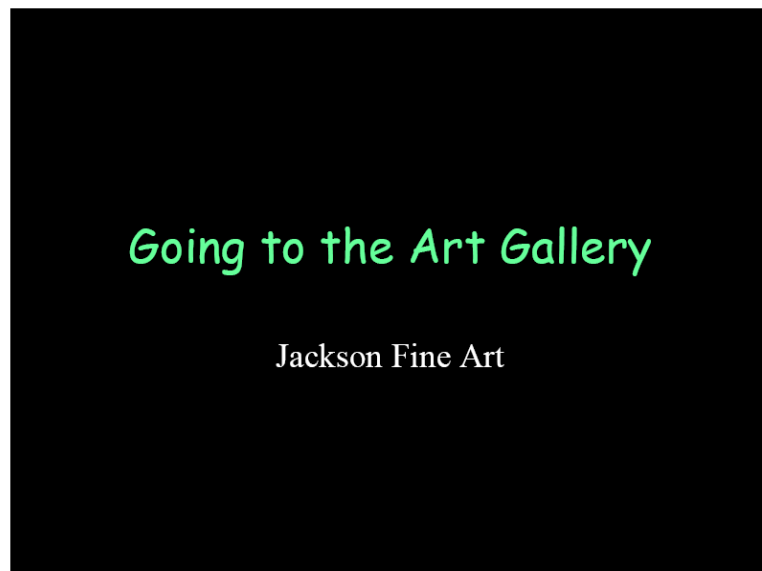


Figure 51. Visiting the museum ppt slide 10, lesson 3. This is the title slide for “Going to the Art Gallery: Jackson Fine Art”.





Figure 52. Visiting the museum ppt slide 11, lesson 3. This slide details the address of Jackson Fine Art and a map.



Figure 53. Visiting the museum ppt slide 12, lesson 3. This slide shows a visual of the exterior of Jackson Fine Art.

What is an Art Gallery?

- A space used for the exhibition of art that is sold for a profit
- Galleries usually take a percentage 25% to 50% from the sale of an artwork

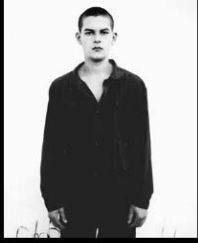


Figure 54. Visiting the museum ppt slide 13, lesson 3. This slide explains what an art gallery is and shows examples of images you might encounter at a gallery.

What is Jackson Fine Art

- **Jackson Fine Art** is an established and internationally known photography gallery located in Atlanta, Georgia.
- They sell works to museums, corporations such as Delta Airlines and Banana Republic, and individuals such as Sir Elton John




Figure 55. Visiting the museum ppt slide 14, lesson 3. This slide what Jackson Fine Art is and shows an example image of an artist represented by the gallery.

What will we do at Jackson Fine Art?

- Look at the photographs on exhibit by Herman Leonard
- Play the Token Response art game in the gallery using the photographs




Figure 56. Visiting the museum ppt slide 15, lesson 3. This slide explains what the students will do on the field trip while at Jackson Fine Art, and shows an image that they will see on display there.

How do you behave at an art gallery?

- Just like a museum
- Do not touch
- Pencils only
- Inside voices
- No Running or Climbing

Figure 57. Visiting the museum ppt slide 16, lesson 3. This slide instructs students in proper behavior at the art gallery.

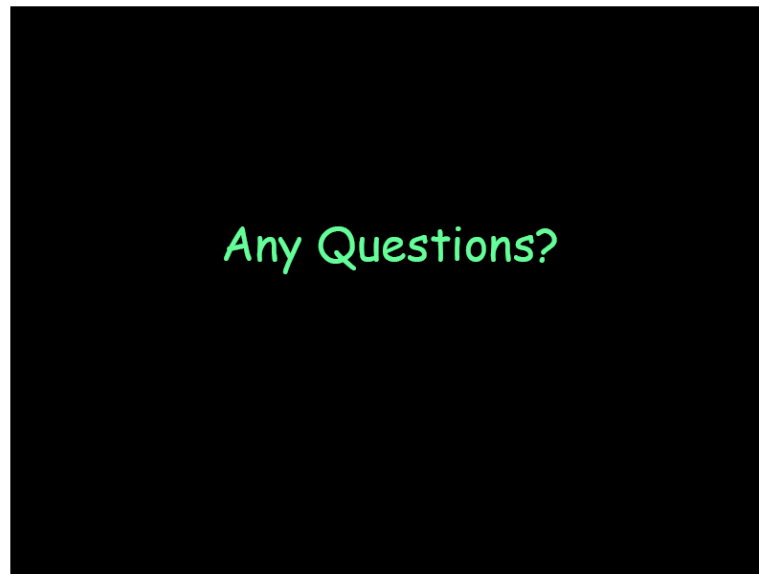


Figure 58. Visiting the museum ppt slide 17, lesson 3. This slide asks students if there are any questions about the field trip to the art gallery.



Figure 59. Visiting the museum ppt slide 18, lesson 3. This slide details the works cited in the ppt.

