PROJECT MUSE

THE MUSE BOOK

Museums Uniting with Schools in Education

Building On Our Knowledge

A REPORT ON THE WORK OF PROJECT MUSE

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This document is a working draft
Reprinted 2004.

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ACKNOWLEDGMENT

First and foremost, we express our deepest appreciation to the many innovative and enthusiastic educators in schools and museums who have contributed their time, energy, and expertise to this work. The research could not have been sustained without the input and insight of The Harvard Project Zero Bauman Museum Seminar, whose members over the last four years have raised penetrating questions and reviewed countless versions of draft materials before they were shared with collaborators. Our thanks to Howard Gardner for his inspiration and support, and to visiting scholars Graeme Sullivan and Emiel Reith for their help in conceptualizing early ideas. We are grateful to the research team of Project Co-Arts for being a nucleus of creativity and assistance throughout the work and, most recently, for their help in editing drafts of this report. Thanks also to the numerous Harvard Graduate School of Education students who have dedicated time and independent research to informing and expanding our inquiry, to Brenda Leach and Mimi Michaelson for preparing a section of this report, and to Ellen Reeves for revising MASAPIL (Museums and Schools as Partners in Learning) to MUSE (Museums Uniting with Schools in Education). Special thanks to John Bryant, Jr., Co-Director of the Bauman Foundation, for his creative vision and active participation in the inception and ongoing process of our work.

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PROJECT MUSE
Museums Uniting with Schools in Education

1 INTRODUCTION TO PROJECT MUSE AND THE MUSE BOOK

INTRODUCTION TO PROJECT MUSE AND THE MUSE BOOK

WHAT IS PROJECT MUSE?

THE PROJECT

Project MUSE (Museums Uniting with Schools in Education) is a research project at the Harvard Graduate School of Education's Project Zero. With support from The Bauman Foundation, MUSE has been involved in a broad-based conversation spanning three years and reaching a wide range of educators, including classroom teachers, museum educators, and school principals, from this country and abroad (Australia, Canada, Colombia, England, Germany, Israel, Italy, Japan, Mexico, The Netherlands, and Spain). Along with Project MUSE researchers, these educators have been interested in the potential of art museums to serve not as dispensable field trip extras, but as integral and important elements of every day education. Towards that end, we have been considering challenges and co-creating learning approaches and tools.

Our long distance "conversation" has been carried on primarily by mail and consisted of: 1) an initial questionnaire eliciting participants' views on the overall experience of the art museum; and 2) three separate mailings containing draft versions of educational approaches and learning tools. MUSE participants responded to the questionnaire and reviewed, tried out, and commented upon the draft materials. These efforts have resulted in an increase in understanding of some of the challenges of art museum and school education, and the development of specific educational strategies.

MUSE's learning strategies draw upon research from Project Zero as well as the practical experience and expertise of numerous participants. Co-constructed by researchers and educators in schools and museums, MUSE's educational resources are designed to support a wide range of individuals in their construction of understanding of works of art and in their reflection upon that learning. This volume contains the products and results of this research, including the findings from the questionnaire study and a description of the course of development of each of the educational approaches and tools.

HISTORY OF THE WORK

Just as the arts have often been set aside as "extra" arenas apart from essential learning, so have art museums been thought to be about something other than education. While history, science, and children's museums are widely accepted as active centers of education, art museums are more often regarded as remote citadels storing precious possessions, or as cultural retreats reserved for privileged individuals.

WHAT IS PROJECT MUSE?

In those instances in which educational connections are forged between art museums and schools, the focus is most often based on *content:* relationships between specific museum artworks and school subjects or themes. For example, students will visit an exhibit of Greek art as part of a history class's study of the Greeks or of an English class's project on heroes. Project MUSE researchers have labeled this sort of art museum and school connection, "subject-based." While these subject-based connections are clearly of great value, we have been reaching for a broader purview.

Project MUSE has been interested in turning the focus from particular subject or theme to learner, and to art museum/school connections that are based on *process:* the more general activity of learning itself. In this light, for example, students will visit an art museum in order to develop and reflect upon thinking skills that can serve them as surely in their study of art history as in their efforts at writing prose. Project MUSE researchers have been calling those art museum and school connections that center on the process of learning itself, "learner-based." From MUSE's perspective, art museums offer students unique opportunities to discover themselves as learners.

WHY HARVARD PROJECT ZERO

For almost thirty years, Harvard Project Zero has regarded and studied the arts as serious arenas of learning through which students make and find meanings of equal importance to those afforded by science or math. Given this perspective, Project Zero has long been interested in the opportunities for learning that art museums can provide.

Project Zero's first experience working with an art museum was in 1975 with the Minneapolis Institute of Arts, investigating museum-goers' preferred ways of learning in the unique setting of the art museum. More than a decade later, Project Zero collaborated with the Cleveland Museum of Art, investigating the differences in museum experiences between novice and expert museum-goers and the effect of different label texts designed to appeal to a range of learning styles (see Mann, 1993).

Most recently (1992–4), with support from the Bauman Foundation, Project Zero collaborated with the Isabella Stewart Gardner Museum in Boston. The objective of that collaboration was to develop educational curricula that would encourage and enable school children and other community members to frequent and enjoy that extraordinary museum—the almost 100 year old home of a wealthy Boston matron who collected art in a palatial and fantastical setting.

WHO IS PROJECT MUSE?

Initially formed as a resource for the Gardner Museum collaboration, a group called the Harvard Project Zero Bauman Museum Seminar has met weekly for the last four years. Comprised of Project Zero researchers, students from the Harvard Graduate School of Education, and museum experts, the Museum Seminar has served as a source and testing ground for many of the ideas that Project MUSE has gone on to develop with its wider constituency of collaborators. In their earliest format, some of these ideas were introduced to teachers and school children at the Isabella Stewart Gardner Museum.

THE IDEA FOR MUSE

Against the backdrop of Project Zero's numerous individual collaborations (others include the Boston Children's Museum and the Museum of Fine Arts in Boston), and with the support of a visionary funder, Project MUSE researchers were able to realize the following possibilities:

- *What if,* instead of working with one museum, developing ideas with a small team of educators and researchers, negotiating pilot testing of ideas in one setting with a limited number of children... *what if* we invited a large number of museum and school educators to work with us to explore ideas around learning in art museums and to develop learning tools together?
- *What if,* instead of negotiating with researchers how best to pilot test various ideas, educators around the country were to on their own try out developing ideas and let us know the result of their individual and self-determined field work?

Reconceptualizing collaborating practitioners as field researchers who had the most expertise and best judgment regarding their individual settings, Project MUSE researchers saw themselves as home-based theorists, proposing draft ideas and recording and synthesizing reactions and reports from the field.

WHO IS PROJECT MUSE?

INITIAL IDENTIFICATION OF MUSE PARTICIPANTS

In configuring this open constituency of educator researchers, Project MUSE initially sought to interest perhaps two dozen museum educators and hopefully as many classroom teachers. Knowing that securing a modest constituency began with a widespread invitation, we turned to our colleague Rachel Granholm, Curator of Education at the American Federation of Arts (AFA), New York, NY. With a letter of endorsement from the AFA,

WHO IS PROJECT MUSE?

Ms. Granholm helped us send invitations to participate to approximately 500 museum professionals, including educators, directors, and curators.

In looking for participants who were in-school educators, we turned to our colleague John Kaiser at the Regional Laboratory for Educational Improvement of the Northeast and Islands in Andover, MA. Mr. Kaiser graciously shared lists of names of about 1800 school teachers and principals in the United States—primarily in the Northeastern states, the Virgin Islands, and Puerto Rico. We were delighted that the lists mostly contained science and non-arts teachers, because we were interested in working with and learning from those who might not already be vested in learning in and through the arts. Of course we understood that any educator's willingness to contribute to this study may have represented a positive predisposition towards art learning

MUSE PARTICIPANTS

Along with these two initial sources, the news of our work made its way to a number of other museum and school educators. At the Harvard Graduate School of Education, a posting was placed on the TCLE (Teaching, Curriculum, and Learning Environments) Network News. Presentations of MUSE ideas at educational forums and articles by researchers and the press also elicited a number of interested participants. Like the educators invited through AFA and the Regional Lab, these self-selected participants registered their interest in Project MUSE by completing a participation agreement (Figure 1.1).

Eight hundred and ninety-nine individuals expressed an interest in either actively participating in (i.e., completing the questionnaire and/or responding to subsequent mailings) or following our work. Of that total group, 10% asked from the start only to be kept informed of the work, and 24% who were initially interested in active participation did not, to our knowledge, go on to participate. However, we have heard from a number of participants that they did in fact review and pilot test materials without sharing their responses.

Although active participation was our end in view, we saw the expression of interest on the part of so many educators as representative of the timeliness of this work and the readiness of the field for forging educational connections between schools and art museums. Greatly exceeding our original hopes for a collaboration of 50 educators, 595 individuals ended up actively participating (Figure 1.2) in the work by completing the MUSE questionnaire and/or responding to the mailings of learning tools and approaches.

PROJECT MUSE

Museums Uniting with Schools in Education
Harvard Graduate School of Education
Project Zero
323 Longfellow Hall
13 Appian Way
Cambridge, MA 02138

Dear Educator:

For over 25 years, Harvard Project Zero has studied cognitive development in arts learning in individual students and school settings. Recent research projects have addressed arts learning beyond school walls. We are now beginning a conversation with interested parties around issues in and approaches to museum and school education.

We are eager to include non-arts educators as well as those who already make use of the arts in their curriculum and are hopeful that you will contribute your voice to our exchange. By participating in this project, you will receive information about developing strategies for museum and school learning. Your participation will greatly enrich our efforts; and it is our hope that there will be benefits for you and your work as well.

Please express your interest by filling out this form and returning it to: Project MUSE (Museums Uniting with Schools in Education), Harvard Graduate School of Education, Project Zero, 323 Longfellow Hall, 13 Appian Way, Cambridge, MA 02138.

Name _____

Position _____

Institution _____

Address _____

_____

☐ I would like to participate fully in your research—completing an initial questionnaire, receiving materials and ideas for review, testing them and giving feedback.

☐ I would like to participate partially—completing an initial questionnaire, receiving and reviewing materials only.

☐ I cannot participate but please keep me informed about developing curricula and meetings or conferences that may grow out of your work.

Thank you very much for considering our invitation.

Sincerely yours,

Jessica Davis
Principal Investigator
Project MUSE

Figure 1.1: Initial "Invitation" Letter

The various professional identities of these 595 active MUSE participants is represented in Figure 1.3, which illustrates the number and percentage of the total population that are: *from museums,* as either museum educators or other museum professionals (directors or curators); or *from schools,* as either classroom or subject teachers, principals, or art teachers. The group of "others" includes individuals such as professors, students, and school or museum consultants

WHO IS PROJECT MUSE?

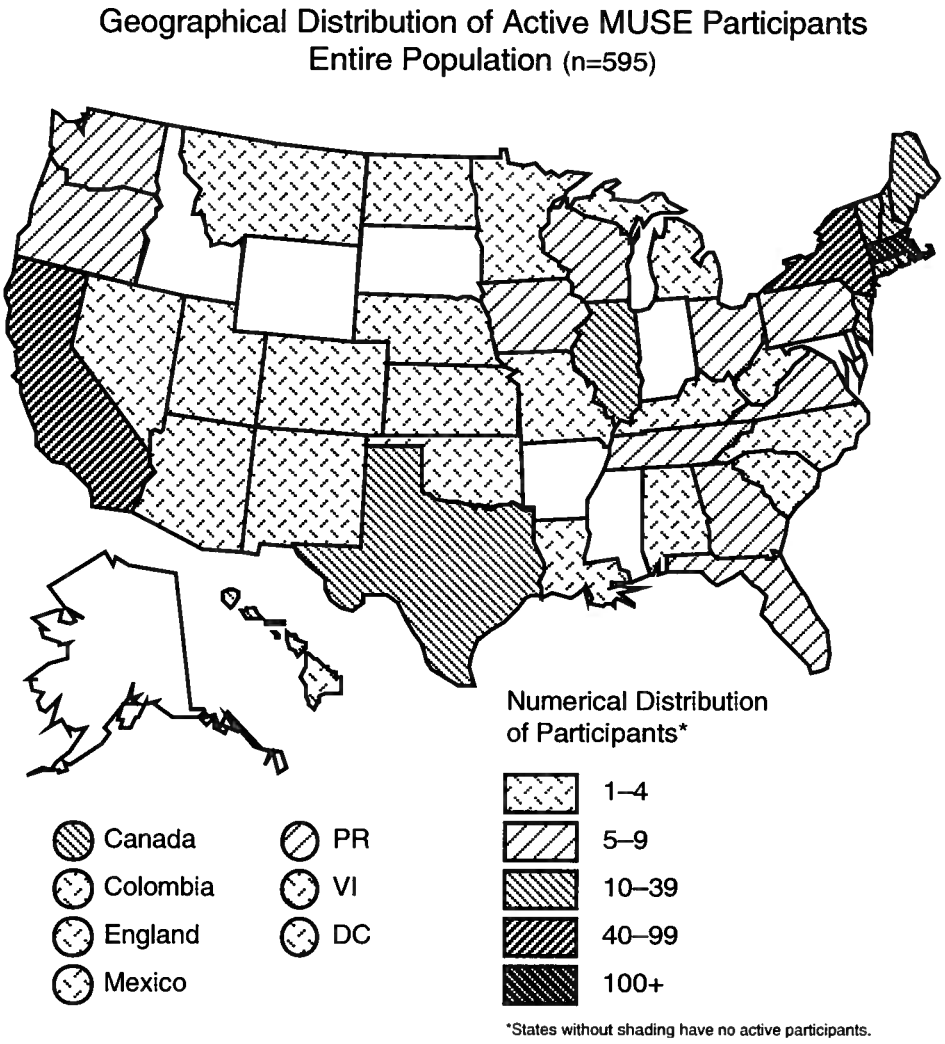

Figure 1.2: Geographic Distribution of Active MUSE Participants (n=595)

who did not "fit" neatly into our target populations. (Appendix A contains a complete list of all actively contributing MUSE participants.)

LOCAL COLLABORATORS

Beyond the "pen pal" loop of collaborators described above, Project MUSE has worked directly with a number of local participants whose contributions will also be described in these pages. Among these are Ileana Williams, who participated in the research while she was a fifth grade teacher at the Sarah Greenwood School in Dorchester, MA, and Oliver Todd, who participated in the research while he was an English teacher at Watertown High School in Watertown, MA.

MUSE PARTICIPANTS

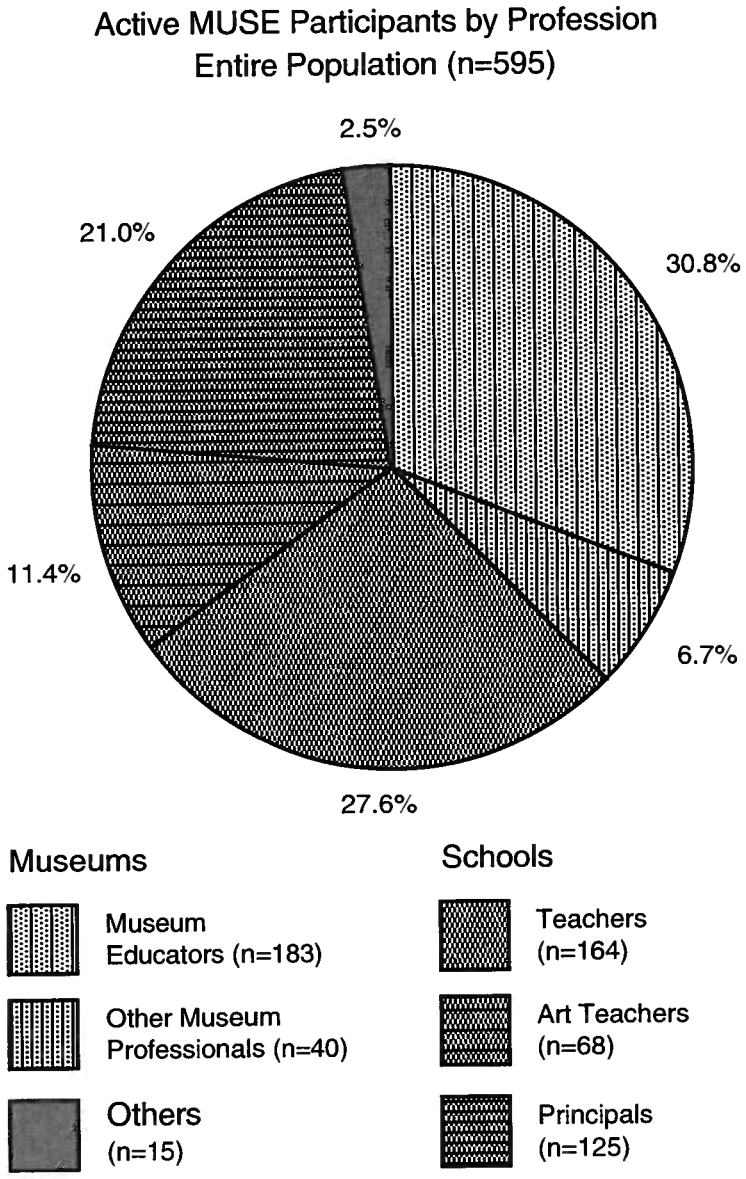

Figure 1.3: Active MUSE Participants by Profession

We have also met with docents from the Fuller Museum of Art in Brockton, MA and teachers and museum educators at the Webb-Deane-Stevens Museum in Wethersfield, CT. A group of art teachers from Watertown, MA, kindly met with us to hear our ideas, tried them out with their students, and met with us again to report on their effectiveness.

Susan O'Neil, MUSE participant and teacher from Worcester, MA, and Pamela Haas, a teacher from New York, NY, studied at the Harvard Graduate School of Education and worked for a year with

Project MUSE. They have been developing and implementing teacher and docent training workshops around MUSE ideas and tools at local sites including: the Haggerty School in Cambridge, MA; the DeCordova Museum and Sculpture Park in Lincoln, MA; the Worcester Arts Magnet School; and the Worcester Art Museum.

The voices of all of the contributors resound throughout this document. As the story of the work unfolds, we try to introduce and acknowledge the individuals who have helped to shape the part of the work being addressed. But we are grateful throughout to everyone who has contributed to this work—those recognized by name and those others whose individual names we never learned or are too numerous to mention.

FORMAT OF THIS VOLUME

The format of this volume follows the course of action of the research. Accordingly, it begins with a section on the exploratory questionnaire, introducing the participants in that phase of the research and presenting and discussing their responses to the survey. Each subsequent section is devoted to the subject of each of the mailings: beginning with the learning tool entitled *The Generic Game*, followed next by the educational approach called *The Entry Point Approach*, and last by the synthesis of both of these mailings as shaped by our collaborators, *The Entry Point QUESTs*.

In each section, we present the origins and intended purposes of the educational tool or approach under consideration as well as the overall reactions of MUSE participants from museums and schools. We also include descriptions of ways in which these educational strategies have been implemented by our collaborators and ideas that have been suggested for future use. In conclusion, we present the broad overview gained from this study of the promise and potential of learning that reaches beyond school walls into the bountiful resources of the art museum.

PROJECT MUSE
Museums Uniting with Schools in Education

2 THE MUSE QUESTIONNAIRE

THE MUSE QUESTIONNAIRE

INTRODUCTION TO THE MUSE QUESTIONNAIRE

ORIGINS

From Project MUSE's earliest inquiries, one thing was absolutely clear: when it comes to art museums, there are many and varied assumptions and expectations. Some individuals describe art museums as forbidding and elitist places that seem almost hypocritical in their welcome to the public. Others consider art museums to be open and exciting places that provide irresistible experiences to all kinds of people.

Some individuals say that without the appropriate knowledge of social norms or relevant background in art history, a visit to an art museum can be an awkward or useless experience. Others contend that the magic or adventure that a first visit evokes transcends all the potentially negative trappings—from guards who watch your step to tours scheduled for the hour before you have arrived.

Before Project MUSE considered strategies for learning across art museum and school walls, we wanted to explore some of the general assumptions that were held regarding art museums and their role in education. If there were such differences across the wider population, what might the differences in assumptions look like between the two populations of art museum and school educators? Were there differences that were important to consider in the design of curricula that incorporated both environments?

In order to address these issues, MUSE researchers, with the help of the Harvard Project Zero Bauman Museum Seminar and a number of other consulting individuals, set out to construct a questionnaire that would help to estimate and illuminate the challenges of integrating learning in art museums into more general education.

After months of brainstorming and pilot testing, we developed four pages of relevant questions which were distributed among participating educators in museums and schools. Our overall interest was whether and to what extent museum and school educators might have different assumptions about the art museum experience and different expectations for students' visiting art museums.

