Living Art History in the Elementary Art Room

A Thesis

Presented in Partial Fulfillment of the Requirements for

the degree Master of Arts in the

Graduate School of the Ohio State University

by

Natalie Elaine Lintner, B.F.A

* * * * *

The Ohio State University

1996

Master's Examination Committee:

Dr. Georgianna Short

Dr. Jaqueline Chanda

Approved by

Adviser

Department of Art Education
VITA

May 13, 1972 .............................................. Born, Wilmington, Delaware


March 1996 .................................................. Co-Presenter at the National Art Education Association Conference, San Francisco California

1996/97 School Year ....................................... Art Teacher, Fair Avenue Arts IMPACT Alternative Elementary School, Columbus City School District/Ohio State University Graduate Department of Education Holmes Partnership, Professional Development School, Columbus Ohio
# TABLE OF CONTENTS

VITA ........................................... ii

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

LIST OF FIGURES ................................. viii

LIST OF PLATES .................................... ix

CHAPTER                        PAGE

I. INTRODUCTION ....................... 1

   Statement of the Problem ............. 4

II. THE THEORETICAL FRAMEWORK ........ 6

   Transfer ........................................ 6
       Low Road and High Road Transfer .......... 6
       Forward-reaching and Backward-reaching Transfer .... 7
       Conditions for Transfer .................... 7
       Transfer of Art Information ............... 8
   Alertness, Attention and Motivation ... 8
       Alertness and Attention .................... 8
       Interest ..................................... 9
       Motivation ................................... 9
   Student Interest, Instructional Design and Fantasy Contexts .. 10
       Fantasy Contexts and Student Interest ....... 10
       and Motivation ................................ 10
       Fantasy Contexts and Student Learning ....... 11
       Fantasy Contexts and Students' Retention of Information ... 12
Purpose of Study .................................................. 12

III. METHODOLOGY .................................................. 14

Design of Study .................................................. 14
Participants .................................................. 15
Materials .................................................. 16
  First Experimental Format .................................. 16
  Second Experimental Format ................................ 18
  Traditional Formats .......................................... 19
Location of Research ............................................ 20
  Physical Structure ........................................... 20
  Neighborhood ............................................... 21
  Student Population ......................................... 21
  Teaching Staff ............................................... 22
  Arts IMPACT Curriculum ................................... 22
Method of Data Collection ....................................... 23
  Qualitative Data Collection .................................. 23
  Quantitative Data Collection ................................ 23
Method of Data Analysis ......................................... 26
  Qualitative Data ............................................... 26
  Quantitative Data Collection ................................ 27

IV. RESULTS AND DISCUSSION ....................................... 28

Quantitative Data ............................................... 28
  Analysis of Post-treatment Data ......................... 28
    Analysis of Post-treatment Data:
      Normal Conditions ....................................... 28
      General Results ......................................... 28
      Slide Comparator Results ................................ 28
  Analysis of Post-treatment Data:
    Abnormal Conditions (Drama Treatment) ............... 29
    Analysis of Lesson Enjoyment ......................... 33
Qualitative Data ............................................... 33
  Inattentive Behavior ........................................ 33
    Inattentive Behavior Compared:
      Drama vs No Drama ...................................... 33
      Examples of Inattentive Behaviors .................... 34
      Class A .................................................. 34
LIST OF REFERENCES ........................................ 115
## LIST OF TABLES

<table>
<thead>
<tr>
<th>TABLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Individual post-treatment test scores and class averages</td>
<td>31</td>
</tr>
<tr>
<td>2. Individual post-treatment test scores and class averages (slide comparison only)</td>
<td>32</td>
</tr>
<tr>
<td>3. Students' self-perceived enjoyment of lesson</td>
<td>34</td>
</tr>
<tr>
<td>4. Observed instances of student behavior and presenter behavior cues</td>
<td>36</td>
</tr>
<tr>
<td>FIGURES</td>
<td>PAGE</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>1. Reproductions from the first experimental format</td>
<td>17</td>
</tr>
<tr>
<td>2. Reproductions from the second experimental format</td>
<td>19</td>
</tr>
<tr>
<td>3. Slide pair set one</td>
<td>24</td>
</tr>
<tr>
<td>4. Slide pair set two</td>
<td>25</td>
</tr>
</tbody>
</table>
# LIST OF PLATES

<table>
<thead>
<tr>
<th>PLATE</th>
<th>PAGE</th>
</tr>
</thead>
</table>
| I. January from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413) | 68 |
| II. February from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413) | 69 |
| III. March from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413) | 70 |
| IV. April from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413) | 71 |
| V. May from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413) | 72 |
| VI. June from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413) | 73 |
| VII. July from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413) | 74 |
| VIII. August from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413) | 75 |
| IX. September from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413) | 76 |
| X. October from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413) | 77 |
| XI. November from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413) | 78 |
XII. December from Les Tres Riches Heures du Duc de Berry
the Limbourg Brothers (1413) .................................. 79

XIII. Portrait of My Father Frida Kahlo (1953) ......................... 81

XIV. Ballad of the Revolution Diego Rivera (1923-28) ............ 82

XV. Frida and Diego Rivera (1931) .................................. 83

XVI. Self-Portrait with Cropped Hair Frida Kahlo (1940) ........ 84

XVII. Diego and I Frida Kahlo (1949) .................................. 85

XVIII. The Two Fridas Frida Kahlo (1939) ............................. 86

XIX. Self-Portrait with Dr. Farill Frida Kahlo (1951) .............. 87

XX. Tree of Hope, Keep Firm Frida Kahlo (1946) .................... 88

XXI. The Little Deer Frida Kahlo (1937) ............................... 89

XXII. Self-Portrait with Monkey Frida Kahlo (1938) ............... 90

XXIII. Me and My Parrots Frida Kahlo (1941) ......................... 91

XXIV. Self-Portrait with Itzcuintli Dog Frida Kahlo (1938) ..... 92

XXV. May from Les Tres Riches Heures du Duc de Berry
the Limbourg Brothers (1413) .................................. 94

XXVI. Colonial Soldier James A. Porter (1937) ....................... 95

XXVII. The Numbering at Bethlehem Pieter Bruegel (1566) .... 96
XXXI. Harriet and Leon Allan Crite (1941) ......................... 100

XXXII. Breakdown with Flat Tire William Johnson (1940) ........... 101

XXXIII. Flight into Egypt Fra Angelica (1449-1450) ................. 102

XXXIV. St. Martin and the Beggar El Greco (1597-99) ............... 103

XXXV. Sunday on the Isle of La Grande Jatte
       Georges Seurat (1884-86) .................................. 105

XXXVI. The Two Fridas Frida Kahlo (1939) .......................... 106

XXXVII. Marie Antoinette Lebrun Vigee (1778) ...................... 107

XXXVIII. Portrait of a Lady Diego Rivera (1938) ................... 108

XXXIX. Portrait of the Comtesse D'Haussonville Jean Ingres (1845) ... 109

XL. The Soprano Antonio Ruiz (1949) ................................ 110

XLI. The Gate Paul Gaugin (1889) .................................. 111

XLII. Quadrille...Moulin Rouge Henri Toulouse-Lautrec (1892) ....... 112

XLIII. First Steps Pablo Picasso (1943) ............................ 113

XLIV. Guernica Pablo Picasso (1937) ................................ 114
CHAPTER I

INTRODUCTION

In 1985 a study was conducted to explore (a) the importance of drama education in secondary classrooms and (b) ways to improve the techniques of "teaching as a performing art" (p.1) Bellizia based his investigations upon the premise that use of dramatic techniques and theories in the classroom revitalizes teaching and simulates student learning.

Bellizia interviewed, surveyed, and observed secondary educators during a theatrical technique workshop. Bellizia reported that the participants saw a need for the inclusion of theatrical techniques in teacher education programs, and a great potential for the increased use of these techniques in their classrooms. At the conclusion of his study, Bellizia(1985) recommends teachers' workshops in dramatic techniques and alternative ways to bring creativity and the dramatic method into teacher education (1985).

Even though they lack formal education in theater, many educators utilize theatrical techniques in their classrooms. One of the most popular theatrical method is that of "teacher in role": the teacher adopting a historical, fictional, or fictitious persona in order to relate or generate information
(Morgan and Saxton, 1988).

For example, studying *The Andersonville Trial* (1960) by Saul Levitt, the students in Gilbert and Conway's (1987) Psychology/Political Science course were treated to a performance of the final scene of the play by their instructors. Following the scene, students were able to ask questions of professors who were still in character. By answering as "Captain Wirz," Gilbert gave students a more memorable and immediate route to the play's interpretation. Subsequent course evaluations revealed an over-all positive feeling about the experience with dramatic presentation (Gilbert and Conway, 1987).

Further, Silverman (1992) at Winthrop University claims that history students enjoy dramatic presentations more than regular lectures, and they seem to remember the information better. He believes that the inclusion of drama personalizes history expanding students' perception of history beyond the stereotypical names and dates. For instance, by adopting the role of Richard Nixon or Franklin D. Roosevelt, Silverman is able to engage his students in the drama of history, allowing them to "directly" question historical figures, thereby understanding the relevance of history to their present lives.

Hamilton (1994) uses a similar method in her eighth-grade social studies and English classes. To introduce the context surrounding a work of
historical literature, Hamilton invents a fictitious character who lived through the period and can relate the character's experiences to the students. In one instance, Hamilton created a fictitious character "Grandma Kacinsky", who survived the Holocaust. Grandma Kacinsky tells her "life story" to students to provide the historical context for reading The Diary of Anne Frank. Like Silverman (1992), Hamilton (1994) reports enthusiastic student response to the mini-dramas because dramatic presentation makes history more personal and memorable for students. The students appear to identify with these "living" characters more than they could with those in books.