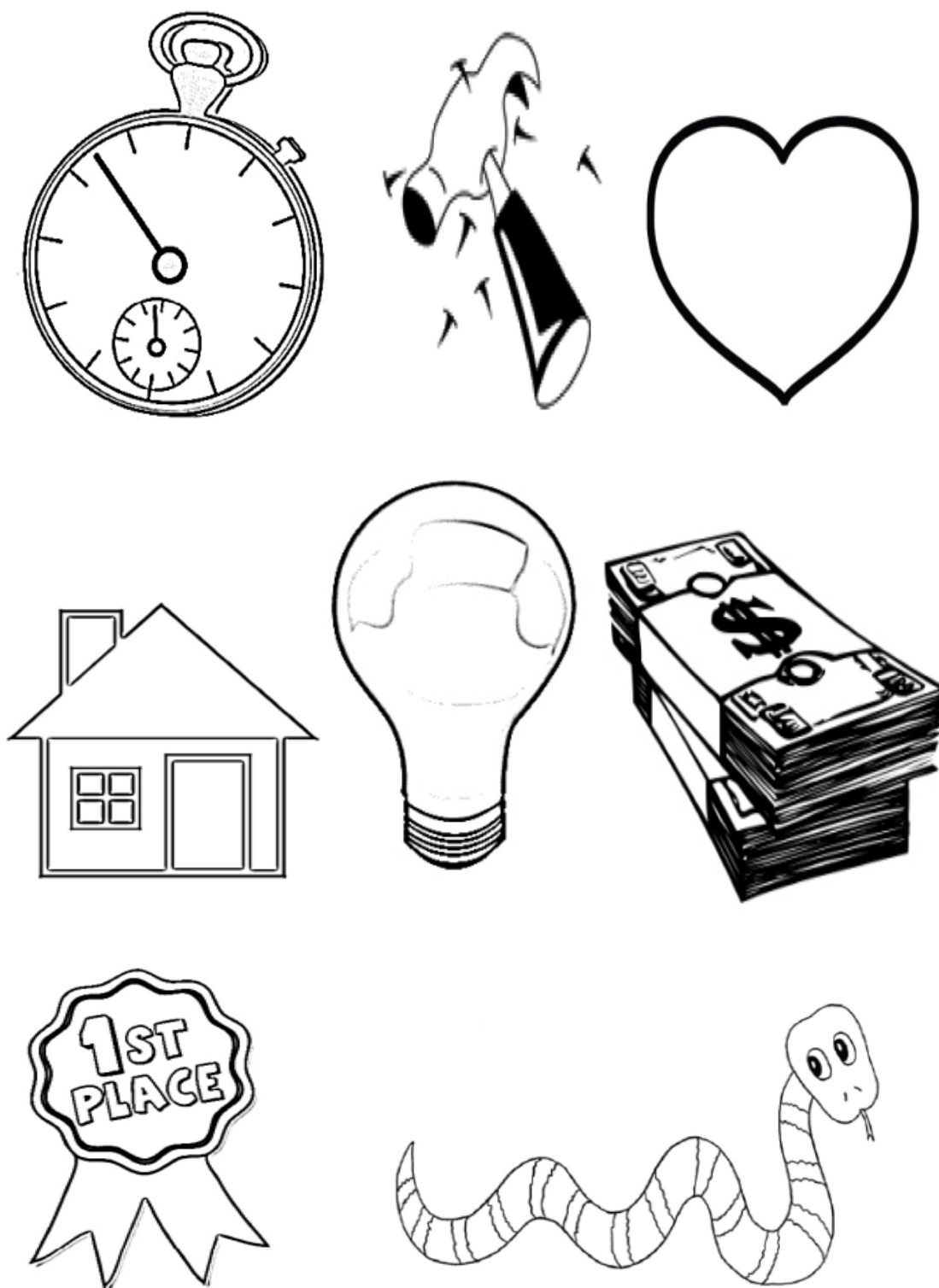


Figure 60. Token response game pieces, lesson 3

*Lesson 4***GSU Lesson Plan Format****Lesson 4: Personal Response****Grade Level : 4 – 12 Elizabeth Church****Lesson Theme:** Briefly identify theme or big idea of this lesson.**QCC or Content Standards:**4th – 6th:

4th Grade: Emphasizes specific elements of art and principles of design and selects materials and techniques appropriate to creating an artwork based on own idea and self-direction.

5th Grade: Produces artworks and graphic designs that use selected subject matter, including symbols and ideas, to communicate a message.

6th Grade: Plans and creates artworks using the principles of design to organize the elements of art for creating a composition.

7th – 8th:

7th Grade: Plans and creates artworks using elements of art and principles of design for compositions expressing an intended meaning.

8th: Selects subject matter, including symbols and ideas, to communicate a message in an original artwork.

9th – 12th:

9th – 12th Grades: Produces photographs from a variety of objective, abstract, and nonobjective subjects and content.

9th – 12th Grades: Evaluates, based on predetermined criteria, own performance and progress on skills and written and visual products.

Objectives:

The student will **create** a photograph in response to their experiences in the workshop, self-directing and choosing their own subject matter. (synthesis)

The student will **create** emphasis in their photograph by using proportion to make the subject the largest object in the composition. (synthesis)

The student will **use** the negative space around their subject to add emphasis to their subject. (application)

The student will **communicate** their message or response through the photograph. (synthesis)

The student will **evaluate** their performance and the value of their learning in the workshop. (evaluation)

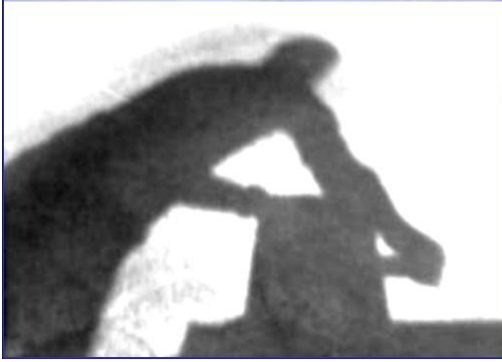
Sample:

Figure 61. Sample photograph of personal interpretation, lesson 4

Resources:

Workshop Booklets

Lesson 1 Posters

Introduction/Motivation:

Today is our last day for the pinhole workshop. And for our last day we're going to each compose our own original photograph to express how we feel about what we've learned this past month. Who would like to share something that you've learned? (call on students for responses: learned how a pinhole camera works, learned how to process paper negatives and prints, learned about the history and technology of photography, learned about famous photographers, learned about art criticism and aesthetics, learned about my own personal values and how I value art, etc) Now who can tell us how you might try to communicate what you've learned through your own original photograph? (taking a picture of someone else because we learned about portraits, taking a photograph

in the style of one of the photographers we learned about, taking a picture of some of the equipment we used, altering the developing process, etc)

Content Paper:

See Review of Literature

Instructor's Procedures:

- Instruct students to take out their workshop booklets and turn to the Plan Your Photograph page.
- Help students plan their photographic response by listing ideas and then sketching the photograph. Assist students in planning, such as where to place their camera in relation to the subject, how to aim, remind them of proper exposure times, etc. (see lesson 2)
- Accompany students outside and assist as they direct their own 'photo shoot'.
- Supervise as students process their negatives. (see lesson 2 for process guides)
- Allow students to print positives of their negatives, assisting by reminding them of the proper steps and why. (see lesson 2)
- Distribute rectangular matt board to students (1 piece each). Demonstrate gluing the final photograph in the center of the matt board to create a finished piece.
- Display student artwork on a clean table for parents to view at the end of class.
- Engage the students in a group discussion on the intended meaning of their photographs and what they learned from the workshop experience. Begin by asking other students to make educated guesses as to the intended meaning of their peers' artwork. Ask students

to support their answers with visual evidence or personal experience – What do you see that makes you say that, or What have you experienced that makes you say that?