INTRODUCTION

Project MUSE: Museums Uniting with Schools in Education
Harvard Project Zero

Questionnaire

Our questionnaire is made up of four sections. The first set of questions will help us form a profile of respondents. In the next three sections, we ask for your opinion on the following: 1) why people visit art museums; 2) how people feel in art museums; and 3) what people learn in art museums.

*Please note: We are looking for **opinions**, and we are as interested in opinions from respondents who **do not** visit art museums as we are in those who **do**. **Thank you** for taking the time to complete and return this questionnaire.*

Respondent Profile

Name:

Position:

Affiliation (school or museum):

Years of experience in field:

Do you have a background or current involvement in the arts? No____Yes____

If Yes, please explain:

Grade levels and/or subjects you teach:

If you are a museum educator, do you teach in the galleries? No____Yes____

If yes, how often?

If you are a teacher, do you bring your students to art museums? No____Yes____

If yes, how often?

In your free time, do you go to art museums? No____Yes____

If yes, approximately how many times a year do you visit art museums?

Figure 2.1: MUSE Questionnaire Page 1: Respondent Profile.

INTRODUCTION TO THE RESPONDENT PROFILE

We began the questionnaire with the Respondent Profile (Figure 2.1) in which participants were asked a number of relevant factual questions. Among areas of interest were grade level, subject, and duration (i.e., frequency and/or extent) of the respondent's experience teaching. In interpreting results, we thought we might need to keep in mind that respondents were veteran or fledgling educators, or that they taught particular subjects, or younger or older students. Throughout the entire inquiry, we were mindful of the limitations of self-report.

As a result of early inquiries, we also decided to ask whether respondents had a background or current involvement in the arts. We were interested in whether a background in the arts might predispose respondents to value art museums and the educational opportunities they provide.

Also because of preliminary ruminations, we asked how often, if ever, teachers took their students to art museums and the extent to which the educators in our study were themselves museum-goers. We wondered whether teachers who do not themselves attend art museums might be more or less inclined to seek out that experience for their students.

Of course, as mentioned before, our sense was that most—if not all—of our respondents were predisposed to value the educational potential of art museums or they would not have taken the time to participate in our study.

ORIGINAL RESEARCH QUESTIONS UNDERLYING THE QUESTIONNAIRE STUDY

In discussing the questionnaire results, and in our final reflection at the end of this chapter, we focus on the three research questions introduced above:

1) Do art museum and school educators have different assumptions about the museum experience and/or different expectations for students' visiting art museums?

2) Does a background in the arts predispose educators to value art museums and the educational opportunities they can provide?

3) Are educators who do not on their own attend art museums more or less inclined to seek out that experience for their students?

RESULTS OF RESPONDENT PROFILE: OVERVIEW OF RESPONDENTS

The results of the Respondent Profile (Figure 2.1) told us a great deal about our particular sample of respondents and helped us to begin to address some of the questions posed above.

PROFESSIONAL IDENTITY OF RESPONDENTS

Figure 2.2 illustrates the number and percentage of the total population of 543 questionnaire respondents that are from museums, as either museum educators or other museum professionals (directors or curators); or from schools, as either non-arts teachers, principals, or art teachers; as well as "others" (individuals such as professors, students, and school or museum consultants who did not "fit" neatly into our target populations).

YEARS OF EXPERIENCE IN THE FIELD

Seventy-five percent of the school respondents and 40% of the museum respondents have 11 or more years of experience in their respective fields. Forty-six percent of the school respondents and 8% of the museum respondents have more than 21 years of experience. The number of veteran educators participating in this study attests to their lifelong energy and dedication, and adds a rich dimension to our questionnaire results.

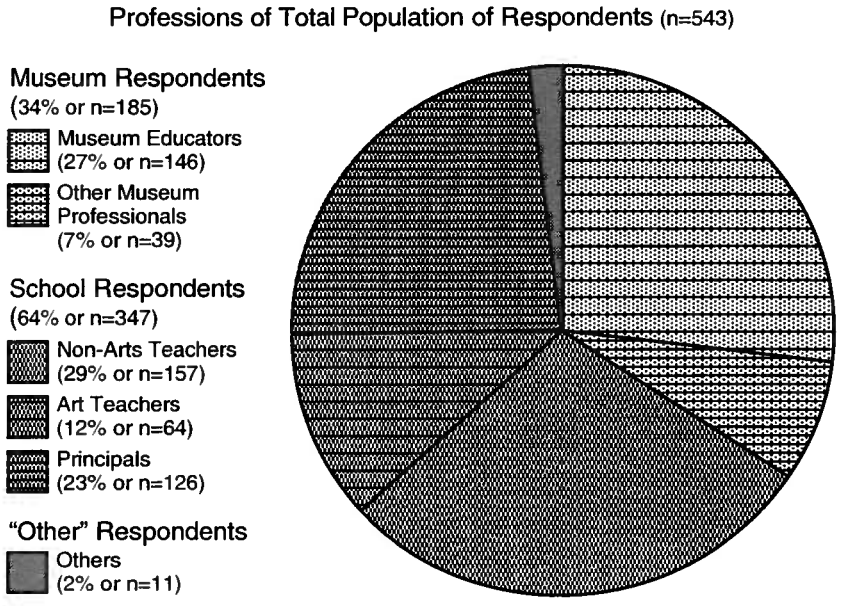

Figure 2.2: Professional Identity of Respondents.

BACKGROUND OR CURRENT INVOLVEMENT IN THE ARTS

Most of the total group of MUSE questionnaire respondents (70%) report having a background or current involvement in the arts. Almost all the museum respondents (92%) and art teachers (98%)—but less than half the non-arts teachers (47%) and principals (47%)—report having a background or current involvement in the arts.

Museum respondents (8%) who describe themselves as having no background in the arts work in non-arts museums. These individuals work in children's, historic house, science, history, or maritime museums; one focuses on children's education programs in an art museum.

The fact that so many of the non-arts school respondents have a background in the arts may be a factor in their interest in a study of art museum and school learning. Nonetheless, more than half of the non-arts school respondents *do not* have a background in the arts and *do* have an interest in a study of art museum and school learning.

WHAT COUNTS AS A BACKGROUND OR CURRENT INVOLVEMENT IN THE ARTS?

It was most interesting to see that individual respondents offered a range of different experiences which they counted as background or current involvement in the arts. Here is an overview of these varying experiences as they were provided by the different groups of respondents.

MUSEUM RESPONDENTS

MUSEUM EDUCATORS AND OTHER MUSEUM PROFESSIONALS

The top four categories of experiences which counted as "background or current involvement in the arts" for the museum respondents were:

1) arts education (primarily course work in art history and fine arts);

2) current jobs working in the museum ("my job of course");

3) outside artistic activities on the hobby or professional level; and

4) involvement in community arts organizations.

The educational backgrounds of the museum respondents included undergraduate and graduate degrees—mostly in art history, but also in visual arts, music, education, and, of course, museum studies or museum education. In counting their jobs in museums as involvement in the arts, respondents mentioned specifically the activities of curating or working as a docent guide, but more often simply answered, "My profession as a museum educator."

The outside artistic activities cited by museum respondents included painting, drawing, working in metal, clay, or on paper—as a hobby or as an "exhibiting artist." Some museum respondents worked outside the museum in theater; one respondent was a performing flutist and another, a performance artist/storyteller. A number of respondents counted as a background in the arts, past or current experiences teaching outside the museum at high schools or colleges.

Finally, many museum respondents mentioned that they were "active in the arts community and in other arts organizations." These activities included chairing local councils on the arts and founding or directing galleries. A few museum respondents cited their involvement with DBAE (Discipline Based Art Education) as Getty Institute members.

SCHOOL RESPONDENTS

NON-ARTS TEACHERS

Of the 47% of non-arts teachers who considered themselves to have a background in the arts, their arts experiences fell into four categories:

1) integrating the arts into their daily curriculum;

2) studying art in high school or college;

3) supporting the arts through fundraising or attending shows and performances; and

4) participating in the arts outside school either as a student or arts hobbyist.

Non-arts teachers report that they write grants for their schools to fund arts integrated curricula, and bring the arts into the curriculum area, especially in English. Indeed, a number of respondents counted their teaching English—most often as creative writing and poetry—as a current involvement in the arts. As one respondent put it, "I've always been confused by the term 'language arts' so I'm not sure. I'm very dramatic in my presentation of literature; does that count?"

The yearly class trip to the art museum was occasionally mentioned as a current involvement in the arts, as were welcoming artists in residence into the classroom and directing school plays or musicals. Many of these non-arts teachers reported undergraduate degrees in art history or fine arts, individual courses in design, or high school level study in arts-based schools. Their roles as "spectator" (parent or sister of a performer or artist) and "supporter" of the arts (through memberships and contributions plus attendance) included serving as board members in arts organizations, being members of museums, and followers of symphony.

A few of the non-arts teachers perform in local theaters or explore art as a hobby. One teacher explains, "I take art classes for self improvement." And others describe their enjoyment of books and paintings in their home. One teacher describes her "commitment to instill a love of... the arts in my students and in my own children." Against this backdrop of involvement in the arts, we should note that we are describing less than half of the total sample of non-arts teachers participating in Project MUSE's inquiry.

ART TEACHERS

As might be expected, art teachers' educational backgrounds include undergraduate and graduate degrees in art history and art education as well as in fine arts and graphic design. Art teachers overwhelmingly described their current involvement in the arts as their teaching, but two other categories emerged:

1) their identities as practicing artists, and

2) their involvement in community arts organizations.

The art teacher respondents point to their out-of-school lives as practicing artists in "a variety of media," including painting, sculpting, ceramics, poetry, garden design, and theater. Two respondents explain their involvement as, "I teach art. I stay actively involved with relevant arts events, reading matter and professional concerns. I also do my own work for personal satisfaction," and "I teach art, make art, think art, write art, travel to see art, am married to an artist." But another reports, "At present my schedule does not afford me time to produce my own work."

In terms of community involvement, some art teacher respondents are board members of arts councils; one respondent has developed an arts partnership between community arts organizations, and another, "founded an arts center to link 3–12 year old children with the arts." Teaching in community colleges is mentioned, as is directing a fine arts camp in the summer.

PRINCIPALS

Principals reporting a background and/or current involvement in the arts center their involvement in two areas:

1) promoting the arts in their schools, and

2) being arts enthusiasts who attend performances and museums.

Among the principals reporting a background in the arts, music seems to be the most prevalent art form. One principal reports that he "plays an instrument"; another is a "folk singer, writer, composer" who has experience teaching music. Another explains, "Our school

is a choir school." And another, "I am a musician" who performs with local orchestras. One principal has, "no degree in the arts, but a great interest."

In terms of promoting the arts in their schools, a principal reports, "My background includes art as an avocation. In my professional life, I am actively involved in promoting an arts-integrated primary school curriculum." Another tells us, "I support and work with the schools' various arts faculty, promote museum visits and in-school arts programs, and dabble in drawing and painting." One principal explains his background in the arts "as related to curriculum development and implementation in a high school, not specific course work, just a sure appreciation."

These principals highlight their emphasis on presenting creative arts programs regularly to their students, writing arts grants, and insisting that arts education programs be included as part of the education their schools provide. In terms of their out-of-school involvement in the arts, they report attending the Philharmonic, singing in a chorus, studying watercolor, teaching dance, keeping up with "periodicals, associations, visiting museums, and listening."

"OTHERS"

The "others" in the sample, all of whom report having a background in the arts, explain their background or current involvement in the arts in terms of their professional activities, including arts consulting, directing a fine arts department in a college, painting, curating, teaching at a university, and managing a state public art program.

GRADES TAUGHT BY SCHOOL RESPONDENTS

School respondents' teaching is spread across grades K–12. Just over half (53%) of the school respondents teach at the lower or elementary level, with the balance divided between middle and high school. The largest concentration teaches students in K–5, and the smallest teaches adults, including college level as well as adult education. Although the exact numbers vary slightly, these proportions remain fairly consistent across school respondent subgroups (non-art teachers, art teachers, principals).

SUBJECTS TAUGHT BY SCHOOL RESPONDENTS

Since the majority of non-arts school respondents teach in elementary or middle school, a large proportion of them teach across the curriculum; as one respondent put it, "all subjects," or as another explained, "all subjects, except art."

Among the particular subjects taught at these grade levels, English was most frequently reported, followed by (in order of frequency): science (including biology, environmental science, et. al.), special education, social studies, language arts, math, and history. Our sample contains a few bilingual/ESL teachers, a few teachers of foreign language (French and Spanish), a few teachers in the Gifted and Talented program, and one teacher of physical education.

DO MUSEUM RESPONDENTS TEACH IN THE GALLERIES, AND IF SO, HOW OFTEN?

Three-quarters (75%) of the total group of museum respondents teach in the galleries. Eighty-two percent of the group of museum educators and nearly half (49%) of the group of other museum professionals (including museum directors and curators) report that they teach in the galleries. Although we do not know how representative these proportions are of the larger scene of art museum education, it is clear that MUSE museum respondents are very much involved in the active practice of education.

MUSEUM EDUCATORS

The majority of the responding museum educators report teaching either on a monthly or a weekly basis. Only six respondents reported teaching less than one to three times a year. Interestingly, museum educators did not count the training of docents as "teaching in the galleries" and often reported their teaching scenarios as follows: "I teach in the galleries about once a week. I train docents who teach in the galleries every day through May." "I train a corps of 50 volunteer docents. I model touring techniques and create gallery programs." "I primarily develop curriculum and train docents."

Among administrative duties, museum educators report supervising, e.g., "the six educators of my department who teach in the galleries, each of them three times a week"; coordinating school programs or museum art classes; or designing workshops that are provided in conjunction with exhibits. A number of educators report that they fill in when docents are missing, i.e., "mostly in emergency situations." One museum educator reports, "When we need an extra 'pair of hands' for school tours or for special adult audiences, I teach."

OTHER MUSEUM PROFESSIONALS

About half of the responding group of other museum professionals report teaching in the galleries. Of this group, an approximately equal number of respondents report teaching: 1) daily, 2) weekly, 3) monthly, and 4) quarterly.

The reported teaching of this group looks a bit different from that of museum educators. One of these museum professionals reports teaching "outreach classes in schools and scheduling and planning 150 academic and 200 recreation classes per year." Another reports giving "gallery talks four times a year" and an "arts lecture series (six talks per year)." Although the majority of seem to teach in this guest lecturer/infrequent presentation capacity, one of these museum professionals reports teaching "daily. This is a part of our museum policy." And another also reports teaching "daily. Our museum is three months young, therefore we all teach!"

DO SCHOOL RESPONDENTS TAKE THEIR STUDENTS TO ART MUSEUMS, AND IF SO, HOW OFTEN?

Art teachers most frequently, and non-arts teachers least frequently (Figure 2.3), take their students to art museums. Withal, just more than half (53%) of the entire sample of school respondents indicated that they take students to art museums. The majority of those who do take their students report going just once a year.

Given the interest in art museums that participation in this study represents, we might expect that respondents would take their students to art museums more often than a wider random sample of the population. Since once a year is the most frequent number of visits even for this self-selected group, we must realize that in addressing the issue of learning in art museums, we are talking about a very infrequent encounter for most students in most schools.

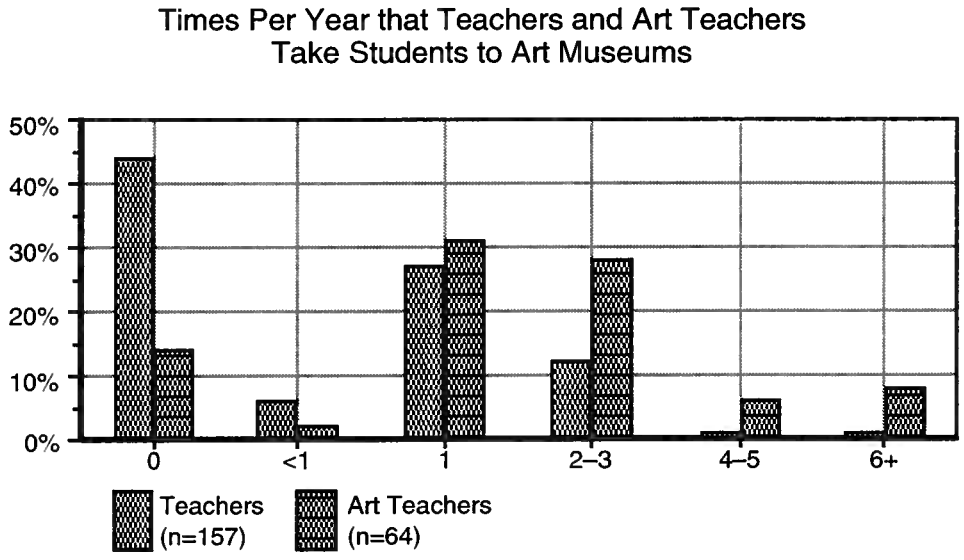

Figure 2.3: Times per year that non-arts teachers and art teachers take their students to art museums.

REASONS OFFERED FOR THE INFREQUENCY OF SCHOOL VISITS TO ART MUSEUMS

NON-ARTS TEACHERS

Most respondents indicated that they would like to take their students to the museum more often than they do. The most frequent reason offered for limiting visits was budgetary constraints. One teacher reported, "I would like to do more, but alas, budgetary constraints." Another said she takes her students to an art museum, "when there is money available—maybe once in three years." One teacher explains, "Transportation costs are the problem or we'd go more often as the visits are free."

Another reported deterrent to taking students to art museums is physical location. One teacher explained that she takes her students to art museums, "infrequently, as the closest one is more than an hour away." Another explained, "Wish we could, but no museums are within proximity of our district."

A number of non-arts teachers reported taking their students to art museums "when exhibit/offerings mesh with curriculum." One teacher reported that she takes students to art museums, "occasionally, depending on the unit of study." Some non-arts teachers reported that when it comes to a museum field trip, they most often choose to go to the history or science museum, because it more apparently fits into a given curriculum. As one teacher explains, "More often, we take architectural walks, do observation drawings outdoors, and visit historical museums."

ART TEACHERS

Responding art teachers also reported that budget constraints limit the number of times they can take students to art museums. One art teacher explains, "I would like to do that—no money." Another said she only goes to art museums, "once a year due to lack of funding." And another reported, "only when it is covered by grant money... donations, or fund raisers." One art teacher said, "since I service all students in the school, it is rare that I can do a field trip with a select few." Another explained that although her students do not get to go to art museums very often, she "shows slides and prints from museums and does related projects."

PRINCIPALS

The principals in our sample reported on the basis of the teachers in their school taking students to art museums, and corroborated the observation that, although frequency varies, "No one class is likely to go more than once a year." One principal reported that

she "encourages" teachers in her "charge" to take students to art museums. Another incorporates visits to art museums into a staff development program, "We bring teachers to museums/historic sites for training." Location was cited as a frequent obstacle. One principal says children can't go because of "distance"; and another principal says that he hasn't brought students to art museums "due to travel logistics," but indicates, "I have brought art to the children."

RELATIONSHIP BETWEEN A BACKGROUND IN THE ARTS AND FREQUENCY OF SCHOOL TRIPS TO ART MUSEUMS

Sixty-two percent of the school respondents who have a background in the arts report taking their students to art museums. By comparison, less than half (40%) of the school respondents who do not have a background in the arts report taking their students to art museums.

For both groups, the most frequent number of times students are taken to art museums is once a year. But 16% of the school respondents with and 6% of school respondents without a background in the arts take their students to art museums between two and three times a year. Similarly, 5% of the educators with and none without a background in the arts take their students to art museums 6+ times a year.

DO RESPONDENTS GO TO ART MUSEUMS IN THEIR FREE TIME?

Almost all of the total group of respondents (91%) report that they do themselves visit art museums in their free time. Looking within that group, an even higher percentage of museum respondents and art teachers (97%) and a slightly lower percentage of non-arts teachers (85%) and principals (86%) report that they go to art museums in their free time. Interestingly, the majority of those individuals who did not report going to art museums in their free time (66%), also report that they do not have a background in the arts.

RELATIONSHIP BETWEEN GOING TO ART MUSEUMS IN FREE TIME AND TAKING STUDENTS

About half (52%) of the school respondents who report not going to art museums in their free time also report that they do not take their students to art museums. One of them commented, "Wish I could, but no museums are within proximity of our district as well as money and time are limited." Forty-two percent of these respondents reported that, although they do not themselves go to art museums in their free time, they or the teachers in their schools take students to art museums, again, most generally once a year.

SUMMARY OVERVIEW OF THE SAMPLE

In summary then, the Project MUSE questionnaire respondents comprise a broad-based group of experienced educators, many with a decade or two of professional experience and varying degrees of arts backgrounds. Just about all the museum educators and art teachers, but less than half of the non-arts teachers and principals, report having a background or current involvement in the arts. Respondents' views on what constitutes an arts background are diverse.

The grade levels which school respondents teach are divided quite evenly between younger (preschool/lower or elementary level) and older (middle/high school and adult) students. Just as the school educators teach all ages of students, they also teach subjects that span the range of disciplines.