Finally, Mitchell (1984) brought this "teacher in role" technique to her Art History courses at Colby Community College. Her Art Survey students were treated to characterizations of such famous artists as Elizabeth Vigee-Lebrun, Mary Cassatt, Kathe Kollwitz and Georgia O'Keeffe. Mitchell uses in-character presentations as a means to present both memorable information about the artists and the socio-political climate of each artist's era. She found that this "living art history" allows both students and instructor a break from the traditional lecture and "give(s) the students an unforgettable acquaintance with the abstract personalities in their reading material" (Mitchell, 1984, p. 1).
Mitchell (1984) has also discovered concrete learning advantages to the "teacher in role" technique. Students appear to participate more frequently and in greater numbers in class discussions. Evaluations suggest that these in-character presentations significantly improved students' learning and retention of art historical information (Mitchell, 1984).

Statement of the Problem

Anecdotal evidence, such as that related by Gilbert and Conway (1987), Hamilton (1994), Mitchell (1984), and Silverman (1992), suggest that a dramatic presentation that includes "teacher in role" presentations increases student enjoyment, recall, and transfer of information in secondary and higher education settings. However, no published research to date explores whether dramatic techniques can be successfully employed in elementary classrooms. This leaves unanswered questions about educational application of the "teacher in role" dramatic technique to the elementary art room in the form of "living art history". Specifically:

1. Does "living art history" increase student attentiveness?

2. Does living art history increase recall of art information?

3. Does living art history increase transfer of art information from one context to another?
4. Can the use of living art history have a positive effect on classroom management?

5. Does living art history have a positive impact on students' perceived enjoyment of teacher presentations?
CHAPTER II

THE THEORETICAL FRAMEWORK

Transfer

The ability to apply previously learned information to a new context is known as transfer (Perkins & Salomon, 1989). Transfer differs from learning in one significant respect: learning involves the mastery of a concept in one context, while transfer involves the bridging of that concept to a different context (Perkins & Salomon, 1989).

Low Road and High Road Transfer

There are two basic types of transfer, high road transfer and low road transfer (Perkins & Salomon, 1989). Low road transfer depends on extensive, varied practice. Transfer is stimulus-controlled in that it occurs by the automatic application of well-learned behavior in a new, but similar, context. A commonly cited example of low-road transfer is the ability to drive a truck, though you have never driven one before, because you know how to drive a car.

High road transfer occurs through the intentional "mindful abstraction" of a concept from one context for application in another. For example, the
concept of parallel lines can be taught in the context of rail-road tracks. The teacher can explain that the two tracks are parallel because they are an equal distance apart and never cross. Because students have learned the conditions necessary for lines to be parallel, they can transfer this concept to other contexts, such as latitude lines on a map. High road transfer can bridge between two remote contexts because it requires deliberate abstraction, and this abstraction allows persons to bypass surface differences to perceive deeper similarities (Perkins & Salomon, 1988).

**Forward-reaching and Backward-reaching Transfer**

High road transfer can be of two types, either forward-reaching, or backward-reaching. Forward-reaching transfer is defined as the abstraction of learned information in the anticipation of later application. Backward-reaching transfer is defined as a mental search for previously acquired knowledge that is relevant to a current context (Perkins & Salomon, 1988).

**Conditions for Transfer**

Conceptual mastery is pre-requisite for transfer, particularly in the case of low-road transfer(Perkins & Salomon, 1989). Studies (Perkins & Salomon, 1988, 1989) have confirmed that low-road transfer requires both extensive and varied practice, while high-road transfer requires instruction designed to promote deliberate reflection on analogies. Teaching strategies promoting
forward-reaching, high road transfer can actually help children develop a predisposition to look for analogies (Brown & Kane, 1988).

**Transfer of Art Information**

The transfer of art information requires three interrelated elements of cognition. The first is the comprehensiveness of the learner's knowledge base, the extent to which the learner has accumulated knowledge, skills, and experiences that pertain to the art knowledge in question. The second element is the viewer's choice of knowledge-seeking strategies. Also called "search strategies", these are the sets of cognitive steps that guide research, direct paradigm construction, and enable the learner to apply information from his or her knowledge base. The final element is the learner's disposition toward learning, "the habits of mind" that affect the learner's willingness to pursue knowledge (Koroscik, 1994 p.6). For transfer to occur, all three elements must be strong. (Koroscik, 1994)

**Alertness, Attention and Motivation**

**Alertness and Attention**

Alertness refers to a student's degree of attentiveness. Every task has a level of alertness at which students learn most effectively (Rubadeau, 1984). A low alertness level corresponds to a low level or lack of attention while a high level of alertness generally corresponds to a high level of attention. Hyper-
alertness, resulting from overstimulation, corresponds to a lack of focus and a low level of attention (Rubadeau, 1984).

Visual and audio stimuli seem to have the greatest effect on alertness levels. Rubadeau (1984) reports that the sights and sounds students encounter in their classroom are key to their level of alertness. Since interest has been strongly associated with attention, the degree of student attention may be considered an observable manifestation of their interest (Hidi, 1990).

**Interest**

The level of students' interest can have a major impact on learning. According to Koroscik (1992), a learner's disposition toward learning (i.e., his or her level of interest in learning) is essential to the acquisition and retention of art knowledge. Further, students must be both willing and able to access previous knowledge in order to transfer art information for one context to another (Koroscik, 1992). Studies in other disciplines report a positive relationship between how interesting children say they find particular educational materials and how much they learn and recall from those materials (Parker and Lepper, 1992).

**Motivation**

When individuals engage in a task for internal reasons such as interest, curiosity, or challenge to self, they are intrinsically motivated (Garcia &
Pintrich, 1992). Intrinsic motivation has been found to have a positive effect on both achievement and critical thinking (Garcia & Pintrich, 1992; Rezabek, 1995). Evidently, students who are genuinely interested and involved in what they are learning are more likely to actively process information, which leads to greater learning (Amabile, Conti, & Pollak, 1995).

Student Interest, Instructional Design and Fantasy Contexts

Rezabek (1995) conducted a study utilizing three computer programs to teach photography. The first program presented information linearly with corresponding illustrations, animation and end-of-program questions. The second contained the same information as the first, but students were able to choose the sequencing of the instructional information. The third program was similar to the second, but included additional camera simulations and the end-of-program questions in the form of a game. The 120 students involved were subjected to a pre-test, post-test, prior-interest questionnaire and measures of intrinsic motivation. Rezabek (1995) found a positive relationship between measure of intrinsic motivation and achievement. However, Rezabek also found instructional design's effect on intrinsic motivation was moderate.

Fantasy Contexts and Student Interest and Motivation

Other studies suggest that an instructional design utilizing a fantasy context can have a positive effect on student interest, motivation and learning.
In a 1992 study on the effects of fantasy contexts on interest, third and fourth graders were taught how to use graphic commands in the Logo computer language to accomplish simple tasks. The students were introduced to these tasks through four short "clips" of the activities. Three of the "clips" presented the tasks in a fantasy context complete with stories accompanied with illustrations. The fourth "clip" presented the tasks without a fantasy context. Students were then asked which set of activities they found more interesting and would prefer to perform. Later they were giving the opportunity to choose one set of the activities to play. The students ranked their interest level in the fantasy versions much higher than the no-fantasy version of the tasks, and were more likely to choose to play the fantasy versions. (Parker and Lepper, 1992)

**Fantasy Contexts and Student Learning**

Not only does a fantasy context engage students' interest and enhance intrinsic motivation, it can also have a positive effect on learning. In their second study, Parker and Lepper (1992) utilized the four activity programs with the Logo language to explore the effects of fantasy contexts on learning. Students were assigned one of the four programs to play. The students completed pre-test, post-test, and a delayed post-test surveys designed to measure prior knowledge, immediate learning, retention and enjoyment. The students who
played the fantasy versions of the program tested better for both immediate
learning and for retention than those in the no-fantasy group (Parker and
Lepper, 1992).

**Fantasy Contexts and Students' Retention of Information**

Findings from Benson's 1989 study suggested a link between an increase
in student motivation, retention of information, and fantasy contexts.
Benson's (1989) study focused on the effects of simulation gaming on
retention of art information. Sixth grade students participated in two groups.
The first group engaged in an art fantasy game while second group received
the same information in a non-fantasy context. Students completed pre-test,
post-test, and a delayed post-test surveys designed to measure knowledge,
enjoyment and retention. The students who participated in the simulation
gaming enjoyed and were more actively involved in learning, and had a higher
retention of art information (Benson, 1989).

**Purpose of Study**

The previous studies suggest a positive impact of fantasy contexts on
enjoyment of, recall and transfer of, and interest in, educational materials.
However, none links fantasy context to "teacher in role" in the sense used by
Hamilton (1994), Mitchell (1984), and Silverman (1992). It would be
interesting to ask, for instance, whether the higher level of learning and
enjoyment reported by Benson's (1989) subjects would have occurred in response to Mitchell's (1984) "living art history"?

Previous research has failed to examine the "teacher in role" method in any subject area. Is the "teacher in role" dramatic method an effective teaching method? Specifically is it effective in the elementary art classroom when used in "living art history"?

