ARTVENTURES:
A MULTIPLE-VISIT SCHOOL-MUSEUM PROGRAM

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By
Catherine Marie Schroeder, B.A.

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Master’s Examination Committee:
Dr. Terry Barrett, Advisor
Dr. Candace Jesse Stout

Approved by

Advisor
Department of Art Education
ABSTRACT

This is a case study of a multiple-visit museum and school program for The Wexner Center for the Arts and Columbus Public School fourth-grader students called ArtVentures. ArtVentures provides students the chance to interact with contemporary art as well as to understand and experience the role that art plays in their daily lives. One focus of my research is the history of ArtVentures in which I conducted in-depth interviews with Wexner Center education staff, and examined ArtVentures documentation. I found discrepancies among staff in terms of their different beliefs concerning the purpose of ArtVentures. I also examined a new facet to ArtVentures called Media Connections. As an action-based participant, I observed and taught Media Connections. We examined how different elements such as camera angles and music are used in Walt Disney Pictures' The Lion King (1994). After discussion, students applied their new knowledge to creating their own pictures with Polaroid cameras. I found weaknesses in how the lesson was paced, as well as poor models of classroom teacher involvement. I found strengths in the program in terms of an important lesson being taught and models of energetic classroom teacher involvement.
Dedicated to my parents, Thomas and Barbara Schroeder, who supported me in countless ways. To my grandparents, William and Jeanne Schroeder and Frank and Margaret Paul, who instilled in their children and grandchildren the spirit of life-long learning.
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VITA

July 19, 1979..............................Born – Cedar Rapids, IA

2001...........................................B.A. in Humanistic Studies, Saint Mary’s College.

2002-present..............................Education Assistant, Wexner Center for the Arts

FIELDS OF STUDY

Major Field: Art Education

Minor Field: Museum Education
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Dedication</td>
<td>iii</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>iv</td>
</tr>
<tr>
<td>Vita</td>
<td>v</td>
</tr>
<tr>
<td>List of Figures</td>
<td>viii</td>
</tr>
</tbody>
</table>

**Chapters:**

1. Purpose of Study .................................................................. 1
2. Literature Review .................................................................. 4
3. Methodology .......................................................................... 17
4. History of ArtVentures ................................................................ 22
5. A Day in the Life of ArtVentures: Media Connections ...................... 35
6. Reflections and Recommendations ........................................... 60

References .................................................................................. 65

Appendix

A Leo Yassenoff Foundation Grant Application ........................................ 67
B National Endowment for the Arts Grant Application ................................. 76
C Wexner Center Architecture Mathematics Lesson Plan ... 85

vi
<table>
<thead>
<tr>
<th></th>
<th>Architecture Glossary of Terms</th>
<th>96</th>
</tr>
</thead>
<tbody>
<tr>
<td>E</td>
<td>Moler Elementary Pre-Visit Transcription</td>
<td>121</td>
</tr>
<tr>
<td>F</td>
<td>Moler Elementary Visit Transcription</td>
<td>128</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Discussion with Moler Elementary Students of <em>HULK</em> movie poster</td>
<td>39</td>
</tr>
<tr>
<td>2</td>
<td>Discussion of Wexner Center Architecture with Moler Elementary Students</td>
<td>40</td>
</tr>
<tr>
<td>3</td>
<td>Students acting out a low-angle camera shot from <em>The Lion King</em></td>
<td>46</td>
</tr>
<tr>
<td>4</td>
<td>Student takes a picture of a scene that she created</td>
<td>51</td>
</tr>
<tr>
<td>5</td>
<td>Student prepares to take a high-angle picture</td>
<td>51</td>
</tr>
<tr>
<td>6</td>
<td>Student takes a high-angle picture</td>
<td>52</td>
</tr>
<tr>
<td>7</td>
<td>Example of student work</td>
<td>53</td>
</tr>
<tr>
<td>8</td>
<td>Example of student work</td>
<td>53</td>
</tr>
<tr>
<td>9</td>
<td>Example of student work</td>
<td>54</td>
</tr>
</tbody>
</table>
CHAPTER 1

PURPOSE OF STUDY

ArtVentures is a multiple-visit museum and school partnership between The Wexner Center for the Arts and Columbus Public Schools. Approximately eight schools and 400 fourth-grade students participate in three programs at the Wexner Center over the course of the school year. Participating Columbus Public School fourth-grade students live in various city neighborhoods and are from diverse economic and cultural backgrounds. (ArtVentures Teacher Manual 2000-2001) Historically, ArtVentures has begun with a program based on the architecture and site-specific artworks of the Wexner Center. Another program is based on a temporary exhibition, while a third installment is a performing arts program. Each program lasts for approximately two hours. Before each class visits the Wexner Center, they receive a pre-visit by a Wexner Center educator who prepares students for their next ArtVentures experience. The purpose of ArtVentures as stated in ArtVentures Teacher Manual 2000-2001 is that,

ArtVentures encourages repeated exposure to and involvement with the arts of our time so that today’s youth may develop an understanding of the relationship between the arts and society, the relevance of the arts to all aspects of life, and the potential the arts hold for personal life enrichment. (p. 4)
My thesis research focused on ArtVentures. The program has been operating since 1993 (first on a pilot-basis for one and a half years) and has never been thoroughly evaluated. One part of my research is the history of ArtVentures. There are numerous binders of documentation of ArtVentures in the offices of the Wexner Center Education Department. The sheer size of information would lead one to think that it is a conclusive account of ArtVentures to date. However, the majority of these papers are multiples of each other and do not contain information such as reasons for certain choices that have been made over the course of ArtVentures. Director of Education, Patricia Trumps, created ArtVentures and has knowledge about the design and implementation of ArtVentures. She also has knowledge of why certain choices were made and how they have affected ArtVentures since 1993. Thus, it was imperative that I interview Patricia in order to record the history of ArtVentures. This written account of ArtVentures will serve as an institutional memory and will shed light on why ArtVentures functions the way it does today.

ArtVentures began a new direction in 2003 by changing one facet of its programming from Art and Architecture Intersections to Media Connections. Media Connections aims to teach students to critically think about what they watch on television and in movies. Every student participated in Media Connections one time for two hours. The lesson focused on deconstructing the first four minutes of Walt Disney Pictures’ *The Lion King* (1994) so that students may understand and discuss how camera angles, body language, color, and music are used to convey meaning. After discussing *The Lion King* and Chris Marker’s *Cat and Piano*, students told a pre-assigned story by taking photographs with Polaroid cameras.
I feel that it is important to record how Media Connections was taught, as well as convey why it is an important lesson to teach. My research on Media Connections evaluates this particular aspect of ArtVentures. My research is also valuable to other museum educators in terms of what worked and what did not work. Finally, my research is valuable to classroom teachers because it introduces an important lesson for students to experience. In Media Connections, students were asked to pay attention to what they watch on television and in movies. Students were encouraged to critically think about what they saw and how various elements work together to tell a story. Media Connections served as a beginning step for students to practice looking and to think critically about media.
CHAPTER 2

LITERATURE REVIEW

This literature review discusses articles covering the topics of museums and schools as partners, museum and school programs, and the roles of teachers and museum educators within museum and school programs. These articles served as valuable resources for my research of ArtVentures, a multiple-visit museum and school program for Columbus Public School fourth-grade students. I feel these articles create a strong foundation for the examination and reflection of ArtVentures.

Museums and Schools As Partners

The article, "True Needs, True Partners" (1996, 2001), is a survey published in two parts by Elaine Hirzy that focuses on the educational role of museums. This survey contains general knowledge about museums and schools acting in partnerships acquired from responding museum personnel, including those who are serving students in grade levels from kindergarten to college. Hirzy reported that nearly every type of program offered to school partners showed a steady increase in student participation from 1995 to 2001. Museum educators' greatest efforts appear to be in elementary grades. The fourth grade is the grade level with the highest participation in museum programming.
Hirzy did not state why museum education programming favors the fourth grade. Almost 75% of responding museums formally evaluate one or more of K-12 education programs. Most of their evaluations focus on the quantity of programs and participants, but nearly 50% evaluate understanding of target subjects, and some museums measure a change in classroom behavior or academic performance. Many museums align program content with state requirements for school children, and survey respondents explain how their programs help meet teachers’ and students’ needs.

School visits remain the most common educational activity of museums, but many museums also offer programs to build on museum visits. Such programs include school visits by museum staff or docents, pre-visit activities to build links with classroom studies and in-service training, and orientation for teachers. About 22% of museum respondents offered multiple-visit programs.

Museum educators find that teachers are attracted to their programs because of hands-on activities, flexibility, enrichment of learning, and the opportunity to encounter rare and unusual objects. Costs, availability, or the scheduling of museum programs are the most significant factors that influence whether or not schools partner with museums. Seventy-one percent of museums reported that they plan programs to coordinate with school curriculum. The museum education staff has the greatest responsibility for initiating and sustaining museums’ school partnerships and programs.

Questions arose from this study that need further research, including: what are the outcomes of museum-school partnerships for students and teachers, what do students gain from these learning experiences and how can those benefits be documented, and how can students other than fourth graders be better and differently served?
“Building Museum and School Partnerships” written by Beverly Shepherd (1993), focused on building and sustaining museum and school partnerships. Shepherd stated that museums and schools are natural partnerships.

They offer complementary experiences, combining two languages of learning—the words of the classroom and the objects of the museum. Their educators offer two kinds of expertise—classroom teaching methods and visual learning techniques. Together they can present students with an enriching partnership of ideas, discovery, challenge and fun, a partnership well worth developing and sustaining. (p. 2)

Museum visits that are well designed have the potential of becoming a memorable and powerful experience in a student’s life-long learning. Critical thinking skills are pertinent to the structure of museum education programs. Shepherd stated, “We need to teach the visual and perceptual skills that engage students in sensory learning—encouraging them to look, examine, compare, contrast, collect data, analyze, and evaluate. This visual approach to learning offers a distinct complementary experience to the classroom where the learning vocabulary is primarily verbal” (p. 2-3).

Shepherd stated that the world in which we live in today bombards children with loads of information but “little encounter.” Children do not always have the experience to understand how things are made or how things work, or even the opportunity to create objects “with their own hands.” Shepherd purports that a museum remains one of the few environments where hands-on activities are the basis for learning (p. 3).
In order to successfully deliver educational programs, museums need schools as partners. Shepherd stated:

There is a kind of synergistic relationship between classroom learning and museum experiences. No one is more expert about the students themselves than their teacher. The teacher’s sensitivity to the needs of students, their learning styles, abilities, and interests is an asset we cannot do without. The museum teacher’s familiarity with the collections, the ideas inherent in them and the nature of object-based teachings is the other half of the equation for successful programming (p. 4).

Communication between museum educators and teachers is key. Both parties must share goals with each other and identify commonalities. However, it is not just teacher interest and dedication that is necessary; administrative support is essential.

What do schools want from museums? Visiting teachers in museums expect their students to learn something but also want children to find museums fun. Teachers, like museum educators, want students to think positively of their field trip and to return on their own. A positive experience must never be sacrificed for the sake of adding more facts. The principle of transference is important to teachers. Transference means that a lesson or idea that is learned in one subject can be related or linked to another subject. Ideas that link subjects must be repeated, and students must make connections between them. An example of facilitating transference is to spread discussions of the idea over several days or weeks. In order for students to be able to transfer ideas from one subject area to another, they must be active participants in the discussion and activities.
In a survey identified in "Building Museum and School Partnerships", teachers identified the logistical needs and management problems. Problems included standing in lines and having students wait without anything to do. Teachers want guides who are knowledgeable about program content, adept at working with specific age levels, and capable of providing a focused experience. This can include different ways to question and facilitate a dialogue with a group of five-year-olds versus a group of ten-year-olds. Children’s expectations were to be able to touch things, to have guides who do not talk the whole time, to not be rushed, to not have to constantly be quiet, and to be able to see from within a crowd. It is important to remember the needs and feelings of the students in museum and school partnerships and not just the needs of the museum educator and the teacher.

Museum educators complained that teachers take a ‘day off’ on field trip days, leaving students who are undisciplined and unprepared. This may occur because some teachers may feel insecure in a museum setting and expect the museum educator to take the lead as the teacher. However, museum and school partnerships should not just bring these two educators together physically, but intellectually as well. Museum educators need to vocalize that they value teachers’ thoughts in a museum tour and activity and also need them to take charge when students may be behaving poorly. Establishing ground rules for appropriate behavior in a museum setting is important for both students and teachers.

Field trips can be made effective if museum educators communicate needs and goals effectively through program brochures, teacher open houses, and teacher advisory committees. In order to create successful teacher advisory committees and workshops,
certain guidelines are to be followed: establish joint goals and objectives, stress the
importance of a working partnership between museums and schools, include encounter
activities, involve many people from various departments within the museum, avoid
museum jargon, and be flexible. Additionally, it is important to have teachers evaluate
such sessions.

A field trip contains many important facets. For instance, the time prior to the
field trip is an opportunity for museum educators to prepare students emotionally and
intellectually. The goals of introducing the museum, and establishing expectations for
the visit, introducing subject matter, and facilitate object-based learning are important in
this pre-field trip time period. This article quotes research from a Falk and Dierking
(1992) study, which established that pre-field trip preparations have consistently
enhanced learning during the field trip. The goal of such preparation is to help students
make clear connections between the classroom and what they will encounter at the
museum. Additionally, ideas and purposes for post-field trip actions are provided. These
include a review sheet of key ideas and an evaluation for students to fill out. Museum
educators should keep a journal of their experiences, noting which teachers brought well-
prepared classes, discipline problems, who developed interesting follow-up ideas, and
additional observations about each class. Such information provides guidelines for return
visits and can be acted upon the following year.

The best method for learning and enjoyment during the field trip is an interactive
method that employs skillfully worded questions that encourage students to think
critically. Teachers highly regard higher-order questions and critical thinking skills as
pertinent aspects of a successful learning session. Students should be encouraged to reach their own conclusions, without fear of negative judgments.

The article “Museums as Catalyst for Interdisciplinary Collaboration” (2002) focused on serving communities through museum collaborations. One highlighted case is that of Joseph Petner, a Cambridge principal, and the involvement of his school with the DeCordova Museum, the Underground Railway Theater, and Harvard’s Project Zero. He stated that teaching the knowledge and values of society should be the job of everyone, not just the school. Through this program, teachers were given tools to feel comfortable with teaching the arts. Petner believes that such activities help to re-define the schoolhouse. However, these were not brief interactions with art and artists. Meaningful collaborations are an investment over time.

Hallmarks of successful collaborations reported in this document purport that true collaborations build on the strengths of those involved, deepen and broaden the reach and range of partners, unveil new meanings, have high and real value in their culminating effect, and are inclusive. Stephen E. Weil reminds us, “Collaborations between institutions probably won’t be about creativity, but delivering many points of entry, or many resources, or many competencies” (p. 54).

Peter O’Connell’s “Decentralizing Interpretation: Developing Museum Education Materials with and for Schools” (1984) does not talk about the content or deliverance of field trips but how to make field trips more meaningful through products delivered to the classroom. O’Connell stated the provision of curricula and materials is an important facet to museum and school partnerships. A single visit can be limiting. Therefore, museum educators must develop strategies to extend the museum into the classroom.
Such strategies include pre-visits, teacher orientations and workshops, curricula packets, and audiovisual materials. O'Connell stated that the goal of museum educators is to help the teacher become an "adjunct" to the staff and vice versa. O'Connell also stated that important and underused actions are evaluations filled out by teachers about museum programs.

In order to develop meaningful educational materials that extend the museum experiences, O'Connell suggested some guidelines: understand how children learn and what role museums have in that, deliver an approach to teaching that connects theory to practice, model collaboration with schools in all aspects of the program, and make a long-term financial and marketing plan for materials. Some problems that can occur without constant and two-way communication between schools and museums are these: museum staff tend to regard classroom teachers as ignorant and immature, teachers regard museum staff as content specialists ignorant of how kids learn, and the students' experience tends to be under-considered. How should museum educational theory be put into practice? O'Connell offered some suggestions: begin with the students' experience, emphasize sensory learning, use hands-on activities, and organize teaching activities into a sequence.

Museum and School Programs

The article "Exploring the Potential of Museum Multiple-Visit Programs" (Adams, 2000) focused on a case study of a multiple-visit program, Art Around the Corner, between the National Gallery of Art and the Washington D.C. public school district. The Institute for Learning Innovations evaluated Art Around the Corner over a
five-year time period and found that students who participated in the program have an enhanced ability to respond to and discuss works of art. These students were also found to have more positive attitudes toward art and art museums.

There are many multiple-visit museum programs across the country though they vary considerably in format. These programs require extensive school and museum collaboration. Because of their design, these programs reach fewer students than if they were single-visit programs. Art Around the Corner program facilitators stated that this program is beneficial because the more time one spends on a subject the more likely he or she is to learn. Teachers and museum educators observed that multiple-visit museum programs could have a lasting impact on students in enhancing their abilities to discuss and respond to objects.

A group of middle school students who participated in Art Around the Corner one to three years prior to the study were compared to students who did not participate. Both written and oral observations displayed a clear division between the two groups' abilities to discuss and interpret a work of art. One of the findings was that program participants were more likely to support their more detailed observations with evidence from the works of art.

Teachers and principals interviewed agreed that repeat visits offered students a number of benefits such as developing a comfort level of using a neighborhood and cultural resource. Skills learned in the gallery transferred to the classroom setting and real life by way of repetition and practice. This included becoming comfortable sharing thoughts in front of a group, supporting one’s statements, and improving writing skills.
This article stated that one of the factors that is important to a successful multiple-visit program is input by school educators on all aspects of program development is essential to a successful partnership (cited "True needs, True partners"). Another important factor is a sequential and cumulative curriculum that is integrated with the curriculum objectives of a school or district and is be flexible in order to adapt to classroom needs.

"Literacy and Visual Cultural in Three Art Gallery Settings" (Dubinsky, 1999) focused on the value of people-centered partnerships that occur in cultural and community spaces outside of schools and is grounded in the observations and experiences of the Reading the Museum program in Saskatchewan, Canada. This program aims to improve literacy through a partnership between a library and an art gallery. The gallery is a place for collaboration and communication that offers great potential for art education and literacy learning which is both practical and self-helping. A tendency to opt for curriculum approaches that serve schools but which may not be appropriate for the gallery environment is an issue. Dubinsky illustrated viewpoints that art suffers at the hand of other subjects but stated that such "comments can be read very differently if one looks beyond conventional schooling" (p. 76). In the case of the Reading the Museum program, students reflect and respond to artwork through writing. Art and writing, traditionally two different school subjects, work together as one in this program. Dubinsky argues that students who came into a program to learn more about art leave with a book of their own writings and the knowledge that they, too, have something to say. This article offers some lessons and guidelines: (1) participating organizations must engage in consensus; (2) enthusiasm can go a long way but it does not always mean
cooperative action; and (3) collaborations takes time and works only if there is trust and mutual respect among participating parties.

**Roles of Museum Educators and Classroom Teachers**

"Watching the Chaperones" (Sedzielarz, 2003) considered the roles of a field trip chaperone and how the chaperone affects the success of programs. Chaperones are not always parents accompanying a school group, but can also describe the teacher and the museum educator. Chaperones take on different roles within a program context: group facilitator, teacher, and role model. The group facilitator gives children the lead in making decisions. This role is characterized by listening to all of the children in the group and enforcing group guidelines when necessary. The teacher devises teaching strategies to effectively provide information to the audience. The role model displays a certain manner of behavior of what is acceptable and what is not. These roles attributed to chaperones on school field trips are applicable to parents, as well as teachers and museum educators.

"Museum and School Collaborations" (Spazowski, 1973) offered insights and guidelines for museum and school partnerships. Spazowski wrote that collaboration between museums and schools is conditioned on premises including these: the museum’s understanding of the curricula and subjects taught by participating schools, agreements concerning how museum educators will work with teachers to deliver the program, work with students beyond the school classroom, and an agreement on program evaluations to be carried out by both sides.
Spazowski emphasized that regardless how great museum-based educations can be, they will never be a substitute for learning in schools. Although some teachers have doubts, museums can have a vital role in education. The educational value must be vocalized to teachers. Teachers tend to act as passive participants when using community resources. During the program, teachers must not be passive; they must be an equal partner in organizing and work on the school side to create ways of collaboration with the museum. The museum educator should be flexible and ready to adapt programs to the teachers’ and students’ needs.

“Art Museum Educator’s Attitude Toward the Role of the Teacher in Art Museum-Elementary School Collaboration” (Liu, 2009) is grounded in results of a survey and two case studies executed in British Columbia, Canada. Liu quoted D.L. Stone’s (1992) A Descriptive Study of the Art Museum Relative to Schools: “[O]nly a small proportion of 282 American art museums include teachers in advisory, policy, or planning agencies in their institution” (p.75). Liu continued that the inclusion of teachers in the evaluation and revision of school programs is essential to successful museum-school partnerships. Liu found that while some art museums do not allocate energy to address the problem of poor communication between schools and museums, others give great efforts. One way museums try to facilitate better communication is through teacher workshops. This is a venue for teachers to increase knowledge and to develop a meaningful partnership between schools and museums.