As might be expected from their participation in this study, the museum respondents have a particular interest in education. The majority of museum educators and nearly half of the other museum professionals in the sample teach students in the galleries. Nearly all of them train docents and/or lecture to other adults.

Half of the school respondents reported that they took their students to art museums, and most often just once a year. Given the predisposition of respondents to the topic of this research (as indicated by self-selection in the study), the frequency of reported student visits to art museums is quite possibly higher than would be reported by a more random sample.

The positive predisposition of the sample is also indicated by the high percentage (85%–95%) of all respondents who visit art museums at least once yearly in their free time. There was no difference in frequency of taking students to art museums between school respondents who do and do not go to art museums in their free time. However, 20% fewer school respondents without a background in the arts than with report taking their students to art museums.

INTRODUCTION TO THE THREE BASIC QUESTIONS

Because there are so many different kinds of art museums and art museum-goers, Project MUSE researchers attempted to explore respondents' impressions *overall* of the art museum experience and its educational role and potential. Towards that end, we asked respondents for their opinion on "most" people in "most" art museums, as well as their personal experience and perspective.

INTRODUCTION

After much deliberation, debate, and pilot testing, three basic overall questions were selected:

1) In your opinion, why do people visit art museums?

2) In your opinion, how do people feel in art museums?

3) In your opinion, what do people learn in art museums?

Following a structure developed by Harvard Project Zero's Project Co-Arts (see Davis, 1993a), respondents were asked to consider and select as many of nine viable different statements as might "accurately answer" each question. Respondents were also invited to write in "other" statements that they felt might apply (see Figure 2.4).

RESPONDENTS' IMPRESSIONS OVERALL

All nine options for each question seemed to be viable alternatives as determined by researchers' early exploration of general opinions on each of the three questions. Accordingly, marking which statements applied was as much an immersion of the respondent in MUSE's ongoing conversation as it was an exploration of whether any of the statements did or did not apply. The tenth option was offered as blank lines on which respondents could write in explanations that had not been included.

MUSE researchers were interested in learning the overall extent to which respondents felt that any or all of the proposed options applied as well as the range of "other" alternatives that participating educators would suggest. A more in-depth exploration of the respondents' opinions came in the last part of each question in which respondents were asked to rank their top three answers to the original question. Respondents always had the option of ranking any of the "other" options which they had proposed.

RESPONDENTS' PERSONAL EXPERIENCE

In the hopes of gathering as much information as possible, we not only asked respondents to rank a number one option in terms of their general impressions of "people"—with "most people" implied—but also to select "which of the statements (1–10) is most true for you?" A number of respondents to early drafts of the questionnaire had said, "Well, this is my opinion of what most people think, but for me it's different." We thought it would be interesting to see whether the different populations of museum and school educators felt their own experiences in art museums were the same as or different from what they estimated as the experiences of "most people"; and, if different, what those differences might be.

RESPONDENTS' PERSPECTIVE IN TERMS OF EDUCATION

Finally, we asked respondents to consider the specific topics of the questionnaire in terms of students and general education by responding to the following four questions:

1) How important do you think it is for students (again, with "most students" understood) to grow up to be regular visitors of art museums?
2) How positive do you think students feel about their experiences in art museums?
3) How important do you think art museums ARE to general education?
4) How important do you think art museums SHOULD BE to general education?

In this last pair of questions we were trying to gauge whether respondents felt art museums were realizing their potential—if respondents thought they had one—as contributors to more general education.

DIFFICULTIES WITH THE FORMAT

Overall, MUSE respondents accepted the level of generalization in our request for opinions on the issues of why "people" (with "most people" understood) go to art museums, how they feel there, and what, if anything, they learn. Nonetheless, a small number of respondents pointed out that, when asked to rank their top three responses, it was difficult for them to speak for people in general, and especially on the issue of how people feel in art museums. Nine respondents (2%) expressed difficulty in generalizing about why people visit art museums; 38 respondents (7%) expressed difficulty generalizing about how people feel in art museums; and six respondents (1%) expressed difficulty in generalizing about what people learn in art museums. On each question, a number of respondents chose not to rank their answers.

DIFFICULTIES WITH "WHY DO PEOPLE VISIT ART MUSEUMS?"

On the whole, these respondents reported feeling that although all the options (see Figure 2.4) would be true for some people on some occasions in some art museums, in ranking their top three responses, they would need to know more about which art museums, and which museum-goers, and under what circumstances. Regarding the issue of visitation for example, one respondent wrote, "Which people?... I find this hard to answer without an audience in mind." Another respondent wrote in that there would be "different answers for frequent museum-goers and infrequent or non-goers."

DIFFICULTIES WITH "HOW DO PEOPLE FEEL IN ART MUSEUMS?"

On the question of how people feel in art museums, respondents who had difficulty ranking their answers said that the question depended on three factors: the museum itself, the museum staff, and the individual visitor (see Figure 2.9). Regarding the museum itself, one respondent pointed out, "Different museums engender different feelings." And another elaborated, "Some are very visitor friendly, others are not." "Some are welcoming, some are forbidding."

Regarding the museum staff, one respondent pointed out, "I find this question difficult to respond to because experiences at art museums are influenced by the attitudes of the staff at that particular facility. Some are very open and empower and enjoy youngsters; others seem annoyed by their presence." And on the subject of the particular visitor, one respondent told us, "there are two groups of people who visit museums: those who want to (and are quite comfortable) and those who have to (in my experience, students)." Others said it depended on visitors' "own repertoire of knowledge," or "their age," or "experiences and understanding of art." One respondent told us, "Some may feel small in comparison to the world of art."

DIFFICULTIES WITH "WHAT DO PEOPLE LEARN IN ART MUSEUMS?"

Regarding the issue of what people learn (see Figure 2.14), one respondent wrote in, "This depends on what socioeconomic area we come from." Another indicated, "So much depends on attitude/knowledge/personality of (the) director." And another pointed out, "Some museums are more welcoming than others. Some art museums encourage all ages to explore/question and others are very 'off limits.'" An art teacher told us, "It really means so many different things to each individual student. If they have problems in art techniques, that is what they look at—or if they just had a period in modern European history, that seems meaningful."

DIFFICULTIES OVERALL

Since we had wrestled with these same questions when constructing the questionnaire, we were particularly attentive to respondents' voicing their "frustration" in knowing that the choices they made were in terms of art museums and museum-goers "in general," ignoring the exceptions and variations that result from important individual differences among art museums and museum-goers. In-depth person to person interviews would have certainly facilitated a more nuanced overview of the scene and should be considered for future research.

Nonetheless, having expressed these limitations, it seems especially impressive that the large majority of respondents were able to overcome these constraints and make their choices in terms of the broad brush strokes we were applying to each question.

What follows is a summary and discussion of responses in terms of the central issues of similarities and differences between our primary groups of school and museum educators, and our additional interest in differences between respondents who do and do not have art backgrounds, and respondents who do and do not go to art museums in their free time.

THE MUSE QUESTIONNAIRE

COMPARISON OF RESPONSES BETWEEN MUSEUM AND SCHOOL RESPONDENTS

IN YOUR OPINION, WHY DO PEOPLE VISIT ART MUSEUMS?

Harvard Project Zero MUSE Questionnaire 2

I. In your opinion, why do people visit art museums?

Please check (√) as many of the following statements as you think accurately answer this question. You may want to write (and check) other statements in the lines provided in #10. Please be sure to complete the box marked "important" at the bottom of the page. *Thank you.*

1.____For cultural enrichment: to participate in the cultural and cross-cultural conversations of the past and present.

2.____For prestige: to make a personal statement of status and/or sophistication.

3.____For artistic production: to find inspiration for one's own artwork.

4.____For self-improvement: to increase self-knowledge or build character.

5.____For artistic perception: to see beautiful objects and exercise and/or demonstrate a knowledge of aesthetics and/or art history.

6.____For tourism: to include the museum in the sites seen in a visited city.

7.____For entertainment: to escape from the everyday world and/or socialize with friends.

8.____For spirituality: to enjoy a spiritual experience: to uplift one's soul.

9.____For education: to learn about art, art making, and history.

10.___Other:_____

_____

_____

_____

IMPORTANT

From the statements you have checked above, please rank the top three answers:

First: _____

Second: _____

Third: _____

Which of the statements (1–10) is most true for you? _____

How important do you think it is for students to grow up to be regular visitors of art museums?

Very _____ Quite _____ Somewhat _____ Not at all _____

Figure 2.4: MUSE Questionnaire Page 2: Why do people visit art museums?

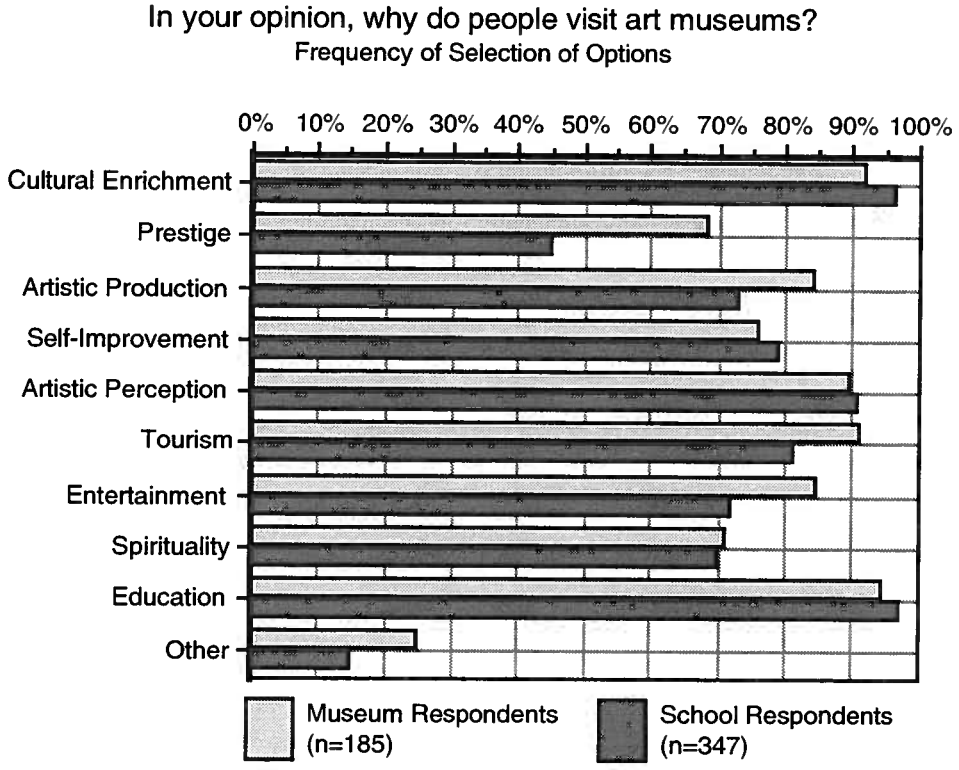

Figure 2.5: In your opinion, why do people visit art museums? Frequency of selection of options.

SELECTIONS OVERALL

Museum and school respondents selected, with relative frequency, all of the options provided as possible answers to why people visit art museums (Figure 2.4). For both groups the options of *education* and *cultural enrichment* were the most frequently selected, followed by *artistic perception* and *tourism*.

Looking at the most frequently selected responses (Figure 2.5), it is important to keep in mind the particular ways in which these options were defined in the questionnaire. *Education* was defined as "to learn about art, art making, and history"; *cultural enrichment* as "to participate in the cultural and cross-cultural conversations of the past and present"; and *artistic perception* as "to see beautiful objects and exercise and/or demonstrate a knowledge of aesthetics and/or art history." Reflected in all three most frequently selected options is a view of the trip to art museums as associated with the "academic" arenas of culture, knowledge, and learning.

More museum than school respondents selected *prestige* (to make a personal statement of status and/or sophistication) as an option

for why people visit art museums and more museum than school respondents wrote in additional options of their own. The options of *artistic production* (to find inspiration for one's own artwork), *entertainment* (to escape from the everyday world and/or socialize with friends), and *tourism* (to include the museum in the sites seen in a visited city) were also selected by more museum than school respondents.

These differences in selections suggest that the museum respondents may have a wider (and perhaps less strictly academic) view of reasons for visiting art museums, including those of artistic inspiration, sightseeing, status-seeking, and meeting and socializing with friends.

RANKED OPTIONS (1, 2, OR 3)

In consideration of the options that were most frequently ranked by the museum respondents and the school respondents, both groups' priorities were quite similar. For both groups, *cultural enrichment* was most often ranked first, and *education* was most often ranked second. Museum respondents' most frequent third place ranking was, again, *education,* while school respondents' choice for most frequent third place ranking was tied between *cultural enrichment* and *artistic perception.* Least frequently ranked (1, 2, or 3) by both groups were *artistic production* and *prestige.*

RANKED NUMBER ONE/FOR OTHERS AND FOR SELF

Comparing the choices ranked first for most people by the museum respondents (Figure 2.6) with those of the school respondents (Figure 2.7), the top three choices for first place ranking are the same (although in different orders) for both populations: *cultural enrichment, education,* and *artistic perception.*

Overall, more museum (67%) than school respondents (50%) chose different first place reasons for visiting art museums for themselves ("most true for self") than they did for others (ranked number one for "people"). Furthermore, the museum respondents' differences covered a wider range of options.

MUSEUM RESPONDENTS

Museum respondents (Figure 2.6) more frequently ranked *entertainment* as a first choice option for why others visit art museums than as a reason why they themselves visited art museums. *Tourism* and *prestige* were options which museum respondents ranked for others, but never for themselves. On the other hand, with the option of *spirituality,* almost no museum respondents ranked this as a first place reason for why others go, but it was the

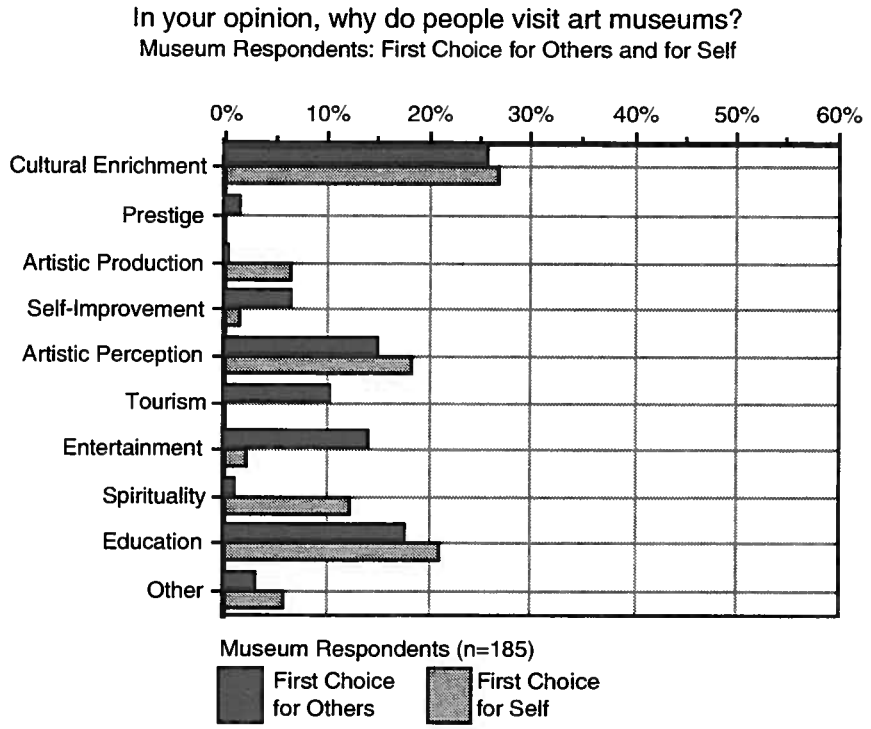

Figure 2.6: Why do people visit art museums? Museum Respondents: First choice for others and for self.

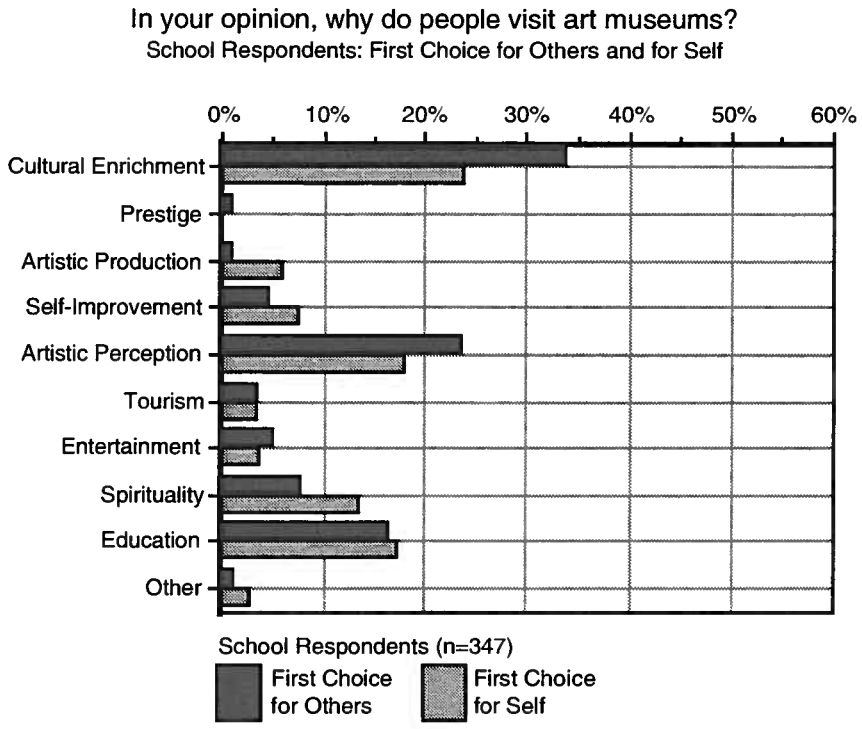

Figure 2.7: Why do people visit art museums? School Respondents: First choice for others and for self.

fourth most popular reason chosen for why they themselves go. Similarly *artistic production* was an occasional first choice for self that was almost never selected for others.

SCHOOL RESPONDENTS

Among the school respondents (Figure 2.7), comparable percentages of the population chose the same range of first place options for themselves as for most people. Differences can be seen in *artistic production* and *spirituality,* which are more frequently ranked for self than for other people; in *cultural enrichment,* which is more frequently ranked first place for others; and in *prestige,* which is occasionally ranked first place for others, but never for self.

WHY DO PEOPLE VISIT ART MUSEUMS? OTHER OPTIONS OFFERED BY RESPONDENTS

Although many respondents seemed to think the MUSE options comprised a comprehensive list of reasons that most people visit art museums, other responses were written in by each group. Overall, there were four other main reasons for visiting suggested by respondents:

1) *Curiosity:* "people are naturally drawn to things that are out of the ordinary."
2) *Obligation:* individuals are "forced" to go with a school trip, or because of a course requirement, or "because their teachers bring them," or "because their parents make them!"
3) *Humanity:* to understand "what it has meant to be human in other times and places and to better understand my present human experience," and "to see how artists have expressed their feelings and the human condition. To increase knowledge of the human spirit."
4) *Sociability:* To take advantage of the gift shop or restaurant; to meet friends or buy presents in the museum shop. As one museum educator put it, the art museum is "a good place to eat and/or hold meetings over lunch"; or to have "social interaction with friends and/or family."

Suggested other reasons that people visit art museums which are not summarized above are directly quoted below and sorted by the respondent group that contributed them.

OTHER REASONS FOR VISITING OFFERED BY MUSEUM EDUCATORS

- In order to develop a sense of beauty, a feeling for quality and meaning, they must have continuous exposure to art.
- Special programs, personal enjoyment.
- For emotion: to experience something different, a not-so-cheap thrill.
- Anything that stretches the mind and fuels the imagination builds stronger minds.
- To attend non-arts events held in museums.
- To feel the visual poetry and see with new eyes. To feel pleasure, joy, and delight and also to be challenged and sometimes provoked.
- It's a setting for daydreaming—it is one of the few environments in our culture where one can loiter and not be arrested and stare into space and not be considered unbalanced. One can muse at the museum. With a companion, one can talk aimlessly (I call it parallel musing).
- For most young people, visiting a museum is part of what they do in school and nothing else.
- For professional development. Meet with colleagues, compare educational techniques with ours.
- For intellectual activity—to be challenged to discuss ideas, to participate in the "evolution of a living culture."
- Seeking family experiences-take part in programs and presentation directed at family groups.
- I think some people contribute to or become members of art museums for social status/prestige, but I don't think many of these people visit them or support their programs.
- Children on field trips form a special "forged" audience, but will return voluntarily if their first visit truly engages.
- To get out of the rain.
- To introduce one's children to an important cultural resource.
- For some I believe art is a passionate experience—a vital part of their lives that is nurtured through museum visits.
- Architecture of museum... they feel it's something they should do to be a good parent.
- To broaden the horizons of their children and introduce them to what parents hope is something that will be good for them.
- For inspiration for other areas of life work: poetry, music, architecture and other areas.
- Go to see objects that will touch me and speak to me and inspire something deep within me that puts me in touch with other people, past and present and I think others go to feel that same connection.
- Re: prestige: for exhibition openings. Yes!
- According to research conducted at this museum, some visitors come to the museum to spend quiet reflective time.
- To have fun; to impart values to others (especially children) while spending focused time communicating with others.
- Dating: purely social.
- To feel the visual poetry and see with new eyes. To feel pleasure, joy, and delight and also to be challenged and sometimes provoked.