- Allow 10 minutes before the end of class for students to complete the written self evaluation in the booklet.

Materials and Materials Management:

Booklets

Pencils

Pinhole Camera

VC RC B&W Photo Paper – at least 4 sheets per student

Instructor will distribute all materials stored on premises to the students. Paper will always be distributed one sheet at a time by the instructor.

Student Procedures:

- The student will participate in the brainstorming introductory discussion by offering ideas of what has been learned through the pinhole workshop experience.

- The student will take out their workshop booklets and turn to the Plan Your Photograph page.

- The student will plan their photographic response by listing ideas and then sketching the photograph. The instructor will assist students in planning, such as where to place their camera in relation to the subject, how to aim, remind them of proper exposure times, etc.

(see lesson 2)

- The student will go outside and direct their own 'photo shoot' in response to the pinhole workshop experience, as discussed in the introduction.
- The student will process their own negatives. (see lesson 2 for process guides)
- The student will print positives of their negatives, with the instructor assisting by reminding them of the proper steps and why. (see lesson 2)
- The student will glue the final photograph in the center of the matt board to create a finished piece.
- The student will display their finished artwork on a clean table for parents to view at the end of class.
- The student will participate in a group discussion on the intended meaning of their photographs and what they learned from the workshop experience. The student will make educated guesses as to the intended meaning of their peers' artwork. The student will support their answers with visual evidence or personal experience – What do you see that makes you say that, or What have you experienced that makes you say that?
- The student will have 10 minutes before the end of class to complete the written self evaluation in the booklet.

Closure/Review:

Engage the students in a group discussion on the intended meaning of their photographs and what they learned from the workshop experience. Begin by asking other students to make educated guesses as to the intended meaning of their peers' artwork. Ask students

to support their answers with visual evidence or personal experience – What do you see that makes you say that, or What have you experienced that makes you say that? Allow 10 minutes before the end of class for students to complete the written self evaluation in the booklet.

Assessment:**Assessment Questions**

How well did the student create a photograph in response to their experiences in the workshop, self-directing and choosing their own subject matter?

How well did the student create emphasis in their photograph by using proportion to make the subject the largest object in the composition?

How well did the student use the negative space around their subject to add emphasis to their subject?

How well did the student communicate their message or response through the photograph?

How well did the student evaluate their performance and the value of their learning in the workshop?

Assessment Instrument

Peer Grading and Group Discussion Assessment used for Saturday Program

Chapter IV

Methodology

An autoethnographic approach to recording data about the students' learning and my experience as their teacher was used in my research. Data was recorded as journal notes during and after each workshop from my experiences as their teacher. Student names were not recorded and students were not identified individually. All names of the students and places involved were changed to ensure that the students are not identified. All data was the result of teacher experience; no data directly produced by students was included.

“Autoethnography is an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural” (Denzin, 2003, p.206---Is Denzin the author or editor?). When writing as an autoethnographer, Denzin begins with attention to her personal life, feelings, and thoughts. The author tries to understand an experience through introspection and emotional recall, then write the experience as a story.

According to Denzin (2003), my research methods classified me as a specific type of autoethnographer; I acted as an opportunistic complete-member researcher in that I studied a setting of which I was already a member, with my emphasis on the research process and the group being studied (Denzin, 2003). I chose to work with this particular group of home schooled children upon request of my sister-in-law, whose children were also members of the group. I was born and raised in a neighboring county, completely immersed in the same culture, values, and ways of life. Though I was not educated via

home school, the families involved in the study were of a way of life and mentality similar to that of my own family.

The data, or field notes, were analyzed according to a grounded theory based on open coding. Grounded theory involves line-by-line reading of the text or data “while looking for processes, actions, assumptions, and consequences” (Denzin, 2003, p.275). “Themes are abstract (and often fuzzy) constructs that investigators identify before, during, and after data collection” (Denzin, 2003, p.275). While analyzing the data I looked for concepts, categories, or themes that emerged within the data. Those codes were then used to compare and analyze the data to discuss the patterns that emerged.

The curriculum was designed according to DBAE to offer students hands on experience in constructing pinhole cameras and taking pinhole photographs as well as giving students personal experiences viewing original artworks and the knowledge necessary to interact with the works. This curriculum was taught as a photography workshop offered to southern rural home schooled children in remote area of Northeast Georgia. The workshop was open for registration of up to 25 home schooled students of any race, male or female, from the ages of 10 – 17. Given the nature of the students’ normal school environment with their parents as both care givers, guardians and teachers, the parents were also invited to stay and join in the workshop.

Workshop classes were scheduled to meet four consecutive Saturdays in May: May 5th, 12th, 19th, and 26th. Classes were scheduled to meet at a local Southern Baptist Church that many of the home schoolers attended for a total of 20 hours. The schedule was as follows:

May 12th: 9am – 12pm, Pre Test & Lesson 1

May 19th: 9am – 3pm, Lessons 2 & 3

May 26th: 9am – 3pm, Lesson 3

June 1st: Lesson 4 (field trip) & Post Test

As my research took a turn to work with a population involving my own family and an issue of personal interest, autoethnography was an appropriate method for addressing the qualitative data that was gathered. The method proved to be more difficult than I had expected, especially when compared to my experiences with quantitative research. While I have found quantitative based research to be intense in its own right, the analysis and personal introspection required for qualitative autoethnography is rigorous both academically and emotionally. This method of research examines all aspects of the researcher as a part of the study and you become an open book.

Chapter V

Results

The results of my research will be reported in narrative form, appropriate for autoethnographic research. I will first describe how I become interested in the content of the curriculum in this thesis and then explore my personal biases related to the research. I will then address the coding of the data and describe the coding themes with narrative examples from my research. In conclusion I will examine the effectiveness of the study in teaching art appreciation through pinhole photography to home schoolers, and discuss the implications of the findings for my future research.

The beginning:

My thesis journey began a year ago as a graduate research assistant (GRA) for Dr. Paula Eubanks. Working with Dr. Eubanks as both her assistant and student I went to her often for advice and guidance. My status as a graduate student in the M.A. Ed program who was not yet certified to teach often led to challenging situations in meeting course requirements. In the spring of 2006 I found myself overwhelmed working full-time as a restaurant event planner and manager, being a full-time student, and a working as a GRA. I needed to find a way to combine some of my GRA and class requirements to make maximum use of what very little time I had.