Liu found that museum educators were more comfortable with elementary school teachers participating in the program rather than them being co-designers of programs.
Museum educators were prone to conduct a one-sided relationship with elementary school teachers. Museum educators dispensed knowledge rather than facilitating a dialogue to listen to teachers’ experiences. Liu’s study highlights the need for art museum educators to recognize the multidimensionality of the educational process in order to be better prepared for effective partnership initiatives involving elementary teachers. While the art expertise that they offer is invaluable in such contexts, the pedagogical knowledge and knowledge of learners that teachers possess can be equally important in planning and implanting successful educational programs (p. 81).

It is common for articles in journals from individual museum publications and art education journals to highlight individual museum-school partnership programs. The information gleaned from articles such as “Bridging Communities: An Inspiring Partnership,” *National Museum of Women in the Arts* (2003) is merely offering knowledge that a particular program exists at that particular institution. This type of article does not examine how the program works or the effects of the program.

Actual studies on museum and school partnerships and the short and long-term effects of these programs are not as prevalent as studies, which characterize right and wrong ways to go about museum and school partnerships. This reflection is voiced in “Exploring the Potential of Museum Multiple-Visit Programs” (Adams, 2000). Tracking students’ years after a program is difficult because students transfer, move away, or graduate. Such a task may be deemed as too much trouble for program evaluators. To access the short and long-term effects is important because such data is not known and is left out of the picture of museum and school partnerships.
CHAPTER 3

METHODOLOGY

The goal of this analysis is to provide qualitative information about the evolution of ArtVentures since its inception to the present state of the program. I conducted an in-depth investigation of this program as an aid to dialogue about and execution of future policy and planning for ArtVentures and similar programs at other institutions. Tracie Constantino (2002) recommended that qualitative methodologies be used to study arts education practices in their normal settings (i.e. classrooms, museums, and after-school programs). She stated that qualitative methodologies best illustrate and foster understanding of the meaning of arts experiences for those who participate in them. She also stated, “[E]valuators need to invert the relationship between people and projects—to use people’s views and lives as the lens through which to perceive and help ‘measure’ the value of a project, to personalize enquiry” (p. 109). The design of this study integrates naturalistic and historical research, which is supported by the framework of case study methodology as well as action-based methods.
Case Study and Action-Based Research

Robert Yin (1994) stated that "the essence of a case study is that it tries to illuminate a decision or a set of decisions: why they were taken, how they were implemented, and with what result" (p. 12). My research revolved around one program, ArtVentures, at the Wexner Center for the Arts at The Ohio State University. I observed and worked with the program in the Fall of 2003. For the majority of 20 sessions, I observed Adelia Gregory as she led the program. Adelia is Assistant School and Family Programs Educator at the Wexner Center for the Arts. She was primarily responsible for teaching the media connections portion of ArtVentures. However, I also led two sessions lasting two hours each. Each session consisted of deconstructing the The Lion King and Chris Marker's Cat and Piano, as well as a hands-on project. Each student was assigned a camera angle and used Polaroid cameras to make choices of how best to use that camera angle. How should they place their objects? Where should they place their body in relation to their scene? How do these choices make meaning in the picture?

I led the program for two classes in which I led the class in discussions and controlled the videotape of The Lion King in terms of stopping and playing the tape in order to critically look examine various frames and scenes. By teaching Media Connections, I understood more thoroughly the concerns, actions, and thoughts that may be experienced when teaching ArtVentures programs. My study is a case study about ArtVentures. I will address the following: How does it work? Why it does or does not work? What are personnel policies and organizational outcomes?

Mary Stockrock stated, "[W]hen conducting a case study, one needs to set limits in the beginning of research and widen them as we interrelate different components"
(LaPierre, 1997, p. 35). When I began this case study, I set the limit of understanding the inner workings of the program and observing the state of ArtVentures. Then, having observed the program, I re-examined my limits to include effective ways of delivering the program and observing relationships and rapport between various peoples. Such combinations include classroom teacher and museum educator, classroom teacher and student(s), and museum educator and student(s). I think the ways in which these relationships and rapprots exist and evolve are pertinent to the program’s effectiveness. By reexamining my limits, I also included ways to transfer what is learned in the program to student’s lives and classroom teaching and learning.

**Naturalistic Research**

Randi Korn (1989) stated that naturalistic methodology is subjective and process-oriented. The naturalistic method seeks results by creating theories using qualitative methods. Naturalistic evaluators conduct research in the natural setting of what is being studied. The design of the study is not planned before beginning observations; it is formed during the process of observing. Before I began observing ArtVentures, I did not know what issues were of concern. After observing a couple of sessions, I saw issues that concerned me and that I felt warranted reflection and further consideration. It was at this point when I decided what the framework of my research would look like.

**Historical Research**

Mary Ann Stankiewicz stated, “Sound historical inquiry requires thorough, painstaking compilation of facts, critical reading of both primary and secondary sources,
careful note taking, and establishment of chronologies documenting who did what, where, and when" (LaPierre, 1997, p. 57). She also stated, "[H]istorical research must compile historical facts before determining what shape the narrative will take" (p. 65).

When verifying sources, Stankiewicz wrote about the differences between external and internal criticism of documents and sources.

External criticism is used to verify authenticity of sources. This includes determining whether or not a primary source document is genuine, what the author is trying to communicate, or if the document is untainted. Internal criticism involves whether or not the witness or source is believable or competent and the author's meaning (p. 66).

Primary sources include letters, photographs of art educators and classes, lesson plans, publications, and curriculum documents. ArtVentures documentation by Wexner Staff includes a report on the pilot year of ArtVentures in 1993 (including letters from participating teachers), evaluations conducted by teachers and students beginning in 1994, curriculum plans for years 1993-2003, and photographs of programs from 1993-2003. Wexner education staff collected these primary sources. I interviewed Patricia Trumps, the Director of Education when the program began. She remains the Director of Education today. Shelly Casto, School and Family Programs Educator, and Adelia Gregory, Assistant School and Family Programs Educator, presently work with the program, and I also interviewed them. Stankiewicz stated that primary sources “must be regarded critically even when they appear authentic and credible” (p. 64). Perhaps their answers may seem honest, but are the interviewees truly being honest or are they trying to ‘make a good sell’? I must read between the lines to get a feel for whether or not
interviewees are being totally honest. When an interviewee recounts an event, it may seem absolutely accurate to them, but perhaps time has weakened their memory and not all of the details remain.

Secondary sources are written after the fact and are removed from the event. How can these be used? Secondary sources may provide contextual information so that a researcher does not have to start from a blank canvas. Secondary sources can also offer quotes and ideas. Quotes and ideas need to be checked with a primary source when available. Secondary sources may also serve to check the accuracy of primary sources' information.

I wrote about my experiences and recounted program occurrences. I took notes and wrote throughout the duration of the program, which enabled my memory to stay fresh. I recorded a pre-visit and a teaching session so that those transcripts were available for review and reflection. I wrote about my own reflections of the program and lessons learned. I conducted this investigation because it is important that we record, review, and reflect how ArtVentures has been organized and taught in order to learn if it is in need of change.
CHAPTER 4

HISTORY OF ARTVENTURES

The Wexner Center for the Arts opened in 1989 as a premier contemporary arts center, recognized on both the national and international level. The Wexner Center offers variety in it's programming including visual arts exhibitions, performing arts concerts, and films. Named after Leslie Wexner, founder of Limited Brands, Inc., The Wexner Center for the Arts is as much a laboratory for cutting edge arts as it is a white box (Report on Inaugural Year, 1993).

The Wexner Center for the Arts hired Patricia Trumps in 1990 as Director of Education. In order to find out what was going on nationally in museum education, she phoned Philip Yenowine, who was then Director of Education at the Museum of Modern Art in New York. Philip advised Patricia that a multiple-visit program rather than a one-shot visit program was key. He stated that multiple-visit programs created an intensive art experience that was more likely to leave an impression on participating visitors than a single visit. Patricia began researching what kind of multiple-visit museum education programs already existed in Columbus. The Columbus Museum of Art had Departures, a multiple-visit museum and school program, which served Columbus Public School fifth
graders. Departures was the only program in Columbus that could rival a multiple-visit museum program (Personal Communication, Patricia Trumps, May 6, 2004).

The program was to be called ArtVentures and Patricia needed assistance with the program’s planning and implementation. Patricia hired a Graduate Associate (similar to a Graduate Teacher Assistant, but the graduate student works in a business setting on campus), Cheryl Williams, to help plan and coordinate ArtVentures. Cheryl interviewed Columbus Public School teachers as to what they wanted and needed from The Wexner Center for the Arts (Report on Inaugural Year Activities). Cheryl was finishing her dissertation through The Ohio State University’s Art Education department and had taught art in a classroom at one time. She and Patricia knew they wanted to work with either elementary or middle school students. It was decided that middle school students might be a difficult age group to work with because they are getting used to a different class schedule, so that left elementary school. Departures’ had fifth graders, so Patricia decided to offer a program for fourth graders. This way, her program would not compete with Departures and would serve as a complimentary “feeder” program for Departures. ArtVentures is described as “a comprehensive program of instruction in the contemporary arts developed by the Wexner Center for the Arts especially for fourth grade students, fourth grade classroom teachers, elementary art and elementary music teachers. This program forges a partnership between the Wexner Center and Columbus Public Schools” (Orientation Manuals 1993, 1993-1994, 1994-1995, 1995-1996, 1996-1997, ArtVentures Teacher Manual 1998-1999, 2000-2001, 2002-2003, 2003-2004).
It was evident from Patricia and Cheryl's meetings with Columbus Public School teachers and administrators, that planning for ArtVentures would be a partnership. Teachers and administrators were eager to help plan ArtVentures. Because their dedication and determination to create a strong program was evident, it was decided that ArtVentures would be a partnership solely between The Wexner Center for the Arts and Columbus Public Schools (Patricia Trumps).

In September 1991, Wexner Education Department applied for and received a grant from Columbus-based Leo Yassenoff Foundation for $10,000 (See Appendix A) (Koruna, 1995). This money allowed for further research and planning for ArtVentures. In December 1992, Wexner Education Department applied for and received a $25,000 grant from the National Endowment for the Arts (NEA) (See Appendix B). The grant application asked for support for another program in addition to ArtVentures. Wexner Education Department was trying to establish ArtConnections as an educational program for high school students at the same time as ArtVentures (Patricia Trumps). However, the NEA grant was specifically earmarked to go toward ArtVentures. The grant provided an enormous amount of monetary support and gave the program credibility in the eyes of other foundations and organizations (Koruna). The NEA grant enabled ArtVentures to begin in January 1993 on a pilot basis for a year and a half.

The planning committee wanted ArtVentures' first year to be successful. They invited six schools based upon Columbus Public Schools' Arts Coordinator Bonita Agnew's suggestions. The first six schools to participate in ArtVentures' pilot run were all arts alternative elementary schools. Approximately 400 students participated in the first year. Patricia ultimately decided what ArtVentures' programming would entail. She
wanted programming to reflect the Wexner Center for the Arts' multi-dimensionality. Performing arts and an exhibition were obvious and necessary choices for Patricia. The third component was more difficult to pin down. However, Patricia decided to showcase the "exciting architecture of the Wexner Center" (Patricia Trumps).

Thus, programming for the first pilot year consisted of Intersections of Art and Architecture, divided time between two exhibitions of "Afrika" and "Fin de Siècle," and a dress rehearsal of choreographer and dancer Bebe Miller in "Nothing Can Happen Only Once." Each two-hour visit to the Wexner Center was preceded by an hour-long pre-visit to the classroom. Intersections of Art and Architecture consisted of a walking tour of the inside and outside of the Wexner Center and exploration of site-specific works. Students worked with poet Terry Hermsen to reflect and respond to the architecture, and they sketched different areas of the Wexner Center. Students also reflected upon and responded to "Afrika" and "Fin de Siècle" through writing poetry. The performance of "Nothing Can Happen Only Once" was accompanied by a question and answer session in which students could speak with Bebe Miller and other dancers.

After its first pilot year, ArtVentures 1993-1994 and 1994-1995 were organized differently (Report on Inaugural Year Activities). Schools chose one of two performing arts programs and three exhibitions. These two years of ArtVentures had the highest number of participants in its history. Six to seven hundred students participated each year, and the performances only allowed about 150 students in each showing. To accommodate the large numbers, there were multiple showings of two performances. Patricia preferred a few medium size audiences for a performance rather than one huge audience. Patricia is open to offering a few of medium size performances instead of one
large performance again. After ArtVentures 1994-1995, the amount of schools participating decreased from 10 to 8 schools, resulting in a more manageable number of about 400 students. Patricia stated that it was important to be able to offer the same level of excellence to a smaller number of students than to offer an “okay” program to a larger audience (Patricia Trumps).

During the second pilot year, three more schools were invited (chosen through Bonita Agnew) to join ArtVentures. The original six schools continued with the program in their second year. After the one and a half year pilot run of ArtVentures ended, Patricia sent a letter of invitation on April 18, 1994 to all Columbus Public School elementary art teachers to ask for new ArtVentures applicants (ArtVentures Correspondence 1993). The application for ArtVentures needed to be completed by the art teacher, classroom teacher, and approved by the principal. The application was considered to be a contract in which the school agreed to participate if selected. In the first year of open applications, 25 schools applied and only four were accepted. The new four schools began their first year in ArtVentures; three schools were in their second year, and three other schools began their third year in ArtVentures. For subsequent admissions to the program, Patricia accepted a few more schools from the applications that were denied the year before. Every few years, she sent letters of invitation to Columbus Public School art teachers and began a new batch of letters for future admission pickings (Patricia Trumps).

The Report on Inaugural Activities (1993) stated that fourth-grade classroom teachers participating in ArtVentures do so on a two-year basis. Certain schools were allowed, for unknown reasons, to participate multiple years in a row while other schools
participated on the prescribed two-year basis. The most frequently repeated school name in the collection of ArtVentures rosters was Duxberry Park Elementary, which participated six times between 1993 and 2002 (ArtVentures Teacher Manuals 1993-2003). I am unsure as to why they were allowed to participate more than other schools. Perhaps Duxberry Park Elementary felt great ownership in ArtVentures because it was one of the initial six schools to participate. However, this does not explain why Duxberry Park Elementary was given special treatment. For ArtVentures 2003-2004, they were denied participation and were quite upset (Shelly Casto).

When Shelly Casto was hired in 2002 as School and Family Programs Educator, she changed the admissions process. Shelly looked for distribution across the map of Columbus when inviting new schools to join the program. Schools who had finished their second year in ArtVentures were not asked to stay for a third year, and Duxberry Park Elementary was not asked to stay for a seventh. Shelly stated that it was a trade-off when deciding whether to work with the same schools or new schools. Do you allow the same schools to participate year after year because you know you will get great results, or do you open the door and allow a new school in? Shelly stated that she thinks all schools should have equal access to the program. She made it a point each year to inform every school principal about ArtVentures and provided multiple applications. This process, along with a distribution across the map of Columbus, helps to ensure equal access is given to all Columbus Public School (Shelly Casto).

ArtVentures was designed to compliment various fourth grade school subjects, including math. Early ArtVentures documentation stated that teachers designed curricula to compliment visits. I only found one lesson plan among numerous binders of
documentation. The lesson plan was entitled “Wexner Center Architecture Mathematics Lesson Plan” and was designed by a Wexner Center educator (See Appendix C) (ArtVentures Architecture and Poetry Book, 2001-2002). In every teacher manual from 1993 to 2002, a glossary of architectural terms was included (See Appendix D), along with articles about the exhibit or artist that students would see. When Shelly Casto was hired, she added articles to teacher manuals about teaching with objects in museums, as well as guidelines to interpret art (Teacher Manuals 2002, 2003).

The organization of ArtVentures programming virtually remained the same until 2003 (ArtVentures Teacher Manuals 1993-2003). Minor renovations of the Wexner Center began in 2002 and a major renovation was scheduled to begin in the fall of 2003. Staff were unsure if the building would be safe for students to tour Art and Architecture Intersections for ArtVentures 2003-2004. Thus, in the spring of 2003, Shelly Casto and Adelia Gregory, Assistant Family and School Programs Educator, decided to offer an alternative program called Media Connections. Film is an important facet of Wexner Center programming, and by introducing Media Connections, Shelly and Adelia were able to emphasize this ignored dimension of the Wexner Center. Media Connections aims to teach students to critically think about what they watch on television and in movies. Each class experienced Media Connections one time for two hours. The lesson focused on deconstructing the first four minutes of Walt Disney Pictures’ The Lion King (1994) so that students may understand and discuss how camera angles, body language, color, and music are used to convey meaning. After discussing The Lion King and Chris Marker’s Cat and Piano, students told a pre-assigned story by taking photographs with Polaroid cameras.
During Media Connections in the fall of 2003, Shelly realized how important a lesson Media Connections provided. She stated that when the renovation is over, they will continue to include Media Connections and perhaps alternate years with Art and Architecture Intersections, or even do both one year and not an exhibition. Shelly is open to different combinations of future ArtVentures programming (Shelly Casto).

ArtVentures is a partnership between Columbus Public Schools and the Wexner Center, and with that partnership comes the sharing of expenses. The Report on Inaugural Activities stated that the Wexner Center would provide curriculum materials with slide sets, in-school student pre-visit lessons, assistance with follow-up activities in the classroom, artists and poets to work in the classroom and at the Wexner Center, in-school meeting and planning sessions with teachers, funding for two out of three buses needed for each classroom, CEU credits that apply (Continuing Education Unit for teachers apply toward a graduate degree), lunch, and parking passes for teachers and administrators at ArtVentures Orientation, and complimentary tickets to various performing arts activities. Columbus Public Schools would provide stipends for selected programs, one bus for each classroom, and substitute teachers for one-day of ArtVentures Orientation.

The majority of these provisions stayed constant until 2002 when Shelly Casto was hired. Shelly decided to move ArtVentures Orientation to the summer; thus Columbus Public Schools no longer needed to provide substitute teachers. Rather, the Wexner Center provided a stipend to teachers to attend the orientation (Shelly Casto). In 2002, this stipend was $35 and increased to $75 in 2003. Patricia felt that this was a more appropriate amount (Patricia Trumps). Columbus Public Schools now provides
substitutes for art and music teachers so they may attend ArtVentures programs during the year along with classroom teachers. I am unsure when this change occurred. Columbus Public Schools no longer provides any type of stipend to teachers. CEU credit for programs is no longer available due to a change with the CEU program. Columbus Public Schools now has to purchase a class from The Ohio State University for their teachers to attend and receive credit, rather than teachers attending programs individually. These changes occurred within the last two years.

Additionally, in-school meeting and planning sessions with teachers no longer occur (Shelly Casto). I am unsure when this change occurred. However, teachers' co-planning of ArtVentures programming has declined dramatically since 1993. Today, teachers are consumed with testing their students. In the early years of ArtVentures, teachers had more time to develop curricula and were eager to help plan ArtVentures programming. The evolution in the structure of American schools has created a climate where teachers do not have time to design creative curricula (Patricia Trumps). Today, teachers want something that is pre-packaged. Brainstorming does occur at the orientation meeting, but the ideas for curricula tend to have little substance (Shelly Casto). Adelia Gregory (Personal Communication, May 6, 2004) stated that the Wexner Center educators are lucky even if teachers extend the lesson after their ArtVentures visit. Every year, Wexner Center educators ask for teachers to help plan programming and curricula, but it has not occurred recently (Shelly Casto).

At the conclusion of ArtVentures in 1995, there was an ArtVentures Celebration held at the Wexner Center. Students read their poetry responses to artworks to their parents and participated in art making activities. I did not find any evidence of another
celebration in ArtVentures documentation and asked Shelly what she knew. She stated that she had been told that hosting an ArtVentures celebration was not possible. People would not come and that it was not worth it. This year artist Suanne Goings, who planned and helped students create murals in response to Splat Boom Pow!, really encouraged Wexner Education staff to have a celebration and showcase the students’ work. Her enthusiasm worked, and there was a celebration for ArtVentures 2003-2004. Attendance was not strong, but for the families that came, it was worthwhile. I watched students who participated in this year’s ArtVentures show their families what they created. Pointing to their work in front of the camera flash, students were proud and excited. Parents were interested in what their child created and asked questions about the process. Students acted as their families’ tour guides through Splat Boom Pow!, sharing knowledge that they had gained just weeks before.