OTHER REASONS FOR VISITING OFFERED BY OTHER MUSEUM PROFESSIONALS

- To enjoy the beauty, intrigue and/or wonder of the creative act of art making.
- To be challenged by new ideas. For relaxation... I once attended a workshop where a survey had been done... where over 70% of the respondents answered that question: "I go to the art museum for a relaxing, peaceful experience."
- For pure enjoyment.
- To experience another kind of learning, another way of looking at information and objects already thought to be familiar.

OTHER REASONS FOR VISITING OFFERED BY NON-ARTS TEACHERS

- Their companions do it—go along with others.
- Peace and quiet: a time to reflect
- Simple: the simple act of pleasure. Aesthetic: enjoying the beauty of something.
- As a director, the visual stimulation of artwork often helps me in physically blocking or lighting a scene. It gives me inspiration as a writer as well to see nature and humanity differently portrayed.
- For understanding life and culture of an artist.
- To compare and improve our own creations.
- To achieve an awakening of the senses.
- To see a particular exhibit that would require extensive travel to see usually.
- To extend the experience and education of one's children or students.
- To get ideas to use in the classroom.
- To enhance the quality of life by appreciating another person's self-expression.
- To introduce children to art as a means of expressing varied "experiences."
- To be surrounded by others who love art, love to learn—are there because they want to be. There is a kind of spiritual kinship with strangers in a museum—a kind of worship that is shared, subtle, and gloriously present.
- When my daughters were young I took them... to impress them with the immense variety and style in art. I think it helped them to realize how limitless the imagination is!
- For therapy: to psychologically heal from a recent divorce or other catastrophic life challenge.
- For experience: to be; to exist; to see things as one has never before seen them; just to live through the art.
- To experience various methods of self-expression that are innovative.
- To plan museum experiences for students who will be taken on field trips to a museum.
- To get ideas of new approaches to my classroom projects.
- To enlarge my thinking.
- For relaxation, to reduce stress.
- Many divorced fathers who have children on weekends will go as a way for something to do.
- To gain appropriate information and knowledge helpful in developing teaching units through the arts.

MUSEUM AND SCHOOL RESPONSES

OTHER REASONS FOR VISITING OFFERED BY ART TEACHERS

- I take my students to museums to experience what society feels is great art first hand. We also look for what makes it so and what motivated the artist to create.
- To research a particular style or trend of painting or sculpture.
- To get out of school for the day.
- To use as a teaching tool, as an experience for learners, and to bring information back to school.
- Enjoyment, satisfaction, fulfillment of perceiving art (i.e., it feels good, and it's exciting to be "moved" by art, perceptually and emotionally).
- It's something I must do—a compulsion.
- Museums I go to often have concerts, lecture series, and special teacher workshops that are interesting or helpful.
- To attend specialty talks/lectures/workshops in specific field/topics.
- To see works of a major artist for whom the individual has a liking or about whom the individual is curious.
- For insight to individual artist's styles.
- To see a particular show that is traveling from city to city.

OTHER REASONS FOR VISITING OFFERED BY PRINCIPALS

- Art museums make me feel peaceful.
- To see how an artist makes a statement about the existing society.
- For insight into societal values (past, present, future) as well as the challenges and changes to them.
- To improve knowledge of antiquities.
- Romance!
- Something in the realm of conserving the past—how best to do it and without offending a culture—i.e., Native American.
- To share the importance of art with one's children.
- For the special exhibits, shows and productions.
- For the joy of visual learning.

OTHER REASONS FOR VISITING OFFERED BY OTHERS

- To be able to say they have seen a particular museum or work of art: a statement of validity... I often see tourists who have their picture taken in front of famous works.
- Perspective taking: Where are we? Where have we been? And most important, where do we want to go?

HOW IMPORTANT DO YOU THINK IT IS FOR STUDENTS TO GROW UP TO BE REGULAR VISITORS OF ART MUSEUMS?

In creating a scale from *very* as the most positive ranking to *not at all* as the least positive ranking (see Figure 2.4), MUSE researchers considered the positive rankings to be *very* and *quite*, and the less positive rankings to be *somewhat* and *not at all*. While the majority of both museum and school respondents chose on the positive end of our scale, more museum than school respondents (Figure 2.8) think it is *very* important for students to grow up to be regular art museum-goers. Although small percentages, more than twice the percentage of school respondents as museum respondents think it is just *somewhat* important for students to grow up to be regular art museum-goers.

These differences are not surprising. The continued life of the museum may rely on the cultivation of new populations of museum-goers. In many art museum education programs, free passes are distributed and programs are evaluated on the basis of the number of students who return with their parents or friends for repeat visits. Throughout the museum, then, visitation may be seen as both an objective and a measure.

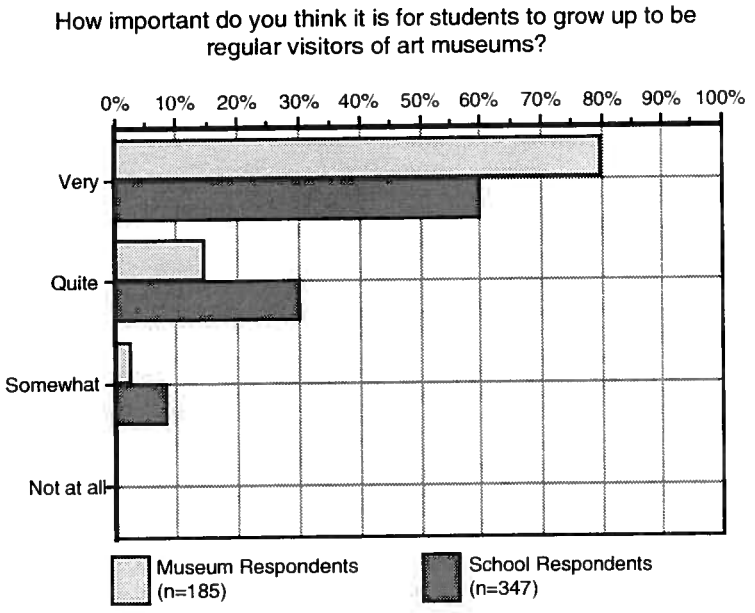

Figure 2.8: How important do you think it is for students to grow up to be regular visitors of art museums?

THE MUSE QUESTIONNAIRE

IN YOUR OPINION, HOW DO PEOPLE FEEL IN ART MUSEUMS?

Harvard Project Zero MUSE Questionnaire 3

II. In your opinion, how do people feel in art museums?

Please check (√) as many of the following statements as you think accurately answer this question. You may want to write (and check) other statements in the lines provided in #10. Please be sure to complete the box marked "important" at the bottom of the page. *Thank you.*

1.____Welcome: that the museum is a friendly and inviting environment.

2.____Enthusiastic: that one is eager to see as much of the museum as possible.

3.____Self-conscious: that there are behaviors (e.g., how long to stand in front of a painting) which one needs to acquire in order to feel comfortable in the museum.

4.____Lost: that there may be a correct order in which to view the works of art—wondering which way to go, where to start.

5.____Independent: that one is competent and free to explore the museum on one's own.

6.____Uninformed: that there is information (e.g., art history) one needs to know (that others know) in order to appreciate the museum experience.

7.____Empowered: that whatever experience one has with the works of art is valid.

8.____Unwelcome: that the museum is a forbidding or intimidating environment.

9.____Neutral: that, for whatever reason, one is unaffected by the experience.

10.___Other:_____

IMPORTANT

From the statements you have checked above, please rank the top three answers:

First: _____

Second: _____

Third: _____

Which of the statements (1–10) is most true for you? _____

How positive do you think students feel about their experiences in art museums?

Very _____ Quite _____ Somewhat _____ Not at all _____

Figure 2.9: MUSE Questionnaire Page 3: How do people feel in art museums?

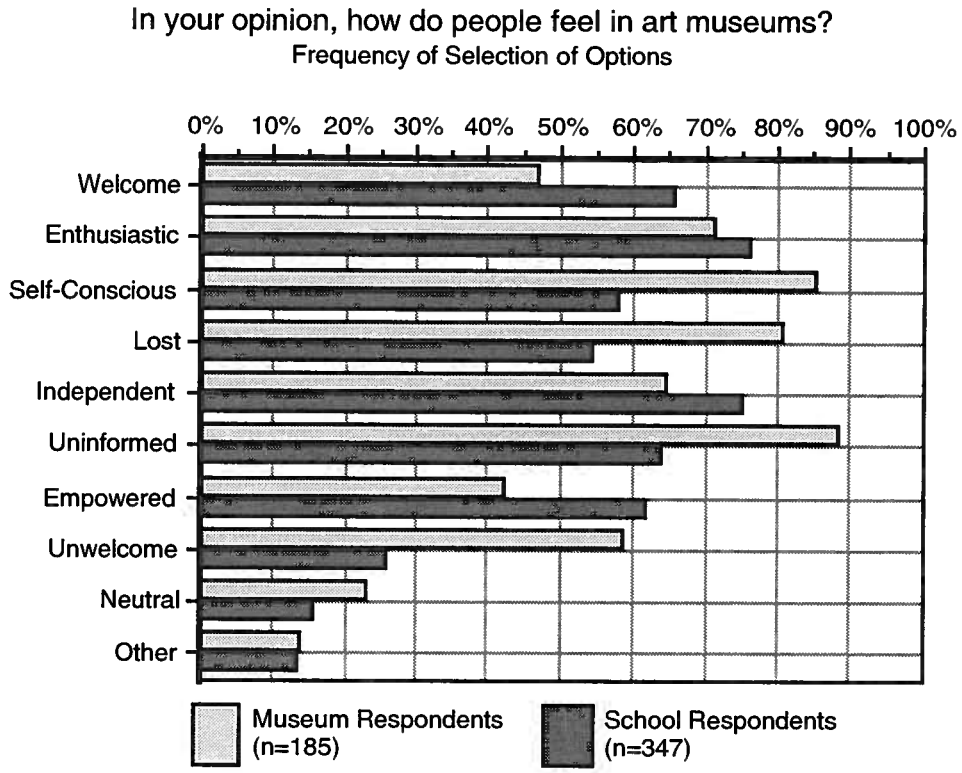

Figure 2.10: In your opinion, how do people feel in art museums? Frequency of selection of options.

SELECTIONS OVERALL

Museum and school respondents differed substantially on the questions of how people feel in art museums (Figure 2.10). Overall, more museum than school respondents seem to think that most people feel negatively in art museums.

Museum respondents' most frequently selected responses were *uninformed* (that there is information (e.g., art history) one needs to know (that others know) in order to appreciate the museum experience); *self-conscious* (that there are behaviors (e.g., how long to stand in front of a painting) which one needs to acquire in order to feel comfortable in the museum); and *lost* (that there may be a correct order in which to view the works of art—wondering which way to go, where to start).

Conversely, school respondents most frequently selected the options of *enthusiastic* (that one is eager to see as much of the museum as possible); *independent* (that one is competent and free to explore the museum on one's own); and *welcome* (that the museum is a friendly and inviting environment). Interestingly, *welcome* was among the options least frequently selected by museum respondents.

Neutral (that, for whatever reason, one is unaffected by the experience) was the least frequently selected response by both groups. *Unwelcome* was more frequently selected by museum than by school respondents, and *empowered* was more frequently selected by school than by museum respondents.

The overall selections suggest that museum respondents think that visitors experience more negative feelings in art museums than do school respondents. Although it would be heartening to suggest that the school respondents have good news to bear (i.e., that museum-goers actually have fewer negative responses than museum respondents think they do), it is important to remember that participation in the MUSE study may represent a more positive attitude towards art museums than would be found in a random sample. And here again, museum respondents may be reflecting their view of a broader population of museum-goers than is known by the school respondents.

RANKED OPTIONS (1, 2, OR 3)

The observed differences persisted in the options both groups selected to be ranked first, second, and third. Museum respondents' most frequent selection for first place was *self-conscious*, and for second and third place was *uninformed.* Expressing their very different view, school respondents' most frequent selection for first place was *enthusiastic,* and for second and third place was *independent.* Both groups least frequently ranked *neutral* for first, second, or third place.

RANKED NUMBER ONE/FOR OTHERS AND FOR SELF

Eighty-two percent of the museum respondents and 61% of the school respondents had different first place (i.e., "most true") responses for themselves than for others. Although museum respondents (Figure 2.11) seem to think that most people have negative feelings and school respondents (Figure 2.12) seem to think that most people have positive feelings in art museums, both populations rank positive feelings in first place for themselves.

MUSEUM RESPONDENTS

Although museum respondents' most frequent first place rankings for others (Figure 2.11) were *self-conscious, uninformed,* and *enthusiastic,* their first choice rankings for themselves were *independent, enthusiastic,* and *empowered.* Not one museum respondent ranked in first place the option of *neutral* (that, for whatever reason, one is unaffected by the experience) for others or for themselves.

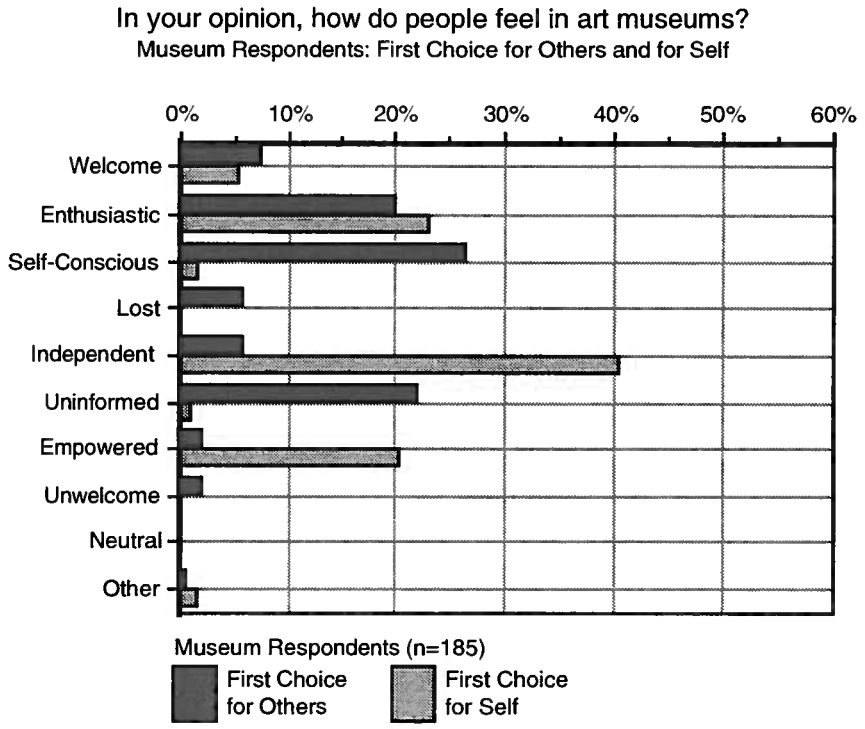

Figure 2.11: How do people feel in art museums? Museum Respondents: First choice for others and for self.

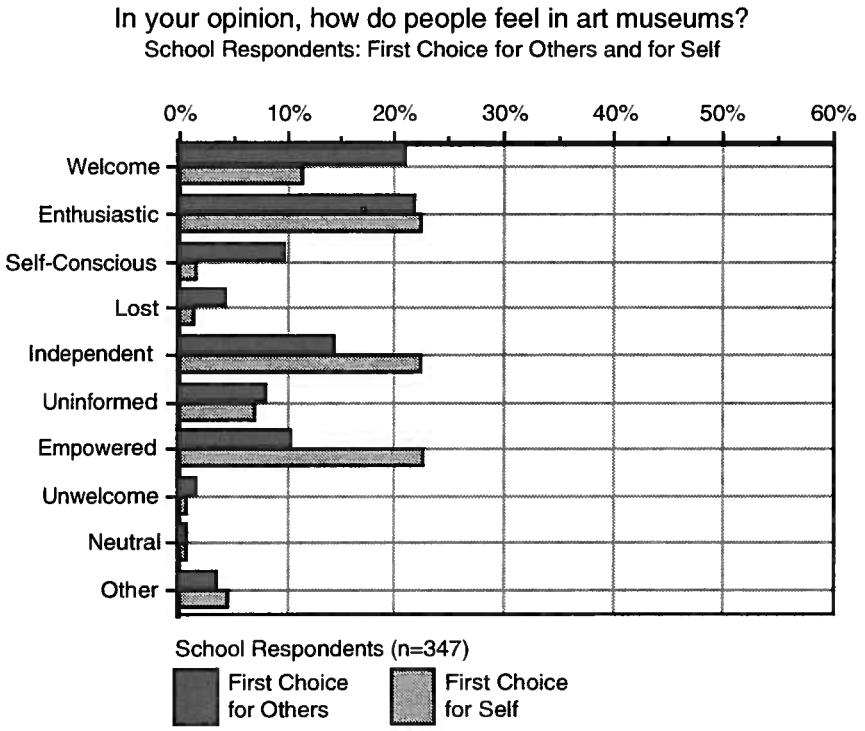

Figure 2.12: How do people feel in art museums? School Respondents: First choice for others and for self.

The options least frequently ranked in first place for others were *empowered* and *unwelcome*. Not one museum respondent ranked *unwelcome* as most true for self. *Empowered* was the third most frequently ranked option as most true for oneself. While *self-conscious* was most frequently ranked as first place for others, almost none of the museum respondents ranked it as most true for themselves.

A small percentage of museum respondents ranked *lost* and *independent* as first choice for most people, but not one museum respondent ranked *lost* as most true for self, and *independent* was the most frequently ranked option as "most true" for museum respondents themselves. Similarly, *uninformed,* which was second most frequently selected as first place for others, was almost never selected by museum respondents as most true for self.

Overall, these rankings support the notion that although museum educators themselves feel confident, secure, and excited in art museums, they perceive others as feeling less comfortable. Interestingly, very few museum respondents ranked the option of *welcome* as first place for others or for themselves.

SCHOOL RESPONDENTS (Figure 2.12)
School respondents most frequently ranked as first choice for others: *enthusiastic, welcome,* and *independent.* Differing slightly, school respondents' most frequent responses for how they themselves feel in art museums included *empowered* in place of *welcome.* The least frequently ranked first place options for others and for self were: *neutral* and *unwelcome.*

More school respondents ranked *self-conscious* as the first place ranking for others than for themselves. In a similar vein, school respondents more often ranked *empowered* and *independent* as true for themselves than for others.

While these first place rankings indicate that in a couple of instances school respondents may see themselves as feeling more confident and secure than most people, school respondents overwhelmingly see most people, like themselves, having positive feelings in art museums. Interestingly, more than twice as many school as museum respondents ranked *welcome* as a first place option both for others and for themselves. Like museum respondents, school respondents see others feeling more *welcome* in art museums than they do.

HOW DO PEOPLE FEEL IN ART MUSEUMS? OTHER OPTIONS OFFERED BY RESPONDENTS

Overall, the other options that respondents wrote in for how people feel in art museums were more positive than negative. There were four overarching options that respondents suggested had not been previously included:

1) *Curious:* "That the museum presents multiple reflections of humanity." "Curious: wishing to inquire about the background of the artist or the previous owners." "Curious: the feel of exploration and discovery is experienced." "Curious to learn the essence (in a concise form) of a particular exhibit." "Curiosity is aroused by artworks, although visitors may not have or be able to find resources to answer questions raised."

2) *Transformed:* "Special: transformed." "That they are in another place or time; lose track of time." "That even though the museum can be an intimidating place, there's something awesome and positive about the 'temple-like' quality." "Formal: like being in church." "Many feel museums are like churches—quiet, sacred places."

3) *Alienated:* "That nothing about the art or the institution has anything to do with ordinary people." "Some people feel disenfranchised when their own culture is not represented in the museum's presentations." "That the art museum is an expression of White culture and the exhibits wittingly or unwittingly convey those values." "Often as an outsider in cold territory."

4) *Excited:* "Excited and inspired by the art one sees." "Excited: to be in a new and stimulating environment." "Stimulated by new ideas or imaginative ways of presenting old ideas." "Excited and inspired by the art one sees." "I think many people feel excited about being in the museum—awestruck."

It is not surprising that the largest number of other options were supplied for the question which the most respondents had difficulty answering. Here are the additional feelings that were offered—not summarized above—directly quoted from respondents.