The purpose of my study is to determine whether or not teaching methods utilizing fantasy contexts in the form of "living art history" have a positive impact on student attentiveness to, recall of, and ability to transfer art historical information.
CHAPTER III

METHODOLOGY

Design of study

The effect of the "teacher in role" method on students' attention to, and learning of art historical information was studied using quasi-experimental methods. The main differentiating feature between experimental design and quasi-experimental design is quasi-experimental design's lack of random assignment (Fraenkel & Wallen, 1990).

In the present study, the teaching method was the independent variable. During the experimental treatment, the living art history teaching method was employed. The lecture method was used in the comparison treatment. The dependent variables of students' test scores, degree of attentive behavior, and number of questions measured student interest in, recall of, and ability to transfer art historical information.

A counter balanced design was employed. Two intact second grade classrooms were selected for the study. Each class received art historical information presented in both a traditional lecture format and in a format utilizing the "teacher in role" method.
In the first session, Classroom A received instruction on the medieval manuscript *Les Tres Riches Heures du Duc de Berry* through dramatic presentation. Classroom B received the same information through lecture. In the second session, classroom B received instruction through dramatic presentation on the art and life of Mexican painter Frida Kahlo. Classroom A received the same information through lecture.

Participants

Participants consisted of two classes of second grade students. Classroom A had an enrollment of 27 African-American students. There were 15 girls and 12 boys. At the time of the study, 17 students were seven years old and ten students were eight years of age. In Classroom A, 12 students qualified for reading or math intervention.

Classroom B also had an enrollment of 27 students. Of the 27 pupils, 25 students were African-American and the remaining two were Caucasian. There were 11 girls and 16 boys in Classroom B. At the time of the study, 11 students were seven years old, ten were eight years of age, and six were nine years old. 12 of the students in Classroom B qualified for reading or math intervention.

The test following the first lesson was completed by 49 students, while 48 students completed the second lesson test. After accounting for mortality,
the test scores of 45 students were eligible for consideration in this study. Of these 45, 23 students were from class A and 22 were from class B.

Materials

First Experimental Format

For session one a wooden easel holding an 18 x 24 pad of newsprint was set up in the front of the art room. The vocabulary words and definitions for the lesson were written on the newsprint. A map of the world was attached to the front chalk board, and a time line was installed across the top of the chalk board. This time line spaned the years 1400 through 1996. Historically significant dates, such as 1492 (Columbus landing in the Americas) and 1776 (the American Revolution), were highlighted on the timeline. Also highlighted was the date of Les Tres Riches Heures du Duc de Berry (1413).

Les Tres Riches Heures du Duc de Berry is a Book of Hours created by the Limbourg brothers for the brother of the king of France and of Philip the Bold of Burgundy (Delacroix, Tansey, & Kirkpatrick, 1991). Prayer books like Les Tres Riches Heures, that contained liturgical passages to be read privately at specific times throughout the day, were popular with the aristocracy during the fourteenth and fifteenth centuries. These manuscripts contained psalms, prayers, litanies to the saints, and an illuminated calendar that marked the local religious feast days (Delacroix, Tansey, & Kirkpatrick, 1991).
Each of the twelve calendar illuminations were presented in slide form (see Figure 1).

Figure 1

Reproductions from the First Experimental Format

| 1. January from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
| 2. February from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
| 3. March from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
| 4. April from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
| 5. May from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
| 6. June from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
| 7. July from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
| 8. August from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
| 9. September from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
| 10. October from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
| 11. November from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
| 12. December from *Les Tres Riches Heures du Duc de Berry* the Limbourg Brothers (1413) illumination, Conde, France |
A "time machine" was also used. The time machine consisted of two Gothic-arch doors wired together at the hinges to form a "V". Set into the doors were panels of colored plexi-glass which were illuminated from behind by light bulbs.

The presenter of the art information was dressed in a pseudo-medieval costume consisting of a patterned leotard, a white short-sleeved tunic, a gold and black belt, black velvet slippers, and a white wimple. A pewter Celtic cross pendant and several faux-stone rings was also worn. Under the wimple, the presenter's hair was braided and pinned in a pseudo-medieval style.

Second Experimental Format

The easel and newsprint was again set up in the front of the classroom for the second experimental session, displaying vocabulary words and definitions for the lesson. The map remained on the chalk board. The timeline also remained in the art room and highlighted the dates in which Frida Kahlo painted. 12 art reproductions, in the form of slides, were used in session two (see Figure 2).

The "time machine" used in the first experimental format was also used in the second experimental format. The presenter dressed in costume. The costume consisted of a peasant blouse, full broomstick skirt, and a black shawl. In addition, a stone necklace, and large southwestern silver earrings were worn.
The presenter's hair was braided and worn in a crown with a bow in front, and her eyebrows were painted to resemble Frida Kahlo's.

Figure 2

Reproductions from the Second Experimental Format

<table>
<thead>
<tr>
<th>1. Portrait of My Father</th>
<th>Frida Kahlo (1953) oil on gesso, Instituto Nacional de Bellas Artes, Mexico city</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Ballad of the Revolution</td>
<td>Diego Rivera (1923-28) fresco, Ministry of Nacional Education, Mexico city</td>
</tr>
<tr>
<td>3. Frida and Diego Rivera</td>
<td>(1931) oil on gesso, Instituto Nacional de Bellas Artes, Mexico city</td>
</tr>
<tr>
<td>4. Self-Portrait with Cropped Hair</td>
<td>Frida Kahlo (1940) oil on gesso, Instituto Nacional de Bellas Artes, Mexico city</td>
</tr>
<tr>
<td>5. Diego and I</td>
<td>Frida Kahlo (1949) oil on gesso, Instituto Nacional de Bellas Artes, Mexico city</td>
</tr>
<tr>
<td>6. The Two Fridas</td>
<td>Frida Kahlo (1939) oil on gesso, Instituto Nacional de Bellas Artes, Mexico city</td>
</tr>
<tr>
<td>7. Self-Portrait with Dr. Farill</td>
<td>Frida Kahlo (1951) oil on gesso, Instituto Nacional de Bellas Artes, Mexico city</td>
</tr>
<tr>
<td>8. Tree of Hope, Keep Firm</td>
<td>Frida Kahlo (1946) oil on gesso, Instituto Nacional de Bellas Artes, Mexico city</td>
</tr>
<tr>
<td>9. The Little Deer</td>
<td>Frida Kahlo (1937) oil on gesso, Instituto Nacional de Bellas Artes, Mexico city</td>
</tr>
<tr>
<td>10. Self-Portrait with Monkey</td>
<td>Frida Kahlo (1938) oil on gesso, Instituto Nacional de Bellas Artes, Mexico city</td>
</tr>
<tr>
<td>11. Me and My Parrots</td>
<td>Frida Kahlo (1941) oil on gesso, Instituto Nacional de Bellas Artes, Mexico city</td>
</tr>
<tr>
<td>12. Self-Portrait with Itzcuintli Dog</td>
<td>Frida Kahlo (1938) oil on gesso, Instituto Nacional de Bellas Artes,</td>
</tr>
</tbody>
</table>

Traditional Formats

The slides, map, timeline, easel and newsprint used in the first experimental format were also used in the first traditional lecture format.
Correspondingly, the slides, map, timeline, easel and newsprint used in the second experimental format were used in the second traditional lecture format. For both traditional lecture formats, the time machine was removed from the classroom, and the presenter was dressed in contemporary clothing.

Location of Research

All second grade participants attended Fair Avenue Arts IMPACT Alternative Elementary School. Fair Avenue Arts IMPACT Alternative Elementary School is part of the Columbus, Ohio school system, educating students from kindergarten through grade five. The average class size at Fair Avenue Arts IMPACT Alternative Elementary School is twenty-seven students (Ohio Department of Education [ODE], 1996). A total of 247 students at the school qualified for reading or math intervention.

Physical Structure

The school building is an older, two-story building with a basement. The original building, built in the late 1800's, resembles a castle, complete with twin towers. Kindergarten and grades three through five, plus the administrative office and special services, are located in the original building.

A new one-story addition was completed in the 1960's. The new addition contains first and second grades, as well as the visual arts, dance, drama, and music rooms and a multi-purpose room.
The interior of the building is cinder block painted in various colors. Examples of student art work line the walls.

**Neighborhood**

Fair Avenue Arts IMPACT Alternative Elementary School is located in a lower socio-economic neighborhood where 95% of residents live at or below poverty level (ODE, 1996). The neighborhood consists of both abandoned boarded-up houses and well cared for homes with small gardens and lawns. A range of vehicles, from old rusty cars, to reasonably new mini-vans are parked along the curbs. Most students at Fair Avenue Arts IMPACT Alternative Elementary School live in this neighborhood. Many parents or caregivers pick-up their children after school. Those not picked up by an adult walk home in groups.

**Student Population**

In November of 1996, a total of 371 students were enrolled at the school (Colubus Public Schools [CPS], 1996). Of the 371, 197 students were female and 174 students were male (CPS, 1996). Demographics indicated that 352 students were African American, 11 were Caucasian, and two were Hispanic (CPS, 1996).

Of all students at enrolled at Fair Avenue Arts IMPACT Alternative Elementary School, 95.5% participated in the free or reduced breakfast and
lunch program: 281 students received free meals and 23 students received reduced price meals (CPS, 1996). Student attendance rate was 95.5% (ODE, 1996).

Teaching Staff

Of the 23 instructors at Fair Avenue Arts Alternative Elementary School, 75% of the staff are African-American, while 25% are Caucasian or are of other ethnicities (ODE, 1996). The average teacher's salary is $34,900 a year (ODE, 1996).