As assistant to Dr. Eubanks I had been enlisted to create a class set of pinhole cameras for an undergraduate art education course. Though my own undergraduate degree was in photography, I had never made or used a pinhole camera before. Given my background, Dr. Eubanks explained the process to me very quickly and gave me some

research material on the science of pinhole photography. I set to work 10 hours a week on creating the cameras. During the same semester I was enrolled in a graduate level methods course under Dr. Milbrandt whose major course requirement was a sort of mini thesis, consisting of a review of literature and curriculum formulated around the research. I was also enrolled in an alternative studio course focused on creating site-specific artwork.

As the stress mounted and I grew more and more exhausted, I went to my professors seeking guidance. Dr. Milbrandt suggested I focus my research on metaphor and teaching metaphor through art education. My experience working as a docent at the High Museum of art had sparked my interest in alternative means of art education, including museum and community education. This led me to explore community education as a means of site-specific art work for my studio course. I approached the Butler Street YMCA about teaching a course in their after school program and they were immediately receptive to the idea.

With a student body and research topic worked out, I only had to choose a medium through which to teach my curriculum. Dr. Eubanks suggested I teach my metaphor curriculum through pinhole photography. My initial reaction was immediately negative, as the students I would be working with were only in 4th grade and attending an after school program in a lower socio-economic neighborhood. I was concerned about the amount of work I would have to put in to creating a temporary darkroom, controlling small children in a small, dark space, and supervising children around dangerous chemicals. There were a million things that could go wrong, but Dr. Eubanks assured me

that the kids would be so in awe of the process that behavior problems would be minimal. She also assured me that children in 4th grade were more than capable of operating the cameras and working in the darkroom.

My experience working at the Butler Street YMCA could not have been better. The children loved the class and other kids in the after-school program begged to come and participate with us. The children learned about metaphor and created beautiful photographs reflecting their knowledge in ways that I could not have imagined.

I went on the following semester to teach pinhole photography to the 4th graders at Woodland Elementary while student teaching there, again creating a class set of pinhole cameras and a make-shift darkroom. I had done it once before, so it was easy now. I was confident I could control the students, confident they would understand the process, and confident they would achieve success through the process.

So when it came time for my thesis proposal it only seemed natural to focus on pinhole photography, as so much of my graduate work had already been devoted to the subject. I chose to continue pursuing my interests in alternative means of art education, again seeking out an after-school or museum program in which to teach my curriculum. It was during this time that I was approached by my eldest brother's wife, Jan, about teaching a Saturday art course in their small mountain town in northeast Georgia. I immediately saw the opportunity for me to teach my thesis curriculum, but was hesitant to become involved with something so loosely organized.

Jan told me that an art class taught in previous months had been so well received that there were almost 70 parents and children in attendance! The idea of combining

parents and children together to learn about art fascinated me and I immediately said yes to the proposition. Upon further discussion I learned that the art course had been developed out of the home school support group of which her family was a member. I became more intrigued by the idea of teaching in an alternative setting to a group which I had little experience with – home schoolers.

My brother and his wife announced their decision to home school their remaining children (one had already graduated from high school) at home, removing them from public school about 4 years ago. They fell neatly into the category of parents believing they were more equipped to provide a quality and appropriate education for their children than the public school system (Green, 2007). My family, including myself, completely disapproved of their decision but resigned ourselves to keeping quiet. We often avoided discussing the pink elephant in the room, keeping with our polite southern charm even inside the family.

At the time I did not realize it, but my thesis research was beginning to wrap itself around not only my academic interests but my own personal issues as well. Jan's husband, my eldest brother Ethan, had always regarded himself as a sort of father figure to me because he is ten years older than I. Take a brother ten years older, add to it a wife who is seven years older than him with two children from a previous marriage, and mix in conservative Christian values and you have a recipe for a family that thinks they are older, wiser, and know what is best.

Ethan, I, and our brother Aaron were born and raised in Clarkesville, Georgia, a small town in northeast Georgia. Our parents worked in the textile industry, my father a

supervisor in a cotton mill and my mother a seamstress in a sewing plant. We were raised in a patriarchal family, our father being the bread winner who rarely interacted with us children, and our mother being the nurturer who cooked, cleaned, and tended to the kids. We were raised in a Southern Baptist Church with conservative Christian beliefs that were by far the majority belief for the area. The town was small and beautiful, surrounded by mountains and pristine nature, with one high school for the county, two middle schools, and 6 elementary schools. Everyone knew everyone, and people rarely left.

From a very early age I remember boldly declaring to my family that I would move out when I turned 18, go to college, and never return. It's difficult to speculate what influenced me so early on to want to leave, but it's a feeling I can always remember being with me. I followed through with my assertion to leave, and went away to college at age 18, never to return. I visited often but never lived in the county again.

I shocked my parents by changing my college major from business marketing to art, and pushed their limits of acceptable behavior further by moving in with my boyfriend. My family openly voiced their hopes that I would return home after graduation, but I again disappointed them and instead moved south with my boyfriend. After that relationship failed, they again hoped that I would return home and allow them to pick up my broken pieces. Once again, I stood on my own two feet and moved to Atlanta. I went back to graduate school to become an art teacher. They crossed their fingers one more time that I would come home after graduation to teach. It goes without

saying that they were disappointed when I accepted a teaching position in Fulton County, never considering the possibility of returning to Habersham.

The research:

With my own personal biases fully disclosed, the journey returns again to my thesis. I worked with Jan to coordinate a group of home school students interested in participating in a Saturday art workshop on pinhole photography. I focused my research on teaching art appreciation, the value of art appreciation, home schooling, and how to create a curriculum to positively impact students' values to include valuing photography as an art form. My own personal experiences with and love for photography and all art fueled my desire to research the most effective methods for fostering appreciation. In teaching the curriculum I encountered interesting twists and turns leading to some surprising conclusions.

In analyzing my field notes I discovered five main themes in the data: expectations and assumptions, excitement, learning, experience, and feelings about art. Those themes will be examined within the context of the autoethnographic analysis and interpretation of data. The names of the people and places involved in my research have been changed for confidentiality.