When I asked Patricia about the apparent lapse in ArtVentures celebrations, she stated that it was not true. There had been many celebrations over the years. There was not a celebration every year, and the only apparent reason was that staff members were too busy. Patricia stressed that celebrations in the past had been successful, and she mentioned that this year’s celebration was not as well attended as others in the past. There is a discrepancy in how ArtVentures celebrations are perceived within the Wexner Education department. However, Shelly stated that she would continue to organize celebrations in the future because she feels that they are a positive activity for families that attend and require little of the Wexner Education budget.

Presently, a school and its fourth-grade classroom teachers participate in ArtVentures for two consecutive years. This year, the question arose as to whether or not
this system works well. If one of the goals of ArtVentures is to coach classroom teachers to bring students back to the Wexner Center for the Arts after ArtVentures, the goal is not being reached. Generally, teachers do not return to the Wexner Center post-ArtVentures (Adelia Gregory). There may be many different reasons, but it is not happening.

Is ArtVentures really an arts immersion program or is it just a stint of arts appreciation? Patricia stated that she believes the program offers intensive arts experience for students. On the other hand, Shelly stated that three visits spread over one school year could only offer an introduction to appreciating contemporary art.

In our conversation, Shelly mentioned an idea to invite fewer schools to participate and increase the number of visits to the Wexner Center. However, Shelly stated that this could create problems because of politics. By decreasing the number of schools participating, ArtVentures would be reaching fewer students each year. It is important to note here that the numbers of visitors this year were in part due to the large number of ArtVentures students who visited the Wexner Center three times (Adelia Gregory). Because the galleries have been closed for renovation and exhibits are held in an office building downtown called the Belmont Building, numbers of visitors have been low. However, an important question to consider is the purpose of ArtVentures. Is it to spread as many sprinkles of art appreciation as possible, or is it to deliver in-depth, quality arts educational experiences? If it is the latter, the Wexner Education Department needs to consider whether that goal has been realized or if it can be realized.

In the five-year plan for ArtVentures, Shelly and Patricia stated different ideas about the future of ArtVentures. Patricia envisions ArtVentures moving more into technology. I am unsure whether this may be looking at how artists use new technology,
ArtVentures students creating art with new technology, or something else. Patricia feels that Media Connections has become a strong component of ArtVentures this year, and thinks that the film and video connection is a new creative direction for ArtVentures. Patricia felt that a statement she heard made by The Ohio State University President, Dr. Karen Holbrook, was relevant. Dr. Holbrook stated that students should learn the difference between information and knowledge, and how to turn knowledge into wisdom. This is certainly what Media Connections aims to do. Media Connections will be discussed in the following chapter.

As she looks to the future of the program, Shelly stated that she tries to “remain cognizant of whether Wexner Center exhibitions are appropriate for fourth grade audiences.” If, in the future, there is an exhibit that may be inappropriate for fourth graders, then changing the organization of ArtVentures programming will happen. ArtVentures programming one year may consist of Media Connections, Art and Architecture Intersections, and Performing Arts. In the future, Shelly would like to include performing arts that are on an international level, rather than a local level. She stressed that there is nothing wrong with the local performing arts resources; however, ArtVentures needs to reflect programming of the Wexner Center. As part of the Wexner Center, Shelly can make available international-level performing arts to Columbus Public School fourth graders.

Both Patricia and Shelly were pleased with the support they receive institution-wide from the Wexner Center. If the Development Department does not receive grants to pay for ArtVentures, programming never gets trimmed or cut. The Wexner Center Foundation always provides for the needs of ArtVentures. Shelly also stated that funders
usually look for a new program or trend to fund. The age of ArtVentures is a disadvantage in obtaining grant monies. Funders also want to see accountability from programs that they fund. They tend not to want to read the poetry of students’ responses to artworks or see pictures of happy students. They want to see test results that show increased art appreciation. How does one test that? This is an issue as ArtVentures and other arts education programs forge into the future.

Begun as an idea in 1991, ArtVentures has served thousands of Columbus Public School fourth-grade students. The design and provision of that service has changed over the years due to changing personnel and individual philosophies. The support that ArtVentures receives from The Wexner Center has remained constant over its tenure. I found that discrepancies do exist among Wexner Center Education staff concerning the purpose of ArtVentures.
CHAPTER 5

A DAY IN THE LIFE OF ARTVENTURES: MEDIA CONNECTIONS

The 2003-2004 year for ArtVentures included a media connections unit, a puppetry performance, and a tour of Splat Boom Pow! with a complimentary studio activity. A Canadian puppetry troupe performed The StarKeeper. The performance was a magical experience for students as they saw beautifully crafted puppets in a story without words. The performance used music, sound, body language, and color to tell a story. In the spring, students toured Splat Boom Pow! The Influence of Cartoons on Contemporary Art exhibit at the temporary exhibition ground for the Wexner Center for the Arts at the Belmont Building. To compliment the exhibition, students created their own characters in a collaborative mural. Each school had its own mural that was returned to the school after the cessation of the program.

ArtVentures 2003-2004 embarked on a different path from a lesson built around the architecture of the Wexner Center to focusing on media studies. Staff was unsure whether the status of renovation in the fall would make the architecture program unsafe for students (Personal communication, Shelly Casto, May 6, 2004). The alternative program, Media Connections, developed by Adelia Gregory, Assistant School and Family Programs Educator, and Shelly Casto, School and Family Programs Educator,
was designed to introduce students to practice and critically thinking about media. Media Connections is important because many educators believe that critical thinking is integral to “basic literacy” and in “constructing knowledge at every level of education” (Just Think Foundation, 1998, p. 1).

Adelia sent questionnaires to teachers and students to learn what kind of television shows and movies Columbus Public School fourth graders are watching and if they are critically thinking about media. Adelia found that the movie HULK (Universal Studios, 2003) was a favorite among the students. With an opportune stroll past a video store with the HULK poster gracing its window, Adelia decided to use this poster during her pre-visit with classes to introduce the students to critically looking at and thinking about media.

The questionnaires revealed that only 5 of the 24 teachers polled analyze media messages in class. Reasons for using media messages in class included “look[ing] at the influence of media messages and how aware students are of them” and “consumerism”. Three of the teachers use media messages in Health class to analyze cigarette advertisements. I am unsure within what context the other two teachers analyze media messages.

The process of deconstructing media involves taking apart the image and analyzing the pieces in order to understand the whole. Deconstructing a movie involves looking at each scene – frame by frame – in order to “see” all of the images. In order to make this project work, Shelly Casto and Adelia Gregory introduced critical thinking about media through a familiar and culturally popular movie, The Lion King (Walt Disney Pictures, 1994). The aim of the lesson was to break down scenes to allow
students time to think about what was happening and how various elements like body
language, camera angles, music, and color worked together to tell a story. Cultural critic
and scholar, Henry A. Giroux (2002), wrote, "Critique, as both a form of self-analysis
and as a mode of social criticism, is central to any notion of film analysis" (p. 13).

Each class received a pre-visit by a Wexner Center educator before visiting the
Wexner Center for Media Connections, The Starkeeper, and Splat Boom Pow!. Pre-visits
for all programs lasted one half-hour. Educators introduced the Wexner Center for the
Arts, ArtVentures, and what the each program would entail. One of the pre-visits for
Media Connections that I led was with Moler Elementary fourth-grade students. I began
the visit by talking about their visit to the Wexner Center to see the Star Keeper puppetry
performance. We also talked about what they think art is and what kind of art they like to
make. We discussed how each of us has a different definition of what art is and how our
definitions may change over time. I then introduced photography and film as art forms.
We discussed how photographers and filmmakers are artists and make choices that
influence how we understand the stories that they have created.

I introduced what the students would experience when they visited the Wexner
Center during the ArtVentures Media Connections visit. I stated that we would be
watching a popular film and looking and describing what we see, and that it will be
different from how they usually watch movies. I stated that it is important to look
carefully at art that surrounds us; this includes film, television, music videos, and
magazine advertisements (Freedman, 2003). It is important to describe and interpret
what we see in order to make meaning for ourselves. When we practice looking,
describing, and interpreting within a group, we are able to hear what others see and think
and thus are able to learn from each other. I explained interpretation as joining what you see and hear with the knowledge and experiences that you already have to make meaning. (Barrett, 2003) The following excerpt is from the transcript of my pre-visit with Moler Elementary students. For the full transcript, see Appendix E. We are talking about the HULK video promotional poster.

Cathy: Can I have a volunteer to help me hold this? (Holding a HULK video promotion poster.)
Okay, we are going to practice our skills, and this is something that we are going to do when you come to the Wexner Center. So, before you say anything, I would like you to just look at this. Pretend you have never seen this before and you have no experience with this image. What do you see? Think about what you see. Where might this be? What colors do you see?
So, my first volunteer, right away, what do you see?
Students: A city
C: A city? And how do you know that it is a city?
S: There are buildings.
C: Describe the buildings.
S: pause...
C: What are the buildings like? Are they tall?
S: Yes.
C: What else do you see?
S: Lines.
C: Lines? Where are the lines?
S: Down at the bottom (pointing to text line stating movie credits).
C: Oh okay, you see the lines of words on the poster, good (pause)
What is this in the center? Is this a person?
S: No, no, yes, yes, no (many students in unison)
C: It is pretty different, huh? How is it different?
S: It’s green, it’s huge, it’s scary, like a monster.
C: Okay, what action is the monster doing?
S: (students embodying action of Hulk - open hand reaching out)
C: How does that make you feel?
S: (pause, quiet)
C: Well, it makes me feel uncomfortable, like its going to get me.
S: Yeah, yeah.
C: Okay, what else do you see?
S: His abs.
C: What does that mean?
S: He is strong.
C: okay, so we know that it’s strong, it has a lot of muscles, and it’s scary too. What else do you see? What are the words that you see?
S: Coming soon to a theater near you, Marvel Comics.
In this example, we began by describing what we saw before we interpreted the work. By describing first what we saw, we examined how images mean different things. For example, the Hulk’s abdominal muscles are well developed, so that told us he is strong. He is green, and that told us that he is not a normal human being. He is reaching out for us, and that gave us an uncomfortable feeling. Besides the figure and his surroundings, we saw a lot of text. By describing and thinking about what we saw, we were able to deduce that we were looking at a movie poster. Then, we had a conversation about the movie poster being an advertisement and why it is important to be able to critically ‘read’ advertisements. Because we are surrounded by advertisements in our lives, it is important that we learn to critically think about the product and how advertisers try to appeal to our senses (Freedman). The students did a great job of deconstructing the Hulk movie poster. It was a new activity for them, but once they got started, it was hard for them to stop. Our conversation was rich and full of insights. Below is a picture of us discussing the HULK movie poster.
Moler Elementary students visited the Wexner Center for the Arts one week later. Adelia and I greeted students as their school bus pulled up to the Wexner Center. We began each media connection unit by talking about the architecture of the building. The main focus of this conversation was that the Wexner Center was built with a distinctive pattern of squares and cubes that can be seen in and outside of the building. We linked architecture and media studies by asking the students why they thought the architect made certain choices. Is that pillar on the steps there for support? Does it get in your way? Why would the architect make crooked steps? Are you forced to pay attention to your surroundings when crooked steps and a pillar block your way? These questions awakened the students to question their surroundings and think critically. Below is a picture of us discussing the architecture of the Wexner Center.

Figure 2
The main portion of Media Connections occurred in the Film and Video Theater. We chose to watch *The Lion King* because it was familiar to the students. Many of the students had seen *The Lion King* multiple times and owned the movie, its sequels, books, and stuffed animals. The students were very familiar with the movie and its characters. We began by talking about the storyline of the movie: happy, sad, happy. Did we see this storyline elsewhere in movies and television? We discussed that almost everything we watch on television and in movies has the storyline where the beginning is happy, something happens that is bad or sad, the problem is resolved, and the ending is happy.

We watched only the first four minutes of *The Lion King*. In doing so, we were able to slow down our viewing and pay close attention to details and the storyline. We were able to examine how we learn different information from body language, color, music, and various camera angles. In order to effectively critique film, one should “always make use of specific activities that emphasize the idea that these visual media are also types of ‘texts’ deserving close examination, reflection, and critical appreciation” (Hobbs, 2001). One of the themes we talked about was respect and who shows whom respect and how they show it. Below is an example of discussing respect and the act of bowing. For the full transcript, see Appendix F.

Cathy: Now, what is the mini story that we just saw, in the first four minutes?
Students: (quiet)
C: Who knows? Everyone should know because everyone saw it, right?
S: The animals came to see Simba.
C: Yeah, it’s very simple, the mini-story of the first four minutes.
S: The animals all bowed to Simba when the monkey raised him up and the music was really loud.
C: Yeah, what does that mean, that action you just described?
S: Um, it means that they like him.
C: What does the action of bowing to someone mean?
S: Respect, They respect Simba.
C: There are other signs of respect, of bowing, to another character.
S: To the dad?
C: Yeah, who bows to Mufasa?
S: The bird, the baboon.
C: The baboon didn’t bow, we’re going to talk about what he did in a second, but the bird did bow to Mufasa, and that is a sign of respect like you said. Did Mufasa bow back to him?
S: No.
C: No, what did Mufasa do?
S: He greeted him, he smiled at him.
C: Yeah, that is important that Mufasa didn’t bow and he just greeted and smiled at him. What does this say about their relationship?
S: That Mufasa is bigger, the bird works for him, the bird respects him.
C: Yeah, Mufasa is his boss, right? The bird respects him and Mufasa acknowledged the bird by smiling at him.

By discussing bowing and respect, we also talked about power: “Who is in power and who is not in power?” We discussed how Scar, Mufasa’s brother who did not have power, was absent in the first four minutes. We could have gone further in this examination about how Scar is portrayed. He is portrayed as weak, dark, sullen, and angry. Contrary to this depiction is Mufasa as strong, bright, and happy (Byrne, 1999).
Some days Adelia would touch on the appearance of Scar versus the appearance of Mufasa and subsequent meanings. However, these days usually were met with a rushed ending. Because our time was limited, on a whole, we did not approach this subject.
This would be an excellent following point for further examination of The Lion King.

We examined camera angles closely to learn about how we can learn different information from different camera angles. Below are two examples; one is a close-up picture and the other a far away picture.

Paused video to show close-up of Rhino’s head
Cathy: What do you see here?
Students: A rhinoceros.
C: How do you see the rhino? From what perspective do we see the rhino?
S: We see him up close.
C: Right, we see him close-up, this camera shot here is called a close up shot, because we are close to the character. Describe the Rhino to me—what information do we get from this camera shot?
S: His skin is wrinkly, his eye is small and the skin around it is wrinkly, he has horns.
C: Okay, would we be able to describe the rhino this way if we were looking at him from far away?
S: Yes, no.
C: Why?
S: You wouldn’t be able to see his wrinkles from really far away, you only see this up close.
Paused video to show elephants in front of mountain.
Cathy: What do you see here? From what perspective are we here?
Students: A lot of elephants in front of a mountain and they are really far away.
C: Do you see their facial expressions?
S: No! (giggle)
C: Okay, what information do you get from this camera shot?
S: I see the mountain.
C: Okay, so you see their location. What kind of camera shot do you think this would be?
S: Far away?

We are able to learn different things from the two examples. In the close-up picture, we saw the rhinoceros’ facial features and as the students noted, the wrinkles around his eyes. We did not learn any information about his location. The far away picture told us only of location and did not give us information about the details of the elephants’ bodies. We got a vague picture of many elephants walking in front of a mountain.

In the excerpt below, students discuss a low-angle camera shot of an elephant.

Pause video for low-angle camera shot of elephant.
Cathy: What do you see, what perspective do we have looking at this?
Students: an elephant and he is going to walk on us.
C: So where are we? What kind of camera shot do you think this is?
S: Close up?
C: It is closer than the far away shot, but this is different from the close-up of the Rhino. As viewers, we see the elephant at a different angle. What angle do we see it?
S: Down low?
C: Right! We are looking up at the elephant. Would you want to be in this position in real life??
S: No! He’d walk on us.
C: Yeah—we’d get trampled! Something that is really cool about movies and photography is that we get to pretend to be in situations that aren’t possible—like this one with the elephant! This camera shot is called a low angle shot, because we are down low, looking up.

In this example, students learned how a low-angle camera shot can still have close-up features. We see the elephant close up, but we also see the elephant at a lower angle. The viewer’s perspective is positioned in the path of the elephant, dramatizing the elephant’s size. The elephant is characterized as large, strong, and powerful—any
second, it is going to trample the viewer. In contrast, the following excerpt is of a high-angle perspective.

Pause video for high-angle shot of birds flying.
Cathy: What do we see?
Students: Birds flying, water, grass.
C: Yep, the birds are flying and we see they are flying over land and water—how do we see them?
S: Down low, close up.
C: Yeah, we do see some details of their feathers, you are right—this could be a close-up shot, but where are we in this picture? Are we below them or above them?
S: Above them.
C: Right! This is called a high-angle shot because we are up high, looking down at the subject matter. Why do you think the director included this shot in the movie?
S: We are in a different place—flying with the birds.
C: Wow—we are flying with the birds... is that possible? Can we fly with birds?
S: No! (giggle)
C: No! We can’t fly... but the director gives us the feeling of flying, right? We can see what a bird sees high above the earth... pretty cool.

It was confusing at first for the students to determine from what perspective we saw the birds. The high-angle shot allows for an aerial view of the land, as well as the feeling of flight with fellow birds. The land looks smaller in a high-angle shot and does not show detail. However, because the birds are additional objects within this frame and are positioned closer to the viewer, we do see the detail of their bodies.

Placement of characters within the picture frame can suggest importance as students discuss in the following excerpt.

Pause video for shot of Pride Rock and animals
Cathy: What do you see?
Students: Pride Rock, lots of animals
C: Yeah, and what is at the very center of the screen? Who are we being introduced to?
S: Mufasa.
C: Yes! He’s at the center of the screen, standing upon Pride Rock. All of our attention is brought to him... why do you think that he is at the center of everything?
S: He’s king, he’s important.
C: Right, this is a tool that directors use to establish characters as important. This is how we are introduced to Mufasa, at the center of all this action.
The first time we are introduced to Mufasa, he is pictured at the center of the picture frame. Students learned to notice how characters are introduced and what that may mean about those characters. Because Mufasa is at the center of all of the action, we can deduce that he is an important character. He stands out from the rest of the animals by means of a specific choice made by the director. Students learned from examining different camera angles how different information can be given. Students also saw that movies and pictures allow the viewer to take a perspective that could be dangerous (lying in the path of the elephant) or impressive (seeing Mufasa as the center of all of the gathered animals). By discussing these camera angles, students practiced and applied their knowledge to creating their own picture.

During Media Connections, students were seated for an hour and a half. Near the middle to the end of the unit, students were restless in their seats and bored. In order to alleviate this situation, Adelia began to ask for volunteers to exemplify the camera angles discussed. This worked very well. Students stayed alert through the seated portion of the unit, they were excited to participate in recreating camera angles, and the exercise also reinforced new knowledge.
Below is a picture of students acting out a low-angle camera shot. The students on the stage are pretending to be elephants, who we saw through a low-angle camera perspective.

Music played an active role in drawing us into the film and played with our emotions. In The Lion King, students said that the music was upbeat and made them feel excited.

Cathy: great... What is happening now?
 Students: they are moving
 C: Yeah, so the animals stopped, looked up and to what direction did they all look?
 S: (pointing to the right)
 C: Right, they look to the right and are now moving. What do you hear that is different than before?
 S: The music got louder.
 C: Yeah, so the animals are moving, the music is getting louder.... Is this boring?
 S: No.
 C: How does it make you feel?
 S: Excited, I want to keep watching.
 C: Yeah! Its exciting, we want to see what else is going to happen.
Directors use music to make the viewer pay attention to important details when watching a movie—in the case of this particular scene, all of the animals gathered to witness the presentation of Simba. The music changed significantly in the following scene, and the students had a great discussion about why the music changed and how that changed their viewing.

Students: Rafiki has the fruit, and shakes it over the baby’s head and then breaks it open, and puts it on his forehead, takes sand, puts it on his face, and then lifts him up.
C: Great, great summary. What did you hear during this scene?
S: Simba sneezed and the fruit broke open.
C: Right, we heard Simba sneeze and we heard the crackle of the fruit breaking open. How were we able to hear these sounds?
S: (quiet)
C: Let’s watch and listen again and pay really close attention. What happened?
S: The music got softer.
C: Yes! The music got softer—do you think this was on purpose?
S: No, yes, no.
C: Was it an accident? Why did the director make the music softer in this particular scene?
S: So we could hear other sounds.