Arts IMPACT Curriculum

Fair Avenue Arts IMPACT Alternative Elementary School offers weekly instruction in Music, Dance, Theater, and Visual Arts to all students. Each arts area has an individual instructor. These four arts instructors work as a team to plan arts instruction.

Classroom teachers provide the arts team with quarterly planning sheets which outline the topics to be covered in the disciplines of Science, Social Studies, Language Arts, and Mathematics. The arts team then plans instruction expanding and reinforcing the concepts to be taught. Classroom teachers often adjust instructional time to accommodate special art activities not part of regularly scheduled arts classes.
Method of Data Collection

Student learning and attention was assessed through the collection of qualitative and quantitative data.

Qualitative Data Collection

Each of the four lessons was recorded using video and audio tapes. Tapes documented student's behavior, questions, comments, and responses during instruction as well as the teacher's verbal and non-verbal response to this behavior.

Quantitative Data Collection

Two multiple choice assessment instruments were used to assess students' retention of art information (see Appendix C). Each assessment instrument consisted of 10 questions. The first five questions focused on lower order thinking and were presented in order of increasing difficulty. Answers to these questions called for student recall of factual art historical information and art vocabulary presented in the corresponding lesson. Questions six through ten, also presented in order of increasing difficulty, addressed higher order thinking skills. To answer these questions, students compared two slides to determine which most resembled art work presented in the previous lesson. Slide pairs for test one and test two were as follows (a star denotes the correct answer).
Figure 3

Slide Pair Set One

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>* August from <em>Les Tres Riches Heures du Duc de Berry</em> the Limbourg Brothers (1413) pigment on vellum, Conde, France</td>
<td>Colonial Solider James A. Porter (1937) oil on canvas, The Anacostia Museum</td>
</tr>
<tr>
<td>* The Numbering at Bethlehem* Pieter Bruegel (1566) oil on pannel, Musee Royal des Beaux Arts Belgies, Bruxelles</td>
<td>The War Marc Chagall (1964) oil on canvas, Kunsthau, Zurich</td>
</tr>
<tr>
<td>* Harriet and Leon* Allan Crite (1941) oil on canvas, private collection</td>
<td>Breakdown with Flat Tire William Johnson (1940) oil on burlap, Harmon Foundation</td>
</tr>
<tr>
<td>* Flight into Egypt* Fra Angelica (1449-1450) tempera on panel, the Academy, Florence</td>
<td>St. Martin and the Beggar El Greco (1597-99) oil on canvas, National Gallery of Art, Washington D.C.</td>
</tr>
</tbody>
</table>

The correct images in the slide pairs were selected because they depicted concepts that were discussed during the presentations of *Les Tres Riches Heures du Duc de Berry* or the paintings of Frida Kahlo. Each correct image in slide pair set one (see Figure 3) was chosen for the test for one of the following reasons: 1. It has a pastoral subject matter. 2. Smaller objects in the "distance" give the image a sense of space. 3. The art work is contemporary to *Les Tres Riches Heures du Duc de Berry*. 
Figure 4

Slide Pair Set Two

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sunday on the Isle of La Grande Jatte</strong> Georges Seurat (1884-86) oil on canvas, Art Institute of Chicago</td>
<td><strong>The Two Fridas</strong> Frida Kahlo (1939) oil on gesso, Instituto Nacional de Bellas Artes, Mexico City</td>
</tr>
<tr>
<td><strong>Marie Antoinette</strong> Lebrun Vigee (1778) oil on canvas, Versailles, France</td>
<td><strong>Portrait of a Lady</strong> Diego Rivera (1938) oil on canvas, private collection</td>
</tr>
<tr>
<td><strong>Portrait of the Comtesse D'Haussonville</strong> Jean Ingres (1845), oil on canvas Frick Collection, New York</td>
<td><strong>The Soprano</strong> Antonio Ruiz (1949) oil on canvas, Instituto NacionaldeBellas Artes, Mexico City</td>
</tr>
<tr>
<td><strong>The Gate</strong> Paul Gauguin (1889) on canvas, private collection</td>
<td><strong>Quadrille, Moulin Rouge</strong> Henri Toulouse-Lautrec (1892) oil on canvas, National Gallery of Art, Washington D.C.</td>
</tr>
<tr>
<td><strong>First Steps</strong> Pablo Picasso (1943) oil on canvas, private collection</td>
<td><strong>Guernica</strong> Pablo Picasso (1937) mural, The Prado, Madrid</td>
</tr>
</tbody>
</table>

Each correct image in slide pair set two (see Figure 4) was chosen for one of the following reasons: 1. It has one or two figures as its central subject matter. 2. It is painted by a contemporary of Frida Kahlo. 3. Symbolic imagery is used. Incorrect images were chosen by their contrast to the correct images. For example, a landscape was paired with a portrait, and a fifteenth century work was paired with a sixteenth century work. The contrast between the images lessened in each succeeding pair to increase difficulty.
Each test was administered one week after instruction and reflected the content presented. The tests were administered orally with minimal reading and writing to compensate for possible limited reading abilities of some second grade students. First, questions were read aloud. Then the possible answers were stated. Students were asked to circle the letter (A, B, or C) for the answer they considered correct. Each of the first five questions, along with their possible answers were read three times. For the last five questions, students were allowed 45 seconds to make each slide comparison and respond.

At the bottom of the test, students were asked to assess their enjoyment of the lesson. Enjoyment was measured by asking students to circle "yes" if they enjoyed the lesson or "no" if they did not.

Method of Data Analysis

Qualitative Data

In analyzing the video data, I focused on student attentiveness during instruction. To assess attentiveness, the number of student questions and comments during instruction were counted for each session. The frequency of non-attentive behavior was also tallied. Video data was reviewed, and the non-attentive behavior of each student in the class was counted for each session.
Non-attentive behavior categories consisted of:

(a) talking during instruction, engagement in non-lesson-related conversation

(b) looking away from instruction area for five seconds or more

(c) fidgeting in seat, any extraneous movement below the shoulders

(d) miscellaneous off task behavior such as playing with objects, physically disturbing other students, singing, etc...

Findings allowed the attentiveness level for each class to be calculated during traditional and experimental instruction. Teacher behavior such as stopping the lesson while students are talking, asking for attention, and non-verbal attention getting gestures were also counted.

Quantitative Data

Student scores on the test following the dramatic presentation were averaged for class A. This average was compared with class A's average score for the test following the lecture treatment. The test scores of students in class B were averaged and compared in the same fashion. Differences between the means of two matched groups were analyzed for statistical significance using the t-Test and standard statistical table for critical values of >.05.
CHAPTER IV

RESULTS AND DISCUSSION

Analysis of quantitative and qualitative data will be reported in this chapter. Results of quantitative data include statistical analysis of post-treatment test data and perceived enjoyment of lessons. Findings from qualitative analysis of data document student behavior during various lesson presentations.

Quantitative Data

Analysis of Post-treatment Data

Analysis of Post-treatment Data: Normal Conditions

General Results. Test scores following the drama treatment were generally higher than test scores following the no drama treatment (see Table 1). A one tailed T-test for comparison of the means of two matched groups and the standard statistical table for critical values of t revealed a significant difference between test scores following the drama treatment and test scores following the no drama treatment, (p) .05, t = 9.165.

Slide Comparison Results. For the slide comparison portion of the post-treatment tests, test scores following the drama treatment were, on
average, higher than test scores following the no drama treatment (see Table 2). A one tailed T-test for comparison of the means of two matched groups and the standard statistical table for critical values of t revealed a significant difference between slide comparison scores following the drama treatment and slide comparison scores following the no drama treatment, (p) .05, t= 3.98.

Analysis of Post-treatment Data: Abnormal Circumstances (Drama Treatment)

Due to circumstances beyond the control of the researcher, students in class B were tested twice on the information in the second lesson. On the first day of testing, the class was conducted by a substitute teacher and students' behavior was unusually disruptive. Students were unable to maintain a level of silence conducive to the taking of an orally administered test. The researcher was unable to administer the entire test within the allotted time period and students were hastily exposed to the slide comparison portion of the test in the minutes following the class period. Due to these circumstances data were incomplete.

Since these test conditions differed greatly from test conditions after the first lesson, a threat to the validity (i.e. attitude of subjects) of the resulting scores was possible. To counter this possible confounding variable, the researcher administered the test for the second lesson again four days later. The second administration of the test occurred under almost the same
conditions as administration of the test on the first lesson. The regular classroom teacher present, and the test was administered within the allotted time.

The researcher understood that readministration of the test also constituted a threat to validity. However, due to the age of the students and their lack of access to art historical resources, presence of this confounding variable was unlikely. Change in test scores was more likely due to the change in test conditions.