I began researching the study in January and began planning the workshop through which to teach the curriculum in February. I was approached by my sister-in-law Jan in late February about teaching art to her home school support group, which turned my research toward teaching home schoolers. I set the study to begin in May 2007 on the

first Saturday, concluding on June 1st. Three weeks before my first lesson was scheduled to be taught I still had not heard from Jan. I emailed her an itinerary for the workshop, including a detailed description of what activities would take place each day and what each student would need to bring from home. I requested that she pass this information along to her home school support group, and also open up registration to the community at large. With two weeks before the first class she finally responded, saying that unfortunately her family had planned a vacation and would have to miss the first two classes of the workshop. Though I was furious, as I was largely influenced to teach this particular group of students because of my niece and nephew's involvement, I encouraged her to bring the kids once they had returned. I stressed in my open email to the group that while each lesson would build upon one another, they were designed in such a way that each lesson could be completed independently if necessary.

Given my own personal investment in the workshop and my obvious love for, and valuing of art, I thought parents would jump at the chance to enroll their students in a free art course, especially one taught by a certified art teacher for free. However my own personal bias was at play in my assumptions.

First, I assumed that the parents would value art education for the children, based on my own love for and belief in the value of the subject and on Jan's information of a huge turnout for the last course. Second, I assumed there were no other factors involved in their overwhelming participation in the previous course and expected the parents to behave accordingly at the opportunity I presented. As Green (2007) stated, factors motivating parents to choose home schooling include: a parent's "strong sense of

efficacy supporting their belief that they can teach their children” and personal beliefs about values and teaching approaches their children should experience.” These parents have already demonstrated their belief that public education is inferior to the education which they can provide their children in their own homes. I assumed Jan was a representative for the entire group of home school parents. I took her spoken interest in providing art education for her children and applied those values to others within the group. However her lack of participation in the actual workshop speaks to her true value of art education for her children far more strongly than her words. This is the first indication of feelings about art other than my own.

At 6am I awake and begrudgingly rolled out of bed to shower on a Saturday morning. I quickly showered and load bags with darkroom chemicals, photo paper, safe lights, trays, tongs, and a pinhole camera. I was so focused on getting the supplies together for the ‘hook’ or demonstration of the lesson that I almost forgot the visuals for the lesson itself. I hauled three heavy bags of supplies out to my car by myself and stopped briefly to make sure I hadn’t forgotten anything else: pencils, markers, manipulative game pieces, example photographs, my laptop, and the list went on.

I had spent literally weeks preparing the workbooks and photo history matching game visuals. They were printed, stapled, and laminated. I couldn’t wait to meet the kids and see how they reacted to the lesson. My own excitement in beginning the instructional portion of my thesis marks the first occurrence of this theme, and sets the stage for a story of emotions running high. I had worked very hard to research art appreciation, values, and home schooling and I had worked for weeks preparing the

curriculum materials. This experience was the culmination of 5 months of hard work. I was excited about testing my curriculum, excited about seeing it in action, and excited about reaching the end of my program and graduating. My own excitement for the workshop and curriculum was the first instance of excitement.

As I made the 2 hour drive north out of the city and into the mountains, all of these thoughts swirled around in my head. I thought to myself that it was almost ridiculous that I was driving 4 hours round trip in order to teach in a remote area of Georgia completely for free. In fact, I was incurring all of the expenses for supplies and providing snacks. Though ultimately this was my decision, I could have charged parents for registering their children for the workshop but the idea just didn't feel right. And so I listened to my instincts and taught the workshop for free.

I pulled in to the church parking lot in Little Town, Georgia at exactly 9am, the time I had emailed for all of the interested parents to meet. The church was a rectangular red brick box with a white steeple rising out of the center of the roof, reaching to the sky with a cross attached to the top. It was a church I had visited several times before, for holidays and special occasions, often bringing my mother to visit Ethan and his family. The church looks very similar to the church in which I was indoctrinated with Southern Baptist values in the neighboring county of Habersham. The church had an addition built on to one side, and a fellowship hall in the basement. The pastor's house was just behind the church at the top of the hill, what looked to be a new double-wide trailer similar to the one in which my parents lived. The place and the type of people were all very familiar to me. As I parked my car I felt a note of unease as I became increasingly aware of my own

personal experience and belonging to this culture and the fact that I chose to leave both this kind of place and these kinds of people. It seemed odd that I would find myself back here to complete my graduate degree by involving myself with a group of people that I had chosen to distance myself from in order to help me further my education and career. This is the first instance of the theme of experience in my research.

As I climbed out of my car, stretching my aching legs, I was immediately greeted by a mother and her four children. The mother, who I will call Linda, was the wife of the pastor of the church in which we would be holding the workshop. The children ran up to me eagerly, greeting me with smiles and questions. The four introduced themselves to me: Bobby age 7, Chris age 10, Mark age 11, and Kristen age 14. Bobby and Mark both had light blond hair and blue eyes while their siblings had brown hair. All of the children were dressed like typical children wearing shorts or jeans, t shirts, and sneakers. The children were dressed well, but conservatively so. There were no logos, labels, or name brands on any of their clothing, right down to the shoes.

Linda extended her hand, introduced herself with a smile, and seemed equally excited. I was relieved to find that I was not alone in my feelings, and grateful that the children and mother wanted to be there. I took their excitement as some indication of value. The group was excited in anticipation of the pleasure and enjoyment they would experience through the workshop curriculum. One avenue to personal values is through pleasure and enjoyment (Ormrod, 2003). This seemed to indicate that the children and their mother both valued art on some level and therefore I assumed the family's feelings about art included both enjoying and valuing it.

Being greeted by four children promptly upon exiting my car raised my hopes that perhaps all of the 25 students whose parents had responded to my email expressing interest, and had committed to the workshop verbally, would actually show up. I expected the parents to take their commitment to me and the workshop seriously and to follow through. When 9:30 rolled around and only one other student had arrived, I found myself quite disappointed. I began to formulate a judgment on the culture and community of home schoolers I was dealing and, and it supported my pre-existing views of home school. I began to suspect that there were motives other than the desire for a “better” education behind some parents’ choices to home school, such as complete control over their family’s schedule and obligation only to themselves.

In this instance I had first assumed that the parents expressed interest would translate into commitment and action, which led to my own disappointment. I expressed my disappointment to Linda who proceeded to offer me what seemed to be motherly advice. She suggested that the next time I offer an art class I require the parents who register their children to pay a fee, even if it’s just for materials. She said it had been her husband’s experience when planning church youth functions that the parents and children were more committed when they had money invested. This tidbit of experienced advice struck me as profound on a level of values. Linda was blatantly telling me that the members of her community, her culture, placed the most value not on educational experiences, art, or religion, but on things with monetary value. And since her children and one other child were the only students whose parents followed through with their commitment to art, or education, or a free babysitter without regard to monetary value.