OTHER WAYS THAT PEOPLE FEEL IN ART MUSEUMS OFFERED BY MUSEUM EDUCATORS

- High school students are often intimidated and made uncomfortable by guards, uneasy docents, and unspoken expectations.
- Social, part of being seen with the right people in the right place. Tired, with sore feet, want to stop looking and sit down. Surprise—wasn't what they expected. Happy—get a satisfying experience from art and/or the environment.
- Entertained: Looking at art raises questions, encourages dialogue. Bored/Tired: Try to do too much or information is not well-communicated.

- We are aiming to have them feel very positive.
- If they have a good docent, they should feel very good.
- Impressed.
- The range of response reflects people's familiarity with and knowledge of place (the museum) and content (its collections or exhibitions). Visitor services: tours, gallery guides for a variety of types of visitor, and interactive experiences can greatly enhance the museum experience.
- Strange... Quiet, too much use of stark settings and white walls. Some art can be almost unpleasant if not seen following an explanation. Hand outs are not often read.
- How people feel in the museum depends on the background knowledge they bring to the experience.
- Exhausted: mentally fatigued by challenges of way finding, etc.
- Along with self-conscious, some people feel insecure or lack of confidence in their ability to appreciate the art. In modern/contemporary art museums they may also feel "angry," wondering why the work is art. Why it is in the museum. This anger or insecurity is related to a feeling of exclusion. They aren't part of the "in" group since they don't "understand" the work.
- Students enrolled in our studio and gallery visit programs are almost all quite-very positive. Students who have had little sleep on their class trip and come from small towns for a general tour in June probably would mostly like to get to the shopping center, or to the bus hostel for a nap.
- I feel very few people feel "empowered" since I believe that the experience is a biased one no matter what since a process of selection and predetermined "quality" has already occurred.
- Comforted and hopeful, knowing there is a place and people dedicated to creation and preservation and not destruction.
- Inquisitive: interested in understanding the artist's work, the museum's collection, the constructions of history represented there.
- Negative: some people never learn how to use a museum to their benefit. Most don't know that it is O. K. to have fun. Most people still view museums as elitist (socially and academically).
- Those with some background usually feel comfortable and enthusiastic but I suspect are in a minority. Many other visitors are awestruck.
- Bored: they are disappointed when the work doesn't "do" something to them; they lack (or don't utilize) the skills necessary for a "dialogue" with the work.
- I think people as a whole feel more comfortable in art museums now than perhaps 20 or 30 years ago, largely due to school groups visiting.
- Students feel positive about their experiences in art museums as long as there is good programming.
- It depends whether people are just stopping in to visit, or if they've come for a program or something else has brought them in and helped them to feel welcome.
- The research conducted here showed at least two types of museum visitors—those with art knowledge and those without. Those with art knowledge found the museum welcoming; those without found it intimidating. It depends on how their experience went. Were they made to feel comfortable and challenged or were they left out?

- I think that people avoid museum visits because they don't think they have time to see all the exhibits. People don't think to visit just to see certain exhibits.

OTHER WAYS THAT PEOPLE FEEL IN ART MUSEUMS OFFERED BY OTHER MUSEUM PROFESSIONALS

- Experience in museums varies according to familiarity with material, family background, etc.
- If students have a capable and informative guide, I think they feel exhilarated by the museum experience.
- Unempowered: That the way most museums are structured does not engender empowerment. You must enter and exit only one way, didactic panels tell you how you should think, guards are unfriendly, you "must" be quiet, etc.
- Most people feel intimidated, that they do not understand the relevance or significance of the objects exhibited. Many feel that the labels are not informative for the average viewer. However, I have observed this more with adults than with children, who seem more open to new experiences.
- Obligated—feel one should visit.
- I think the general public is intimidated by art museums and believes there are specific ways to look at art.
- Our museum's intimate scale, informed and outgoing docents, and informal placements of the outdoor sculptures, tend to allow our visitors to relax into their museum experience. We're convinced that they leave here enthusiastic and brave enough to go onto visit some other museum soon.

OTHER WAYS THAT PEOPLE FEEL IN ART MUSEUMS OFFERED BY NON-ARTS TEACHERS

- Confused: especially about more modern abstract pieces.
- Some are intimidated or overwhelmed. More experienced feel at home, less experienced feel unsure of themselves.
- Many people feel weak, uneducated and have an inferiority self-demoting attitude. Viewers should enjoy, learn, become more aware, read more, become more self-confident, and return to learn, appreciate and enjoy even more. Then learning even more becomes a way of life. True fun and a love for learning!
- Unfortunately, most perceptions are negative. These are stereotypical reactions because the arts are not given educational priority, many folks feel this area is only for the "sophisticated."
- Self-conscious, "students especially."
- Uplifted: that looking at beautiful objects gives a sense of peace, harmony, clarity, and refreshment.
- Believe that the more opportunities one takes to participate and visit museums, the less intimidating; more knowledgeable and comfortable one becomes.
- Self-satisfied: that one has spent free time by choice rather than obligation.
- People tend to feel more comfortable in a museum when they have a purpose—going to view a particular exhibit or as a social occasion with a friend.
- When visiting with my children (children and teenagers), I am sometimes stifled by the need to be quiet. Also, certain people are snobby and tend to sneer when exposed to kids. I find this unappealing.
- Bored: My students have said that they cannot "relate" to the art of the artists. Frustrated: They don't know how to talk about art.

- Overjoyed and that it is not enough time for what I want to see and recreate.
- Sometimes I feel somewhat overwhelmed. Perhaps it's all that serious looking at detail or the concentration on objects, but I seem to get fatigued within an hour. I wish the food were less expensive or there were resting places to close my eyes for a while before going on. But it really depends on how much preparation was done ahead of time. If they know what they're looking for or looking at, it's much more positive.
- Joyous, amused, enervated.
- Welcome: nonthreatening place/public domain. You are patronizing the arts.
- They need more knowledge to know what to look for.
- While I don't feel uninformed, I often long for more knowledge and more time and opportunity.
- If there's a guided tour who knows how to reach children at their level, it can be very positive.
- Relaxed by the beauty of the art.
- Enthusiastic implies a kind of rush to see it all. Ugh! What I love about a museum is that the pace set is your own. Frankly I never feel the need to "see everything". What I love is that I can stand in front of a painting for hours or 5 minutes. In a museum it is as if time, relative and historical, holds its breath as we observe the results.
- Stimulated by the spiritual, intellectual experience.
- I tend to think that most people who go to museums feel comfortable in them. I think that when people feel uncomfortable about museums, they don't visit them at all.
- Awed: impressed by the talent, the variety, the beauty.
- Stimulated: by new ideas or imaginative ways of presenting old ideas.
- Calm, refreshed.
- Crowded in, not space for your person because of others. Sometimes hurried.
- Pleasantly immersed in a visual environment of beautiful and/or interesting objects.
- I do think that people need the proper tools, preparation and explanation to know how to use the museum and what to look for.
- Humble in the presence of great talent

OTHER WAYS THAT PEOPLE FEEL IN ART MUSEUMS OFFERED BY ART TEACHERS

- Overwhelmed: large museums can over satiate if one feels compelled to "see it all."
- Awed—to be in the presence of the products of so much creative force. Angry—at times I have felt this when the work is offensive and/or I do not feel worthy of the honor of being hung in a museum.
- Confident, inspired, controlled (quiet, reserved atmosphere). Students have expressed boredom with the museum docent tours.
- Inspired (to get back to the studio and work out a problem you've just found a solution to, or begin on a new idea you just concocted...).
- Certainly some feel disconnected, even bored or "alien," just as some of us would feel in a science lab or football stadium.

MUSEUM AND SCHOOL RESPONSES

- I have found some tension in visiting museums worldwide. I have found guards aloof and intimidating. Locally, especially in bringing children, I have found a more welcoming feeling.
- Obviously this varies from museum to museum. In terms of environment, aesthetics, security ethic, comfortable seating. I find lighting to be very important. Natural light has a welcoming effect. Depending on exposure to museums one can feel very lost—intimidated.
- Inspired: to stand in front of an original work of art by an artist that they may have only heard about or seen a photograph, can mean the difference between appreciating it and not.
- Sometimes overwhelmed by so much to see—so little time.
- Inquisitive: the feeling of exploration and discovery is experienced.
- Museums are often in our culture for middle/upper class persons. They are usually in better parts of towns and advertise in better parts of town. The design of most museums also presupposes a certain education and familiarity with organization. Also the cost of museums, apart from lack of proximity and knowledge of what the museum offers, make museum attendance prohibitive for many people. Free days are rarely advertised in neighborhoods that should take advantage of them.

OTHER WAYS THAT PEOPLE FEEL IN ART MUSEUMS OFFERED BY PRINCIPALS

- Many feel museums are like churches - quiet - sacred places.
- Awed.
- Overwhelmed: Too much to do/see.
- Overheated: stuffy air.
- Inspired: impressed: in awe of past civilizations, achievements, and artistic expressions.
- In awe of the richness that lies there.
- Country people with little exposure to museums tend to have provincial attitudes toward art.

OTHER WAYS THAT PEOPLE FEEL IN ART MUSEUMS OFFERED BY OTHERS

- Invited to a public place where greatness is recognized and celebrated! Its nice to include greats from the past as a part of one's circle of friends.
- That they need to "do" or "cover" the whole museum exhibit.
- I have listened to conversations in museums for years. Most people enjoy looking at the work, but don't possess much knowledge beyond the identification of the artist. The majority of visitors talk among themselves (as a twosome or more) about subjects totally unrelated to the content of the museums—usually about their daily lives. Conversations about the works typically are anecdotal and humorous references based on personal experiences. Very few express the overt desire to know more about the work.

HOW POSITIVE DO YOU THINK STUDENTS FEEL ABOUT THEIR EXPERIENCES IN ART MUSEUMS?

Overall, museum and school educators responded very similarly to the question of how positive students feel about their experiences in art museums (Figure 2.13). As mentioned before, in creating a scale from *very* as the most positive ranking to *not at all* as the least positive ranking, MUSE researchers considered the positive rankings to be *very* and *quite*, and the less positive rankings to be *somewhat* and *not at all*. From this perspective, museum and school respondents were comparably split in their overall rankings of students' feelings in art museums. A slightly greater percentage of school than museum respondents indicated that students felt more positively about their experiences in art museums, and a slightly greater percentage of museum than school respondents indicated that students felt less positively.

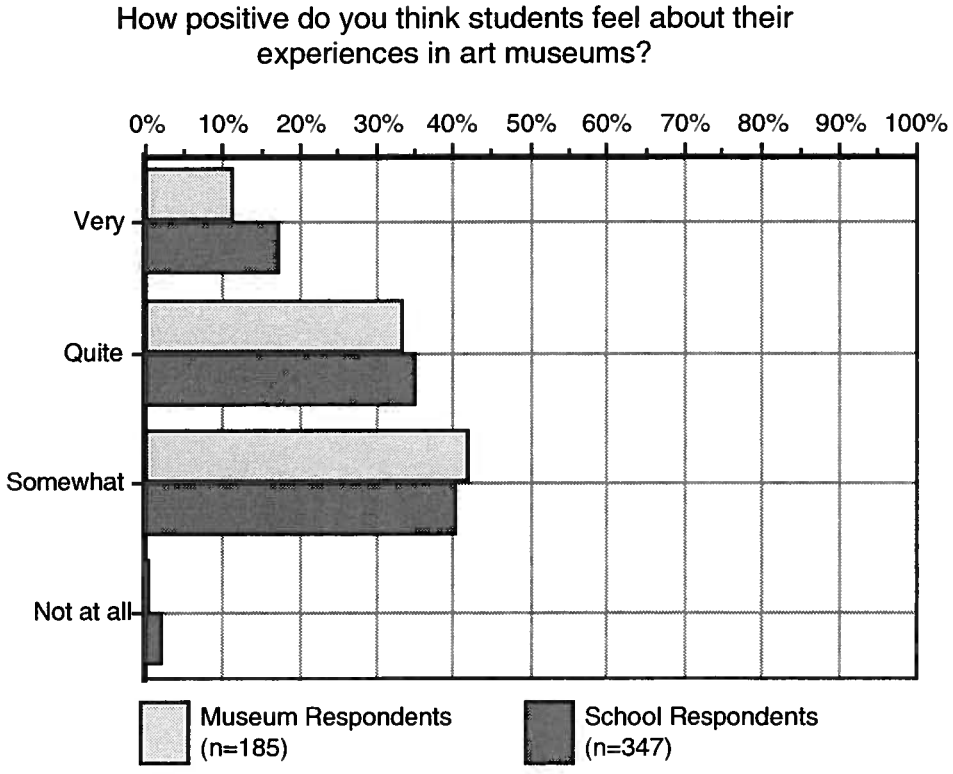

Figure 2.13: How positive do you think students feel about their experiences in art museums?

THE MUSE QUESTIONNAIRE

IN YOUR OPINION, WHAT DO PEOPLE LEARN IN ART MUSEUMS?

Harvard Project Zero MUSE Questionnaire 4

III. In your opinion, what do people learn in art museums?

Please check (√) as many of the following statements as you think accurately answer this question. You may want to write (and check) other statements in the lines provided in #10. Please be sure to complete the box marked "important" at the bottom of the page. *Thank you.*

1.____Art history: about the principles and history of art.

2.____Interdisciplinary humanities: about the ways in which history, literature, and art interrelate and inform one another.

3.____Museum studies: about what museums are and what museum professionals do.

4.____Nothing: art museums are not about learning.

5.____Aesthetics: about the beauty and fine design of art objects; about taste and value; and/or about art objects as symbolic constructions.

6.____Self-expression: about the discovery and expression of self and its relation to the outside world.

7.____Art making: about techniques in fine arts like drawing and painting.

8.____Art patronage: about individuals who collect and share art (e.g., their names).

9.____Social issues past and present: about society's constant themes and challenges.

10.___Other:_____

IMPORTANT

From the statements you have checked above, please rank the top three answers:

First: _____

Second: _____

Third: _____

Which of the statements (1–10) is most true for you? _____

How important do you think art museums <u>are</u> to general education?

Very _____ Quite _____ Somewhat _____ Not at all _____

How important do you think art museums <u>should be</u> to general education?

Very _____ Quite _____ Somewhat _____ Not at all _____

Figure 2.14: MUSE Questionnaire Page 4: What do people learn in art museums?

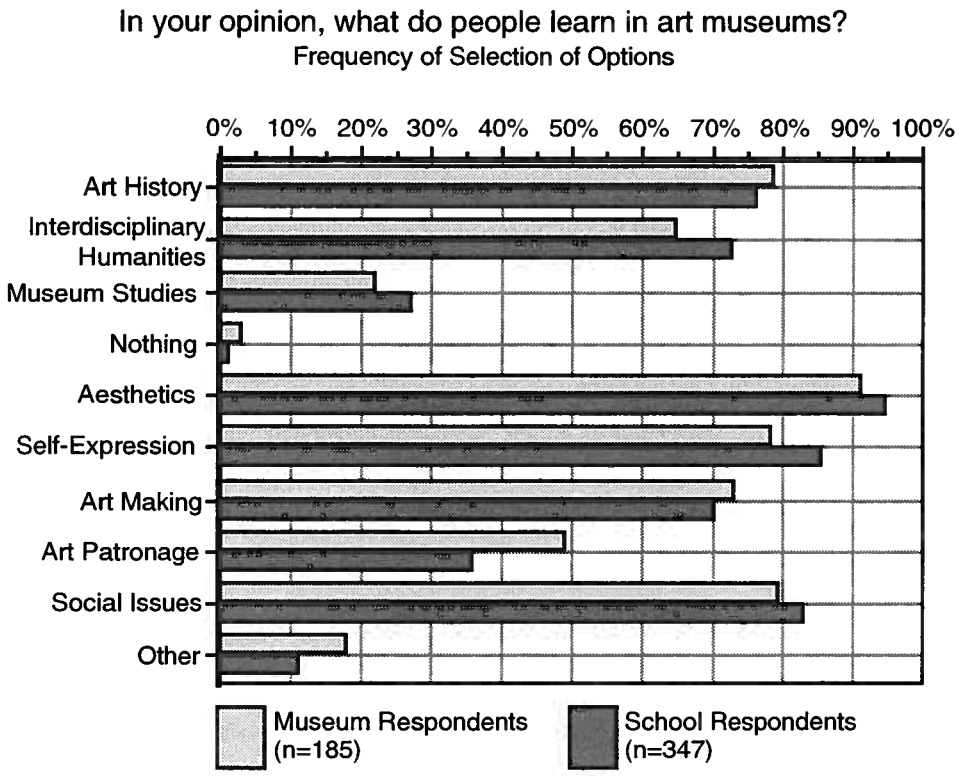

Figure 2.15: In your opinion, what do people learn in art museums? Frequency of selection of options.

SELECTIONS OVERALL

Museum and school respondents were once again predominantly in agreement as to the subject of what people learn in art museums (Figure 2.15). The most frequently selected response by both museum and school respondents was *aesthetics* (about the beauty and fine design of art objects; about taste and value; and/or about art objects as symbolic constructions). For both groups, *aesthetics* was the only response to be selected by more than 90% of the respondents.

Museum and school respondents were also in agreement with regard to their least frequent selections: *nothing* (art museums are not about learning) and *museum studies* (about what museums are and what other museum professionals do). *Art patronage* (about individuals who collect and share art, e.g., their names) was also less frequently selected, but more frequently selected by museum respondents than by school respondents. It is interesting that there is such agreement that very few individuals learn the two things that you might expect you could only learn in museums: *museum studies* and *art patronage*, as they are defined here.

Surely a trip to an art museum educates visitors as to the notion of what an art museum is and introduces visitors to the professionals that shape the experience (e.g., docents, guards, curators who mount shows or write catalogues). What label on a work of art does not tell the visitor the name of the owner or former owner of the work and the date of its loan or contribution to the museum collection? Nonetheless, both groups were in agreement that this sort of learning is not what most people take away from a visit to an art museum.

In terms of what *is* learned, the groups also appear to be in agreement that after *aesthetics,* museum-goers learn about *social issues, self-expression,* and *interdisciplinary humanities.*

RANKED OPTIONS (1, 2, OR 3)

School respondents and museum respondents were in agreement regarding their top rankings of what people learn in art museums. Both museum and school respondents most frequently ranked *aesthetics* in first place, *self-expression* in second place, and *social issues* in third place. *Nothing, museum studies,* and *art patronage* were least frequently ranked among the top choices for both groups.

RANKED NUMBER ONE/FOR OTHERS AND FOR SELF

Again, museum respondents (Figure 2.16) more frequently than school respondents (Figure 2.17) chose different options for the response most true for themselves and their first place ranking for other people. Sixty-eight percent of the museum respondents had different responses for themselves than for others, while 49% of the school respondents chose different responses for themselves than for others.

MUSEUM RESPONDENTS

Museum respondents' most frequent first place response for others (Figure 2.16) was *aesthetics* (an option they ranked more than twice as often for others than for themselves) and their most frequent first place response for themselves was *interdisciplinary humanities* (an option ranked infrequently for others). *Social issues* was ranked more than twice as frequently for themselves as for others.

SCHOOL RESPONDENTS

While school respondents (Figure 2.17) ranked *aesthetics* in first place for themselves and for others, they still ranked it more frequently for others than for themselves. Similarly, while school respondents often ranked *interdisciplinary humanities* (about the ways in which history, literature, and art interrelate and inform one another) and *self-expression* (about the discovery and expression

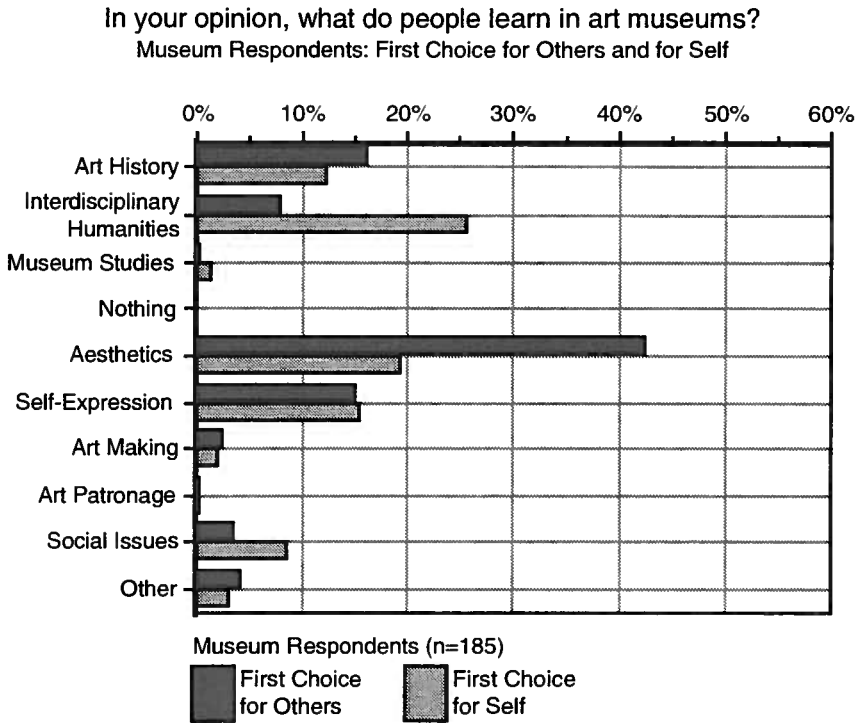

Figure 2.16: What do people learn in art museums? Museum Respondents: First choice for others and for self.