As the music got softer, students heard sounds that are important to the storyline. They heard the cracking of fruit, which was used to ‘baptize’ or ‘crown’ Simba, the sand sprinkled in his face made him sneeze. I watched the students as they witnessed these endearing moments, and they giggled as he sneezed and watched inquisitively as Rafiki smeared the jelly over his forehead. Had the students ever thought before about what all of these actions mean? No. This examination of The Lion King was very new to them. Over an hour and a half we examined the same four minutes over and over again. When one watches the movie for leisure, the scenes happen so quickly that it is hard to think about what is happening before the next scene starts. The practice of slowing down the students’ viewing allowed them time to think about what they saw.
Adelia decided to show the students a film that was very different from movies, such as *The Lion King*, that they are used to watching. She chose artist Chris Marker's film installation *Cat and Piano*. The piece is four minutes long. *Cat and Piano* is one installment of a larger piece called *Bestiary*. *Bestiary* was on view at the Wexner Center in the spring and summer of 2003. She chose *Cat and Piano* because she had easy access to the piece through the Wexner Center film archive, it was short, and it was also age-appropriate. In *Cat and Piano*, Marker depicts a cat sleeping on an electric keyboard, the cat awakens, shifts around, and goes back to sleep. Below is an excerpt of my conversation with Moler Elementary students about *Cat and Piano*.

C: So what do you think? How does this movie make you feel?
S: Sleepy, tired, bored.
C: I agree with you! It's sleepy—how are the colors different than what you saw in the Lion King?
S: This one is dark, like gray and black, and the Lion King had lots of different colors.
C: And what was the music like?
S: It was really bad and slow.
C: Okay, so the colors were darker and the music was slower—does this affect the mood of the work? Does it affect how you feel?
S: Yes—it makes me feel sad.
C: Okay, yeah, colors and music affect the mood of the work—this one is sad and the Lion King is happy... that is very interesting. What is the story of this work?
S: There isn't a story—nothing happens!
C: Oh, something happens! What does the cat do?
S: The cat wakes up and moves around and goes back to sleep.
C: Yeah! That's the story—it isn't as exciting as *The Lion King* story, but it still has a story. What do you think the title of this movie is called?
S: Tired Cat, Piano and Cat, Bored Cat.
C: Those are all great titles—the artist named this movie *Cat and Piano*. So pretty simple, huh? Which one do you like better—*Lion King* or *Cat and Piano*? And why?
S: *Lion King* (multiple times). It's fun, exciting, I like it better.

I think the students benefited from the comparison of *Cat and Piano* to *The Lion King*. Students applied new knowledge of how different camera angles, color, body language, and music works together to tell a story, to another film. I think showing *Cat and Piano* was a stretch for the students because it was so different from *The Lion King*.
By introducing Cat and Piano as worthy of interpretation, students were challenged a bit that it was worth talking about. However, students were able to apply their knowledge and discuss this piece as well as The Lion King. If students can talk about something as different as Cat and Piano, I think they are able to discuss many a variety of media.

**Hands-On Activity**

The hands-on activity consisted of four to five groups of about five students in each group. Each student had the opportunity to pick a camera shot that they learned about and direct the students in their group to do what they wanted, in order to best exemplify their camera angle. The students did not think about what the different camera shots entailed and why or how they could show different information. The students just wanted to take pictures of their friends and smile. Adelia and I felt that they were not making the connection from our discussion to this project, including how different camera shots show different information. We also felt that being able to take pictures of each other was a little too much to handle because the students became hyper and some students became uncontrollable. The connection was not being made, and learning was not occurring. Adelia and I brought this concern to Shelly Casto, and we thought of an alternative activity. We decided that the process of taking a picture was important. We felt that it was important for the students to be able to make a choice of how to present an object. In order to take away the entertainment factor of playing around and taking pictures of friends, we decided that the students would take pictures of objects. However, the objects could not be ‘loaded’ with meaning. For example, a Nike tennis shoe and another shoe could not be used because we did not want to imply that one was better than
the other, and induce feelings of insecurity because Nikes are expensive shoes and perhaps unattainable. We decided that fruits and vegetables are not loaded objects. We bought many different kinds of fruits and vegetables—we had miniature pumpkins, pineapples, apples, oranges, pears, lemons, and corn on the cob. These objects were visually different from each other, lending choices that could be made such as placement and role within students’ pictures. I heard the students stating that they thought the objects were ‘funny.’ At the same time, it was interesting to the students because they were doing something that they had not done before. Many had not taken a picture before, and it was new to employ their imagination to create an interesting story for a picture.

Each group of about five students had a Polaroid camera, a white box as a ‘set’, and a couple of fruits or vegetables. Each student was given an assignment of a different camera angle and had to figure out how best to take that shot. The assignments were:

1. You are flying in an airplane to visit the three fruit characters. What do you see? Take a photograph of what you see. (High angle shot)
2. You are climbing up a mountain to visit the three fruit characters. What do you see? Take a photograph of what you see. (Low angle shot)
3. You are good friends with one of the fruit characters and want to see his or her facial expression. What do you see? Take a photograph of what you see. (Close-up shot, showing detail)
4. You have been looking for the three characters for a long time. You are finally able to see them from a long way away. What do you see? Take a photograph of what you see. (Long shot, showing location)

Should they move their set upon a chair and move the characters to the front of the box and position their camera low for a low angle shot? Should they move their bodies far away or up close for those respective shots? Should they put the box on the ground in order to be high above the set? Each student made choices about camera angles to create their image.
Below are pictures of students taking Polaroid pictures of their stories.

Figure 4

Figure 5
Many students made up stories to go along with their pictures. Terrence, who had a lot of energy and was excited to create a scene and picture, created an elaborate tale and moved the fruit around to act it out. Adelia and I encouraged the students to take their time to move around a little bit to see where they wanted their shot because they only got to take one picture. The majority of students were so anxious to release the shutter that they did not move their bodies around while looking through the viewfinder to see how the image changed. As the pictures developed, students stared at their creations. Some students said that they had messed up, they did not like it, or that it was not as good as someone else’s creation. Many students were proud of their pictures; they showed me what they created and asked me to guess which camera angle it was. Below are examples of student’s work. The different camera angles (low-angle, high-angle, near and far) used by students are evident throughout these pictures.
I think that the hands-on activity was a critical component to the media connections unit. The majority of class visits were rushed at the end when the hands-on activity occurred. I feel that this was to the detriment of the students' experience and overall understanding of the program. The hands-on activity reinforced knowledge learned in the discussion, including various camera angles, manipulation of images, power of the creator, and the joy of photography. When students were rushed, they were unable to think about their assignment and how they wanted to arrange the objects and create their picture. In these instances, I feel that the activity failed.

The two times that I led Media Connections, I was able to leave enough time at the end of the program for students to participate in the activity meaningfully. Students were not rushed to create their images, and they were also able to see what others had created. We had a discussion at the end about how it felt to create an image and which
ones were their favorites. I felt that students were able to reinforce their new knowledge and reflect upon various choices that they could make. It was much to the students' advantage for the activity not to be rushed.

Something that did not work was the "Tool-Kit of Questions." Adelia created a double-sided worksheet for students to critically look at media. Questions in the tool-kit were:

What do I see and hear? Who made this and why? What do I think and feel about this? What might others think and feel about this? What does this tell me how other people live and believe? Is anything or anyone left out? Is this trying to tell me something? Is this trying to sell me something?

On the other side of the worksheet were the following questions:

Do I see people or animals? Where are they? How many people or animals do I see? How old are they? Are they male or female? Do they look like anyone I know or have seen before? Do I see anything familiar? Do I notice their facial expressions? Are they smiling, laughing, crying? How are they moving? Fast or slow? What shapes and colors do I see?

The Tool-Kit of Questions was created with good intentions; however, it did not work in this situation. Students had the pieces of paper in their hands, reading or playing with them while Adelia or I tried to facilitate a discussion. The Tool-Kit of Questions was a distraction more than it was helpful. Perhaps the Tool-Kit of Questions could be created into a poster for students to see when they need a reminder of what to think about. To encourage teachers to incorporate critically looking at media into their classrooms, a handout version of the Tool-Kit of questions could be created.

**Student and Teacher Evaluations**

After each Media Connections unit, I sent out evaluations, designed by Adelia, to the teacher and students. It is hard to determine to what extent Media Connections had
an effect on the students. Their evaluations tended to be vague. Below are some examples from various schools that participated in the program.

“I experienced if you want a good picture you can go up high and get close up and take the picture. Also I experienced that if you want to get one thing you go low. Also we talked about signs and looked for signs. Then we watched parts of the lion king. Then we saw close up pictures and far away pictures.”

“When we talked about the lion king and learned close up and far out shoots it was fun for me I had fun there and when we got to do every picture we took pitchers of shapes to imagan that it is something like a cheda or something else.”

“We watched clips from the Lion King to figure out why the director did things to make us interested in watching it. Finally, we took pictures from different angles.”

“We talked about points of view.”

“The lion king movie most interesting we talking about how it went slow then fast we talked about the sound get softer then getting louder.”

“We talked about what we see and what we hear and how it looked.”

“We talked about using close up and long shots, the main charactars, the people who made the Lion King, and we took pictures of things.”

Some students wrote more on the act of taking a picture. Below two students said that learning how to use a different kind of camera was fun. In addition, it was important to a student to be able to take the picture by herself.

“The most interesting thing was when we took pictures because I got to learn how to use a different kind of camera.”

“The most experienced thing was watching the Lion King. Because I don’t watch it that much! We took pictures of the apples because it was fun. That we cook take it by are’s self.”

Other students were more critical of the program. One student did not like the fact that we did not watch the entire Lion King film, and another student did not like the amount of discussion around the film.

“I was kind of mad because we didn’t get to watch the whole movie.”

“I just don’t like all that talking we did.”

After deconstructing The Lion King and discussing different camera angles, this student transferred his knowledge to other films he has seen by reflecting on similar camera angles that he had seen in other films.

“You can change the movie to the Hulk because it has close up and faraway shots.”

56
Two students transferred critical thinking skills from talking about *The Lion King* and commented on the Wexner Center's architecture.

"Why does the Wexner center feel so small when you are inside but not when its outside?"
"The bars connected to the building look like stairs."

Overall, I think the main aims of the Media Connections unit, to introduce students to looking at and critically thinking about media, were met. The evaluations returned by teachers were detailed and quite helpful. The teachers who returned the evaluation form all agreed that the pre-visit was very helpful. They stated that the pre-visit acquainted students to the concepts that they would be learning, as well as provided background information to know about critiquing art and film. Teachers were very positive about whether the program met their needs and expectations.

"Yes! The program fell very nicely into what we’ve been studying. I think it was good for the students to slow down and analyze. They never do it on their own."
"Yes! I don’t think they will ever watch *The Lion King* in the same way that they may have before."
"Yes, I only wish we could have more time to think and learn about these important concepts."
"Yes, mostly—the concepts are abstract and therefore not what my students expected (it was hard to explain to them in advance). This is not a disadvantage, but a necessary obstacle to overcome."

Teachers were asked what they thought their students gained from participating in Media Connections. Again, teachers were positive in their responses.

"My students understand the kind of movie shots very well. Beyond that, I think they got a chance to put inferencing and analysis into use. Many of them understand now that mood as well as action can be done without directly stating them."
"They gained some awareness of purpose in art. Some observation skills involving point of view, making inferences, etc. This type of skill can easily be transferred to reading skills."

Being able to draw conclusions as well as developing a skill that is transferable to other areas of life was important to teachers.
Teachers were concerned with the lack of time for the hands-on activity. They felt that the activity was rushed and that students were seated for too long.

"We ran out of time. Hands on activity was rushed. I didn’t feel my students had enough time to do the activity and understand the point you were trying to get across."
"Yes, pacing was a small issue. It would work better with a bit less time in seats and a bit more for the hands-on."

Despite the fact that, on a whole, students were not given enough time in the hands-on activity, teachers did feel that the activity was appropriate.

"Definitely! They still get out their pictures and talk about the activity."
"It was terrific. Using the camera was tremendously engaging. It was great way to focus the students on the themes."
"Hands-on (Polaroids) gave experience in point of view. I do feel that it helped them solidify the concept."

Overall, teachers were positive in their responses but were concerned with the lack of time spent with the hands-on activity. Being able to practice inference and transference are important to teachers. To practice inference, means that one is be able to draw conclusions through examination. Eliot Eisner (2002) explains transference as “developing the students’ ability to extend and apply what they have learned to other domains” (p. 13). It is also important to teachers that students are able to revert back to this experience for future teaching in the classroom. One teacher wrote how the experience was valuable to him:

"Lion King was a perfect fit. I think the students got more out of this trip than will show up on these surveys. This also provides an anchor activity that I will be able to link back to in the future. Being able to connect new experiences to previously encountered ideas really helps students learn."

In conclusion, I think that Media Connections was successful in reaching the original aim of the program: to break down scenes to allow students time to think about what was happening and how various elements like body language, camera angles,
music, and color worked together to tell a story. Students were introduced to how to critically look at film, a practice that very few of them had ever done before. Rather than absorbing the film without questioning it, students deconstructed scenes and thought about how and why the story was unfolding.

Not all aspects of Media Connections were successful. The Tool-Kit of Questions did not work, and the hands-on activity was often rushed at the end of the lesson. Students enjoyed creating their own images and were able to apply their new knowledge. In order to conduct Media Connections so that there is enough time for the hands-on activity, better planning and pacing during the program is needed. This would allow all students to fully grasp the concept of applying knowledge from discussion to creating their own pictures.
CHAPTER 6

REFLECTIONS AND RECOMMENDATIONS

I think that ArtVentures 2003-2004 was at a disadvantage because every pre-visit and visit was led by a new person and each visit to the Wexner Center occurred at different locations. This creates an environment that is always new. The performance of Star Keeper was held in Mershon Auditorium. Although Mershon Auditorium is technically the Wexner Center, it is visually separated. Media Connections was held in the Wexner Center and students went to the Belmont Building downtown to attend Splat Boom Pow!. Most students remembered me from Media Connections when I saw them at Splat Boom Pow!. Although months separated the visits, I recognized that the students felt comfortable around me, and I feel that this increased their learning experience. In order to create an environment where both teachers and students feel comfortable to return to the Wexner Center on their own, it is imperative that a genuine relationship is formed. This demands more attention and work on the part of Wexner Center educators. I feel that in order to form a relationship with students so they are comfortable, a static element needs to be present. The same Wexner Center educator should attend every pre-visit and every student’s visit to the Wexner Center. This would help to build a relationship with students so that they are at ease to build upon each visit and create a
more meaningful arts learning experience. If the Wexner Education Department wants to offer meaningful arts education experiences, students must feel welcomed and at ease during every pre-visit and visit.

After reviewing the history of ArtVentures, I am left with this question. Is ArtVentures truly an intensive arts immersion program? I tend to agree with Shelly that the present operating level of ArtVentures delivers limited arts appreciation experiences. If the offer of an intensive arts experience is desired, changes need to be made to the design of ArtVentures. Fourth-grade students could enter ArtVentures for two consecutive years, rather than their fourth-grade classroom teachers participating for two consecutive years. The number of ArtVentures schools could be decreased to allow more visits per classroom. The same Wexner Center educator should attend every pre-visit and visit in order to build a relationship with students and to create a comfortable learning environment.

By observing Media Connections, I learned about human nature in terms of how different people act in the same situation. Some teachers came to the Wexner Center for Media Connections with an air that they did not care to be there. They did not show any enthusiasm for the program. When classroom teachers acted this way, it affected the attitude of their students. In this situation, students tended not to try to discuss The Lion King and in some cases totally ignored Adelia Gregory, their museum educator. In some cases, there were conversations among students, aside from the discussion, that the teachers ignored. This left Adelia or I to step in and ask for their attention. If a classroom teacher does not discipline her students, why would students listen to a stranger, a museum educator?
One class visit to the Wexner Center included serious behavioral problems. The main classroom teacher was verbally abusive in disciplining her class and created an environment that devalued the dignity of the students. At the end of the visit, the teacher was not happy with the students’ behavior and forbade them to use the bathroom before going back to school. She stated that they could wet their pants and that it would be their fault. It had been two and a half hours since they had left their school. During this visit, the art teacher was carrying on conversations with students aside from the discussion. At first, I was annoyed and felt that the art teacher was disruptive and disrespectful of Adelia. However, after the program I felt differently. The art teacher acted as a buddy to the students, trying to repair the verbal abuse of the classroom teacher. In this case, it was very important for Adelia, Shelly, and I to give the students positive feedback. For this class visit, our aim changed from trying to get the students to look critically at media to showing them that we cared about them.

There were teachers who cared about Media Connections, their students, and created an environment conducive to learning. The most positive Media Connections programs were due to an interested and involved teacher. Examples are tying discussions in Media Connections to what the students are doing in school and inviting students to share from their particular experiences. During the discussion of a scene in The Lion King, where Rafiki “baptizes” or “crows” Simba, the classroom teacher asked a Muslim boy if there are similar traditions in his culture. This created an inclusive environment and we learned from that boy’s cultural knowledge and experience.

For teachers who are not responsive during programs, I think it is the museum educator’s responsibility to involve them. Ask them to chime in to connect discussions to
their classroom activities. Ask them to join the discussion and share what they think and feel. Teachers may need to be invited to participate and feel welcome to share their thoughts. If the teacher still does not want to be involved, the museum educator will have to respect that choice.

In order to convey to teachers how Wexner Center educators expect them to interact during a visit, a policy statement can be used. This policy statement can outline to what degree Wexner Center educators would like teachers to be involved in the visit. For example, I found it helpful during Media Connections when a classroom teacher connected our conversation with what the students were doing in class. This interaction could be written in the policy statement as, “When there are connections in our discussion to what students have done, are doing, or will do in class, please verbalize this connection. These connections help students learn and makes our discussion richer.” The policy statement should be included in the Teacher’s Manual and discussed during ArtVentures Orientation.

The relationship between museum educators and students is an important relationship to cultivate. It begins with pre-visits and carries on through all of the programs. In order to build a strong relationship and rapport with students, museum educators must be visible and involved at every pre-visit and program. A benefit of a strong relationship with students is that students will learn more if they are comfortable and feel welcomed.

How can the Wexner Center extend the ArtVentures experience into the classroom after the program? One idea is to create a classroom poster that conveys key ideas to critically thinking about and looking at media. A copy of the poster could be
included in the teacher manual, along with a lesson plan that provides further
investigation of *The Lion King*. In *Media Connections*, we only touched the top of the
iceberg in terms of material to criticize. Investigations into how color and physical
appearance is used to separate the good guy (Mufasa) from the bad guy (Scar) could be
included.

By conducting my research on *ArtVentures*, I discovered that additional research
is needed. I think research focusing on what students get out of a program like
*ArtVentures* is warranted. What do students learn? How much do they retain months or
years after their visit? Are *ArtVentures* participants more apt to frequent art museums as
adults than non-*ArtVentures* participants? Do classroom teachers benefit more than their
students by having spent two years in *ArtVentures*?

I also think that the Wexner Center Education Department needs to consider
whether they want *ArtVentures* to be an intensive arts education program, or if they want
*ArtVentures* to provide limited art appreciation. I think that the current state of
*ArtVentures* delivers an introduction to art appreciation and is not an intensive arts
education program. If the Wexner Center Education Department wants to deliver an
intensive arts education program, *ArtVentures* needs to be redesigned.
REFERENCES


65


October 1, 1991

Cindy Cecil Lazarus
The Leo Yassenoff Foundation
16 East Broad Street
Suite 403
Columbus, OH 43215

Dear Cindy:

We are submitting a proposal for a pilot project which establishes a partnership between the Wexner Center for the Arts and the Columbus Public Schools and which will meet a need for comprehensive programming in the contemporary arts for K-12 students.

We believe that the arts, including music, the visual arts, theater and dance, should be an integral part of basic education. All students from early childhood through high school should be offered a balanced and rigorous program of instruction in their schools. Arts organizations such as the Wexner Center have an important mission to fulfill not only in teacher education, but in providing students with a direct opportunity to enjoy, study and discuss art, to observe artists at work, and to help students incorporate the arts into their lives.

In our first two years of program activity at the Wexner Center, we have given architectural and exhibition tours to school groups. While we have been enormously gratified by the teachers' and students' evaluations of our activities, we believe we can do more. We would like to expand our programming to provide students with a more comprehensive and substantive experience in the arts over a longer period of time.

Working in partnership with the Columbus Public Schools, the Wexner Center will develop ArtVentures, a sequential program of instruction in the arts for fourth grade students in six targeted schools, and ArtConnections, an outreach program which will be open to all K-12 classes. We believe these new programs will provide students with an enlarged perspective on the contemporary arts and enhance the quality of arts education in the schools.

We are eager to begin the research and development phase of the project early in 1992 and to welcome our first ArtVentures and ArtConnections classes to the Wexner Center at the beginning of the 1992-93 school year.

Please feel free to give me a call if you have any questions about our proposal.