Class B's scores on the first and second administration of the second lesson test were compared using a single-tailed t-test for the means of two matched groups. No significant difference was found between the students' over all scores from the first (I) and the second (II) administration of the second lesson test. Also, no significant difference was found between the students' slide comparison scores from the two administrations of the test. Nevertheless, to minimize any possible differences scores were averaged for each student prior to performing statistical computation (see Table 1 and Table 2).
<table>
<thead>
<tr>
<th>Student</th>
<th>Drama lesson 1</th>
<th>No Drama lesson 2</th>
<th>Student</th>
<th>No Drama lesson 1</th>
<th>Drama lesson 2</th>
<th>Drama II lesson 2</th>
<th>Average Drama I&amp;II</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>10</td>
<td>6</td>
<td>B1</td>
<td>3</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>A2</td>
<td>8</td>
<td>7</td>
<td>B2</td>
<td>8</td>
<td>8</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>A3</td>
<td>9</td>
<td>--</td>
<td>B3</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>A4</td>
<td>10</td>
<td>5</td>
<td>B4</td>
<td>2</td>
<td>5</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>A5</td>
<td>10</td>
<td>7</td>
<td>B5</td>
<td>6</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>A6</td>
<td>8</td>
<td>5</td>
<td>B6</td>
<td>4</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>A7</td>
<td>10</td>
<td>5</td>
<td>B7</td>
<td>8</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>A8</td>
<td>10</td>
<td>5</td>
<td>B8</td>
<td>5</td>
<td>9</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>A9</td>
<td>9</td>
<td>5</td>
<td>B9</td>
<td>5</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>A10</td>
<td>8</td>
<td>7</td>
<td>B10</td>
<td>6</td>
<td>3</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>A11</td>
<td>7</td>
<td>5</td>
<td>B11</td>
<td>7</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>A12</td>
<td>8</td>
<td>7</td>
<td>B12</td>
<td>5</td>
<td>7</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>A13</td>
<td>7</td>
<td>8</td>
<td>B13</td>
<td>4</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>A14</td>
<td>8</td>
<td>6</td>
<td>B14</td>
<td>7</td>
<td>9</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>A15</td>
<td>8</td>
<td>5</td>
<td>B15</td>
<td>4</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>A16</td>
<td>9</td>
<td>7</td>
<td>B16</td>
<td>6</td>
<td>7</td>
<td>6</td>
<td>6.5</td>
</tr>
<tr>
<td>A17</td>
<td>7</td>
<td>3</td>
<td>B17</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>6.5</td>
</tr>
<tr>
<td>A18</td>
<td>9</td>
<td>7</td>
<td>B18</td>
<td>5</td>
<td>7</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>A19</td>
<td>9</td>
<td>7</td>
<td>B19</td>
<td>9</td>
<td>7</td>
<td>8</td>
<td>7.5</td>
</tr>
<tr>
<td>A20</td>
<td>7</td>
<td>7</td>
<td>B20</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>A21</td>
<td>8</td>
<td>6</td>
<td>B21</td>
<td>10</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>A22</td>
<td>7</td>
<td>8</td>
<td>B22</td>
<td>9</td>
<td>7</td>
<td>8</td>
<td>7.5</td>
</tr>
<tr>
<td>A23</td>
<td>9</td>
<td>--</td>
<td>B23</td>
<td>9</td>
<td>6</td>
<td>9</td>
<td>7.5</td>
</tr>
<tr>
<td>A24</td>
<td>9</td>
<td>5</td>
<td>B24</td>
<td>4</td>
<td>5</td>
<td>8</td>
<td>6.5</td>
</tr>
<tr>
<td>A25</td>
<td>8</td>
<td>7</td>
<td>B25</td>
<td>--</td>
<td>5</td>
<td>8</td>
<td>6.5</td>
</tr>
<tr>
<td>A26</td>
<td>--</td>
<td>4</td>
<td>B26</td>
<td>--</td>
<td>8</td>
<td>7</td>
<td>7.5</td>
</tr>
</tbody>
</table>

**Average**: 8.48  6  5.875  6.667  6.917  6.705

**Note**: Dashes indicate that the student's test score was not available.
Table 2

**Individual Post-treatment Test Scores and Class Averages (Slide Comparison Only)**

<table>
<thead>
<tr>
<th>Student</th>
<th>Drama lesson 1</th>
<th>No Drama lesson 2</th>
<th>Student</th>
<th>Drama lesson 1</th>
<th>Drama lesson 2</th>
<th>Drama II lesson 2</th>
<th>Average Drama I&amp;II</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>5</td>
<td>3</td>
<td>B1</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>A2</td>
<td>3</td>
<td>3</td>
<td>B2</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>2.5</td>
</tr>
<tr>
<td>A3</td>
<td>5</td>
<td>--</td>
<td>B3</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>A4</td>
<td>5</td>
<td>3</td>
<td>B4</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>A5</td>
<td>5</td>
<td>3</td>
<td>B5</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>A6</td>
<td>3</td>
<td>2</td>
<td>B6</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>A7</td>
<td>5</td>
<td>3</td>
<td>B7</td>
<td>3</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>A8</td>
<td>5</td>
<td>3</td>
<td>B8</td>
<td>3</td>
<td>3</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>A9</td>
<td>5</td>
<td>1</td>
<td>B9</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>A10</td>
<td>4</td>
<td>3</td>
<td>B10</td>
<td>3</td>
<td>0</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>A11</td>
<td>4</td>
<td>3</td>
<td>B11</td>
<td>4</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>A12</td>
<td>5</td>
<td>4</td>
<td>B12</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>A13</td>
<td>2</td>
<td>4</td>
<td>B13</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>A14</td>
<td>4</td>
<td>3</td>
<td>B14</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>A15</td>
<td>4</td>
<td>3</td>
<td>B15</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>3.5</td>
</tr>
<tr>
<td>A16</td>
<td>5</td>
<td>3</td>
<td>B16</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>A17</td>
<td>3</td>
<td>2</td>
<td>B17</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>A18</td>
<td>4</td>
<td>4</td>
<td>B18</td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>2.5</td>
</tr>
<tr>
<td>A19</td>
<td>4</td>
<td>4</td>
<td>B19</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>3.5</td>
</tr>
<tr>
<td>A20</td>
<td>3</td>
<td>3</td>
<td>B20</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>2.5</td>
</tr>
<tr>
<td>A21</td>
<td>3</td>
<td>2</td>
<td>B21</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>A22</td>
<td>4</td>
<td>3</td>
<td>B22</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>3.5</td>
</tr>
<tr>
<td>A23</td>
<td>4</td>
<td>--</td>
<td>B23</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>A24</td>
<td>4</td>
<td>2</td>
<td>B24</td>
<td>2</td>
<td>2</td>
<td>5</td>
<td>3.5</td>
</tr>
<tr>
<td>A25</td>
<td>4</td>
<td>3</td>
<td>B25</td>
<td>--</td>
<td>2</td>
<td>3</td>
<td>2.5</td>
</tr>
<tr>
<td>A26</td>
<td>0</td>
<td>--</td>
<td>B26</td>
<td>--</td>
<td>4</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

**Average** 3.92 2.91 3.17 3.04 3.46 3.25

**Note.** Dashes indicate that the student's test score was not available.
Analysis of Lesson Enjoyment

The final question on the test for each lesson asked students whether or not they enjoyed learning the art historical information presented. Results indicate that the students' perceived lesson enjoyment is unrelated or only slightly related to lesson format (see Table 3).

In class A, 100 percent of students reported enjoyment of the lesson under both the drama and the no-drama treatment. In Class B, 79 percent of students reported enjoyment of the lesson under the drama treatment while 71 percent reported enjoyment of the lesson under the no-drama treatment, a difference of only eight percent.

Class B's enjoyment scores for the second lesson were identical on both applications of the test (refer to page 29). These data suggest students' perception of their enjoyment during the drama lesson was not affected by the experience of re-testing.

Qualitative data

Inattentive Behavior

Inattentive Behavior Compared: Drama vs No Drama

In every category, instances of inattentive behavior were lower during the drama treatment (see Table 4). Comparison of inattentive behavior during the drama treatment and the no-drama treatment for both classes revealed
Suspected missing page 34.
Class B. During the No-Drama Treatment in lesson one, general inattentive behaviors of students included: student standing up (7); student kicking a chair (6); student playing with her hair (4); student hitting another child (3); student "making faces" (4); student pulling her shirt over her head or arms (5) and, student tying another child's shoelaces to a chair (1). A total of 28.

During the Drama Treatment (lesson two) inattentive behaviors included: student poking another child (2) and; student putting his hands in front of the slide projector (3). A total of five.

Behavior Cues

Both classes received fewer behavior cues from the instructor during the drama treatment than the no drama treatment (see Table 4). In Class A the decline in number of behavior cues under the drama treatment was dramatic. In Class B however, only a slight decline in behavior cues under the drama treatment was detected.

Student Questions

Students in both classes asked more questions during the drama treatment than the no drama treatment (see Table 4). Differences were slight however. It is concluded that the percentage of content questions is not effected by type of instructional delivery (i.e., drama/lecture format).
Questions posed by class A during the drama treatment related to the art works focused on how the art work was made and life in the 1400's.

Questions posed by class B during the no drama treatment related to life in the 1400's. Questions posed by class A during the no drama treatment were focused on the life of the artist, while the questions posed by class B during the drama treatment were related to the artist's life, symbols, and images in her art work. It appears, therefore, that dramatic presentation of content prompts students to ask more questions about artworks than about the artist.