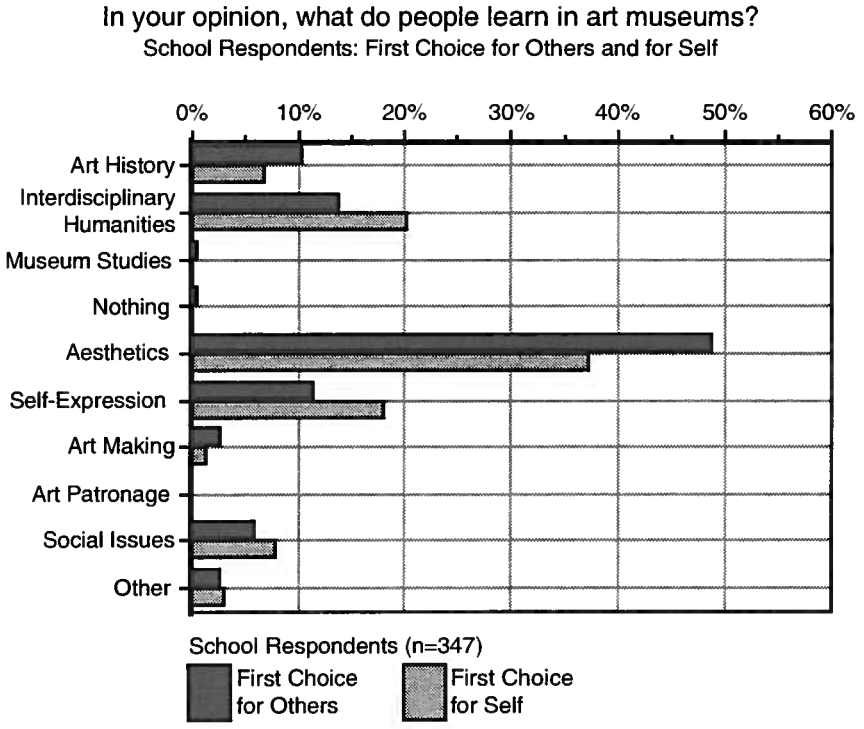

Figure 2.17: What do people learn in art museums? School Respondents: First choice for others and for self.

of self and its relation to the outside world) as first place for themselves *and* for others, they ranked these two options more frequently for themselves than for others.

WHAT DO PEOPLE LEARN IN ART MUSEUMS? OTHER OPTIONS OFFERED BY RESPONDENTS

MUSE respondents emphasized throughout their comments that how people feel or what they learn in art museums has a lot to do with the quality and amount of preparation they have for the museum experience. Overall, two areas were frequently mentioned as options for what people learn in art museums that MUSE researchers had not included in their original list.

1) *Learning about culture:* "History of societies/cultures. What were their values? What was important to them? Where did they live? How did that affect their art? What was their religion/belief system? Its effect on their art? etc." "Man and Humanity and how individuals express the humanity of views/visions of humanity." "World cultures: about different societies' cultures." "Sense of belonging to a culture." "Seeing similarities and differences between our own culture and other cultures."

2) *Learning about oneself:* "Learn about one's self: own values, reactions, associations (and perhaps those of a companion)." "Learn about themselves—make connections between artwork and personal experiences." "To form their own opinions about things they have not seen or experienced before." "Enjoying ourselves in appreciation of works of art." "Sometimes they learn about themselves." "Elements of self that are seen, discovered, or recognized in the renderings of others."

Suggested other options for what people learn in art museums which are not grouped above are presented below as directly quoted from respondents:

OTHER OPTIONS OFFERED BY MUSEUM EDUCATORS

- Hopefully that their individual feelings and opinions matter.
- Context: the relationship between works of art and the context in which they were created and the relationship between the variety of works on one wall in contrast to one another.
- To read visual symbols, to be more aware of their environment—and music from different museum programs involving music, film, lectures, symposia.
- Validity of individual responses to works of art.
- Personal taste: what you respond to or don't respond to. I think you learn different things if you visit on your own than you do if you participate in a more formal museum education class or experience.
- Affective learning; i.e., learning at the emotional level.

MUSEUM AND SCHOOL RESPONSES

- In general, people learn in museums if they are provided the opportunity to interact with others, given information about works on view, and are offered ways to experience art as it relates to their own lives.
- Good observation and articulation skills. Learning to respect their own observations, feelings, etc. and to enjoy sharing them with others, learning from others and from objects.
- The accessibility of art and museum-going (it really can be for everyone).
- How to look and appreciate art on their own regardless of contextual information—I think this is most important.
- Observation skills. One can't learn about Art History by simply looking at it. It needs instruction and explanation. Folks have no idea about what other museum professionals do... only if they are told can they have appreciation for how an art museum functions. Art museums can tie all things together through interpretation. Outsiders know little about techniques but appreciate the finished work.
- Visual arts are expressions of the values, fads, and economics of their historical eras.
- Art students may learn about the formal elements, visual perception. The latter learned by others also. Learn about cultural traditions as well.
- The more you look, the more you see: How to look carefully. 2. Skill in understanding multiple and layered meanings vested in a single object. 3. Different people see things differently. 4. Relationship between form and content. 5. Left on their own, my experience tells me that many visitors, and perhaps especially novice visitors, find themselves surrounded by powerful catalysts for self-examination, remembering, emotional insight, even decision making. Insight into aesthetic values (why do I like this and that?), etc.
- Many of the concepts above are what other museum professionals are aware of and think it's what they're teaching the public. But they convey these themes and messages quite often too subtly for the public to pick up. I would say that the public learns that for the most part, they are on their own.
- Thinking skills: making decisions/discernment/symbolic thinking/analysis/etc.
- That they are active participants in the culture-what they do affects their understanding and perceptions as well as the way their identities are formed.
- Mankind's potential for visual self-expression. Appreciation for the depth of the human imagination. What is "learned" is dependent on many variables from the museum's side, if the experience includes access to clearly written labels, reading materials, video, all of which inform what should be an experience with the art object from the viewer's side, too many variables to mention here.
- I think museums of art should be more holistic in their approach to texts, labeling and interpretation and should engage the public more actively.
- All depends on if and how museums present information to the public.
- People can learn all kinds of things, but their learning depends on how much the museum helps through labeling, interpretation and exhibition design, and how much the individual is willing to put into the experience.
- Factual information—names, styles, dates, etc. as opposed to ideas, concepts.
- Power relations: commodity value of art: ideas.

- The art attracts WASPS (or whites generally, more than others) That someone knows lots more than they do about art and that it's hard to get information. All are possible to learn, depending on the museum's use of informative materials.

OTHER OPTIONS OFFERED BY OTHER MUSEUM PROFESSIONALS

- To appreciate and enjoy art.
- They can learn about individual artists from big one person historic shows.

OTHER OPTIONS OFFERED BY NON-ARTS TEACHERS

- Where the human race came from and the stages involved in getting where we are.
- Spending time in a museum is a way of relieving stress and/or a way to spend some quality time with friends or family.
- Perception: about how various people perceive and represent similar subjects.
- The sensual experience of seeing great works is a visceral thing for some students. History can come alive and connections to the past can be made. Not all students appreciate this, but for those that do, the experience is thrilling.
- To value the contributions of people from other lands and other times; to appreciate foreign cultures. If small local art museums... were prepared to do interdisciplinary outreach, I would use them more. Access to the great and diverse collections of large museums is limited for students in small towns. Were I closer to a large urban area, I would use museums... much more, as a core part of interdisciplinary studies.
- At special showings I've learned biography—what motivated an artist and why he (they have all been he's) is important.
- About possibilities to expression, about shared humanity, about one of the constants of humanness, human experience through time.
- Artist's Lives: Personalities and talents of individual artists, their style and subjects of art work.
- Appreciation of beautiful works.
- They learn "Art" is more than what is added to a room as a finishing touch... and as they observe both the art, and others like themselves observing art, there comes a sense of "Art for art's sake," i.e., to appreciate something for its intrinsic values—rather than for what it can "give to me" or "add to my life" in either prestige or decorating potential. Understanding the joy of created beauty.
- Acceptance (tolerance): of varied forms of expression of the artist's perceptions of our world. We learn that people see things very differently and even though they're different, they are still beautiful. This could help us to change our world view.
- Art appreciation—tolerance for individual differences.
- Unfortunately I do not have a solid foundation (education) in the arts. However, the older I get the more I realize how important the arts are to history and current events. I do have a desire to learn more about art.
- How to scrutinize. How to see with understanding.
- I think most people visit museums with a set agenda and something in mind to look for e.g., a certain mode or technique, particular artist's works or course of study. How many people really visit an art museum with an open mind and free will.

MUSEUM AND SCHOOL RESPONSES

OTHER OPTIONS OFFERED BY ART TEACHERS

- A sense of "real" color, size, scale, detail, texture, etc. of pieces seen only in print or media. A sense of reality of art work.
- Art can take many forms, shapes and materials, i.e., sculpture, pottery, painting, furniture, etc.
- That those pictures in books which we study and paint are real and those people lived and studied art just like us. That contemporary artist's art is about what bothers that artist, more social issues and feelings about social issues.
- Collectors: about what art is important to show and collect.
- Most people learn nothing unless they take a guided tour or come prepared having already read books about certain periods. Most run from room to room with no idea of what came first, second or third in history—or why? They don't relate the art works to periods of history, music, etc.
- Art museums are about experiencing art.
- That viewing art is fulfilling and pleasurable (we forget this until we're finally there again).
- As a personal point of view museums provide me the opportunity to study the objects which result from the process of painting (the search or truth, the search for definition of our existence) and how we (I) as a painter fit into the eternal change of mankind.
- I also find I learn about the museum—its attitudes to art, the public, and communication, its philosophy and collection. This is often enlightening and telling.
- About the museum and affects my future attendance and who I bring to the museum.
- About artists, their styles, who their contemporaries were.
- No one learns as much as we could without some preparation or direction.

OTHER OPTIONS OFFERED BY PRINCIPALS

- About collections of one artist (i.e., Rockwell Museum). What particular museums are famous for or a special traveling show such as King Tut, Monet, Audubon.
- Connections between past and present.
- I don't think the majority of visitors learn much of anything.
- Artist's name, style, period.
- Pleasure, appreciation, awareness of self in relationship to art, museums, inspiration, stimulation, serenity.
- Perspective on one's times and the society one lives in.
- Art museums, except in rare incidence, are designed for people already familiar with the art displayed. Little teaching occurs and only those who are motivated to "learn" (e.g., to read a catalogue, etc.) about the art actually learn anything. Personally, I look for a favorite painting or sculpture that I can relax with.

OTHER OPTIONS OFFERED BY OTHERS

- Value: that for whatever reason these objects are considered "good" or "precious."
- People learn to celebrate diversity. Simply put, there are many, varied and sometimes unusual artists who are part of the human race. It's great when people take the ordinary and make the extraordinary!

- From my research I have found that most art museums not affiliated with the Getty Regional Institutes emphasize aesthetic appreciation, art history, and the interdisciplinary humanities. These museums stress a Lowenfeldian approach. Getty affiliated museums advocated a balance between art history, art criticism, aesthetics and studio art.
- LOOK BUT DON'T TOUCH!
- A museum is a magic window into what was going forward at many different times and places. One can move from room to room and move into different sociocultural epochs, different temperaments, different technological constructions, different "spirits."

HOW IMPORTANT DO YOU THINK ART MUSEUMS ARE TO GENERAL EDUCATION?

Again, in creating a scale from *very* as the most positive ranking to *not at all* as the least positive ranking, MUSE researchers considered the positive rankings to be *very* and *quite*, and the less positive rankings to be *somewhat* and *not at all*. Within these parameters, school respondents seem more convinced than museum respondents (Figure 2.18) of the importance of art museums to general education. More school than museum respondents think art museums are *very* or *quite* important to general education, and more museum than school respondents think art museums are only *somewhat* important to general education.

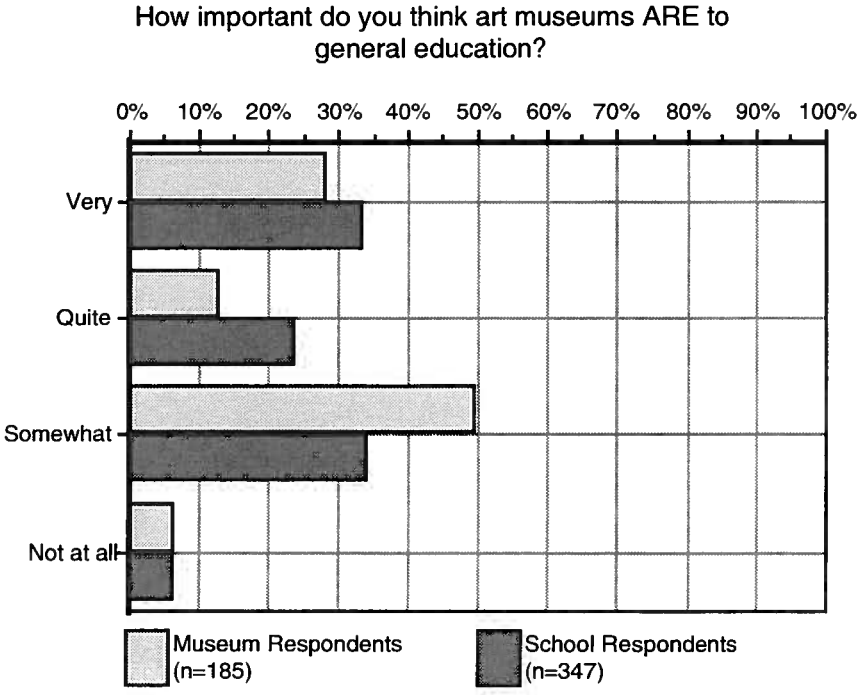

Figure 2.18: How important do you think art museums ARE to general education?

HOW IMPORTANT DO YOU THINK ART MUSEUMS SHOULD BE TO GENERAL EDUCATION?

On the question of how important art museums should be to general education, there is much more consensus. Nonetheless, a higher percentage of museum respondents than school respondents think art museums should be *very* important, and a higher percentage of school respondents than museum respondents think art museums should be *quite* important to general education.

Museum respondents also have the greatest spread between the "are" and the "should be" *very* important to general education, pointing to their view of art museums as currently not realizing their educational potential. The smaller spread between the "are" and "should be" *very* important to general education selections of school respondents, however, may be less attached to a view of art museums as currently realizing their educational potential than to lower estimations of how important art museums "should be" to general education.

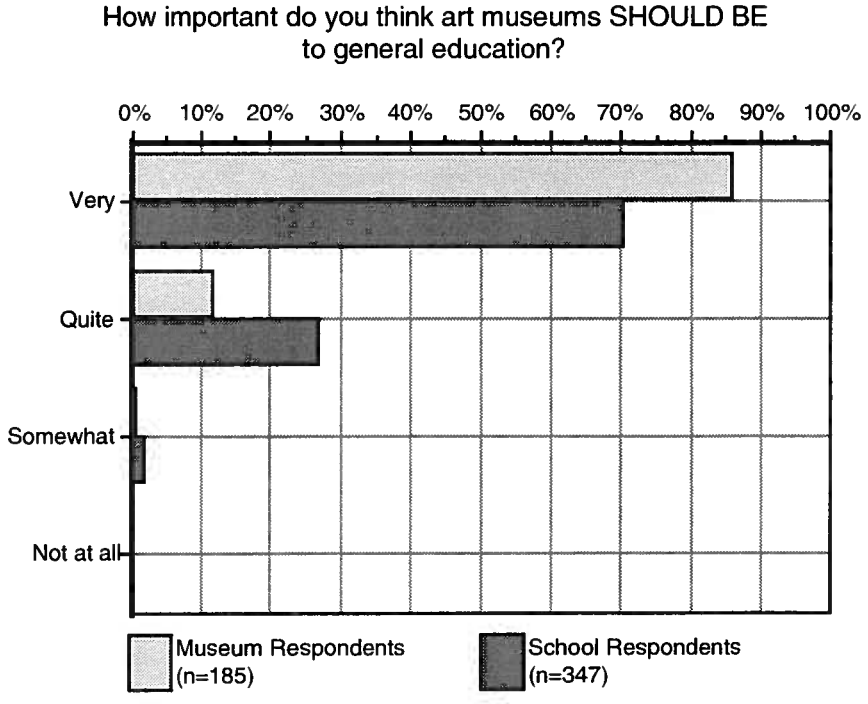

Figure 2.19: How important do you think art museums SHOULD BE to general education?

THOSE WHO DO AND DO NOT HAVE A BACKGROUND OR CURRENT INVOLVEMENT IN THE ARTS

One hundred and forty-eight MUSE respondents (27%) reported that they did not have a background or current involvement in the arts. One hundred and forty of these respondents were from schools and eight were from museums. As expected, there were some differences in the responses of those with and without a background in the arts across the different questions posed.

IN YOUR OPINION, WHY DO PEOPLE VISIT ART MUSEUMS?

On the question of why people visit art museums, respondents with and without a background in the arts agreed on the top three reasons of *education*, *cultural enrichment*, and *artistic perception*. Nonetheless, more respondents with a background in the arts (83%) than without (64%) selected *artistic production* as a reason for visiting art museums. Unlike respondents with a background in the arts, respondents without a background in the arts never ranked *artistic production* as an option that was first place or most true for themselves. These differences are not surprising. It makes sense that those who go to art museums for inspiration for their own work (*artistic production*) would also be those who had a background or current involvement in the arts.

HOW IMPORTANT DO YOU THINK IT IS FOR STUDENTS TO GROW UP TO BE REGULAR VISITORS OF ART MUSEUMS?

Seventy-five percent of the respondents with and 49% of the respondents without a background in the arts thought it *very* important for students to grow up to be regular visitors of art museums. The responses to this question suggest that a background or current involvement in the arts may predispose individuals to value more greatly the experience of visiting art museums.

IN YOUR OPINION, HOW DO PEOPLE FEEL IN ART MUSEUMS?

Regarding how people feel in art museums, respondents with and without a background in the arts were in agreement on the top three selected options of *enthusiastic*, *independent*, *and uninformed*. However, twice as many respondents with (44%) as without (22%) a background in the arts selected *unwelcome* as an option.

A BACKGROUND OR NOT IN THE ARTS

HOW POSITIVE DO YOU THINK STUDENTS FEEL ABOUT THEIR EXPERIENCES IN ART MUSEUMS?

Both respondents with and without art backgrounds were in agreement that most students feel *quite* or *somewhat* positive about their experience in art museums, more respondents with (18%) than without (9%) a background in the arts thought students feel *very* positive about their experiences in art museums and more respondents without a background in the arts (47%) than with (38%) thought students feel only *somewhat* positive about their experience in art museums.

IN YOUR OPINION, WHAT DO PEOPLE LEARN IN ART MUSEUMS?

Respondents with a background in the arts somewhat more frequently (about 10%) than those without selected the options of *art history*, *museum studies*, *art making*, and *art patronage*. As these selections do seem more directly connected with arts activities and arts professions, it is not surprising that they were more frequently selected by individuals with more familiarity with the arts. When it came to first place selections for self and for others, the two groups were in agreement in most frequently selecting *aesthetics* as the first choice for most people as well as for themselves.

HOW IMPORTANT DO YOU THINK ART MUSEUMS ARE TO GENERAL EDUCATION? HOW IMPORTANT DO YOU THINK ART MUSEUMS SHOULD BE TO GENERAL EDUCATION?

More respondents with a background in the arts (35%) than without (24%) report that they think art museums are *very* important to general education. And more respondents with a background in the arts (84%) than without (57%) think art museums should be *very* important to general education. Again, a predisposition to value the experience of art museums does appear to be related to a background or current involvement in the arts.

THOSE WHO DO AND DO NOT GO TO ART MUSEUMS IN THEIR FREE TIME

Another one of our questions coming into this study was whether educators' own habits of visiting art museums (e.g., not going at all in their free time or going frequently) might have an effect on their views of the museum experience or even on the inclination to take students to the museum. As has been mentioned earlier, 91% of MUSE respondents report that they do go to art museums in their free time and only 8% report that they do not. There were a few notable differences in the responses of the 41 respondents who report that they do not visit art museums in their free time.

IN YOUR OPINION, WHY DO PEOPLE VISIT ART MUSEUMS?

Respondents who do not go to art museums in their free time chose the same options as those who go frequently (6+ times per year): *education, cultural enrichment, and artistic perception.* A difference was seen in those who do not go to art museums' selections for most true for self—*spirituality* was more often ranked truest for self in this group (20%) than in any other subset of respondents.