By doing so she further staked her claim for being separate from mainstream culture. She was essentially telling me that while everyone else in her community placed their value in money, her family did not. They were committed to following through with the workshop for its educational and intrinsic values alone. In this example the theme of experience is evidenced through advice based on Linda's personal previous experiences.

I began the lesson with the students that were present and focused on the benefits of having a small group in order to reinstate my own excitement for the subject. I wanted the children and Linda to see how much I personally valued art through my excitement and enjoyment (Ormrod, 2003). I explained to the children and Linda who I was and what we would be doing in the workshop and why. I talked about my childhood and explained who my family was and how I came to be involved with their home school support group. I briefly told the group about my educational background, to assure them of my competence in teaching them.

Linda responded to my introduction, expressing some surprise at my level of education and said, "Wow. That's a long time to be in school. I just finished high school." I agreed that it was a long time to be in school but it was worth it for something that you loved. It was hard for me to decipher if Linda was intimidated by my education or if she was frowning upon it. Either way, I did not press the issue and continued on with the lesson. I wanted to encourage the group to think about their own feelings toward art by openly expressing my own feelings. I hoped to prove the extent of my love for the subject by discussing my education in the subject.

I went right in to my pre-test discussion of art, art appreciation, and photography as art to gauge student's pre-existing values in order to have a measure of comparison after the workshop concluded. It was in this discussion that aesthetics and beauty were first discussed. The group was asked to explain what art is and if photography was art. The students defined art as, "drawing, painting, and stuff like classical music". The children were easy to include photography in their definition of art because they could deduce that it was what I wanted to hear.

After our discussion, the lesson began. The students used manipulative miniatures of the history of photography posters and worked in small groups to complete the timeline. After each group had finished we gathered for a discussion and to place the larger posters in the correct order. I had worked hard to keep the curriculum interactive and playful, teaching through games, hands-on experience and visuals rather than academic lecture. Through this lesson the students were taught about the technological development of photography, the aesthetic evolution of the medium as an accepted art form, the development of photography in relation to other historic events, and the science of photography. The students were given booklets to reinforce the visuals and information we discussed and encouraged taking notes to assist them in later activities.

In this first lesson students learned the history component of DBAE, touched on aesthetics and criticism, and participated in the production of a pinhole photograph (Greer, 1993). As for teaching appreciation, I taught the students technical qualities of photography and historical significance of photography ("The American Heritage Dictionary of the English Language, Fourth Edition," 2007). In three hours I wanted to

assess the students' values, teach them about photography in order to influence their values and get them hooked and interested, and get them excited and invested in the process.

After the students had divided into two groups and placed the miniature art history posters in chronological order, the group reassembled to order the larger posters together and discuss the actual dates corresponding with each. Mark became very interested in the reproduction of Weston's *Pepper No. 30* and walked closer and closer to it as he asked questions. He asked first, "What is this?"

I responded to Mark's question with another question, seeing the opportunity to introduce aesthetics into lesson 1. "What does it look like to you?" was my response. Mark walked right up to the poster, his nose only a few inches away, and studied the reproduction. I watched as his interest drew the others in closer. I suspected and hoped that Mark was on the verge of his very first aesthetic experience with a work of art and instead of peppering him with questions, I allowed him to simply look.

After a few moments Mark answered my question. He spoke as much to himself as to me and the rest of the group. Mark said, "It sort of looks like a person here," as he traced a gently curving line with his finger on the poster. "It's like this is their back and they're all curled up and scrunched over and twisted," Mark explained. He cocked his head to the side and thought a little more. "But really," he said, "it could really be almost anything."

All of the QCC standards I had hoped to teach the children through the workshop paled in comparison with what had just spontaneously happened by simply placing the

group in front of works of art. Mark had not only learned to look at a work of art, but also demonstrated this for the group, begun a discussion of aesthetics, and perhaps had his own aesthetic experience. And all of this in the first lesson! I was amazed Mark's reaction to a mediocre 3 inch reproduction of a work of art and could not wait to see what would happen when the group encountered artworks in person.

Mark had opened a discussion that caused the entire group to examine their own feelings about art and gave them the opportunity to see a work of art from his point of view by discussing the aesthetic qualities of the work. The students learned not only about the history of photography in this instance, but also about aesthetics and how personal experience can lead us each to feel differently about the same work of art.

The quality of the students' experiences and value of their learning was further evidenced in our meeting for lesson 2. I had barely gotten in to the building on our second Saturday before Bobby, Chris, Mark, and Kristen were gushing all the facts they remembered at me. I was so taken aback at their excitement and level of retention that I found myself truly speechless. The children led me into their father's office, just across the hall from the classroom in which we had been having class and began showing me their father's collection of religious artifacts. They said, "Our daddy has a lot of art. He collects art." Many of the works on his walls and shelves were in fact originals, often handmade by members of past congregations. The children wanted me to guess what techniques had been used to create each artwork, what they meant, and who had created them. There were several artifacts on his selves that the children even wanted me to guess where they were from. The students had taken our one lesson together, synthesized

the information, and then applied it to the art present in their own lives. They were engaging in critical analysis of the artworks with more enthusiasm than I had ever encountered for art criticism (Greer, 1993). The analysis of visual art “vastly enhances one’s perception and appreciation, deepens our feelings for other human beings, and enhances our humanity” (Hatcher, 1985, p. 3). According to Hatcher, lesson one had successfully begun teaching the students to appreciate art.

In each meeting I reminded the students and the parents present that we would be taking a field trip on Friday, June 1st. I discussed the field trip at length with the parents, being sure to stress the importance that the students have the opportunity to visit an art museum and contemporary art gallery, to view original works of art and experience them in person, and that all works viewed would be pre-screened to ensure they were age appropriate. It was after our first meeting that Linda’s assumptions about art and museums, her true feelings about art, and her need to be in control were truly illuminated.