<table>
<thead>
<tr>
<th>Class/Lesson</th>
<th>Treatment</th>
<th>LA</th>
<th>F</th>
<th>TA</th>
<th>GIB</th>
<th>T</th>
<th>C</th>
<th>QRC</th>
<th>QNRC</th>
</tr>
</thead>
<tbody>
<tr>
<td>A/1</td>
<td>Drama</td>
<td>23</td>
<td>8</td>
<td>20</td>
<td>8</td>
<td>138</td>
<td>0</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>B/1</td>
<td>No Drama</td>
<td>59</td>
<td>1</td>
<td>61</td>
<td>30</td>
<td>322</td>
<td>9</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>A/2</td>
<td>No Drama</td>
<td>65</td>
<td>8</td>
<td>59</td>
<td>13</td>
<td>226</td>
<td>10</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>B/2</td>
<td>Drama</td>
<td>25</td>
<td>0</td>
<td>27</td>
<td>5</td>
<td>124</td>
<td>7</td>
<td>21</td>
<td>2</td>
</tr>
</tbody>
</table>

**Note:**
LA = looking away from the instructional area for five seconds or more
F = fidgeting
TA = talking
GIB = general inattentive behavior
T = total of observed occurrences of inattentive behaviors
C = attention getting cues from the presenter
QRC = questions related to lesson content
QNRC = questions not related to lesson content
Summary

The use of living art history significantly effected students' scores on post-treatment tests, limited students' inattentive behavior, effected the number of behavior cues needed, and increased the number of art work related questions asked during instruction. However, living art history had little or no effect on students' enjoyment of the lessons or on the total number of questions asked.
CHAPTER V

CONCLUSIONS

On two occasions during my student teaching, I engaged in living art history, adopting the persona of an artist or character from an artwork. I noticed that students seemed to be unusually attentive throughout these presentations, and I wondered how much of the presented information they were actually learning.

To this date, references to the "teacher in role" dramatic technique in the literature have been limited to anecdotal information. The only relevant published research to date addresses the use of "fantasy contexts." Fantasy contexts are scenarios that place the acquisition and use of specific knowledge in a fictitious context (Rezabek, 1995).

The use of fantasy contexts was shown to enhance the learning of a computer language by third and fourth grade students (Parker and Lepper, 1992). In the field of art education, fantasy contexts, in the form of simulation gaming, resulted in higher retention of art information by sixth grade students (Benson, 1989) Neither of these studies nor the anecdotal reports addressed the validity of "teacher in role" as an educational method.
To study this issue, two in-tact second grade classes (A and B) were
selected for the study from Fair Avenue Arts IMPACT Alternative Elementary
School, a predominately lower-economic and African-American, urban school.

Two lessons were taught to each class. Each class experienced the
"teacher in role" method only once. For class A, the "teacher in role" method
was used in lesson one and a lecture method was used in lesson two. For class
B the lecture format was used for lesson one and the "teacher in role" format
was used in lesson two. Both groups were tested for retention of lesson
information and their behavior was recorded though video and audio tape.

The quantitative data (test scores) were analyzed for statistical
significance using the t-Test and standard statistical table for critical values of
$>+.05$. The qualitative data were analyzed for students' non-attentive
behaviors (e.g. fidgeting) and attentive behaviors (e.g. asking content related
questions). After analyzing both the quantitative and qualitative data, the
following conclusions can be made.

Conclusions

**Attentiveness**

The use of the "teacher in role" (drama) teaching method appears to
increase student attentiveness. For both classes in the study, the number of
observed instances of attentive behavior was greatest during the drama
treatment. Further, students' questions were more focused on the art work being studied. This implies that when students are exposed to living art history, they are more attentive to artwork reproductions and may be better able to make connections between the artworks, the artist's life and/or the historical context.

Recall of Art Information

Living art history (i.e., teacher in role) was found to increase recall of art information. A one tailed T-test for comparison of the means of two matched groups and the standard statistical table for critical values of t revealed a significant difference between test scores following the drama treatment and those following the no drama treatment, (p) .05, t= 9.165. Tests administered one week later revealed better student recall of art information following the drama treatment.

Transfer of Art Information

These results indicate that students receiving the drama treatment were better able to recognize similarities between Frida Kahlo or Tres Riche Heures and unfamiliar works of art than students exposed to the no drama treatment even when the similarities were not readily apparent. For example, students could relate an semi-abstract painting by Picasso to the artworks of Frida Kahlo because the Picasso painting was a portrait.
First Steps by Picasso is stylistically very different from Kahlo's paintings. To establish connections between the two required students to move beyond superficial stylistic differences to think about unobvious similarities in subject matter. The ability of young students to consistently identify which of two unfamiliar artworks resembled the familiar paintings of Kahlo and Tres Riche Heures previously studied required a deeper understanding of the information presented. Backward-reaching, high-road transfer resulted. Evidently, art history information presented by "teacher in roll," enables students to gain these deeper understandings of artworks more than the same information presented in a lecture format.

Classroom Management

The use of living art history has a positive effect on classroom management. During the drama treatment, fewer behavior cues from the teacher were needed to keep students on task during the lecture formats. Students were observed to engage in fewer inattentive or disruptive behaviors such as talking or hitting other children.

Students' Enjoyment of Presentations

Living art history appears to have no positive impact on students' perceived enjoyment of teacher presentations. No significant difference was
found between students' perceived enjoyment of the drama treatment and their perceived enjoyment of the lecture treatment. In fact, class A reported the same enjoyment of the drama lesson as of the no-drama lesson.

Directions for Further Research

These findings provoke further questions about the use of the "teacher in role" method as it relates to living art history.

Enjoyment

The findings suggest that delivery style is not a significant factor in students' enjoyment of a lesson. Therefore, it must be asked, what factors are significant? Is lesson content important to students' enjoyment? How important is a student's attitude toward art or toward learning in general?

The Significance of Art Content

Although the counter balanced design controls for the variable of lesson content, there exists room for speculation on the significance of the role of lesson content in students' learning. Would students learn more about Frida Kahlo, for example, than they would about an artist with a less interesting life? Also, how does students' grade level and personal interests affect their interest in and learning of art content?

Assessment

In formulating the slide comparison portion of the lesson tests, the issue
of assessment was troubling. Students were asked to use higher order thinking skills to make complex decisions, yet they were unable to explain their reasoning due to their poor writing skills. This assessment issue is meaningful for many teachers of young children. When our students lack the skills to express themselves on paper, how can we determine or assess their thought processes? What are the best and most practical assessment tools for pre-literate students or for students with low literacy levels?

Art History Instruction and Perception of Art

The nature of lessons and the slide comparisons used in this study raise questions about the effect of art history instruction on students' perception of artworks. Students were able to correctly complete the slide identification because they had been exposed to particular information about the style and subject matter of Frida Kahlo and the Limbourg Brothers. Would students have responded differently if other information about the artists had been presented?

Finally, how would their perceptions of the images in the tests change if they had been exposed to other 20th century Mexican or Medieval European artists? In the larger context, how does exposure to just a few artists or styles effect students' perception of the artworld generally?
APPENDIX A

THE LESSON PLANS
Lesson One

Focus: Medieval Manuscript Illuminations

Main Art work:
The Calendar pages from Les Tres Riches Heures du Duc de Barry (1413) the Limbourg brothers

Objectives:
Students will recognize calendar pages from Les Tres Riches Heures du Duc de Barry.
Students will recognize the definitions of new art vocabulary terms.
Students will identify stylistic elements of manuscript illuminations.
Students will identify the correct historical information about Les Tres Riches Heures du Duc de Barry.

Evaluation:
The instructor will administer the attached multiple choice test.

New Art Vocabulary:
Manuscript - a hand written book
Illumination - illustration for a manuscript

Materials:
1. Easel
2. 18" x 24" pad of newsprint
3. Large marker
4. Pointer

Resources: Slides of Key art works.

References:
A Visit from the Duchess

Before they enter the art room, students will be told that there is a time machine in the room, and they are going meet the Duchess of Berry who has traveled from 500 years in the past.

The script
The instructor will emerge from the "time machine" dressed as a medieval duchess and perform the script.

Student questions
The Duchess will answer any student questions.

Duchess questions
The Duchess will ask the students to describe to her what they do in each season today.
The Duchess may prompt students by saying that she assumes that they do the same things the people did in the illuminations.

Conclusion
The Duchess will thank the students for their information and ask them to remember what they learned.

In the second version of this lesson, the same information about Les Très Riches Heures du Duc de Berry and life in Medieval Europe would be presented.
However, in that version, the instructor would not adopt he persona of the Duchess, and the information would be presented in a regular lecture/question and answer format.

The follow-up
The instructor will administer a ten question multiple choice test.
The students will each have a copy of the test.
The instructor will read each question along with the possible answers out loud.
She will ask the students to write the letter of the best answer in the blank.
On the last five questions, students will be asked to identify the painting that most closely resembles the Limbourg brothers' paintings from a pair of ides.
Lesson Two

Focus: The Art work of Frida Kahlo

Key Artwork: Frida Kahlo *Frida and Diego Rivera* (1931)

Supporting Artworks:
- Diego Rivera: *Ballad of the Revolution* (1923-1928)
- Frida Kahlo: *Self-Portrait with Dr. Farill* (1951)
  *The Heart* (1937)
  *The Little Deer* (1946)
  *Me and My Parrots* (1941)
  *Tree of Hope. Keep Firm* (1946)
  *The Two Fridas* (1939)
  *Diego and I* (1949)
  *Self Portrait with Cropped Hair* (1949)
  *Portrait of my Father* (1951)
  *Self-Portrait with Itzcuautli Dog* (1938)
  *Self-Portrait with Monkey* (1938)

Objectives:
- Students will recognize the Self Portraits of Frida Kahlo.
- Students will recognize the definition of the new art vocabulary terms.
- Students will identify stylistic elements of Frida Kahlo's art work.
- Students will identify the correct historical information about the life of Frida Kahlo.

Evaluation:
- The instructor will administer the attached multiple choice test.