HOW IMPORTANT DO YOU THINK IT IS FOR STUDENTS TO GROW UP TO BE REGULAR VISITORS OF ART MUSEUMS?

Respondents who do not go to art museums in their free time and those who go most frequently (6+ times per year) had very different responses. About a third of the respondents who do not go to art museums in their free time (32%) indicated that it is *very* important for students to grow up to be regular visitors of art museums, while 83% of the respondents who go most frequently think it is *very* important for students to grow up to be regular visitors of art museums. Clearly, adults for whom frequent museum attendance is a part of their lives value the experience and think it *very* important for students to grow up to be regular visitors of art museums.

IN YOUR OPINION, HOW DO PEOPLE FEEL IN ART MUSEUMS?

Those respondents who do not visit art museums in their free time report that while others feel *enthusiastic* (number one ranking for most people) at art museums, they themselves most frequently feel *uninformed.* Only 8% of this group reported that they think others most often feel *uninformed* at art museums. In contrast, the number one response as truest for self for *very* frequent art museum-goers (6+ times per year) was *independent* (37%), and only 1% of the most frequent art museum-goers ranked *uninformed* as truest for

themselves. *Enthusiastic* was the top first place option for why others go to art museums for both respondents who do not go to art museums in their free time and those who go most frequently.

It is important to mention that *uninformed* is not necessarily a negatively charged feeling. In light of other positive options noted by the group of respondents who do not go to art museums in their free time, one can imagine the feeling of not knowing as a positive disposition to be addressed enthusiastically in the setting of the art museum. The overall positive tone of those respondents who do not themselves attend art museums in their free time supports this supposition.

HOW POSITIVE DO YOU THINK STUDENTS FEEL ABOUT THEIR EXPERIENCES IN ART MUSEUMS?

Of the respondents who do not go to art museums in their free time, only 2% think students feel *very* positively about their experience. In contrast, 17% of the most frequent museum-goers think students feel *very* positively about the experience. One wonders whether regular museum-goers project their positive associations or perhaps contribute actively to the more positive experience they perceive their students having.

IN YOUR OPINION, WHAT DO PEOPLE LEARN IN ART MUSEUMS?

In general, respondents who do and do not go to art museums in their free time are in agreement as to their top two responses for most people and for themselves: *aesthetics* and *interdisciplinary humanities*.

HOW IMPORTANT DO YOU THINK ART MUSEUMS ARE TO GENERAL EDUCATION? HOW IMPORTANT DO YOU THINK ART MUSEUMS SHOULD BE TO GENERAL EDUCATION?

Twice the percentage of frequent visitors (34%) as non-visitors (17%) reported that art museums are *very* important to general education.

On the issue of how important art museums should be to general education, both groups agreed that art museums should be *very* or *quite* important (95% for non-visitors; 99% for frequent visitors). But within that upper ranking there was a difference: almost all (91%) of the frequent museum-goers think art museums should be *very* important to general education while about half (49%) of the non-museum-goers think art museums should be *very* important to general education.

SUMMARY OVERVIEW OF THE RESULTS

RETURN TO THE ORIGINAL RESEARCH QUESTIONS UNDERLYING THE QUESTIONNAIRE STUDY

As mentioned at the start of this chapter, there were three overarching research questions which we hoped to inform through the questionnaire results.

1) Do art museum and school educators have different assumptions about the museum experience and/or different expectations for students' visiting art museums?
2) Does a background in the arts predispose educators to value art museums and the educational opportunities they can provide?
3) Are educators who do not on their own attend art museums more or less inclined to seek out that experience for their students?

These issues have been more thoroughly addressed throughout the reports of questionnaire results. The findings are summarized here with brief overviews in terms of each of these questions.

DO ART MUSEUM AND SCHOOL EDUCATORS HAVE DIFFERENT ASSUMPTIONS ABOUT THE MUSEUM EXPERIENCE AND/OR DIFFERENT EXPECTATIONS FOR STUDENTS' VISITING ART MUSEUMS?

IMPRESSIONS OVERALL AND PERSONAL EXPERIENCE

The questionnaire results present a picture of museum and school respondents as predominantly in agreement on the issues of why people visit art museums (for *cultural enrichment, education,* and *artistic perception*) and what they do (*aesthetics*) and do not (*museum studies* and *art patronage*) learn there.

On the question of how people feel in art museums, museum respondents seemed to take a more negative view of how people (with most people understood) feel in art museums than did school respondents. While school respondents thought most people felt positively (*enthusiastic* and *welcome*), museum respondents thought most people felt less positively in art museums (*self-conscious* and *uninformed*). More than twice as many school as museum respondents ranked *welcome* in first place for most people and for themselves.

SUMMARY OVERVIEW OF THE RESULTS

While museum and school respondents had different overall impressions of how most people feel in art museums (negative and positive) both groups reported having primarily positive feelings themselves (*enthusiastic, empowered,* and *independent*).

On the issue of what people learn in art museums, it seemed surprising that neither group ranked *museum studies* or *art patronage,* two topics that would seem exclusively the province of art museums. What better place to learn "about what museums are and what other museum professionals do" or "about individuals who collect and share art, e.g., their names." The museum embodies the former, and the latter seems always to be included in signage in art museums.

PERSPECTIVES IN TERMS OF EDUCATION

Not surprisingly, more museum respondents than school respondents thought it was *very* important for students to grow up to be regular visitors of art museums; and overall, a slightly greater percentage of school respondents indicated that students felt positively about their experiences in art museums.

With regard to the question of how important art museums are and how important they should be to general education, a higher percentage of museum respondents think art museums should be *very* important, and a higher percentage of school respondents think art museums should be *quite* important to general education.

DOES A BACKGROUND IN THE ARTS PREDISPOSE EDUCATORS TO VALUE ART MUSEUMS AND THE EDUCATIONAL OPPORTUNITIES THEY CAN PROVIDE?

Among the MUSE respondents, as might be expected, art teachers and museum respondents most frequently reported having a background in the arts, and non-arts teachers and principals more frequently did not.

Although the questionnaire results do not reveal great differences, they do support the hypothesis that individuals with a background in the arts seem somewhat more likely to value the art museum experience and its role in education, and more positively predisposed to frequently taking their students to art museums.

SUMMARY OVERVIEW OF THE RESULTS

IMPRESSIONS OVERALL AND PERSONAL EXPERIENCE

The differences in responses found among respondents who do not have a background in the arts, though slight, centered on activities that would be valued and sought out by individuals who are themselves art makers. Accordingly, more respondents with a background in the arts selected *artistic production* as a reason for visiting art museums. More respondents with a background in the arts selected *art history, art making,* and *art patronage* (areas that would be of interest to practicing artists) as options for what people learn in art museums.

When it comes to how people feel in art museums, respondents with and without a background in the arts had similar selections and rankings of choices, with more respondents without a background in the arts selecting *unwelcome* as a feeling that people experienced in art museums.

PERSPECTIVES IN TERMS OF EDUCATION

More respondents with a background in the arts thought students feel *very* positive about their experiences in art museums. More respondents without a background in the arts thought students feel only *somewhat* positive about their experience in art museums. Similarly, more respondents with than without a background in the arts think art museums are *very* important to general education and should be *very* important to general education.

ASSOCIATION WITH TAKING STUDENTS TO ART MUSEUMS

About three-quarters of the school respondents who have a background or current involvement in the arts reported taking their students to art museums, while only half of the teachers who do not have a background in the arts reported taking their students to art museums. Furthermore, teachers with a background in the arts take their students to art museums more frequently than do those without. No educators without a background in the arts take their students to art museums 6+ times a year, while 5% of the educators with art backgrounds do.

ARE EDUCATORS WHO DO NOT THEMSELVES ATTEND ART MUSEUMS MORE OR LESS INCLINED TO SEEK OUT THAT EXPERIENCE FOR THEIR STUDENTS?

We found that respondents who frequently go to art museums in their free time (6+ times per year) definitely take their students to art museums more often than those who do not go to art museums in their free time. Less than half (45%) of the respondents who do not go to art museums in their free time, but the majority (89%) of the most frequent museum visitors reported taking their students to art museums. Those who do go to art museums in their free time also reported taking their students to art museums more frequently than did respondents who do not go to art museums in their free time.

IMPRESSIONS OVERALL AND PERSONAL EXPERIENCE

Respondents who do and do not go to art museums in their free time responded similarly to the three basic questions. Interestingly, among the respondents who do not go to art museums in their free time, the option of *spirituality* was ranked most true for self as a reason to visit more often than in any other subset of the data. One wonders if the reverence associated with the idea that visiting art museums is a spiritual experience results from the infrequency of attendance and/or works to keep this group from attending casually and more often.

PERSPECTIVES IN TERMS OF EDUCATION

The majority of frequent (6+ times per year) visitors to art museums thought that it was *very* important for students to grow up to be regular visitors to art museums while those who do not go in their free time primarily thought it was *quite* important.

On the issue of students' overall perceptions of the art museum experience, more frequent visitors perceived their students as having positive experiences than did non-visitors, and more frequent visitors perceived art museums as *very* important to general education, both in the present and in the possibility inherent in "how important should art museums be to general education."

IN CLOSING

Overall, the similarities outweighed the differences in the estimations and expectations of museum and school educators in the Project MUSE study. Against a backdrop of slightly differing priorities and impressions, the similarities in perspectives resound. The broad brush strokes of Project MUSE's preliminary questionnaire highlight a shared enthusiasm for an experience which those students lucky enough to go to art museums currently enjoy no more than once a year.

With auspicious findings, the ground seemed well prepared for the cultivation of learning tools and approaches that would meet the expectations and needs of educators in both art museums and schools, and hopefully engender more frequent art museum opportunities for students of all ages.

3 THE GENERIC GAME

INTRODUCTION TO *THE GENERIC GAME*

After MUSE participants responded to the questionnaire study, they received a mailing containing the first draft learning tool: *The Generic Game* (July 1994). *The Generic Game* was presented as a draft tool which we hoped to develop either on its own or as a part of some larger construct that would come out of our work with collaborators. Whatever the outcome, we expected that the game—an inquiry-based learning tool that does not depend on the knowledge of any factual information—would serve as an apt vehicle for exploring with our collaborators the issues of process (learner) vs. product (information) based curricula.

The Generic Game mailing contained three booklets:

1) a booklet that introduced the game, briefly described its origins, and suggested ideas for ways it might be used;
2) a booklet that contained the actual game questions; and
3) a response booklet of questions eliciting participants' reactions to and suggestions for development of the draft learning tool.

Ninety-nine MUSE participants returned the response booklet: 53 museum respondents, 43 school respondents, and 3 "other" respondents. Participants reviewed *The Generic Game* as it was introduced in booklets 1 and 2 and responded to the general review questions. Additionally, some respondents tried out the game with students in schools or in art museums and responded to both the general review questions as well as those that referred to their trial uses.

Although we continue to hear of other educators who have subsequently had time to use the game in various settings (including teacher and/or docent training workshops), the following figures represent the breakdown of museum and school educators who had responded at the time of this report. Of the 53 museum respondents, 25 (47%) reviewed and commented upon *The Generic Game*, and 28 (53%) tried it out with students and shared their reactions. Of the 43 school respondents, 26 (60%) reviewed and commented upon *The Generic Game*, and 17 (40%) tried it out with students and shared their reactions.

In this chapter, we introduce the game and discuss its early development and prior uses. Then we present the actual game questions which participants critiqued and pilot tested. Finally we present an overview of the different evaluative responses of

museum and school respondents, including descriptions of the ways in which MUSE participants have put the game to use in their own educational settings.

Beyond their usefulness to the project's development of learning tools, MUSE participants' comments are filled with understanding and insight about the process of looking at and learning from art. Throughout this document, we include direct quotations of respondents' comments and we hope our readers will enjoy and learn as much from these contributions as we have.

THE GENERIC GAME: WHAT IS IT?

The Generic Game is a set of questions that *any* viewers of art can ask themselves in the consideration of *any* work of art. There is no need for game players to have arts backgrounds. Experienced arts viewers can play the game as easily as novices, and novices can play as easily with experts as with other novices, etc. The game is not designed for specific art forms or particular works of art. Nonetheless, it can be used as well with selected media, works of art, or other educational themes. Its usefulness across exhibits, works, media, players, and learning settings is why it was originally named "generic."

Over the last five years, the game has been piloted in a number of situations and revised responsively with input from various researchers, individual collaborators, and from the numerous MUSE participants who have considered and tried *The Generic Game* in a number of different settings. The many contributors to the game's development have infused it with technical and practical knowledge, increased our vision of its range of applicability, and convinced us that the word "generic" is a controversial descriptor for universality.

The game was introduced as a working draft in Project MUSE because it seemed to embody the project's interest in exploring educational approaches that would focus on the *learner* as opposed to the *subject* being learned. It also embodied the features of learning tools and approaches that seemed most likely to facilitate that perspective:

1) *Inquiry:* the posing of open-ended questions—questions that do not have right or wrong answers;

2) *Access:* accommodating the range of differences that exist among learners; and

3) *Reflection:* providing a structure through which students can think about their own thinking.

THE GENERIC GAME: WHAT IS IT?

ORIGINS OF *THE GENERIC GAME*

The Generic Game was first developed in 1990 (Davis, 1993b; 1993c). Working on a project that compared the responses of frequent and infrequent museum-goers (Mann, 1993), Davis was struck by the similarity between the responses of veteran viewers of art and novices. Developmental studies of aesthetic response corroborated the view that the most advanced viewers of art transcended the art historical knowledge they had gained along with their expertise. Experts went to the museum to encounter particular works of art in a most simple way: as if to reconnect with "old friends" and discover new insights about themselves. If simplicity in response to art was the most advanced condition, why should novice viewers feel inadequate because of their untutored reactions?

The similarities in aesthetic performances between novices (e.g., young children) and experts (e.g., professional artists) has long been of interest to Harvard Project Zero researchers (Davis, 1991, 1993d; Gardner, 1980; Gardner & Winner, 1982). Early Project Zero studies into the development of aesthetic response suggest that individuals' development in aesthetic response to works of art continues even as their ability to produce expressive drawings declines (see Davis & Gardner, 1992, 1993a).

In designing the game, the challenge was to develop a vehicle for looking and thinking that would scaffold viewers of art in the museum setting and help them discover that making meaning out of art is an experience that anyone can enjoy. The language of the questions was designed to be accessible to the youngest viewers of art and at the same time not too simplistic for expert viewers.

The original construction of the game was informed by early Project Zero research as well as more recent research in stage-like development of aesthetic response done by Abigail Housen (1983) and Michael Parsons (1987). The game's development was also informed by pedagogical approaches that envision the learner as actively engaged in the construction of individual understanding rather than passively receiving pre-prescribed information or knowledge (see Duckworth, T-440; see also Duckworth, 1987).

STAGE-LIKE DEVELOPMENT OF AESTHETIC RESPONSE

In separate studies, Housen and Parsons demonstrated that, depending on age and experience, individuals seem to respond to works of art in five fairly predictable sequential stages that develop hierarchically from very simple sensory responses to complex

constructions of informed personal understanding (Housen, 1983; Parsons, 1987). Behavior at these various stages may be characterized briefly as follows (Davis 1993b, 1993c; Mann, 1993):

STAGE ONE

Viewers respond to properties of the work of art such as color, texture and line; the subject of the painting may trigger personal associations.

STAGE TWO

Viewers seem to consider what is actually going on in the work of art and base judgments of worth on how beautiful or realistic the artist's portrayal may be.

STAGE THREE

Viewers use a knowledge of historic stylistic "schools" of art etc. to contextualize the work of art; they now often seem to consider the purpose of art to be the expression and stimulation of emotion.

STAGE FOUR

Viewers apply their personal perspectives to the interpretation of symbolism which they discover in the work of art.

STAGE FIVE

Viewers playfully encounter the work of art and skillfully interrelate with it as a means for deliberate self-reinterpretation: i.e., the viewer not only reconstructs the meaning of the work, but also judges through his or her own experience and personal values the worth of that meaning.

In the construction of the game, the five stages were reconceptualized from a vertical developmental structure in which different individuals are thought to be ready to access particular levels of understanding, but not others. Instead, the stages were envisioned as horizontally layered, equally accessible points of entry into the experience of a work of art (Figure 3.1). Envisioning stage one as the outer most layer and stage five as closest to the core, the stages were regarded as steps along the way in a journey in which the data gathered in "stage-one-like" perceptions (e.g., color and subject) serve to inform the understandings of "stage-four-like" considerations (e.g., symbolism).

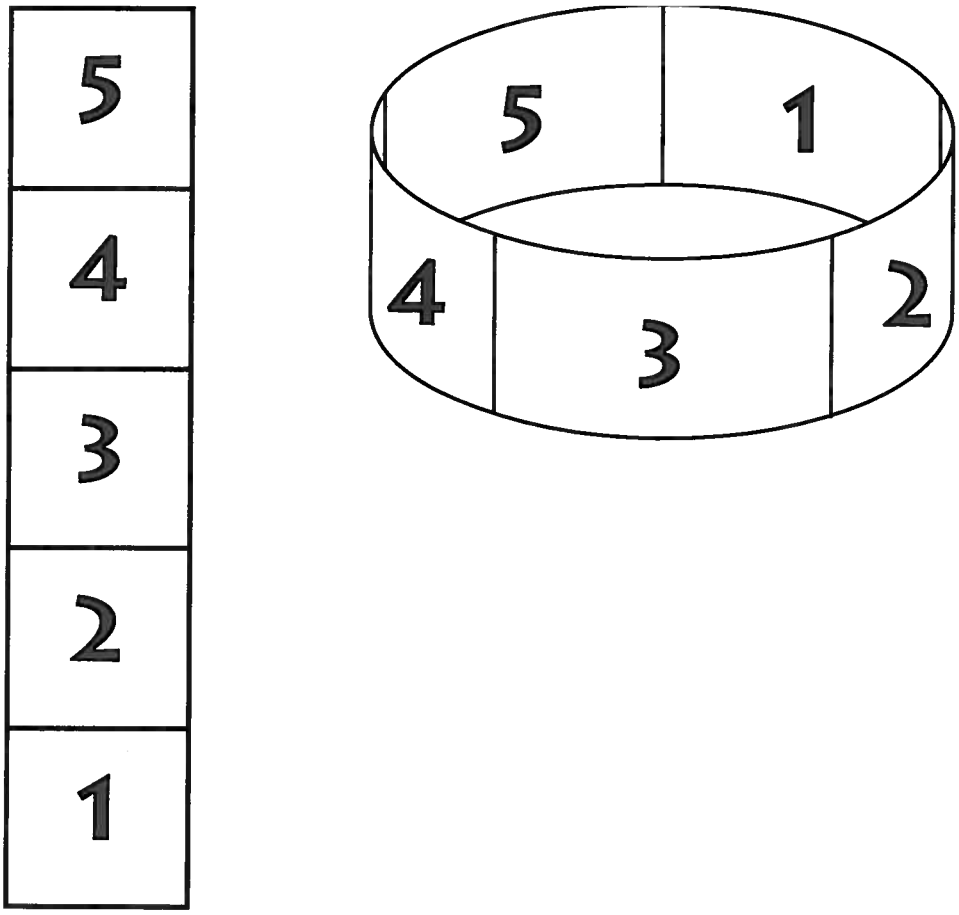

Figure 3.1: Collapsing the ladder of the stage approach into steps or entry points of a journey approach.

PEDAGOGICAL UNDERPINNINGS

The structuring of the game also incorporated the techniques of inquiry processes of learning through which ideas and perceptions build one upon the other—all elicited through open-ended questions that both rely on what the learner already knows and encourage the learner to independently develop that knowledge. In a classroom activity well known to students of Professor Eleanor Duckworth, students take turns commenting out loud on the details of what they see in an art print with all students seeing more than they would have seen on their own because of what they have heard from each other's observation.

This activity was stimulated by Duckworth's own reservations about viewing art and the encouragement of a friend who suggested she dig into a painting with her skills of scientific observation.

Synthesizing Duckworth's notion of a group engaging in *scientific* observation of art with Housen and Parsons' stage view of gaining *aesthetic* understanding, the game was conceived as a structure that would guide viewers of art in their own personal discovery of meaning through art (Davis, 1993b, 1993c). By taking turns responding out loud to the game questions, viewers have the opportunity to build on their own and others' responses and to be scaffolded in their exploration.

Instead of anticipating that viewers would give "predictable" stage-like responses to the various questions, the game offers viewers the chance to be inspired by or to ignore properties of art noted at the various stages. Certainly the opportunity of performing above an expected stage would be increased if, for example, a novice museum-goer was playing the game with a more expert museum-goer. But even if a novice player were playing the game on his or her own, the game's introduction of "higher" stage concepts within the context of active self-initiated learning was seen as a possible antecedent to individual variation and growth.