Linda was concerned about what her children would see at the museum. She explained to me that her children had never seen any type of nudity, which I understood but found somewhat odd in that we have all experienced ourselves nude. That fact seemed to elude Linda. She was more concerned about her own assumptions of art. Having never been to an art museum herself she probably assumed the children would be confronted with exposed breasts on sculptures among other things. I assured Linda that I had been to the High Museum of Art many times, that I was in fact a member, and had given many docent tours of the museum to 4th grade students. I admitted to her, “Yes, there might be some exposed breasts, depending on where in the museum we choose to

take the children. However it is completely possible to avoid nudity and it has been my experience that if nudity is inadvertently encountered with younger students, if we the adults don't make a big deal about it they won't make a big deal about it either."

I explained to Linda that the tour I had scheduled would take place in the Family Learning Center and all of the work viewed would be pre-screened personally by the curator for appropriateness. I assured her that if avoiding the contents of the larger museum was important to her we could make it happen. I stressed my respect for her authority as a parent and assured her I would follow her wishes for her children.

Linda asked, "Could you lead them on a tour through the museum that you plan out in advance to make sure there isn't any nudity?" I was pleased to hear that she was willing to compromise and agreed to plan such a tour for her children. I found it interesting that her biggest concern with visiting the museum and viewing original artworks would be nudity, and not the content or messages portrayed and aroused by the works of art. It seemed that her assumptions and knowledge about art were limited to what was immediately visible and literal about the works. I wondered if she had ever had an aesthetic experience with a work of art.

I was beyond excited that she agreed to the field trip and would be coming along with her children. I had worked with the High to arrange a private viewing of the photograph collection in the Works on Paper Research Room with the curator of Photography presenting the collection. As Trimis (2004) said, "Learning to look at art is a skill that requires time and effort. It seems, therefore, that repeated visits to art museums or workshops, along with pre and follow-up art activities, are essential for

developing children's artistic understanding". This would be the first time the children and Linda had visited an art museum and been in the presence of original works of art. I knew this first impression of the museum would be important in shaping all of their feelings toward museums and greatly influence their value of seeing art in person in their futures.

My next encounter with Linda and her feelings toward viewing original art in the museum would be much different. I arrived late on the third Saturday of the workshop, which would include finishing lesson two and completing the first section of lesson 3, teaching art criticism, aesthetics, and discussing the upcoming field trip. On this particular morning my travels became a comedy of errors. I spaced out while driving and took the wrong highway north and I left my wallet on top of my car and had to recover it from the side of the highway. I arrived at the church about 10 minutes late, the children waiting patiently outside for me.

I noticed immediately that Linda was not present. Instead it was their father, whom I had not met before, who was waiting with the children. Two other students were also waiting, sisters, one of had joined the group during lesson 2. I found it odd that Linda was not there; she had not mentioned that she wouldn't be attending the workshop. Linda had been so excited after the first lesson that she had canceled an appointment in order to come with her children to lesson two. She came with old family photos and old cameras, eager for me to tell her all I could about them.

The lesson proceeded without incident. I repaired pinhole cameras that had persistent leaks which the students were unable to repair by wrapping them in black

plastic, and we all set out to get one really good self portrait for those who had not yet done so, and the others were moving on to a photograph of their choice, lesson 4. Linda appeared after we had taken our photographs and processed the negatives. I sensed that she was simply checking on her children and then moving on to whatever task lay ahead of her. As this was the last lesson before the field trip, the second part of lesson three, I made a point to remind her of the pending field trip so that we could make plans.

I said, "Linda, you're still planning to come to the museum on Friday, right?" This was meant as a sort of opener to lead in to, "Would you like me to give you directions to the museum parking deck? I plan to be there around 9:30 just in case someone arrives early. Everyone will be on a guest list and escorted in to the museum together. If you would like the kids to go on an actual tour inside the museum after we go downstairs, we'll all have to go back up and pay admission. But we can play that by ear." I was most interested in getting the group in the museum to see original works of art. Getting them to experience the museum was secondary in importance.

I was completely shocked by Linda's response. She said nonchalantly, "Oh, no. I don't think we're going to be able to make it. I'm afraid something's come up." And then she giggled, and went back to a conversation with her son, Mark. After Linda's enthusiasm for the workshop, her excitement about all her children had learned, her eagerness to share her husband's collection of artworks with me and point out exactly what art meant to her, I fully assumed she would follow through with the field trip that she had helped plan. She had, after all, made great efforts to further distinguish herself and her family from the norm of her culture by following through with a commitment to

the workshop without monetary incentive. I expected the field trip would be exactly the same, but I was wrong. Linda's own lack of experience with the High Museum of Art and experiencing art in general proved to be a roadblock in the experience I had hoped to bring to the students.

It was difficult for me to recover from such a blow, and impossible for me to discuss the matter in front of the children. I was visibly upset at the idea that such an incredible opportunity was being taken away from the children, and that so little regard was given to my own work or the value of the experience. I suggested to the group that we get started printing our positives as we only had a little over an hour remaining before I would have to leave, and this hurried Linda along.

I'm sure the students could sense something was wrong with me, but it was obvious they did not know what. I managed to turn my disappointment around enough to make it through printing and mounting the positives. As we were cleaning up Linda reappeared and approached me to explain. She said, "I'm sorry about the field trip. I really would like to go. I've been meaning to get to the museum ever since we moved here four years ago. But Friday is just one of our traveling days. We've planned something special for the kids and we won't be in town."

I responded to Linda simply with, "Ok." There was nothing else to be said. She knew the amount of work I had put in to arranging the field trip. She knew it was a part of my curriculum and that teaching my curriculum was a requirement for my degree completion. She knew that I had taken a day off work unpaid in order to arrange the field trip at a time she said was good for her and her children. She was blatantly telling me

through her actions that avoiding the possibility of her children encountering nudity in the museum was far more important than the value of their experience viewing original artworks.

To add insult to injury in the day, my sister-in-law, the planner and instigator of my experience teaching this group of home schoolers, arrived at the church just as we were cleaning up. I was hurt that my own family, who had asked me to drive 4 hours round trip in order to teach my niece & nephew art along side their home school friends, would drop by to visit after they had not followed through with their commitment to participate in the workshop. My niece was very upset to learn that I had finished teaching and would not be returning. She asked, "Elizabeth, why can't you come back and teach us art another Saturday?" I told Maddie that I had to finish my own school, and then I wanted a vacation. Jan asked if I would be willing to offer another Saturday course for the group in the fall. I told her briefly that this course had not worked out as we had discussed, and that I was less than pleased with the attendance and attitudes of the parents. I said, "If I did agree to offer another course, there would be a non-refundable registration fee that would pay for both my gas and time and additional fees for any materials required." I told Jan that I was not happy about so obviously not being taken seriously by her home school support group and that they had not made an impression upon me that motivated me to return.