New Art Vocabulary:
- Portrait - a picture of a person
- Self Portrait - a picture of an artist makes of him or her self
- Symbol - a thing that takes the place of a feeling or idea
- Narrative - a story

Materials:
1. Easel
2. 18" x 24" pad of newsprint
3. Large marker
4. Paintbrush (to use as pointer)

Resources: Prints and/or slides of Key and Supporting art works, plus slides of photos of Frida Kahlo and Diego Rivera.

References:

A Visit with Frida Kahlo

Before they enter the art room, students will be told that there is a time machine in the room, and they are going meet a famous Mexican artist from the past: Frida Kahlo.

The script

The instructor will emerge from the "time machine" in the persona of Frida and perform the script.

Questions about the presentation

Frida will answer student questions about the art work.

Students' narratives and symbols

Frida will ask the students to think of a narrative from their own life, something that happened to them or something they did. Examples may be having a birthday party, getting a pet, breaking an arm, or visiting a relative.
She will write a summary of each answer up on the chalk board.
Frida will then ask how they felt when they did this and write that next to the narrative summary.
Frida will then ask the students to think of symbols that might be good for showing these feelings and draw an outline of the objects the students think of.

Frida will use examples of symbols from her art work to help give students ideas.

**Conclusion**

Frida will tell students she hopes they remember what they learned today and that when they think of Mexico, they think of Frida Kahlo and her paintings.

In the second version of this lesson, the same information about the life and art of Frida Kahlo would be presented.

However, in that version the instructor would **not** adopt the persona of Frida, and information would be presented in a regular lecture/question and answer format.

**The follow-up**

The instructor will administer a ten question multiple choice test.

The students will each have a copy of the test.

The instructor will read each question along with the possible answers out loud.

She will ask the students to write the letter of the best answer in the blank.

On the last five questions, students will be asked to identify the painting that most closely resembles that art work of Frida Kahlo from a pair of slides.
APPENDIX B

THE SCRIPTS
Duchess of Berry

Good day lords and ladies. (curtsey) I am the Duchess of Berry, and I have travelled over 500 years from (point to dates on timeline) 1413 to, this, your 1996. I have also traveled over a great ocean from France (point to places on map) to Columbus, Ohio. I have traveled here for a very special reason: to show you the pictures from a calendar book painted by the Limbourg brothers, Paul, Jean, and Herman for my husband the Duke of Berry.

This calendar book has a picture for every month of the year that shows what people in my time, the 1400's, do everyday. The calendar book is small. A big book would have been too expensive. This is because we didn't have machines to print out books like you do today. Every book had to be written out by hand. There is a special name for a book like that. (point to word on easel) It's manuscript. Say that with me. "manuscript" A manuscript is a book written out by hand.

The pictures in a manuscript have a special name too. (point to word on easel) It's illumination. Say that with me too. "illumination" An illumination is a picture in a manuscript. The picture books you have today have illustrations in them. That sounds a little like illumination. You could say that books made by a machine are illustrations and books made by hand are illuminations.

Now I'd like to show you the illuminations from the calendar manuscript
the Limbourg brothers painted for my husband the Duke of Berry. And if we turn on the picture showing machine we will see the first illumination from the manuscript. (turn on slide projector to first slide)

The first illumination is for the first month of the year, January. It shows the New years feast with lots of food and gifts. My husband, the Duke is sitting at head of table surround by his court. The Duke's court was made of the important people that lived in the castle with us. Everyone who worked for the Duke lived in or around his castle. There were people to cook and serve the meals, people to make clothes, people who made jewelry, people to take care of the animals, even artists like Limbourg brothers, all living in the castle.

Slide Two: The illumination for February shows peasants in the winter sitting around the fire. It was too cold to go out on those winter nights and there wasn't any electricity back then, no T.V. or radio, so people would sit around the fire and tell stories. Many of the stories that we told are still around today, and you know them as Fairy Tales.

When the Limbourg brothers painted this illumination they used two tricks. The picture of peasant's house is different from a real house. The wall wasn't shown in the painting so you could see what the people inside (point to people) are doing. The other trick is putting a small castle at the top of the painting (point to castle) to show distance. Things that are far always look
smaller than things that are close up. This castle is the same size as the head of
the person by the fire. (compare size of castle and head using fingers) A castle
the size of your head would be much too small to live in. It must be a big
castle, but very far away so that it just looks small.

Slide Three: The illumination for March uses the same trick. There is a
castle and now some people that looks too small, so they must be in the
distance. The Limbourg brothers wanted to compliment the Duke and paint
his fields to look very big, because he was important. In the Duke's field the
peasants are planting for spring.

At the very top(point to dragon) of the illumination the artists painted a
gold dragon. There weren't really Dragons in the field, they're imaginary, but
the artist put it there as a good luck charm. Dragons were a symbol for
growing, and growing things was very important because that's how we got just
about everything.

Slide Four: April was the month for weddings and this illumination
shows wedding of Duke's granddaughter to a prince. Now you might say,
Duchess you are too young to have a have granddaughter old enough to get
married. Well, I am the third wife of Duke and this is his granddaughter from
his 1st wife. You see, we didn't have any doctors or medicine back then so
many women died when they had babies. An older man would often marry
young woman after his wife died so his children would have a mother.

Slide Five: At the top of the May illumination there is another small castle. This one is there to show how big the Duke's forest is. And, here you see the May day celebration. The Duke and his family are riding through the forest to celebrate spring. We are celebrating the fact that green plants are starting to sprout. This was very important because we depended on farming to eat. We couldn't go down to the grocery store, because there weren't any stores. We had to grow all own food.

Slide Six: The June illumination for the manuscript shows peasants working in the fields making hay. The men (point to men) cut the tall grass with a big knife called a scythe. The grass dries in the sun, and then the women (point to women) rake it into hay stacks. Hay was important to have because we used it to feed animals like the cows that gave milk and horses we used for transportation.

Slide Seven: In the July illumination the peasants are sheering sheep and cutting grain. The wool from sheep was used to make clothes. There were no stores to buy clothes. We had to make them our selves. The wool was spun into yarn, and yard was woven into cloth on a loom. We also used the sheep for food. Sheep meat is called mutton, and it's really good. Again the Limbourg Brother's are showing how important farming was to life in the 1400's
Slide Eight: August is a time to play. Of course rich people play most of the time but in August peasants had time to play too. (point to peasant swimming) You can see them swimming in the pond. Duke's family are out hawking. We would take the hawks out into the forest and let them go. The hawks would hunt birds and small animals like rabbits and bring back. Then we'd take the birds or rabbit back to castle to cook up for supper. Roast rabbit is delicious! Yum!

Slide Nine: The September illumination shows the grape harvest. An oxcart (point to cart) takes the grapes to the wine press where the juice is squeezed out of the grapes to make wine. Wine was very important because water wasn't safe to drink. The only water we had to drink was the same water people swam in (back to slide eight and point out swimmers), and people and animal bathed in, and people put their garbage in. If you drank that it would make you really sick. (slide nine) So we drank wine and water mixed together and we didn't get sick. The wine killed the germs in the water. Of course we didn't know that, we just knew that it didn't make you sick anymore. Now you know how to kill the germs in water to make it safe to drink without wine, but back then we didn't know.

Slide Ten: The illumination for October shows people planting the seeds for the next year. The seeds would sit in the earth all winter. (point out birds)
Sometimes the birds would eat the seeds, so someone had to scare them off. If the birds ate all the seeds we wouldn't have anything to eat the next year.

Slide Eleven: The November illumination for the manuscript shows the acorn harvest and the pigs eating the acorns. We didn't have refrigerators or freezers, no electricity, so we had a heard time keeping food from spoiling. You know what happens to food when it sits out too long. Well, we figured out how you could put salt on pork, pig's meat, and it would keep for a long time. So, pigs were very important.

Slide Twelve: The last illumination is for December. It shows men with the Duke's dogs out hunting for boars. A boar is a kind of like a big wild pig. The boar was the main dish for our Christmas feast. After they killed the boar, they'd chop off the head and roast it with an apple in it's mouth. Then the boar's head would be presented on a platter to the most important person at the feast.

Now, does anyone have any questions about the Limbourg brothers' calendar manuscript or about life in the 1400's?
Frida Kahlo

Buenos dias ninos. My name is Frida Kahlo. I'm an artist, a painter, from Mexico. I've traveled almost fifty years in time from 1948 to today 1996. I have heard that you are studying Mexico. Is this true? (children respond yes) Well, you are in luck, because I am one of the best painters in Mexico! And I'm going to tell you about my life and show you some of my paintings.

I was born in 1907 in Mexico city (points out on map) in Mexico. When I was a little girl, about your age, I caught a terrible disease called polio that made the muscles in my right leg stop growing. I got better, but my right leg was always smaller and my brothers and sisters made fun of me. That's why I started wearing long skirts, like this one, and long pants: to hide my leg. I also decided that I wanted to be a doctor.

When I was 18 I went to the University to study to be a doctor. One day when I was riding the bus to the University, a street car ran into the bus. It was a terrible accident! I broke bones in (point to body parts) my neck, chest, arms, pelvis, and both legs. I almost died. I had lots of operations and afterwards I had to stay in bed for a year. Can you imagine staying in bed for a whole year? This was before T.V. Think of how bored you'd get.

My father gave me a book to draw and paint in. I didn't know what to paint. But, there was a mirror at the end of my bed, and I could see myself all
the time. So, I decided to paint pictures of myself: self-portraits. I also painted portraits of my brothers and sisters and father and mother when they came to visit me in bed.