Sincerely yours,

[Signature]

Patricia A. Trumps
Director of Education

PAT/emh

The Ohio State University

780 Lincoln St., Columbus, OH 43210-1393

Tel: 614-292-6330
Fax: 614-292-3349

68
The Yassenoff Foundation grant proposal - September 1991
Wexner Center for the Arts
ArtVentures/ArtConnections program support

Summary of Project

Wexner Center for the Arts at The Ohio State University requests $10,000.00 for programming with schools. A pilot project will begin 1/1/92 with research, planning, curriculum development, and training of Wexner Center guides and OSU graduate students. Two new programs, ArtVentures and ArtConnections will be implemented 9/1/92 - 6/30/93. Evaluation and assessment will be on-going, beginning 1/1/92 and continuing through 9/30/93.

The project includes the following components:

1. ArtVentures is a series of classroom lessons and visits to the Wexner Center for all fourth grade students in six schools (approximately 400 students), taught by Wexner Center Education staff and trained Wexner Center guides and OSU graduate students. The series will introduce students to the contemporary arts, drawing on themes suggested by the Center's architecture, exhibitions and performance programs. In support of the theory that effective learning engages us actively, the series will involve students in discovery and problem solving as they think, talk about, and respond to the art they encounter.

2. ArtConnections is an outreach program which will introduce the contemporary arts to K-12 students through curriculum materials and a class visit to the Wexner Center. Teachers will attend a pre-visit session at the Center, be given curriculum materials to incorporate into classroom instruction in preparation for the class visit, and follow up with projects developed in response to the experience.

This project establishes a partnership between the Wexner Center and the Columbus Public Schools. Subsidized transportation will be provided for three visits by ArtVentures classes and a single visit by ArtConnections classes (up to the amount budgeted for this purpose).

Support is requested form the Leo Yassenoff Foundation for research, coordination of planning meetings with the schools, development of curriculum materials, and the initial stages of implementation of ArtVentures and ArtConnections.

Project Description

Research, planning, curriculum development and assessment will begin January 1, 1992 or as soon as funds become available. The planning team includes the Art Department Supervisor of the Columbus Public schools, classroom teachers and administrators from the six targeted schools, Wexner Center staff and members of OSU Departments of Art, Art Education, Dance, Music, Theater and Architecture. Meetings will be held at each school site to plan formats for each school. The Wexner Center Education and Curatorial departments will research upcoming exhibitions and programs and prepare curriculum materials. The assessment and evaluation plan will be developed.

Training of Wexner Center Guides will begin March 1, 1992 or as soon as funds become available. OSU students and community volunteers will be trained to participate in pre-visit classroom lessons for each of the ArtVentures schools as well as to teach lessons in Wexner Center galleries in both the ArtVentures and ArtConnections programs. In
Rationale and justification: population to be served

The Wexner Center for the Arts opened to the public in November 1989 as one of the few university-based multi-disciplinary art centers in the country committed to the presentation, study and practice of the contemporary arts by artists of all media and cultural backgrounds. For many people, a visit to the Wexner Center is a first encounter with contemporary art. Both the Center's architecture and programs challenge visitors to take an adventure into unfamiliar territory. The response to our initial programming with schools-guided tours to 3500 K-12 students in our first year—has been overwhelmingly positive. In most cases, however, each student has participated in only one or two activities, due to limited resources. We intend to expand our school programs, providing an in-depth experience not afforded by a single visit.

During the pilot project, ArtVentures will serve 26 teachers and 400 fourth grade students in six partner schools. The schools selected by the Columbus Public School Art Department Supervisor for the pilot project include the following: Fair, Douglas, Duxberry Park, Fifth Avenue, Indianola, and Reeb Elementary Schools. The schools are located in urban and inner city neighborhoods as well as the University district. The schools serve African-American, Appalachian and non-minority Caucasian students, with a growing population of Asian American students. Following the successful conclusion of the pilot project, six additional schools will be added in 1993-94 school year to serve a total of twelve schools.

ArtConnections will serve approximately 75 teachers and 1,875 K-12 students. Any teacher in the Columbus Public Schools may apply to participate in this program.

This project will introduce diverse audiences to the contemporary arts. The cultural composition of Columbus Public Schools is as follows: Non-minority white: 50%; African-American: 47%; Asian American: 2.4%; Hispanic and Native American: 6%.

(NOTE: The Columbus Public Schools, with 88 elementary, 26 middle and 16 high schools, has reduced the number of buses available for field trips per day from 64 in 1990-91 to 18 in 1991-92. This number may be reduced further in 1992-93. For the first time in the history of the Columbus Public Schools, bus quotas have been set for each school, based on the number of teaching units per school. The Columbus Public Schools will be able to provide additional field trip buses only to those schools that receive subsidies. The success of ArtVentures and ArtConnections will be greatly enhanced by the availability of bus subsidies from the Wexner Center.)
1. The Yassenoff Foundation grant proposal - September 1991
Wexner Center for the Arts - ArtVentures/ArtConnections program support

Wexner Center for the Arts
The Ohio State University
N. High Street at 15th Ave.
Columbus, OH 43210-1393
(614) 292-0330
Robert Stearns, Director

For any questions regarding this proposal please contact:

Patricia Trumps  Director, Education Department at 292-3317 or
Zlata Baum  Grants Coordinator, at 292-6190
2. The Yassenoff Foundation grant proposal - September 1991
Wexner Center for the Arts - ArtVentures/ArtConnections program support

Amount requested/purpose of the grant
3. The Yassenoff Foundation grant proposal - September 1991
Wexner Center for the Arts - ArtVentures/ArtConnections program support

Rationale and justification for the proposed project
4. The Yassenoff Foundation grant proposal - September 1991
Wexner Center for the Arts - ArtVentures/ArtConnections program support

Names and qualifications of key personnel
5. & 6. The Yassenoff Foundation grant proposal - September 1991
Wexner Center for the Arts - ArtVentures/ArtConnections program support

Project budget, including other sources of support for the project
**Museum Organization Grant Application Form NEA-3 (Rev.)**

**I. Applicant Organization:** IRS name (popular name, if different), address, zip

The Ohio State University Education - Programming with Schools
1314 Kinnear Road
Columbus, Ohio 43212-1194

**II. Category under which support is requested:**

**Education - Programming with Schools**

**III. Period of support requested:**

Starting: 1/1/92
Ending: 6/30/93

**IV. Employer EIN number:**


---

**V. Summary of project activity:** (Complete in space provided. DO NOT reduce copy or continue on additional pages)

The Wexner Center for the Arts of The Ohio State University requests partial support to develop its school programs in a pilot project beginning 1/1/92 with planning, research and curriculum development, teacher-training, and training of docents and graduate students, continuing 9/1/92 - 6/30/93 with implementation of two new programs, ArtVenture and ArtConnections, and concluding with evaluation by 9/30/93. This project establishes a partnership between the Wexner Center and the Columbus Public Schools.

The project includes the following components: (1) **ArtVentures** is a series of classroom lessons and visits to the Wexner Center for all fourth grade students in six schools (approx. 400 students), taught by Wexner Center education staff and trained OSU graduate students and docents. The series will introduce students to the contemporary arts, drawing on themes suggested by the Center's architecture, exhibitions and performance programs. In support of the theory that we learn best and remember longest what engages us actively, the series will involve students in exploration, discovery, and problem solving as they think, talk about, and respond to the art they encounter. (2) **ArtConnections** is an outreach program which will introduce the contemporary arts to K-12 students through curriculum materials and a class visit to the Wexner Center. Teachers will be encouraged to attend a pre-visit tour, incorporate curriculum materials into classroom instruction to prepare for the visit and follow up with projects developed in response to the visit. (3) Three teacher-training workshops will be open to all K-12 teachers (up to 120 per workshop). (4) Subsidized transportation will be provided for three visits by ArtVentures classes and a single visit by ArtConnections classes (up to the amount budgeted for this purpose).

**VI. Estimated number of persons expected to benefit from this activity:**

7,900 students

**VII. Summary of estimated costs:** (Recapitulation of budget items in Section X)

<table>
<thead>
<tr>
<th>A. Direct costs</th>
<th>Total costs of project</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and Wages</td>
<td>$53,209</td>
</tr>
<tr>
<td>Fringe benefits</td>
<td>$15,988</td>
</tr>
<tr>
<td>Supplies and materials</td>
<td>$10,464</td>
</tr>
<tr>
<td>Travel</td>
<td>$1,280</td>
</tr>
<tr>
<td>Equipment and other</td>
<td>$58,300</td>
</tr>
<tr>
<td><strong>Total direct costs</strong></td>
<td>$167,814</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Indirect costs</th>
<th>Total project costs (rounded to nearest hundred dollars)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total indirect costs</strong></td>
<td>$167,814</td>
</tr>
</tbody>
</table>

**VIII. Total amount requested from the National Endowment for the Arts: $43,400**

**IX. Organization total fiscal activity:**

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Estimated for fiscal year relating to grant period</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Expense</td>
<td>$5,515,644</td>
</tr>
<tr>
<td>2. Contribution, grants, and revenues</td>
<td>$3,059,083</td>
</tr>
</tbody>
</table>

(Continued on reverse)

**77**
X. Budget breakdown of summary of estimated costs

A. Direct costs

1. Salaries and Wages

<table>
<thead>
<tr>
<th>Title and/or type of personnel</th>
<th>Number of personnel</th>
<th>Annual or average salary range exclusive of Inc.</th>
<th>% of time devoted to this project</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coor. of Tech/Sch.Prof.</td>
<td>1</td>
<td>$24,360</td>
<td>30 (1yr 6mos)</td>
<td>$21,315</td>
</tr>
<tr>
<td>Director of Education</td>
<td>1</td>
<td>$38,200</td>
<td>10 (1yr)</td>
<td>$3,720</td>
</tr>
<tr>
<td>Asst. Dir. of Education</td>
<td>1</td>
<td>$24,360</td>
<td>20 (1yr 5mos)</td>
<td>$7,398</td>
</tr>
<tr>
<td>Education Associate</td>
<td>1</td>
<td>$21,400</td>
<td>20 (1yr 6mos)</td>
<td>$6,420</td>
</tr>
<tr>
<td>Secretary</td>
<td>1</td>
<td>$17,350</td>
<td>10 (1yr 5mos)</td>
<td>$2,598</td>
</tr>
<tr>
<td>Coor. of Outreach</td>
<td>1</td>
<td>$24,350</td>
<td>10 (1yr)</td>
<td>$2,435</td>
</tr>
<tr>
<td>Grad. Admin. Assoc.</td>
<td>1</td>
<td>$9,200</td>
<td>30 (1yr)</td>
<td>$2,766</td>
</tr>
<tr>
<td>Senior Curator</td>
<td>1</td>
<td>$40,080</td>
<td>5 (1yr)</td>
<td>$2,004</td>
</tr>
<tr>
<td>Public Relations/Design</td>
<td>1</td>
<td>$24,360</td>
<td>10 (6mos)</td>
<td>$1,218</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$41,157</td>
</tr>
</tbody>
</table>

Total salaries and wages $53,203
Add fringe benefits $12,388
Total salaries and wages including fringe benefits $65,591

2. Supplies and Materials (list each major type separately)

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing boards (48 @ $10) and cases stools (48 @ $8)</td>
<td>$862</td>
</tr>
<tr>
<td>Exhibition case for education materials</td>
<td>$1,000</td>
</tr>
<tr>
<td>Decent training manual materials</td>
<td>$2,000</td>
</tr>
<tr>
<td>ArtVentures student project materials ($5 per student)</td>
<td>$1,500</td>
</tr>
<tr>
<td>Teacher-training workshop materials ($500 per workshop)</td>
<td>$1,500</td>
</tr>
<tr>
<td>Misc. printing and postage (press releases, flyers, etc.)</td>
<td>$1,000</td>
</tr>
<tr>
<td>Total supplies and materials</td>
<td>$10,862</td>
</tr>
</tbody>
</table>

3. Travel

<table>
<thead>
<tr>
<th>Transportation of personnel</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subsidies for buses (100 @ $75) school to Waxner Center</td>
<td>$7,500</td>
</tr>
</tbody>
</table>

Total transportation of personnel $7,500

<table>
<thead>
<tr>
<th>Subsidence</th>
<th>No. of travelers</th>
<th>No. of days</th>
<th>Daily rate $</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<tr>
<td>Total subsidences</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total travel</td>
<td></td>
<td></td>
<td>$7,500</td>
</tr>
</tbody>
</table>

(Continued on next page)
<table>
<thead>
<tr>
<th>X. Budget breakdown of summary of estimated costs (continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Permanent equipment ($5,000 or more per unit)</td>
</tr>
<tr>
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<tr>
<td>Total permanent equipment $</td>
</tr>
<tr>
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<tr>
<td>5. Fees for services and other expenses (list each item separately)</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Fees to presenters in teacher-training workshops $ 4,000</td>
</tr>
<tr>
<td>Fees to consultants to assist on curriculum development $ 2,000</td>
</tr>
<tr>
<td>Fees to arrange to participate in ArtVentures $ 2,000</td>
</tr>
<tr>
<td>Fees to ArtVentures teachers for in-service meetings (26 teachers @ $100) $ 2,600</td>
</tr>
<tr>
<td>Education Shellers (Development and Production) $ 6,000</td>
</tr>
<tr>
<td>Curriculum Guides, incl. slide sets (Development &amp; Production) $ 10,000</td>
</tr>
<tr>
<td></td>
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<tr>
<td>Total fees and other $ 26,600</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>B. Indirect costs OSU unrecovered IC as 35% of $38,750 = $13,563 Amount</td>
</tr>
<tr>
<td>Date established by attached rate negotiation agreement with</td>
</tr>
<tr>
<td>NEA National Endowment for the Arts or another Federal agency</td>
</tr>
<tr>
<td>OSU Rate 47.7 x $35,609 Negotiated with DHHS $ 4,650</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>$13,563</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>*NEA is being charged only 12% of the University's 47% IC rate.</td>
</tr>
<tr>
<td>XI. Contributions, grants, and revenues (for this project)</td>
</tr>
<tr>
<td>A. Contributions Amount</td>
</tr>
<tr>
<td>1. Cash $ 98,884</td>
</tr>
<tr>
<td>The Ohio State University</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Total cash $ 98,884</td>
</tr>
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<tr>
<td>2. In-kind contributions (list each major item)</td>
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<tr>
<td>Total contributions $</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>B. Grants (do not list anticipated grants from Arts Endowment)</td>
</tr>
<tr>
<td>Ohio Arts Council (Bus subsidies and Teach./Sch Prog. Support) $ 12,500</td>
</tr>
<tr>
<td>Foundation of corporate support (Teach./Sch Prog. Support) $ 12,000</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Total grants $ 24,500</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>C. Revenues Amount</td>
</tr>
<tr>
<td>Fees for teacher-training workshops (200 @ $10) $ 3,000</td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td>Total revenues $ 3,000</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Total contributions, grants, and revenues for this project $ 124,414</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>(Continued on reverse)</td>
</tr>
</tbody>
</table>

79
XII. To what other Federal funding sources (including other Arts Endowment programs) have you applied since October 1, 1990, or do you intend to apply this year or next, for support of this project or program?

XIII. Final Reports

Have you submitted required Final Report packages on all completed Arts Endowment grants since (and including) Fiscal Year 1984?

X: Yes  No

If not, please mail immediately, under separate cover, to Grants Office / Final Reports Section to maintain eligibility. Do not include with your application package.

XIV. Delinquent Debt

Are you delinquent on repayment of any Federal debt?  X: Yes  No.

If yes, provide explanatory information on a separate sheet.

XV. Certification

The Authorizing Officer(s) certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Officer(s) also certify that the applicant will comply with the Federal requirements specified under "Assurance of Compliance" on pages 57-59.

Authorizing Officer(s)

[Signature]

Name (print or type): Linda E. Meadows, Ph.D.

Title (print or type): Associate Director, Ohio State University Research Foundation

Telephone (area code): 614/292-5416

[Signature]

Name (print or type): Patrice Trumps

Title (print or type): Director of Education, Wexner Center for the Arts

Telephone (area code): 614/292-0330

*Faxes to whom grant payments will be mailed if other than authorizing official

[Signature]

Date signed: June 1991

BE SURE TO DOUBLE CHECK THE "SUBMITTING YOUR APPLICATION" SECTION ON PAGE 41 AND "SPECIAL APPLICATION REQUIREMENTS" SECTION UNDER THE APPROPRIATE CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 3 of the National Foundation, on the Arts and the Humanities Act of 1966, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.
Education Supplementary Information Sheet

Please complete this form and return it in triplicate with your application. See also "Special Application Requirements" on pages 21-22.

Name of Applicant: The Ohio State University - Wexner Center for the Arts

1. Please describe the need for this project, how it complements the goals of your institution, and how it relates to the overall objectives of your education program.

The Wexner Center for the Arts opened to the public in November, 1989 as one of the few university-based multi-disciplinary art centers in the country committed to the presentation, study, and practice of the contemporary arts by artists of all media and cultural backgrounds. For many people, a visit to the Wexner Center is a first encounter with contemporary art. Both the Center's architecture and programs challenge visitors to take an adventure into unfamiliar territory. The response to our initial programming for schools - guided tours to 3000 K-12 students in our first year - has been overwhelmingly positive. In most cases, however, each student has participated in only one activity, not for lack of interest but due to limited resources. We need to expand our school programs, providing an in-depth experience not afforded by a single visit.

2. In the space below, please describe the qualifications of the individual(s) who will be responsible for this project. Resumes must also be enclosed.

Patricia Trumps, Director of Education, has a broad background in education and the arts. She will supervise the project, direct the research, and edit the curriculum materials. Assistant Director of Education (to be hired 1991-92) will hold an advanced degree in art education or museum studies, be certified to teach K-12, have art museum experience. The Art Dir. will train docents and graduate students and co-write curriculum materials. Gretchen Stevens Cochran, Coordinator of Teacher and School Programs, has considerable museum and teaching experience. She will coordinate planning meetings, direct the ArtVentures and ArtConnections activities, and co-write curriculum materials.

Mary Finke, Education Associate, has a broad background in art management and docent training. She will coordinate the activities of docents and graduate students.

3. Please describe any similar projects the museum has previously undertaken. (Indicate whether or not funded by the Arts Endowment.)

This request for support of an in-depth education program represents both an expansion of our activities and a new direction. During our first year and a half of programming, we recruited and trained approx. 100 docents to serve in the gallery education program. Guided tours were given to more than 13,000 people. During this time, curriculum materials were developed, including a two-volume guide, Looking at Contemporary Art.

In our second year, we developed a ten-week docent training program which was taught by University scholars and curators. This program included a survey of the foundations of twentieth century art and architecture and exercises in criticism and aesthetics. In the coming fiscal academic year, we will offer a series of three teacher-training programs (funded by the Ohio Arts Council) and the Ohio Joint Program in the Arts and Humanities.

4. Who is this project intended to serve?

During the initial pilot year, ArtVentures will serve 25 teachers and 400 fourth grade students in six partner schools. All schools have equal representation of African-American and non-minority white students, with a growing population of Asian American students. The schools are located in downtown Columbus, in inner city neighborhoods and in the University district. ArtConnections will serve approx. 75 teachers and 1875 K-12 students. In addition, the project will serve 300 teachers who participate in the teacher-training workshops and, by extension, their students (approx. 7,500). The bus subsidies are especially needed in light of reduced city funding available to the schools for field trips. (Note: The Columbus Public Schools, with 80 elementary, 26 middle and 16 high schools, currently has 64 buses available each day for field trips. The number of available buses will be reduced to 18 during the 1991-92 school year and may be reduced further in 1992-93. For the first time in the history of the Columbus Public Schools, bus subsidy quotas have been set.) The project will also serve OSU graduate students by providing them with a training opportunity.

(continued on reverse)
5. Please describe the various components of the project and how they will be presented and made available to the targeted audience. Use one additional sheet if necessary.

1. Research and curriculum development: planning meetings with the partner schools. January 1 – June 30, 1992
Two representatives from each partner school, the Visual Arts Supervisor for the Columbus Public Schools, Wexner Center Education and Curatorial staff members, OSU graduate students (Art, Art Education, Architecture, Dance, Theater and Music), will meet to plan formats for each school. Meetings will be held at each school site. The Wexner Center Education and Curatorial staff will research upcoming exhibitions and programs and prepare curriculum materials.

(Cont. on p. 58)

6. Please describe any efforts to increase multicultural participation in your project.
This project will introduce diverse audiences to the contemporary arts. The cultural composition of the Columbus Public Schools is as follows: Non-minority White, not Hispanic: 50% ; African-American: 47% ; Asian American: 2.6% ; Hispanic and Native American: .6%.

In addition, the project will include multicultural participation by the presenters. Wexner Center staff members and OSU graduate students who will participate in the project are Asian or African-American. In 1991-92, we are launching a program to broaden the multicultural diversity of our docent corps.