Jan tried to smooth things over by saying it was simply a bad time of year and that they would all be disappointed after seeing what we had made in the workshop. That statement reinforced Linda's actions of avoiding the museum field trip. This subculture

of home school families sought to distance them from the mainstream culture. The idea of immersing their children in the art created by that culture was not something of value or importance to them.

The five themes explored in this narrative were expectations and assumptions, excitement, learning, experience, and feelings about art. I will describe each of the themes and highlight a few examples.

Excitement was by far the most obvious of all the themes. Without ever looking at the data from the experience, I began the study excited about what I would be doing. The students arrived the first Saturday bubbling with excitement and questions, and by lesson two their excitement had doubled. They simply couldn't wait to demonstrate how much they had learned from our last workshop, and pulled me from corner to corner in their father's office showing me artwork, describing it in detail, and eagerly telling me what art meant to them.

Expectations and assumptions was another easily recognized theme. I came with my own set of assumptions about the students, their parents, the effectiveness and appropriateness of the material in the curriculum, and about home schooling. My biggest assumption was that the parents themselves already valued art and therefore found it important for their children to be educated in art appreciation. I also assumed that the parents would respect my level of education in the subject even though I was the product of a system they had shunned.

But there were also expectations that were met. I expected the students to learn about art, and they did. I had assumed simply through creating the curriculum that it

would be successful in teaching the students a variety of Georgia QCC objectives including the historical development of photography as an art form, the technical processes involved in taking and processing pinhole photographs, how to critique works of art, and what it means to have an aesthetic experience. By the end of the workshop the students were taking photographs by themselves, loading their own cameras, and processing their own prints. They had learned the technical processes. The students also learned about their own feelings toward art and what they considered art to be, and then led by the hand in lesson 2 to show me examples as they applied their new knowledge to real life.

The learning that took place as a result of the workshop began in lesson one. I learned that my assumption of home schooled students being socially awkward was wrong, as the children I encountered were happy and well-adjusted, mixing eagerly with each other. The students learned through my teaching of the curriculum, and evidenced that learning by reciting facts, apply concepts to other objects to define art, and processing their own photographs in lesson 3. The students surprised me at how quickly they learned the information and how accurately they retained such a large amount of new information. Perhaps the most impressive example of learning occurred in lesson one, when Mark experienced *Pepper No. 30* and opened the doors for instruction in aesthetics.

My own experience in photography and teaching pinhole photography played a large role in the development of the curriculum. My experience in teaching the curriculum was the basis for all data gathered in the research. Experience also became

relevant in my lack of experience with home school families, and Linda's growing feelings of greater experience with the subculture. Linda's experience in teaching and raising her own children often made it difficult for her to relinquish control of the workshop fully to me and often resulted in a feeling of parental supervision from her presence.

But Linda's experience had a positive side as well. She offered helpful advice for working with home school groups in the future. And regardless of my own personal judgment on her motives and methods, Linda is a loving mother who cares deeply for her children genuinely believes she is provided the best education possible to them. Linda provided me the opportunity to interact with the mother of home schooled children first hand, giving me personal experience with home school parents.

My personal feelings about art led me to research the effectiveness of a curriculum designed to teach art appreciation. I value art and believe it is important to each of us culturally and personally, and has the potential to enrich our lives and bring great pleasure. The students feelings about art were unclear in lesson one, as they had likely never given the subject much consideration before. But by lesson two they had clearly defined what art was to them, how it made them feel, and the enjoyment that it brought them. The students clearly enjoyed learning about and making photographs, and were visibly upset to learn the course was over before they had expected. Linda's feelings about art were the most surprising and took the study on an unexpected course. Linda claimed to value art, however her true feelings became evident when she refused to allow her children to visit the High Museum of Art for fear that they might encounter

nudity. This fear of exposure to the things in culture which she strove to avoid through home schooling her children immediately outweighed any enjoyment or enrichment that would be gained by viewing original works of art in person.

Conclusions

My thesis research set out to influence student values to include valuing art and photography as art through DBAE education in photography. I discovered that experiencing the magic of creating one's own art, learning about the technical and creative processes, learning to look critically, and learning to experience with all our senses aesthetically effectively influenced students' values of art and photography as art. However when it came to breaking through the students' comfort zones and visiting a museum in the big city, I found that their values were harder to change. I also discovered that it was really the parents whose values were at the heart of the research, especially in dealing with the particular subculture of families choosing to home school.

Though I encountered many challenges in teaching this curriculum, especially in completing the museum visit, I believe the workshop was still successful overall, even absent of that important experience. The children learned the historical development of photography, they learned the technical processes of creating a pinhole photograph and processing black and white photographs, and they learned about art criticism and aesthetics. Even without visiting the museum the students were able to witness and an aesthetic experience, as Mark encountered *Pepper No. 30*.

Implications for Future Research

I have drawn several conclusions from my experiences researching art appreciation with home schooled children that will direct my future research in art education.

Art appreciation is effectively taught through pinhole photography to a variety of ages. I believe art appreciation is offers students the opportunity to better understand themselves, their culture, and the culture of others thus bringing understanding and enjoyment. These ideas were all evidenced through my research with home schoolers, and I believe the effects would have been even greater had I been allowed to complete the curriculum. In my future research I believe it will be important to triangulate my data through both quantitative and qualitative means directly through student artwork, student opinions, and my experiences as their teacher. While I believe the curriculum will be easier to teach to a more diverse group through my position in Fulton County Schools, I believe it is just as effective at teaching art appreciation to sub-cultures such as home schooled students and is perhaps even more important to them. I continue to believe home schooled children are in need of art education and intend to use my experiences teaching this curriculum to grow from and improve upon what I have already begun. I will use the curriculum I have developed in my future teaching in public schools, and will continue to pursue alternative venues for teaching a variety of learners.

Parental values in home school education are more obvious and pose more of a barrier in curriculum development and implementation than in public school settings. In my future research I believe it will be important to incorporate the beliefs and opinions of

the parents in regard to their role as parent and educator of the students in my research.

In order to appropriately reach a population such as home schooled children it is imperative to first reach the parents and effectively influences their own personal values to include valuing art and art appreciation before it will be possible to teach their children.

Chapter VI

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