(Pointing at words on easel) Portrait is the first important word I want you to remember. Let's say it together. "Portrait" A portrait is a picture of a person. The next word is Self-portrait. Say it with me. "Self-portrait" A self portrait is a picture of the artist. When you paint a picture of your self, you're painting a self-portrait. When you paint a picture of your friend, you're painting a portrait.

Now, I'd like to show you slides of some of my portraits and self-portraits, and tell you about what happened after I got better.

Slide One: This is a portrait of my father. He was a photographer. You can see an old fashioned camera in the picture with him (point out). He wanted me to be an artist like he was. I think that's why he gave me the book to paint in.

Well, after I got better I went back to school at the University. But, I started studying to be an artist, instead of a doctor. At the University I met the most famous artist in Mexico: Diego Rivera. He was a painter too, but he painted murals, huge paintings on walls.

Slide Two: Here's a mural that he painted. You can see that I'm in it.
We were very good friends and he taught me a lot about painting.

Slide Three: In 1928 Diego and I got married and I painted this picture. I wrote on it: here you see me Frida Kahlo and my husband Diego Rivera. This painting shows two things that I do in many of my paintings. First, I used words in my painting to help explain who's in the painting. I did that in the portrait of my father. The second thing I did is show a story from my life, something I did. There is a special name for a story in a painting (point to word on easel) it's "narrative." Let me hear you say narrative. "narrative" A narrative is a story.

Slide Four: Here's another self-portrait where I used both words and a narrative, a story, from my life. This self-portrait is about the time Diego and I got into a big fight, and I thought he didn't love me anymore, so I cut off my hair just to make him mad. The words are from a song and say "I loved you because of your hair. Now that you are bald, I don't love you anymore." I used these words to explain the story, the narrative, in the painting.

Diego and I fought a lot, and he made me sad too. He used to go off to the U.S. and paint murals and leave me in Mexico all alone. I got very lonely.

Slide Five: Here's a self-portrait that show how sad Diego made me. It shows something else I did in my paintings. I used symbols. (point to word on easel) Let's say that. "symbol" A symbol is something that shows a feeling or an
idea. One symbol is the picture of Diego on my forehead. It shows that I am thinking about him. The tears are a symbol of how sad I am.

Slide Six: Here is another panting with a symbol of sadness. Can anyone guess what it is? (If students have trouble guessing the broken heart) Has anyone heard of the phrase "broken hearted?" Does anyone know what that means? (if students don't know) It means sad. The broken heart in this painting is a symbol for my sadness at a time when Diego and I were apart.

Another thing that made me sad was being sick. I never completely recovered from that bus accident and I had to have a lot of operations all my life.

Slide Seven: This self-portrait shows me painting a portrait of my doctor, Dr. Farill. In this picture I'm using my own heart as a pallet (point out). A pallet is the thing that painters put their paint on. You can see that I'm using my own blood (point out) to paint the portrait of my doctor. The heart and blood on the paint brushes are symbols of the trust I had in Dr. Farill. I trusted him enough to give him my blood and my heart. I trusted him to take care of me.

Slide Eight: The narrative of this painting is an operation I had. It shows me during and after the operation. Sometimes, when something bad happens to you, you get really scarred and sad. But later, when everything is
better, you look back and wonder what you were so afraid of. That's what this painting is about. The me during the operation, has two big cuts on her back and is lying down. The me after the operation is sitting up holding a flag that says "keep hope." It's a message to the me during the operation that everything will be okay.

Slide Nine: I painted this self-portrait after I had had a lot of operations. The doctors had made so many cuts in me, I felt just like a little deer shot full of arrows. The arrows are symbols of the pain I felt from the operations.

The thing about being sick that made me the saddest, was that I couldn't have children. I was just too sick. So, instead I had lots of pets to love. I liked to put my pets in my self-portraits. I had pet (slide ten) monkeys, (slide eleven) parrots, and (slide twelve) dogs. The best thing about my pets was that they always made me happy.

Now, does anyone have any questions about my paintings or my life?
APPENDIX C

THE TESTS
The Limbourg Brothers:
paintings from the 1400's

Circle the letter of the best answer

1. The Limbourg brothers painted the book for
   
   A. the King of France  
   B. the Duke of Berry  
   C. the President of the United States

2. A book that is written out by hand is called

   A. a manuscript  
   B. an illumination  
   C. a calendar

3. A painting for a manuscript is called

   A. an illumination  
   B. a portrait  
   C. a sketch
4. What type of book did the Limbourg brothers make?
   A. a cook book  
   B. a calendar  
   C. a story book

5. Where did the Limbourg brothers live when they worked for the Duke?
   A. in a church  
   B. in a big city  
   C. in the Duke's castle  
   Circle the letter of the picture that most reminds you of the Limbourg Brother's paintings.

6. A  B

7. A  B

8. A  B

9. A  B

10. A  B

11. Did you enjoy learning about the Limbourg Brothers' paintings?
    A. Yes  
    B. No
The Paintings of Frida Kahlo

Circle the letter of the best answer

1. Where did Frida Kahlo live?
   A. in the United States
   B. in Mexico
   C. in France

2. A story in a painting is called
   A. an illumination
   B. a symbol
   C. a narrative

3. A picture an artist paints of herself is called a
   A. portrait
   B. self-portrait
   C. still life

4. What symbol did Frida paint to show she was sad?
   A. a broken heart
   B. a bird
   C. a rain cloud
5. Sometimes Frida wrote words on her paintings. Why did she do that?

A. to fill in a space on the painting
B. to remind her what she wanted to paint about
C. to help tell the story in the painting

Circle the letter of the picture that most reminds you of Frida Kahlo's paintings.

6. A B
7. A B
8. A B
9. A B
10. A B

11. Did you enjoy learning about Frida Kahlo and her paintings?

A. Yes
B. No
APPENDIX D

REPRODUCTIONS FROM THE FIRST EXPERIMENTAL FORMAT
Plate I January from Les Tres Riches Heures du Duc de Berry
the Limbourg Brothers (1413)
Plate II February from Les Tres Riches Heures du Duc de Berry
the Limbourg Brothers (1413)
Plate III March from *Les Tres Riches Heures du Duc de Berry*  
the Limbourg Brothers (1413)
Plate IV April from Les Tres Riches Heures du Duc de Berry
the Limbourg Brothers (1413)
Plate V May from Les Tres Riches Heures du Duc de Berry
the Limbourg Brothers (1413)
Plate VI June from Les Tres Riches Heures du Duc de Berry
the Limbourg Brothers (1413)
Plate VII July from *Les Tres Riches Heures du Duc de Berry*
the Limbourg Brothers (1413)
Plate VIII August from Les Tres Riches Heures du Duc de Berry
the Limbourg Brothers (1413)
Plate IX September from Les Tres Riches Heures du Duc de Berry
the Limbourg Brothers (1413)
Plate X October from *Les Tres Riches Heures du Duc de Berry*
the Limbourg Brothers (1413)
Plate XI November from *Les Tres Riches Heures du Duc de Berry*
the Limbourg Brothers (1413)
Plate XII December from Les Tres Riches Heures du Duc de Berry
the Limbourg Brothers (1413)
APENDIX E

REPRODUCTIONS FROM THE SECOND EXPERIMENTAL FORMAT
Plate XIII Portrait of My Father Frida Kahlo (1953)
Plate XIV *Ballad of the Revolution* Diego Rivera (1923-28)
Plate XV Frida and Diego Rivera (1931)
Plate XVI Self-Portrait with Cropped Hair Frida Kahlo (1940)

Mira que si le quise, fue por su pelo.
Ahora que estás pelona, ya no te quiero.
Plate XVII Diego and I Frida Kahlo (1949)
Plate XIX Self-Portrait with Dr. Farill  Frida Kahlo (1951)
Plate XX  Tree of Hope, Keep Firm Frida Kahlo (1946)
Plate XXII  Self-Portrait with Monkey  Frida Kahlo (1938)
Plate XXIII *Me and My Parrots* Frida Kahlo (1941)
Plate XXIV Self-Portrait with Itzcuintli Dog. Frida Kahlo (1938)
APPENDIX F

REPRODUCTIONS FROM SLIDE PAIR SET ONE
Plate XXV May from Les Tres Riches Heures du Duc de Berry
the Limbourg Brothers (1413)
Plate XXVI Colonial Soldier James A. Porter (1937)
Plate XXVII The Numbering at Bethlehem Pieter Bruegel (1566)
Plate XXVIII The War Marc Chagal (1964)
Plate XXIX Christina's World Andrew Wyeth (1948)
Plate XXX Harmony in Red Henri Matisse (1908)
Plate XXXI Harriet and Leon Allan Crite (1941)
Plate XXXIV St. Martin and the Beggar El Greco (1597-99)
APPENDIX F

REPRODUCTIONS FROM SLIDE PAIR SET ONE
Plate XXXV Sunday on the Isle of La Grande Jatte  Georges Seurat (1884-86)
Plate XXXVI The Two Fridas Frida Kahlo (1939)
Plate XXXVII Marie Antoinette Lebrun Vigee (1778)
Plate XXXVIII Portrait of a Lady Diego Rivera (1938)
Plate XXXIX Portrait of the Comtesse D'Haussonville Jean Ingres (1845)
Plate XL *The Soprano* Antonio Ruiz (1949)
Plate XLI The Gate Paul Gaugin (1889)
Plate XLII Quadrille... Moulin Rouge Henri Toulous-Lautrech (1892)
Plate XLIII First Steps Pablo Picasso (1943)
Plate XLIV Guernica Pablo Picasso (1937)
REFERENCES