7. Will fees be charged for the services to be provided? If so, on what basis?
Modest fees will be charged to the teachers who participate in the teacher training workshops. Curriculum materials will be provided free of charge. Slide sets will be available for borrowing or for purchase at cost by teachers. ArtVentures and ArtConnections activities will be made available free of charge, as will the bus subsidies.

8. How will the success of this project be evaluated? If it is an existing program, how had it been evaluated in the past? Describe the results.
We have developed an evaluation form for teachers to assess the effectiveness of school tours. We will develop additional assessment tools to evaluate the effectiveness of ArtVentures and ArtConnections, by means of which we will compare the experience of the students in these programs with that of students who participate in only one visit (no preparation or follow-up). We will also have an evaluation meeting with the teachers from the ArtVentures schools. The Wexner Education Department has established an Advisory Committee composed of art educators, classroom teachers and representatives of special constituencies that will assist in evaluation as part of their ongoing support of our mission.

9. For training of museum docents, please describe: (1) the various components of the project and how they relate to the museum’s overall docent program; (2) how many docents are expected to participate; and (3) how they will be supervised and evaluated. Use one additional sheet if necessary.
We will select one docent for each of the partner schools to work with the Wexner-school ArtVentures team. The docent will participate in all activities with the assigned school. The opportunity to prepare for and visit the students in their schools, then welcome them to the activities at the Wexner Center will expand the training and experience of our school docents and give them a new, better-informed perspective on young audiences. In addition, approximately 10 OSU graduate students from Art, Art Education, Architecture, Dance, Theater and Music will work with the ArtVentures schools on one or two activities. In addition, 15 docents will be selected to work with the ArtConnections outreach program. The Coordinator of Teacher and School Programs will organize team meetings with docents and graduate students throughout the year for ongoing planning and evaluation.

(continued on next page)
Education Supplementary Information Sheet (continued)

10. For Programming with Schools, please describe:

a. The various components of the project and curriculum materials to be developed.

Three unit lessons on topics suggested by the Wexner Center architecture, exhibitions, and performance programs will be developed. These materials will be produced in an attractive binder with colorful visual images. They may include charts, maps, games, and word lists. The teacher’s kit will include a slide set, with an easy-to-use script, suggestions for preparatory and follow-up activities. These materials will be used in the ArtVentures and ArtConnections programs. The unit lessons can be adapted to a short course or to a semester-long study.

1. Multicultural Themes in Contemporary Art: This unit lesson will highlight the work of outstanding African-American, Native American and Hispanic-American artists included in the exhibition Re/Visions, opening in September, 1992 and organized by Sarah Rogers-Lafferty, Senior Curator. Materials will also include essays, poetry, and fiction.

2. Architecture as Art: This unit lesson will present the Wexner Center for the Arts, designed by the architectural team of Peter Eisenman and Richard Trott with landscape architect Laurie Olin, as an important example of architecture as art and as a focus for the creation of site-specific works of art.

3. New Forms of Contemporary Art: This unit lesson will address the often-asked question, "But is this art?" To explore aesthetic issues, it will highlight examples of television and computer art, installation art, collaborations in the visual and performing arts, and art created for a specific time and place, existing today in documentation only.

b. Amount of time students will devote to museum component and classroom component of the project.

Each ArtVentures program will consist of one hour-long pre-visit classroom presentation by the Wexner education team and three 1 1/2 hour visits to the Wexner Center (to consist of a 45-minute interactive tour and a 45-minute student project). In addition, ArtVentures classroom teachers will spend considerable time in activities following the visits. Each ArtConnections program will include classroom activities based on curriculum materials we provide the teachers (amount of time spent will depend upon the interest of the teacher) and a 1 1/2 hour visit to the Wexner Center.

c. Extent of collaboration between museum staff, teachers, and school administrators.

The Wexner Education and Exhibitions staffs work closely on the documentation of educational materials. The Exhibitions staff, directed by the Senior Curator, participates actively in the docent training program. The two Wexner Center departments will continue to work closely on the development of curriculum and training materials. These programs establish a partnership between the Wexner Center and Columbus Public Schools, in which participants will work closely to implement project objectives, evaluate the program and plan future activities. The planning team includes the following:

Columbus Public Schools:
Sandra Kight, Visual Arts Supervisor
Classroom teachers and administrators from six targeted schools.

Wexner Center for the Arts:
Patricia Trumpp, Director of Education
Assistant Director of Education (to be appointed in fiscal year 1991-92)
Gretchen Stevens Cochran, Coordinator of Teacher and School Programs (to be appointed)
Mary Finke, Education Associate (Docent and Volunteer Coordinator)

Tonya Tidline, Outreach Coordinator
Donald Perone, Graduate Administrative Assistant
Sarah Rogers-Lafferty, Senior Curator

Oscar Fernandez, Director of Design (will supervise design of materials)

In addition, the Education Department has an ongoing Advisory Committee consisting of members of OSU Departments of Art Education, Dance, Music and Theater, a representative of the Frank W. Hale, Jr. Black Cultural Center, Columbus Public Schools and suburban art and classroom teachers.
   The teacher-training workshops, offered for continuing education credit, will be
   open to teachers and as well as other K-12 teachers. Each workshop will introduce teachers to themes suggested by Wexner Center programming in
   the visual and performing arts and will include art educators, art historians, curators and other scholars, as well as artists. The workshops will engage teachers
   in the kind of active viewing we hope to encourage in their students.
   (See audience development plan below.)

3. Training of Wexner docents and OSU graduate students - Summer, 1992.
   OSU students and community volunteers will be trained to participate in the pre-visit
   classroom lessons for each of the ArtVentures schools as well as to teach lessons in
   the Wexner Center galleries (in the ArtVentures and ArtConnections programs). Each
   summer we recruit and train a new class of docents. We will promote the docent program
   through OSU departments (two-thirds of our docents are students) as well as through
   campus and community organizations, including the OSU Frank W. Hale, Jr. Black Cultural
   Center and the Martin Luther King Center.

   See #10 for a description of this project component.
   (See audience development plan below.)

   Each series will be developed by the teachers, administrators, and Wexner Center
   educators and Senior Curator in the planning meetings in early 1992, and will include one
   in-class lesson and three 1 1/2 hour visits to the Wexner Center. Students will
   participate in guided tours of the exhibitions, talk with artists about their work, view
   dress rehearsals, and hear lecture-demonstrations. Activities will include
   listening, discussions and games, dramatic performance and dance, drawing and sketching,
   and creative writing. Teachers will be given suggestions for follow-up art projects.
   A program might include the following activities:
   1. Pre-visit lesson in the classroom: slide presentation.
   2. Tour of the Wexner Center building: activity in response to architectural ideas.
   3. Tour of the exhibition, Re/Visions (work by Aminah Robinson, Hachivi Edgar Heap
      of Birds, Papo Colo, Jimmy Durham, David Hammons, Adrian Piper): discussion with
      artists; student response to exhibition in writing or drawing activity.
   4. Participation in artist-in-residence activity. (Each year the Wexner Center
      sponsors one or more four-six week residency programs. This year, for example,
      Paper Tiger Television will create a multimedia installation in a gallery.)
      or:
      Dress rehearsal and discussion. (We would select a group from our performance
      series such as Urban Bush Women, Dayton Contemporary Dance, or the Kronos Quartet.
      (See audience development plan below.)

   This project component will include planning of pre-visit tours for teachers, distribution of curriculum materials, scheduling of tours, and suggestions for
   follow-up classroom activities.

Audience Development (how project components will be presented and made available to the
   targeted audience). The teacher-training workshops, the curriculum guides (including
   slide sets), the ArtVentures and ArtConnections programs, and the bus subsidies will be
   announced in special press releases, will be described in the Wexner Center Calendar
   which reaches 10,000 persons, will be featured in a new Education Program booklet (to
   include all of the programs sponsored by our department in 1992-93). The curriculum
   guides and outreach components of the project will be promoted, as well, in flyers sent
   to our mailing list of 2,000 teachers and school administrators. Project activities will
   so be promoted in the print and electronic media.
APPENDIX C

WEXNER CENTER ARCHITECTURE MATHEMATICS LESSON PLAN
WEXNER CENTER ARCHITECTURE
MATHEMATICS LESSON PLAN

Title: Geometry Lesson
Grade Level: Created for fourth grade students, can be adjusted to other levels.

Time: Estimate: 45 minutes introduction/lesson
20-30 minutes activity at the Wexner Center

Goal of Lesson: To introduce students to the basic geometry vocabulary and related concepts outlined in the Columbus Public Schools Course of Study for fourth grade students. This knowledge will be applied during their field trip to see the architecture of the Wexner Center for the Arts.

Lesson Objectives: During the classroom introduction students will:

1. Discuss basic geometric vocabulary. See vocabulary sheet.
   1. angle
   2. grid
   3. line
   4. parallel lines
   5. perpendicular lines
   6. protractor
   7. right angle
   8. vertex

2. Be able to recognize the differences between organic and non-organic/geometric shapes.

3. Learn the function and proper use of a protractor.

4. Complete a worksheet using a protractor to measure various angles. See worksheet A.

5. Study the photograph depicting the two different grids systems used at the Wexner Center for the Arts, noticing that they create an angle.

At the Wexner Center students will:

1. Review the use of a protractor.

2. Learn how to measure and create an angle. See worksheet B.
3. Discuss the 12 degrees difference between the city and university grids used at the Wexner Center.

4. Locate, measure, and document the location of 5 12 degree angles.

Suggested Materials:
- protractors
- xeroxes of vocabulary sheet and two worksheets
- chalkboard
- pencils
- cut-outs of various shapes

Lesson: Please note - the following text suggests activities to do with students. The order of the activities may be altered to best fit the need of your students.

1. Discuss how people measure various objects. For instance, distance, time, weight, etc. Then focus on units of measurement on a ruler. We can measure certain shapes using a ruler (and then multiply to get the surface area).

2. Ask students how they might measure a circle? Show them a protractor and then pass one out to each student. Let them examine them closely. Discuss all elements of the protractor.
   - how many numbers are there?
   - explain degrees and the symbol for degrees.

3. Review the vocabulary sheet. The students will need to know what an angle is before they should measure one.

4. Hand out the first two pages of the worksheet. Students will need assistance in placing the protractor on the page. Some students will catch on very fast while others need more help. Perhaps make another worksheet for students to move ahead.

5. The third page of the worksheet allows students to make angles.

6. Acute and Obtuse angles are introduced on the fourth page. It helps students to review a right angle.

7. The fourth and fifth pages of the worksheet can be used at the Wexner Center or in the classroom prior to visiting the Wexner Center. Studying angles will help students understand how the architects incorporated the grid systems of the University and of Columbus into the
Center. These two grids are skewed by 12 and 1/4 degrees. The image on the worksheet shows the two different grids.

8. On the final page of the worksheet students will measure angles as they occur in life. They may have trouble deciding which number on their protractor to read.

Developed by Erin Pound, Wexner Center for the Arts Education Associate
WEXNER CENTER ARCHITECTURE  
MATHEMATICS VOCABULARY

Line

Parallel Lines: Two lines equal distance apart at every single point. These two lines will never cross one another.

Angle: The figure made when two non-parallel lines meet.

Vertex: The point at which the lines of an angle meet.

Protractor: A tool used for measuring angles.

Right Angle: An angle that measures 90 degrees.

Perpendicular Lines: Two lines that intersect one another at a right angle (90 degrees).

Grid: A set of parallel and perpendicular lines that create a unit of squares.

Organic Shapes: Shapes made from soft, flowing, curved lines. Shapes you would find in nature.

Non-Organic/Geometric Shapes: Shapes that were man-made and can be measured using some type of measuring tool.
PRACTICE MEASURING WITH A PROTRACTOR

You are trying to measure the space in this area. You will find out how many degrees this angle has.

Set the hole of your protractor on the dot (vertex.) Line up the black lines of the protractor with the lines on this worksheet. "Look to see what number the line goes through. Be sure and read the top number.

The unit of measurement for measuring angle is degrees. The symbol for degrees is a small circle to the top right of the number. It looks like this: $0^\circ$.

The angle for the first measurement is ____________

MEASURE THE FOLLOWING ANGLES

Angle A = ____________
Angle $A = \quad$

Angle $A = \quad$

Angle $A = \quad$

Angle $A = \quad$

Angle $B = \quad$

Angle $C = \quad$

Angle $D = \quad$
HOW TO CREATE AN ANGLE USING A PROTRACTOR

Problem: Create an angle that measures 65 degrees.

1. Line up the protractor as you have already done.

2. Locate the number that you are looking for on the protractor and make a light mark on your paper above the number (remember to read the top number.)

3. Now place your protractor so that the straight edge lines up with your mark and the vertex. Draw a straight line.

4. Mark your angle with 65 degrees.

Find 10 label it "A"
Find 72 label it "B"
Find 121 label it "C"
ACUTE AND OBTUSE ANGLES

An angle that is below (less than) 90 degrees is acute. These angles are narrow.

Hint: Think of "a cute" little angle.

An angle that is above (more than) 90 degrees is obtuse. These angles are real wide.

Hint: Think of O B T U S E as being large.

Angle A = _______. Is it acute or obtuse? Circle one

Angle B = _______. Is it acute or obtuse? Circle one
AT THE WEXNER CENTER

At the Wexner Center you will be looking for a specific angle that is similar to the one below. Use the directions to find out how many degrees this angle has. Is it acute or obtuse?

1. Find the vertex of the angle. This is where the hole in your protractor should go.
2. Place the hole on the vertex and line up the bottom line of the angle with the black line on your protractor.
3. See what number the top line goes through. You may need to read the bottom of the two numbers.
LET'S TRY A FEW
You may have to read the bottom number. First decide if the angle is acute or obtuse. If it is acute, you will be looking at one of the two numbers that is less than 90°. If it is obtuse, you will be looking at one of the two numbers that is more than 90°.
2. ILLUSTRATED GLOSSARY

ARCH

ARCADE
a series of arches

ATRIUM
an open court in the middle of a building

BALCONY

BASEBOARD
TEACHING AIDS • VOCABULARY

COLUMN

- capital
- shaft
- base

COLONNADE

THE THREE ORDERS OF GREEK ARCHITECTURE

DORIC

IONIC

CORINTHIAN

CORNICE
TEACHING AIDS • VOCABULARY

DOME

DOOR

jamb

threshold

DUTCH DOOR

hinges

SALOON DOOR

REVOLVING DOOR

FOLDING OR ACCORDION DOOR

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DORMERS

FACADE
The "face" or front of a building

GABLE
the triangle-shaped part of a wall at the end of a sloping roof

Lintels
a long piece of stone or wood above a window or door that helps carry the weight of the wall

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MOLDING
(MOULDING)

strips of curved or carved wood used for decoration

PEDIMENT

sometimes a pediment has sculpture in it

a pediment can go over a door or window

PORCH

a "broken" pediment

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QUOINS
large stones used to make the corner of a building stronger

ROOFS
- flat
- pitched
- gable
- gambrel
- hipped
- mansard

SKYLIGHT
a window in a roof that lets more light into a building

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98. FLOOR PLANS

Floor plans are perhaps the most familiar image of the architect’s profession. They are often referred to as blueprints because of the method used in reproducing the architect’s original drawing. This method is obsolete, but the use of the word is sure to remain in our language as a synonym for “plans.” Floor plans are symbols that represent an aerial view of the architectural elements of a structure. Professional architects use a standard code in their floor plans with regard to:

- the indications of dimensions
- scale
- symbols for construction features
- symbols for interior aspects (lighting, furniture, etc.)

Following is a generalized introduction to floor plans for use in the lower grades, or as a simplified explanation in upper grades. The symbols are given with an elevation of what the symbol represents, as the visualization from the aerial, two dimensional plan to the “upright” third dimension may present initial difficulties. Below is a reduction of the quiz with answers.

1. How many rooms are there? (Four, including closet.)
2. Name one in order from the basement to the attic:
   (a) Living Room  (b) Bathroom  (c) Kitchen  (d) Closet
3. How many windows are there? (16)
4. Which room has the most windows? (Kitchen)
5. Which room has the biggest window? (Living Room)
6. Which room is the atticway in? (Attic)
7. How many interior doors are there? (12)
8. How many interior doors? (7)
9. Which room has two doors that open off it? (Living Room)
10. Which two rooms share an open doorway? (Living Room, Hallway)

K-12  M • SS • LA • A

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99. HOW TO READ A FLOOR PLAN

A floor plan is like a map of a room or a series of rooms. Like a map, it shows how a room would look from above, as if you were a bird flying overhead. An architect uses certain codes or symbols to explain the shapes and dimensions (sizes) of rooms, and also to explain where doors, windows, stairs, and furniture are.

WALLS:

---

EXTERIOR

---

a thick line shows an exterior (outside) wall

INTERIOR

---

a thin line shows an interior (inside) wall

C

BED ROOM

a room is always labelled; a closet is marked with a "C"

3-8

M • SS • LA • A

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DOORS

Some doorways are open:

Spaces in a wall, with no door

Some doors swing open and shut in one direction:

door →

direction to swing

Some doors fold open to each side:

Some doors fold up to one side like an accordion:

Some doors slide open and shut:

A door that moves in a circle is called a revolving door:
Windows are shown by a double line in an exterior wall.

two narrow windows
one wide window

A staircase looks like steps seen from overhead.

Try to image what different kinds of furniture would look like from overhead. Here are some suggestions you can use.

- lamp
- tables with different shapes
- armchair
- tables with chairs
- couch
- bed
- rug
- toilet
- tub
- sink
- stove
- a desk, chair and table lamp
- a table on a rug with a couch and floor lamp
- refrigerator

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100. CAN YOU READ A FLOOR PLAN?

1. How many rooms are there?
2. Name them in order from the largest to the smallest:
   (1) ___________________ (2) ___________________
   (3) ___________________ (4) ___________________
3. How many windows are there?
4. Which room has the most windows?
5. Which room has the biggest window?
6. Which room is the stairway in?
7. How many exterior doors are there?
8. How many interior doors?
9. Which room has two doors that swing out?
10. Which two rooms share an open doorway?

Use the FURNITURE symbols to show how you would decorate these rooms. Remember not to put furniture at the bottom of the stairway or in front of a door.

3-8

M • SS • LA • A

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102. PLAN, SECTION, AND ELEVATION

Use a decorated paper cup to illustrate the meanings of an architectural plan, section, and elevation.

- PLAN
  - view from above (as in a map)

- SECTION
  - a flat cross-section (cut the cup in half; outline the contour in black marker)

- ELEVATION
  - an upright picture of one side

Have students project plans, sections, and elevations for simply constructed objects. For plans, students should put the object on the floor and look down onto it. For a section, the student should draw only the outermost contour, trying to imagine what the object would look like if it were sliced through. The elevation will include exterior features, design, texture, etc.
CITIES

Issues in community and city planning are presented as students begin cumulative and cooperative projects. Taking into account previous lessons, students plan and construct a model community, taking into account various aspects of public and private life.
158. WHAT IS A CITY?

The technical designation of the word "city" depends upon political organization rather than any concrete rule of size or population. For this reason, our use of the word is more generalized, and refers to a settled area of relatively dense population which has been organized around a variety of activities and interests. Have students brainstorm their associations with the word city, and help students see that the images that they have (tall buildings, traffic, etc.) are direct results of so many people living and working closely together.

Students can understand the distinctions between the words rural, suburban, and urban by brainstorming the different kinds of buildings and landscape features in each type of area:

- rural (country): farms, barns, single homes, pastures, fields, forests
- suburban (the outskirts of a city): housing developments, malls, low buildings, fewer trees and less open land than in the country
- urban (city): hi-rises and skyscrapers, few single homes, open land and trees limited to parks

Historically, cities developed in places where the natural terrain suited the needs of a large population. Rivers provided water and transportation, hills offered protection, etc. Aerial views and maps of a city in its natural context will give students a look at the natural boundaries that determined a city's placement and boundaries. Many cities have a distinct "old" section, often with historically designated buildings, that show early settlements right at the fork of two rivers or in the deepest part of a valley. Have students look at the names given to neighborhoods and streets for references that reflect the natural environment (Elm Street, Hidden Valley, Twin Forks, Hartford, etc.)
159. PLANNED OR UNPLANNED?

Point out to students that some cities were organized in advance, whereas other cities simply expanded as more people settled in them. It is often easy to see the difference in a map or aerial view. A city that follows a plan might be organized along clear geometric patterns with obvious focal points or a north-south axis. A city that developed through random settlement tends to sprawl in a more irregular pattern that might follow or reflect natural boundaries more directly. The Pyramid complexes, Babylon, and Rome are examples of ancient city planning, whereas Venice is a perfect example of a city that was developed around its natural setting. Examples of American city plans and planners include Philadelphia (Holmes), Savannah (Oglethorpe) and Washington, D.C. (L'Enfant).

Students should discuss the relative merits of each kind of city development. An unplanned city can develop "organically" according to the needs of its inhabitants, but if too many people try to settle in the same place, the result can be overcrowding or an imbalance of population, leading to health hazards and many other problems, as the natural resources may not be adequate. City planners try to think of ways to organize the people through the arrangement of the city, so that homes, roads, and factories are spread out in a way that will promote an efficient and healthy life for the inhabitants.

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CITIES

Have students extend their street addresses to include all of the progressions of community organizations, from the smallest unit (the individual) to the largest:

- name
- number and street
- neighborhood
- city (township, borough, etc.)
- county
- state
- country
- continent
- planet
- solar system

4-12  S • SS • LA

Have students develop mental and cumulative maps of their own cities. These maps will be more generalized than NEIGHBORHOOD maps, but should include certain features which the students will use when they are developing their own plans for cities.

- natural boundaries (rivers, mountains, valleys)
- major roadways
- building classifications (which sections are residential? industrial? commercial? etc.)

Students should come to understand that the city has been organized in an effort to meet a wide diversity of needs.

4-12  M • SS • LA • A

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160. PLAN YOUR OWN CITY

Once students have become aware of the importance of city planning, they will be ready to begin developing their own plan as a cooperative project. Have students brainstorm as many different kinds of buildings as possible. Write list on board or large paper; provoke with questions (What if you want to go out to eat? What if your car needs oil?)

From this list, students will now establish priorities for which buildings should be included in their model city. The class is now acting as a community and must make decisions as a group. Students should be encouraged to make suggestions and offer valid reasons for their choices; this and other planning discussions will provoke debate, negotiation, and arbitration; the class must develop a system to establish final decisions. Point out that citizens actually do have the power to organize town meetings and exert their influence on city growth.

161. DESIGN A BUILDING FOR YOUR CITY

Once the students have made a group decision about what types of buildings to include in their city, each student will choose one to design and construct in model form. As in Activity #136, each student-architect must develop this design through a series of stages:

- make a journal of ideas in words and drawings
- establish the building's function
- establish the building's size
- establish who will use the building, including an estimate of the largest group of people to be accommodated at one time
- establish the materials to be used
- make a floor plan (or plans)
- draw the front elevation (facade)
- construct a model

Be sure that students maintain the same scale by using a pipe-cleaner figure or equivalent.
162. ZONING

Following are several ways to layout a model community. Regardless of which arrangement is used, the students must decide as a group how their buildings are to be arranged. Explain that zoning laws exist to control the placement of different kinds of businesses and structures to protect communities. Students can look for zoning notices posted on buildings, which are a public declaration of an owner's intended use for a building. The notice is posted so that the neighbors have a chance to review the plan at a zoning commission meeting. Students can discuss why certain businesses might be undesirable. (For example, too many bars often create noisy crowds late at night; a movie theatre could use up all the residents' parking spaces, a tall building might block the sunlight from a park, etc.)

Students should refer to the classifications of buildings and make clear decisions about the relationship of residential, commercial, industrial, recreational, institutional, and monumental buildings in their community. Which types should be separate? Which types can be mixed together? (For example, residential buildings are preferred away from industrial; monuments are often found in isolation or in parklands; commercial and institutional buildings are easily mixed, etc.)

4-12

163. ESTABLISH A ZONING COMMISSION

Students can elect a zoning commission to consider possible controversies about where students want to put their buildings. The commissioners will listen to the arguments and then, through arbitration, will make a final decision. The commissioners are free to suggest compromises. (For example, if the "neighbors" are concerned that a large apartment building will use up all local parking, the commission can suggest that the architect include an underground parking lot. If two students want to build hotels on the same lot on the waterfront, the commission can suggest that one hotel could be made low so that the hotel behind it could be higher and both would have full view of the water.)

6-12

Foundation for Architecture, Philadelphia

115
164. MODEL CITY LAYOUTS

There are many ways for your students to lay out their model communities. The following list presents some suggestions to be adapted according to time and curricular focus.

A. CITY INTERSECTION

On large paper, draw the intersection of two streets that includes sites for four parks at the corners.

\[
\begin{array}{c|c|c|c|c}
\text{STREETS} & 1 & 2 & 3 & 4 \\
\hline
\text{PARK A} & 8 & 7 & 6 & 5 \\
\hline
\end{array}
\quad
\begin{array}{c|c|c|c|c}
\text{Building Lots} & 5 & 10 & 11 & 12 \\
\hline
\text{PARK B} & 13 & 14 & 15 & 16 \\
\hline
\end{array}
\]

The students will divide themselves into four groups (A, B, C, D) by drawing lot numbers. In groups, they will make planning decisions for their sections based on community needs, building types, and park use. Each group will have to interact with the others to develop a reasonable overall plan.

(This base is an excellent site for ROWHOUSE models; be sure to reconcile the scale of the base to the scale of the models.)

Students may add additional buildings, street furniture, traffic systems, and landscaping.
B. STREET GRID

On very large paper, students will develop a geometric street grid; main streets run parallel to each other with cross-streets running perpendicular to the main streets (as in the layout of Manhattan Island). Students might want to introduce one diagonal street, a central park, or a couple of circles into the grid, but these features should not interfere with the regularity of the rest of the grid and should be used for a particular purpose. Students should consider these aspects:

- orientation of streets in relation to the cardinal points (North, East, South, West)
- central street axis, perhaps broader than the other streets
- main and secondary streets of different widths for different uses (commercial vs. residential)
- placement of commercial, industrial, recreational, and residential buildings or clusters
- street names

Once the grid has been laid out, students will choose various buildings to design and construct.

C. CONTOUR AND TOPOGRAPHIC MAPS

Introduce students to a contour map, showing "layers" of progressive elevation through concentric contours. Label hill, valley, mountain, plateau, river basin, etc. Have students cut the various layers out of corrugated cardboard and glue them together to bring the two-dimensional map into the third dimension; this product is a topographic map (see illustration).
A contour map shows variations of elevation through concentric contours.

CONTOUR MAP

For scale, each number might represent 10 feet, so that this map shows two hills which are 50 feet high, an island 20 feet high, and a mountain 70 feet high. (The river is at 0 feet, or sea level).

TOPOGRAPHIC MODEL

Students can add as many layers as they wish provided that each layer is smaller than the one below it and reflects the contours of the preceding layer.
Once students have a topographic base, they should discuss the various ways a city might be planned in very uneven terrain.

- **residential:** Should homes be up high for the view or nestled in a valley, protected from the wind?
- **commercial:** Should commercial buildings be spread out for the convenience of shoppers or clustered together, as in a business district or mall?
- **industrial:** How close should industrial buildings be to homes? Should the industrial section have access to a river (for energy and transportation)? How will the river be protected from industrial pollution?
- **monumental:** What sites would be effective for monuments?
- **recreational:** What would be good locations for a ski lift or an ice skating rink? Where should a movie house be put?
- **roadways and bridges:** How will the various sections of the city be connected?

Students must decide whether they want to impose a geometric plan on the terrain or follow the natural contours. Once these decisions are made, students will plan and construct the structures needed for their model city.
D. LANDSCAPE

On a large piece of heavy cardboard or plywood, plan a landscape with students to be developed in papier mache or plaster gauze. The students should consider not only the topography but also the climate of this landscape, with the understanding that they are establishing the environment for their model city and that this environment will have an impact on their design criteria. (Students can form groups and develop different climates and terrains for different kinds of cities.)

Students should be able to name the geographic features of the landscape model and explain how their city plans "fit" the landscape and the climate implied by it. Each student will design and construct a building and decide on an appropriate location.

E. FOUND OBJECTS

Students with less developed motor skills can collect found objects and scraps to use for a model city. Hair curlers, corks, blocks, small boxes (match boxes, individual cereal boxes, etc.), plastic or styrofoam caps, clothespins, egg-carton sections, and many other objects can be assembled to represent a model city. Students should make clear decisions about what kinds of structures the objects represent and arrange them according to an overall plan. By leaving the objects unpainted, their patterns and words will resemble the patterns and signage of a real city.
APPENDIX E

MOLER ELEMENTARY PRE-VISIT TRANSCRIPTION
Cathy: My name is Cathy Schroeder. You can call me Cathy. I work at The Wexner Center for the arts. You guys were at the Wexner center pretty recently, right?

Students: Yes

C: what were you there for?

S: We saw the StarKeeper

C: Yeah, who was the lead character in the Star Keeper?

S: The baby

C: What was the baby's name? Do you remember?

S: Pretzel

C: What was the story of the Star Keeper, what did pretzel do?

S: Try to take the star back up into the sky

C: So, the star fell down and pretzel tried to put the star back into the sky. How did um, what did you hear during the performance?

S: A lot of music.

C: Did pretzel talk?

S: No.

C: So, how did you know what was going on?

S: We used our imagination.

C: You used your imagination, good, were there other clues that maybe pretzel did or other characters?

S: (Not audible)

C: Uh huh, were there noises that you heard that weren't words?

S: Yeah, yeah. The little baby went like... (Child is imitating sounds)

C: Okay, so you heard sounds and not words, okay. How did it make you feel when you were watching the performance?

S: Neat.

C: Was it fun because it was new? Okay, um, puppetry is an art form. What are some other kinds of art forms that you do? Is there an art form that you like to do?

S: Drawing, painting.
C: What were you just doing up here with your music teacher?

S: We were singing.

C: Is singing an art form? Definitely. What is another kind? Do you like to dance?

S: Yes.

C: One of my favorite art forms is video. Watching films and watching videos. Sometimes we don’t think of it as an art form um, but it is. And um, yeah, so what are, um, why do you guys make art?

S: For fun.

C: For fun, it is fun. I like it, it is fun. What are some other reasons?

S: I like to make it so I can sell it.

C: So you can sell it? Oh great, good, a lot of people do that so they can sell it. Why do you make art?

S: People make art so that everyone will see it and they will be famous.

C: Do people make art because they want to tell someone something?

S: Yeah.

C: They want to express themselves? Yeah. Why do people who are artists, why do they make art if it is their job? And you actually already said this.

S: Because they like to do it.

C: Do they maybe need to pay bills? And they need something to pay those bills?

S: Money!

C: Yeah, they need money, they do it as their job.

Okay, so there are lots of reasons why we make art and there are lots of different art forms. And, as I already said, I really like videos. When you come to the Wexner Center, we’re going to talk about videos, movies, and we are also going to talk about the actual building of the Wexner Center. Are buildings art forms?

S: Yes.

C: Right, we will talk about that and then we are going to go into the film/video theater and we are going to watch a part of a film and we are going to talk about what you see: are there people that you see, where is it? It is in a city, in a farm, what country, and also who made it? How can you tell who made it? Are there any questions so far? How about if everyone stands up and we’ll go over here, come around me Can I have a volunteer to help me hold this? (Holding a HULK video promotion poster)

Okay, we are going to practice our skills, and this is something that we are going to do when you come to the Wexner center. So, before you say anything, I would like to just look at this. Pretend you have never
seen this before and you have no experience with this image. What do you see? Think about what you see and what those clues are. Where might this be? What colors do you see? So, my first volunteer, right away, what do you see?

S: A city.

C: A city? And how do you know that is a city?

S: There are buildings.

C: Describe the buildings.

S: (Pause)

C: What are the buildings like? Are they tall?

S: Yes.

C: What else do you see?

S: Lines.

C: Lines? Where are the lines?

S: Down at the bottom (pointing to text line stating movie credits).

C: Oh okay, you see the lines of words on the poster, good (pause)
What is this in the center? Is this a person?

S: No, no, yes, yes, no (may students in unison)

C: It is pretty different, huh? How is it different?

S: It’s green. It’s huge. It’s scary, like a monster.

C: Okay, what action is the monster doing?

S: (Students embodying action of Hulk - open hand reaching out)

C: How does that make you feel?

S: (Pause, quiet)

C: Well, it makes me feel uncomfortable, like it’s going to get me.

S: Yeah, yeah.

C: Okay, what else do you see?

S: His abs.

C: What does that mean?

S: He is strong.

124
C. Okay, so we know that its strong, its has a lot of muscles, and its scary too
What else do you see? What are the words that you see?

S: Coming soon to a theater near you. Marvel Comics.

C. Huh, that is interesting - why does it say marvel comics?

S: Because The Hulk is from comics.

C: Okay, so Marvel Comics is a company and Hulk is from them?

S: Yes, yes.

C: Who made this at marvel? (students quiet) did artists make this? Is this art to you?

S: Yes, its art.

C: Okay, how is this made?

S: They drew it and the colored it in.
    They took a picture.

C: Is this a real image? A real person?

S: No.

C: Okay, so how did they create this thing that isn’t real? What is an object that you use for emailing?

S: Computer.

C: Yeah, this was constructed on a computer. There are programs that allow artists to draw and create a flat image that feels like it is 3-D. When I say 3-d what do I mean?

S: It’s real.

C: Yeah, that it feels like it is coming out at you, right? With his arm reaching out towards us

C: So, who made this? You said an artist, but who might have been on that team? Who may have helped Marvel Comics bring the hulk to the movie screen?

S: (pointing to bottom right hand corner of poster) Universal!

Me: What is universal?

S: They are a company and they make movies.

C: Universal teamed up with Marvel to bring this to us. Why do you think they made this?

S: Because they could make money.

C: Because they could make money? That is right! (giggle) they did it to make money because its their job, right? What are some other reasons they made this?

S: Because people like superheroes and there are movies about superheroes
C: Okay, so it is a trend maybe?

Me: Now, my friend Adelia here, found this poster in a window of a video store. What do you think caught her attention?

S: Because its art and she likes art.

C: You're right, this is art. What do you think it is about this poster that caught her attention?
(Students are quiet)

C: What about the action of the Hulk here?

S: The hand reaching out.

C: Yeah, that's right, the hand reaching out catches our attention! We look at it right away, its not boring is it?

S: (students giggle) Nope!

C: We're not in a movie store today, so why are we looking at it?

S: Because we're talking about art.

C: Why are we talking about art?

S: Because you want us to practice looking.

C: Yeah! I want you to practice looking and thinking about what you see. Why is it important to look at art? Why do I want you to think about it?

S: Because we see it a lot.

C: Its everywhere isn't it? Do you guys go with your parents to the grocery store?

S: Yes.

C: When you are in the check out line, what is there besides candy and stuff?

S: Magazines and newspapers.

C: What do you see in magazines that might be trying to tell you something.

S: Christmas magazines?

C: Like, advertisements. Ads in magazines.

Are ads art? This is an ad, right? Its trying to tell you something and sell you something, right?

So, when you said earlier that art is all around us, its everywhere, and the tools that you learn to look at art and think about what you see, you can take and use everywhere you go – even the checkout line at the grocery store.

Okay, so, even though this isn't hanging up in a gallery or a museum, someone spent time making this to tell and to sell us something. So, we should take time and look at it, and think about what the message is.
So, thank you for doing such a great job here, talking about his poster.

Now, when you visit the Wexner center on Monday, we are going to look at architecture and we are also going to watch a little part of two films and we are going to talk about them, paying attention to details and listen to each other. And at the end of that we will have an art project where you guys will be authors of your own images. Okay? Any questions?

S: Um, I don’t know how they make movies, what do they do?

C: How do they make movies? Does anyone know? What do you need?

S: A camera, actors, film, director, drawer, green screen, computers

C: All of those things, all of those people come together to make one movie. And that is really important because it takes a lot of work doesn’t it? How do they do the editing? What does it mean to edit?

S: You go back and go over it.

C: Okay, you go over it, what does that mean?

S: To redo something.

C: Right, and computers are used today to redo images and scenes. Editing means to redo something. To construct it differently.

Okay, are there any questions about what we are going to do on Monday?

I have a little assignment for you guys, but it’s a fun one. When I was walking in your hallways, I saw a lot of art on the walls. Since we talked about this, what was in it and who made it, maybe you find an art piece in your hallway and you can think about why it was made and who made it, and you can let me know, you can teach me something, okay?

S: I like to look at pictures and copy it and draw it.

C: Okay, so you learn from looking at images? Good, good.

Okay, well, thank you for letting me speak with you today, I appreciate it and I am looking forward to seeing you at the Wexner Center. Let’s go back to our seats.
APPENDIX F

MOLER ELEMENTARY VISIT TRANSCRIPTION
Moler Visit Transcription
ArtVentures, Media Connections
Fall 2003

Cathy: Where are we? Where are you guys?

Students: Wexner Center.

Cathy: Okay, but where is the Wexner Center?

S: A college.

C: What is the name of the college?

S: OSU!
Ohio State.

C: Yes, Ohio State University. And, where is the Wexner Center for the Arts?

S: Right there!

C: How do you know that is the Wexner?

S: Because the sign says it.

C: Do you know that when it was first built, no one knew where the front door was
Where is the front door?

S: Umm, ahhh, behind the poster.

C: It's kinda hard to see, isn't it?

S: No, yes.

C: Is this a familiar building? Do you see buildings like that a lot?

S: Yes, yes, no yes, no, I do.

C: You do? What is a building around us that might be more familiar to you?

S: That building across the way? (Sullivant Hall)

C: Yeah, that is a little bit more traditional. The Wexner center is considered a little bit more modern.
Okay, since we are on the campus on the Ohio State University, who are all of these people?

S: College students, teachers.

C: Right. Okay, we are going to go...follow me please...
(Lots of students giggling as we make our way closer to Wexner)
Okay, lets all start inside this square, okay, so lets all fit inside this square. Get close so we all fit. This space where we are now, is the center of the Wexner center. It's the middle of it. Have you ever been in the middle of the building and its outside?

S: No, no no.
C: This is the center, because (pointing all around) this is the Wexner Center, and that is and that is and underneath us is the Wexner Center. Now, there are a lot of repeating patterns around us, certain shapes. Does anyone see what that shape is?

S: Squares

C: They are everywhere aren’t they? They are beside us, underneath us on the ground. What is this structure here?

S: Steel, metal.

C: What is it?

S: Cube, square.

C: Is there another place where we see this structure here?

S: No, yes, no, yes.

C: Where? Where might we see this structure?

S: I don’t know.

C: Do you see buildings that are being repaired or built? What kind of structure do the workers stand on?

S: (Lots of different answers, mumbling)

C: Does it look like something? Like this?? (Pointing to the white cube structure)

S: Yes, no, yes, no.

C: Like scaffolding?? This looks like scaffolding that is used on buildings under construction. Now, why would the architects of the Wexner center put scaffolding on the outside of the building after it was finished?

S: It’s art?

C: Because it’s art, it’s a form of decoration, that is right. Is this helping to hold up the building?

S: Yes, no, yes, I don’t know.

C: Is it? It kind of tricks you doesn’t it?

S: Yeah it holds it up.

C: Actually, it doesn’t hold up the building, it’s just there for decoration and as a way to say that the building isn’t finished yet, so it is always changing and transforming. One of the reasons for this is that Wexner Center for the Arts is a center for contemporary art and art of tomorrow. Now, do you know what art of tomorrow is going to be like?

S: No.

C: Yeah, do you know what art you are going to be making?

S: No.
C: Right, it's constantly changing.

Okay, so we're going to go inside and look at more art...
Let's form a single file line. What is your name? Raven is the first person, when we go inside, we need to be quiet and mindful of people because people are working and studying. And also, I want you to be quiet so you pay attention to what is around you. Pay attention to what is around you, above you, beneath you and in front of you. Okay? ... Let's each hold the door for the next person.... and slowly walk down the stairs and pay attention to what is around us... look behind you, what is above the stairs...
We're still looking at our surroundings...

So, when you were walking into the Wexner Center, down the stairs, what kind of things did you see?

S: Pictures about people, squares, a T.V., bookstore, patterns on the stairs, café.

C: So we saw continuing patterns of the squares as we came down the stairs. When you came into this room, what did you see?

S: Chairs, screen, wall of squares.

C: The squares over there, a huge wall of squares. In the squares are smaller squares and lots and lots of little squares.

S: The squares over the lights.

C: What about when you saw the scaffolding outside, do you see that in here?

S: No.

C: No? Look around.

S: Over there?

C: Yes, the reason I am pointing this out to you is that when there are repeating patterns in art, there is a reason for that and its important. This building is an artwork too, so it is important that we pay attention to it. When you were walking down the stairs, did something feel different? Were they normal stairs?

S: No, they were really smooth.

C: Okay. What about the direction of them?

S: They were kinda swerving, they were going to the side.

C: Right. How did the stairs make you feel when you were going down?

S: (Pause)

C: Did you have to pay more attention??

S: Yes, yes, yes, yes (Lots of yeses at the same time).

C: People have actually tripped down the stairs. I have tripped walking down them. Why do you think the architects made them that way?

S: It's different, to pay attention.
C: To pay attention, right. Now, why would someone want you to pay attention in an art center?

S: To think about it.

C: That is right, to think about it, what it is about and to ask questions. There was a big question that was addressed to you when you came down the stairs. Did anyone see that?

S: Why are you here?

C: Yes, ‘Why are you here?’ So, why are you here today?

S: To learn about art.

C: Who wanted you here today?

S: You!

C: I did, that’s right, I want you here today, the Wexner Center wants you here today and your teachers want you here today too. We all think it is important that you came today and we talk about art. Do you remember what type of art we are going to talk about today, that we talked about a week ago?

S: Art that is in movies and films.

C: Yes, film and video art, that is right. And we talked a little bit about this last week, but how are movies made?

S: (Silence)

C: What do you need to make a movie?

S: Microphones, cameras, film, people.

C: You need a lot of people, what kind of people, what kind of jobs?

S: Director, actors, writer to write the movie, drawer, computers.

C: If you are making a movie not on the computer, but with a regular camera, do you make all in one big take?

S: No.

C: Okay, so how do you make it?

S: You need a couple of years.

C: Oh, so the movie takes a long time to make? Do you have the camera running the whole time or do you stop and start it? How do you do that?

S: You practice by doing it over and over again.

C: Okay, so if you need to go back and redo a scene, what is that called?

S: Erase it.
C: Yes, that is a part of it, you erase it, but there is a certain word I am looking for that we talked about last week.

S: Edit?

C: Yes, that is right - editing. And this is something that is important to movies because they are not made to represent reality all the time. Sometimes they are constructed to fool reality. Does that make sense?

S: Yeah, kinda, not really.

C: Okay, (giggle) um, movies are made and they are cut, this is editing, and let's remember that it is constructed and someone put the pieces together. Okay. There is an art form that is related to film, does anyone know what that is?

S: Photography.

C: Yep, photography is related to film and let's remember that. They use the same tools like camera angles to get their message across. Okay, so what movie are we going to watch today?

S: The Lion King! (Multiple times)

C: Right, and are we going to watch the whole thing?

S: No.

C: We're not, we're going to watch the first four minutes and we're going to pay close attention to it. Um, how many of you have seen The Lion King?

S: (everyone raised their hands)

C: How many of you seen it like 20 times?

S: (everyone raises their hands again)

C: Okay, so you all know what the story is. Now, who can tell me in three sentences what the story is of The Lion King?

S: The Circle of Life.

C: The circle of life? What does that mean? What happens in the beginning, the middle, and the end?

S: Simba's dad dies and he becomes king.

C: Okay, so what happens in the beginning –

S: Simba is born.

C: Yes, Simba is born and everyone comes to see him. Then, the middle, his dad dies and there are lots of problems, and what happens at the end?

S: Simba is king.

C: Yeah, so the beginning is happy with Simba being born. Are we supposed to like Simba? Is he our hero?
S: Yes.

C: Okay, so then we go to the middle and his father dies and there are lots of problems and then... its happy again at the end. So... happy, sad, happy. Have you seen or heard that storyline before?

S: Yeah, yes, no, yes.

C: Yeah, actually you all have because most movies and T.V. shows have that same storyline of happy, sad, happy. Where was this movie made?

S: The jungle.

C: Okay, the story is told in the jungle, but where is the movie constructed and put together?

S: Hollywood.

C: That’s right, in Hollywood, that is where a lot of movies and shows are put together. So, a lot of the movies and T.V. shows that come out of Hollywood have that happy, sad, happy storyline. So, that is important to remember because do these moviemakers want to make money?

S: Yes, yeah.

C: Yeah, so they want us to like the movies and the happy, sad, happy storyline – we like that because, do you guys have problems?

S: Yes, yes, yes.

C: Yeah, we all have problems and we want our problems solved and the movie makers know that so they are going to give us a storyline that we like to see. Okay, so we’re going to watch The Lion King now, and I want you guys to sit up straight, and pay close attention to different details. And we’re going to only watch the first four minutes, so pay attention and also pretend that you haven’t seen it before because you might notice something new. Okay?

(The Lion King, first four minutes)

C: Do you guys want to keep watching it?

S: (unison) Yes!!!

C: (giggle) That is because the filmmakers made it so interesting, so you would be engaged. I think this opening scene is pretty emotional and dramatic, so how do you feel right now after watching that?

S: (quiet)

C: Do you feel something? Are you alive?

S: Yes

C: Okay, so you have to feel something then, what do you feel?

S: Happy

C: Happy! Why do you feel happy?

134
S: It's a happy time.

C: Okay, is there another feeling that someone might feel?

S: (quiet)

C: Like maybe excited? How does Simba feel? Did you see a facial expression that would give you a clue?

S: He looks happy.

C: Okay, you think he looks happy? Any other thoughts?

S: The baby looks like he doesn't know what is going on.

C: Yeah, he looks a little confused. He's like 'what's going on?' He doesn't look like he likes it. Now, what is the mini story that we just saw, in the first four minutes.

S: (quiet)

C: Who knows? Everyone should know because everyone saw it, right?

S: The animals came to see Simba.

C: Yeah, it's very simple, the mini-story of the first four minutes.

S: The animals all bowed to Simba when the monkey raised him up and the music was really loud.

C: Yeah, what does that mean, that action you just described?

S: Um, it means that they like him

C: What does the action of bowing to someone mean?

S: Respect, they respect Simba.

C: There are other signs of respect, of bowing, to another character.

S: To the dad?

C: Yeah, who bows to Mufasa?

S: The bird, the baboon.

C: The baboon didn't bow, we're going to talk about what he did in a second, but the bird did bow to Mufasa, and that is a sign of respect like you said. Did Mufasa bow back to him?

S: No.

C: No, what did Mufasa do?

S: He greeted him, he smiled at him.

C: Yeah, that's important that Mufasa didn't bow and he just greeted and smiled at him. What does this say about their relationship?
S: That Mufasa is bigger, the bird works for him, the bird respects him.

C: Yeah, Mufasa is his boss, right? The bird respects him and Mufasa acknowledged the bird by smiling at him.

Okay, so by watching this clip, do we know where the story takes place?

S: Africa.

C: How do you know it's in Africa? Are there clues?

S: There are a lot of animals.

C: There are a lot of animals in Columbus, OH, too, right?

S: But these animals are running around outside.

C: Okay, so they are wild animals. What kind of animals are they?

S: Elephants, lions, monkeys.

C: Okay, there is a certain animal that is only found in the wild in Africa. Do you know what that animal is?

S: Elephant?

C: Elephants are actually also found in Asia.

S: Lions?

C: Yes, the lions are a really big clue that this story takes place in Africa. What is another clue that this story takes place in Africa?

S: The grass.

C: Okay, the grass — so you see a landscape that is in your experience you know as Africa. Right, good. Now is there anything left out in this clip that we watched?

S: Scar.

C: Yes! Scar is left out. Why is that?

S: He didn’t come to the party.

C: He didn’t come to the party, right. Was the party a happy occasion?

S: Yes.

C: Is Scar a happy character?

S: NO! He’s angry and scary.

C: Okay, so would it make much sense to put a scary character like Scar into a happy scene?
S: No.

C: Yeah, the director did this for a reason. -- Scar doesn’t belong in this happy occasion, right? His character doesn’t belong, so he is left out. Is there anything else that is left out?

S: (quiet)

C: What about people? Are there any people?

S: No.

C: Are there people in Africa?

S: Yes.

C: Okay, so the director isn’t showing us people, they are left out. But do the animals act like people?

S: Yes.

C: Yeah, the animals are acting like people. Do know of any animals that talk and sing?

S: No! (giggle)

C: Yeah, that is a little strange! So, the director is making that up, right? It’s pretend. Are you going to leave here thinking that animals talk like us?

S: No.

C: Right, because you are going to think about it and know this is false. That is important - to think about what you are seeing and evaluate it. Okay?

C: Okay, so we’re going to re-watch the first four minutes again with lights on and we’re going to pay even closer attention. Before I do, I would like to know the very first thing you saw.

S: The sunrise, blue screen.

C: Ah, a blue screen – what did it say?

S: Disney.

C: Interesting. What does that mean?

S: It means that Disney made it.

C: Let’s look at it.

It says Walt Disney -- why do you think the director wanted this to be the very first thing you saw?

S: So you see it, so you know that Disney made it.

C: Right, the director wanted you to remember that this is a Disney movie. This is an advertisement for them. Okay, let’s keep watching.

Okay, what is going on here? What just happened?
S: The animals stopped doing what they were doing, the birds looked up.

C: Why? What made them look up?

S: They heard music.

C: Yeah, and what direction did they look?

S: (pointing) To the right.

C: Okay, so something is calling them, in that direction, and it caught their attention.

(pauses video to show close-up of Rhino's head) What do you see here?

S: A rhinoceros.

C: How do you see the rhino? From what perspective do we see the rhino?

S: We see him up close.

C: Right, we see him close-up; this camera shot here is called a close up shot, because we are close to the character. Describe the Rhino to me – what information do we get from this camera shot?

S: His skin is wrinkly, his eye is small and the skin around it is wrinkly, he has horns.

C: Okay, would we be able to describe the rhino this way if we were looking at him from far away?

S: Yes, no.

C: Why?

S: You wouldn't be able to see his wrinkles from really far away, you only see this up close.

C: Great, so a close-up shot gives us detailed information about the subject matter, great. Okay, let's move on...now, I need two volunteers to demonstrate this camera angle – how about you and you. We're using a Polaroid camera and here is the viewfinder to see your subject, and here is the lever you pull that takes the picture. Now, this picture will go back with you to your class, ok?

Now, Shaniqua is wearing a colorful shirt with this pattern. I would like to remember this pattern so my photographer, Neil, is going to take a close up shot of her shirt so we can see the detail of the pattern, okay? Great.

So, what kind of camera angle did Shaniqua and Neil just demonstrate?

S: Close-up.

C: Great.... What is happening now?

S: They are moving.

C: Yeah, so the animals stopped, looked up and to what direction did they all look?

S: (pointing to the right)

C: Right, they look to the right and are now moving. What do you hear that is different than before?
S: The music got louder.

C: Yeah, so the animals are moving, the music is getting louder…. Is this boring?

S: No

C: How does it make you feel?

S: Excited, I want to keep watching.

C: Yeah! It's exciting, we want to see what else is going to happen.

(pause video to show elephants in front of mountain – far away shot) What do you see here? From what perspective are we here?

S: A lot of elephants in front of a mountain and they are really far away.

C: Do you see their facial expressions?

S: No! (giggle)

C: Okay, what information do you get from this camera shot?

S: I see the mountain.

C: Okay, so you see their location. What kind of camera shot do you think this would be?

S: Far away?

C: Yes! You are absolutely right - this is called a far away shot, and the information we get from a far away shot is the location where the scene is. So, I need one volunteer…you, Tanai, now, where should Tanai stand in the room to take a far away shot of all of you?

S: On the stage! Over there! Over there!

C: Where is the farthest point possible in this room for Tanai to stand? Tania, where do you think you should stand?

S: Back there?

C: Yeah, I think back there looks like it could be the farthest point away from the group. Okay, so let's go back there to take a picture. Now, is Tanai going to be able to see your facial expressions in this picture?

S: No.

C: Right – it will show the location – so what might be in the picture?

S: Us, the stage, the screen, the tv, the chairs, the wall….

C: Great!…. Great job, Tanai…Let’s keep on watching….

So the music keeps getting louder and the animals are running faster now
We see many different kinds of animals from all over coming together….
(pause video for low-angle camera shot of elephant)
What do you see, what perspective do we have looking at this?

S: An elephant and he is going to walk on us.

C: So where are we? What kind of camera shot do you think this is?

S: Close up?

C: It is closer than the far away shot, but this is different from the close-up of the Rhino. As viewers, we see the elephant at a different angle. What angle do we see it?

S: Down low?

C: Right! We are looking up at the elephant. Would you want to be in this position in real life??

S: No! He'd walk on us.

C: Yeah – we'd get trampled! Something that is really cool about movies and photography is that we get to pretend to be in situations that aren't possible – like this one with the elephant! This camera shot is called a low angle shot, because we are down low, looking up. A low angle shot. I need some volunteers... okay, you four. Who wants to be the photographe? Daniel? Okay, so where should the subjects be? Where do you stand?

S: On the stage, so we're higher than Daniel?

C: Okay, sounds good – should Daniel be even lower?

S: Yeah - lay on the ground.

C: Okay, Daniel, on the ground... great job everyone!

(pause video for high-angle shot of birds flying) What do we see?

S: Birds flying, water, grass.

C: Yep, the birds are flying and we see they are flying over land and water – how do we see them?

S: Down low, close up.

C: Yeah, we do see some details of their feathers, you are right – this could be a close-up shot, but where are we in this picture? Are we below them or above them?

S: Above them

C: Right! This is called a high-angle shot because we are up high, looking down at the subject matter. Why do you think the director included this shot in the movie?

S: We are in a different place – flying with the birds.

C: Wow – we are flying with the birds... is that possible? Can we fly with birds?

S: no! (giggle)
C: No! We can’t fly… but the director gives us the feeling of flying, right? We can see what a bird sees – high above the earth… pretty cool. I need a couple of volunteers for this one. Okay, you, you, you, and you. Richard can be the photographer; and where should the subjects be?

S: Down there

C: Okay, get on the ground and Richard will stand up on the stage so he is high above you, just like the shot on the screen… okay, so that is a high angle shot. Great job!

Now, what do we see?

S: Pride Rock, lots of animals.

C: Yeah, and what is at the very center of the screen? Who are we being introduced to?

S: Mufasa.

C: Yes! He’s at the center of the screen, standing upon Pride Rock. All of our attention is brought to him… why do you think that he is at the center of everything?

S: He’s king, he’s important.

C: Right, this is a tool that directors use to establish characters as important. This is how we are introduced to Mufasa, at the center of all this action.

Okay… now what is happening here?

S: The music got softer.

C: Hmm, why do you think the music got softer?

S: (quiet)

C: If the music is softer, are able to concentrate better on what is going on?

S: Yes.

C: Okay, so what is going on? What do we see?

S: The bird bowed to Mufasa and the baboon came in.

C: Right, how are we introduced to the baboon, or his name is Rafiki. How are we introduced to him?

S: He walks through animals and they bow to him.

C: Right, the animals bow to Rafiki. Do you think Rafiki is important?

S: Yes.

C: Why?

S: The animals bowed to him and moved out of his way.

C: Right, they respect him and he must be pretty important if the animals made way for him and bowed for him, right? Right. Um, what do you think is Rafiki’s job? Why is he important?
S: (quiet)

C: What objects does he have with him?

S: A stick.

C: Okay, who do you see with sticks like this? What does this object say about Rafiki?

S: Old people, preacher.

C: Okay, so I heard old people and a preacher. So, can we say that old people are usually wise? And when I say wise, I mean that they have lived a long time, experienced a lot and know a lot.

S: Yes.

C: So, the way that Rafiki is portrayed could mean that he is wise. I also heard Preacher. Why do you think this?

S: In pictures, Moses is shown with a big stick like that.

C: Okay, so you have seen pictures where sticks like that, or a staff, is with Moses. Okay, so can we say that leaders or special people might have sticks like that?

S: Yes.

C: Okay, who else has sticks?

S: (quiet)

C: What about a magician?

S: (ohhss, ahhs) Yeah.

C: Why does a magician have a stick, or a wand?

S: Aracadabra, makes magic, changes things.

C: Okay, all of those things – so a magician uses a stick or wand to change something, make magic. Does Rafiki make magic or do something special?

S: Yeah, yeah, he smears jelly over the baby’s face and shakes coconuts.

C: Okay, yeah, lets watch the scene and pay close attention to it.

Okay, so what did you see? Describe it for me.

S: Rafiki has the fruit, and shakes it over the baby’s head and then breaks it open, and puts it on his forehead, takes sand, puts it on his face, and then lifts him up.

C: Great, great summary. What did you hear during this scene?

S: Simba sneezed and the fruit broke open.
C: Right, we heard Simba sneeze and we heard the crackle of the fruit breaking open. How were we able to hear these sounds?

S: (quiet)

C: Let’s watch and listen again and pay really close attention.

What happened?

S: The music got softer.

C: Yes! The music got softer – do you think this was on purpose?

S: No, yes, no,

C: Was it an accident? Why did the director make the music softer in this particular scene?

S: So we could hear other sounds.

C: Exactly – the director wants us to hear the sounds of the fruit breaking and Simba sneezing – the director is telling us that these are important. Why? Is there something similar to this scene in our culture?

S: Baptism.

C: Huh, that is interesting. Why do you say that?

S: He is a baby and Rafiki is baptizing him.

C: Okay, I think you have a good point. I think this is very similar to baptisms in our culture. Is there another event that this may be similar to?

S: (quiet)

C: It happens with royalty. This doesn’t happen in our country.

S: (quiet)

C: He’s being crowned right? He is the King’s son, and perhaps he’s being crowned.

S: Ohhh.

C: Okay, so this ritual happens and its similar to baptisms or coronations (when someone is crowned) and then what happens?

S: Rafiki holds him up

C: Yeah – Rafiki holds him up high in front of all the animals. What happens then?

S: The animals cheer and then they bow.

C: Yeah, they bow. More bowing – are we seeing a lot of bowing in just these 4 minutes?

S: Yes, yes, yes.

C: Yes, we are – what do you think a theme could be in this movie?
S: Listen to your parents, respect.

C: Yeah, one of respect. A theme of respect, respecting others. Now, when Rafiki was doing the ritual to Simba and we heard the music get softer, what happens when Rafiki raises Simba to the crowd of animals, what happens then?

S: The music gets really loud and the sun comes out.

C: Yes, the music gets really loud and the sun comes out — what do you think about that? Is there meaning behind the sun coming out at the same moment that Simba is raised into the air?

S: Maybe it's Heaven saying hi to Simba? The kings are looking at him.

C: The Kings that came before Simba? Say more about that.

S: The kings live in the sky after they die and they're coming out to see Simba, the future King.

C: Wow — that is really interesting, does anyone else agree? What do you think?

S: Yes, I agree.

C: Yeah, I think you made an important observation and interpretation. Would you say this moment is boring or dramatic? Do you want to fall asleep or are you excited to keep watching?

S: Boring.

C: Boring? Why do you think that this is boring?

S: Um, it's dramatic.

C: Okay, why?

S: Because there are a lot of things happening.

C: Yeah, I agree with you, it's a very exciting scene. We just saw a ritual of Simba getting crowned or baptized, Rafiki raised him up over all the other animals, who cheered and bowed, then the sky opened up and the sun shone through, along with exciting and loud music. Wow! There is so much going on, so this is very, very exciting!

Do you want to keep on watching? Without me stopping the tape every few seconds?

S: Yes! Yes, yes, yes (lots of yeses!)

C: Alright! Now, we are going to watch another video, this one was not shown in movie theaters like The Lion King, it is shown in art galleries like the Wexner Center. It was made by one artist, Chris Marker, so it's different from Lion King already — which was made by lots and lots of people. And we watched a four minute clip of a two-hour movie of Lion King, and we're going to watch this whole video — but the entire movie is only three minutes. Okay, let's watch and then we'll talk about it.

(Play Cat and Piano by Chris Marker)

C: So what do you think? How does this movie make you feel?

S: Sleepy, tired, bored.
C: I agree with you! Its sleepy – how are the colors different then what you saw in the Lion King?

S: This one is dark, like grey and black, and the Lion King had lots of different colors.

C: And what was the music like?

S: It's was really bad and slow.

C: Okay, so the colors were darker and the music was slower – does this affect the mood of the work? Does it affect how you feel?

S: Yes – it makes me feel sad.

C: Okay, yeah, colors and music affect the mood of the work – this one is sad and the Lion King is happy... that is very interesting. What is the story of this work?

S: There isn't a story – nothing happens!

C: Oh, something happens! What does the cat do?

S: The cat wakes up and moves around and goes back to sleep

C: Yeah! That's the story – it isn't as exciting as The Lion King story, but it still has a story. What do you think the title of this movie is called?

S: Tired Cat, Piano and Cat, Bored Cat.

C: Those are all great titles – the artist named this movie Cat and Piano. So pretty simple, huh? Which one do you like better – Lion King or Cat and Piano? And why?

S: Lion King (multiple times) its fun, exciting, I like it better.

C: Okay, great. Um, Thank you for all of your thoughtful comments! Now, we are all going to get the chance to be authors of our own image, of our own photograph.

S: Cool! Yeah!

C: We'll split into groups and each of you will have a story to tell with your picture. You will either take a close-up, far-away, low or high-angle picture. Now, your characters are going to be these fruits and vegetables.

S: What?? Fruit??

C: Yes, you will have to use your imagination – but you can pretend that these are your friends maybe, you can decide if you like one better than the other one – like if your assignment is a close-up shot, and you like how this pumpkin has ridges, you can get really close and take a picture of the detail. I will help you, Adelia will help, and your teachers will be here to help. Are there any questions?

S: Do we keep the picture?

C: Yes, the picture you take will be yours to have. But, we can only take one picture, okay? Anything else? Okay, let's split up!