THE GENERIC GAME

The game begins with the question, "Do you like this work of art? Why or why not?" This question was originally selected as a starting point because of the assumption that although many individuals feel uncomfortable viewing art because they do not have art historical backgrounds, most people attest to having some comfort with deciding what they like: "I may not know much about art, but I do know what I like." The thought was that this opening question would start respondents off with a level of comfort that would encourage them to continue playing.

As previously introduced, what follows are a series of simple questions that are structured loosely around selected aspects distinguishing each identified hierarchical stage of aesthetic development. Specifically, you will note that the early questions contain aspects of stages one and two, like color, subject, action, and personal associations. Latter questions evoke higher stage considerations like issues of realism and how individual works relate to other works of art, or expression and the construction of ideas through art.

The questions build on one another and observations/understandings accrued in earlier questions become resources for responses to later questions. Viewers were envisioned as moving from question one to ten as if they were peeling the layers of skin off an onion, entering ever deeper into the work of art.

The questions were originally printed on a spiral bound set of cards (Figure 3.2) that museum-goers could carry around the art museum and use with whatever work of art they select. Our thought was that the freedom of choice would be empowering. It seemed possible that museum tours that direct viewers to specific works of art subtly suggest to novice museum-goers that there are particular works of art more worthy of consideration than others, and that someone else knows which works these are. The game states from the beginning that viewers are in charge of their own learning.

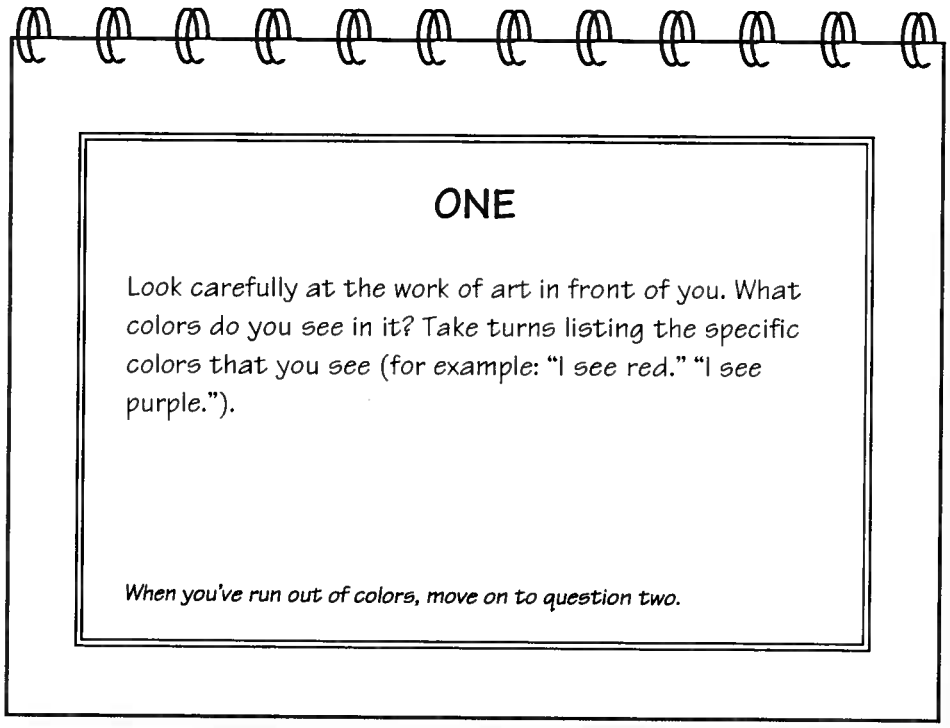

Figure 3.2: Question One in the Original Format of The Generic Game

A NOTE ON FORMAT

For purposes of consistency, all MUSE mailings were formatted in booklets. Accordingly, *The Generic Game* was distributed in booklet form (Figure 3.3).

Interestingly, in response to this format, many MUSE participants thought that responses to game questions were meant to be written in on each page. While we had never considered this option, a number of MUSE educators seemed to think a writing component worked quite well. Others pointed out the limitations of writing in

the art museum and the fact that that format favored students with strong writing skills. As we had never experimented with the game in any other structure than oral question and response, we found this variation intriguing.

On the following pages (Figure 3.4) are the questions as they were shared with MUSE participants. Please see Appendix B for the Spanish version of *The Generic Game*, primarily developed by our collaborators at Museo Nacional de Arte de la Ciudad de México.

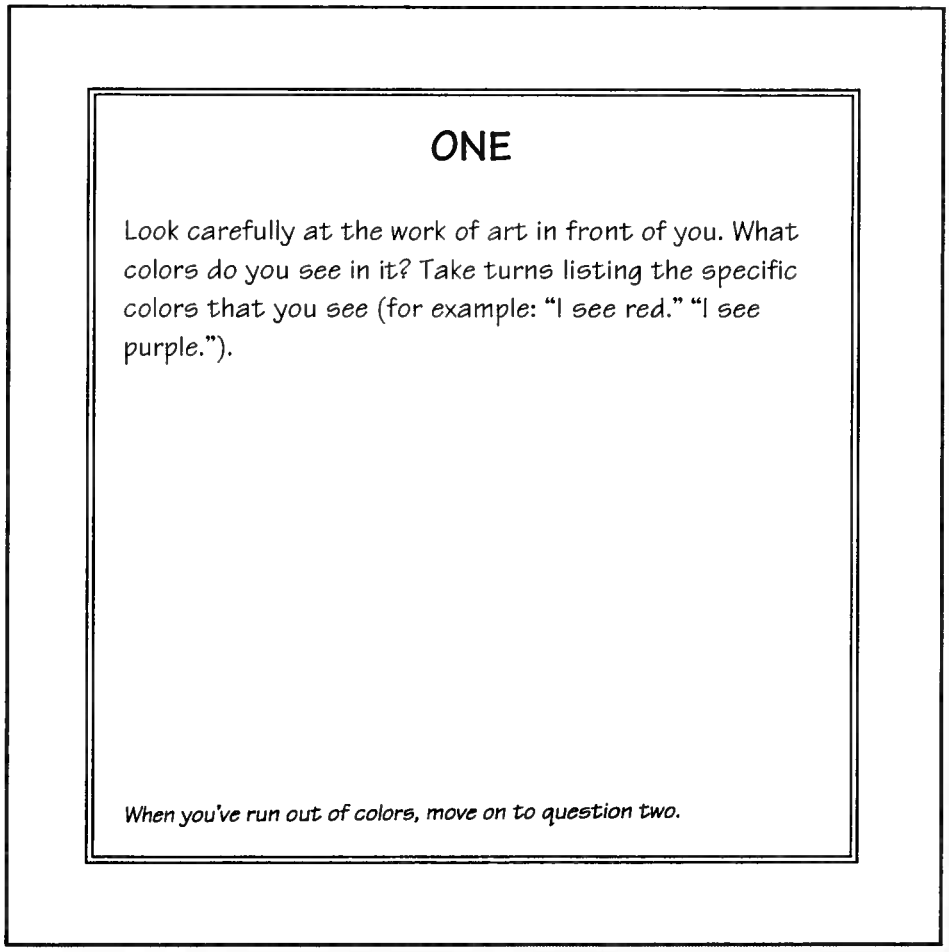

Figure 3.3: Question One in the Format of The Generic Game *sent to MUSE participants*

THE GENERIC GAME

Project MUSE (Museums Uniting with Schools in Education) is grateful for support from the Bauman Foundation.

Here is a museum game you can play alone, with someone else, or with a group of people. Depending on how you play, you can ask the questions to yourself or take turns answering the questions.

Begin by choosing a work of art anywhere in the museum—it's your choice. Please try not to read anything about the work before you play the game.

You will find that the game questions invite different responses according to the work of art you select and depending on whether you play alone or with others. You can use the game again and again with many different works of art and in many different situations.

Figure 3.4: The Generic Game *Questions*

PLEASE NOTE

You don't need an art background or any specific information to play this game.

There are no right or wrong answers to this game's questions.

PRE-GAME QUESTION

Do you like this work of art? Why or why not?

There are ten game questions and one post-game question.

ONE

Look carefully at the work of art in front of you. What colors do you see in it? Take turns listing the specific colors that you see (for example: "I see red." "I see purple.").

When you've run out of colors, move on to question two.

Figure 3.4: The Generic Game *Questions*

THE GENERIC GAME QUESTIONS

TWO

What do you see in the work of art in front of you? Take turns listing the objects that you see (for example: "I see an apple." "I see a triangle.").

When you've run out of objects, go on to question three.

THREE

What is going on in this work of art? Take turns mentioning whatever you see happening, no matter how small.

When you can't find anything more, move on to question four

FOUR

Does anything you have noticed in this work of art so far (for example: colors, objects, or events) remind you of something in your own life? Take turns answering.

When you run out of responses, move on to question five.

Figure 3.4: The Generic Game *Questions*

FIVE

Is this work of art true to life? How real has the artist made things look?

Please remember that there are no right or wrong answers in this game.

SIX

What ideas and/or emotions do you think this work of art expresses?

As soon as you are ready, move on to question seven.

SEVEN

Do you have a sense of how the artist might have felt when he or she made this work of art? Does it make you feel one way or another?

Whenever you are ready, move on to question eight.

Figure 3.4: The Generic Game *Questions*

THE GENERIC GAME QUESTIONS

EIGHT

Take a look at the other works of art displayed around this one. Do they look alike? What is similar about the way they look (for example: objects, events, feelings, or the way they are made)? What is different?

Please move on to question nine.

NINE

What would you have called this work of art if you had made it yourself? Does the title of the work,if there is one, make sense to you?

As soon as you're ready, move on to question ten.

TEN

Think back on your previous observations. What have you discovered from looking at this work of art? Have you learned anything about yourself or others?

Please go on to the post-game question.

Figure 3.4: The Generic Game *Questions*

THE GENERIC GAME QUESTIONS

POST-GAME QUESTION

Do you like this work of art? Why or why not?

You may notice that this is the same question that you were asked before you played the game. Has your reaction to the work changed? Do you like it more or less than you did in the beginning? Why?

PLEASE NOTE

These ten questions can all be answered from your own observations. Playing this game may have made you think of questions of your own. Labels, wall text, and people in the museum can provide additional information about this work of art. Other resources may exist in the museum to address the questions you have thought of during this game.

Please feel free to explore your own questions.

Figure 3.4: The Generic Game *Questions*

PARTICIPANT RESPONSES

EVALUATIVE QUESTIONS POSED TO MUSE RESPONDENTS

MUSE respondents were asked whether they knew of other learning tools like *The Generic Game,* what other discoveries they thought the game might uncover, what their thoughts were about calling it a game and calling it generic, and what other situations there were in which they thought playing *The Generic Game* might be a useful exercise. Next, general review questions (suggestions, strengths, weaknesses) were posed to those participants who had just reviewed the game as it was presented, and also to those who had actually tried it out in their educational settings. Throughout their responses, participants offered comments on specific game questions which are represented in the following discussions.

PRE- AND POST-GAME QUESTION

Do you like this work of art? Why or why not?

The return to the same question at the end of the game ultimately served the purpose of allowing respondents to consider what they had learned about their own thinking throughout the playing of the game. Certainly the question of what one has learned is addressed directly in question ten. Nonetheless, a return to the pre-game question offers respondents the chance to consider how differently they might answer that question after playing the game.

In numerous trials of *The Generic Game* with individuals and combinations of players of different ages and backgrounds, we found that respondents often offered more complex reasons for why they did or did not like the work of art to the post- than to the pre-game question. For example, on first consideration a hypothetical respondent might say of a dark landscape of a mill, "I don't like it because it's a mill and it's ugly."

After playing the game with the same painting, the respondent might return to the question and explain, "I still don't like it and I still think it is ugly, but I also don't like it because it is such an unhappy painting—so filled with dark colors, and without any light. It's a painting of a mill and we have mills in my town—I hate mills. They remind me of what I don't like about where I live. The painting is well done, I guess. I agree with what the artist thinks of the subject—with having a mill represent unhappiness. But I still don't like it."

Less frequently, respondents changed their minds about their feelings about the art from liking to not liking or from not liking to liking. The pre- and post-game question was also initially thought to be a good resource for researchers—a way of learning what changes, if any, transpired for the learner in the course of the game. Initially, we had thought there might even be what could be called discrete stage shifts. For example, a respondent might begin the game by reporting to like the painting because of its color (stage one) but, after the game, report liking the painting because of the emotion it embodied (stage three).

In our preliminary review of transcripts of numerous players, we rarely saw responses (to any question) that were clearly representative of just one stage or another. And, instead of seeing "discrete stage shifts" in the increased complexity observed in the pre- and post-game responses, we saw increases in the number of stage aspects represented. For example, in the earlier hypothetical responses to the painting of the mill, the viewer's response to the pre-game question bears aspects of stage one and two, but the response to the post-game question bears aspects of all five stages.

PROBLEMS WITH PRE- AND POST-GAME QUESTION

In numerous trials of *The Generic Game*, our expectation was realized, i.e., respondents were not afraid to answer the pre-game question, and it seemed to set the tone for "easy" answerable questions. But there were drawbacks as well. Asking players whether they liked the work of art occasionally seemed to suggest to respondents that they were *meant* to like the work of art (even if they didn't) or that they were expected only to choose art objects that they liked with which to play the game. This was unfortunate because it eliminated the possibility of discovering that even a work of art that they didn't like could engage them for a substantial amount of time.

MUSE RESPONDENTS COMMENTS ON THE PRE- AND POST-GAME QUESTION

Of the few respondents who commented specifically on the pre- and post-game question, the majority thought it was "excellent," and some even saw it as the most positive feature of the game. But one respondent suggested that asking "the visitor whether or not he or she finds a work interesting would be more fruitful than asking whether or not the visitor likes it." Another anticipated that viewers were being "set up" to select works they liked and suggested instead that we just ask the viewer to choose a work and then ask, "Why did you choose this work?" One respondent pointed out, "It's not about liking."

MUSE RESPONDENTS' COMMENTS ON OTHER QUESTIONS

QUESTION ONE

Look carefully at the work of art in front of you. What colors do you see in it? Take turns listing the specific colors that you see (for example: "I see red." "I see purple.").

In numerous trials of playing *The Generic Game,* we found that participants responded to question one—the color question—just as they had to the pre-game question. That is, they were encouraged to move on because the question seemed so easy. In this way, question one seemed to set the tone for the rest of the game. From the very start, participants could see that by taking turns listing colors, they discovered many more colors than they had originally noticed or would have noticed on their own. Indeed, responding to question one often takes a very long time which seems to surprise participants who had thought it was just a "listing" question (one respondent suggested with "right or wrong answers") through which they would race.

While several respondents who reviewed but did not try out the game commented that it was "simplistic" or "monotonous" to list colors, we noted that those who had actually played the game were more receptive to the activity. Nonetheless, one museum respondent suggested that the question could be changed to, "What do you notice first? Color? Shapes? Lines or texture?" Another told us, "Sometimes I like to ask visitors first to identify colors in a work of art and then to consider how the work might be changed if the colors were changed. It gets the viewer to consider how important color is for feeling and mood." Both these respondent suggestions were among the many incorporated into later MUSE tools.

QUESTION FIVE

Is this work of art true to life? How real has the artist made things look?

Question five—the "true to life" question—troubled a few respondents. The question, which incorporated the "stage-two-like" value judgment of realism was phrased as it was in order to allow for use of the game with nonrealistic art. In spite of the open phrasing ("true to life" vs. "realistic"), a few respondents thought it indicated that the game "favored realism." One respondent suggested that the question should be rephrased as, "How is this work of art true to life?" and that it follow the question, "How real has the artist made things look?" While this question seemed to puzzle and provoke some respondents, we were impressed by the range of

responses elicited in an exploration of what the term "true to life" actually meant—an exploration which certainly went beyond the limits of photographic reality.

QUESTIONS SIX AND SEVEN

What ideas and/or emotions do you think this work of art expresses?

Do you have a sense of how the artist might have felt when he or she made this work of art? Does it make you feel one way or another?

If you read questions six and seven, the "emotion" questions, carefully, you will note that neither question asks the viewer, "How does this work of art make you feel?" In the cognitive approach to art making and perceiving embraced at Project Zero, the expression of emotion is considered an accomplishment of thought. The artist, intending to express a particular emotion, deliberately exploits the properties of line and form to embody that emotion in the work. A painting is metaphorically speaking, for example, sad: a sad painting. But a painting cannot literally be sad. In achieving this cognitive accomplishment, the artist has consciously, thoughtfully, imbued the canvas with visible properties of sorrow.

It is no more necessary for the artist to be sad in order to shape a work with the properties of sadness than it is for a viewer to be made sad by a sad work of art. The recognition of the work as "sad" can be made without feeling sorrow; just as the expression of sorrow in the work can be achieved by an artist in a state of perfect contentment—according to the founder of Harvard Project Zero, philosopher Nelson Goodman (1976).

Therefore, a game player might answer question six with the response, "sorrow." Or the game player could avoid the discussion of emotion entirely and reach for an idea that is being expressed. One museum respondent suggested that, "it would be better to ask about ideas and emotions in separate questions."

In response to question seven, a game player could answer the question of the artist's state of mind and the question of the viewer's state of mind with the response, "No." Because a number of museum educators had cautioned us about invoking direct conversations about feeling in the museum, we deliberately structured these questions to be "avoidable."

Nonetheless, a number of MUSE respondents objected to what was perceived as the game's emphasis on feelings and to the question (which they felt was implied), "How does this work of art make you feel?" One museum educator said, "I have a personal problem with our docents saying 'How does this make you feel?' The

question is 'personally intrusive.'" Another museum respondent said simply, "I don't like question 7." But another said, "I think the single most promising question is 7. Here is where the insight about what art is for can blossom. I would encourage my docents to notice how these distinctions emerge in every tour encounter."

In phrasing question seven as we had, we expected a range of responses including the cognitive option described above. One expectation was that young children might think that the artist making a work was sad if a work looked sad. Along those lines, we were not surprised by some school children's comments that, in the case of a work of art that looked happy, "the artist might have been sad and made the happy work of art to get cheered up!"

In working with first and fourth graders at the Isabella Stewart Gardner Museum in Boston, we were unprepared for students' most frequent response: "That artist must have felt terrific to be able to make a beautiful work of art like that!" In spite of developmental expectations that may suggest that young children have difficulty understanding that another human being made the work of art being viewed, the young school children we observed seemed—as artists themselves—aware of the process of making art that was imprinted on the works in the museum and proud of their fellow artists who had done the great work (Davis, 1994).

RESPONSES TO OTHER QUESTIONS

There was little collective commentary on any of the remaining questions. There was an occasional "I like question eight" (museum respondents especially seemed to applaud question eight), or comments like "Question nine doesn't seem to fit with the others." Individual questions were praised, and alternative questions were offered—all of which were recorded for use in further development of the MUSE tools. A few respondents felt the questions were "too generic," and a number of respondents pointed out that "the sequence of questions is good."

Several respondents commented that the questions occasionally seemed redundant and indeed players we have observed often comment that they have already answered a new question in a previous response. The game was structured so that you could simply move on if that were the case, or consider another aspect if that were not the case. Just as there are no right or wrong answers to the game, there is no one question you are meant to spend more time with than another.

WHAT CAN BE LEARNED FROM "PLAYING" *THE GENERIC GAME*

In introducing *The Generic Game* to MUSE participants, it was described as a tool for seeing and learning that might achieve the following educational objectives:

- *Access:* the game accommodates a range of learners who differ according to their own profiles as learners as well as their own personal experiences.
- *Inquiry and Reflection:* It enables players to learn, among other things, that:
  - You don't need any prior information to begin to build an understanding of a work of art (as is true for most things).
  - Your own understanding may be increased by the observations and reflections of others who work with you to discover meaning in a work of art (or in any other text).
  - Even if you play alone, your understanding builds from observation to observation, from noticing small outside details to pondering inner meaning.
  - The kind of building of understanding you do through observing and describing what you see and discover in a work of art may be of use to you in other settings.
  - When you are constructing your own understanding you need to spend time with a work of art (as is true with any subject that is new to you) before you can determine what pieces of information you will need to further your own understanding.

WHAT RESPONDENTS THOUGHT COULD BE LEARNED FROM *THE GENERIC GAME*

We group our summaries of MUSE respondents' comments according to museum and school respondents.

MUSEUM RESPONDENTS

THINKING SKILLS

A few museum respondents mentioned that the game would help to set the stage for further learning, and that after exploring a work of art with this tool, learners might be moved to seek out factual information. Many museum respondents thought the game would help learners develop skills that would serve them in their encounters with a range of exhibits and museums. As one museum educator explained, "[the game] gives learners a 'check list' of sorts to use when they look at any work—a list of questions in a clear and

logical order. It helps to develop their skills of looking, analysis, and interpretation."

Museum respondents commented on the game's ability to develop thinking skills such as "problem-solving," "observation," "perception," "comparison," and "creative thinking." One museum educator pointed out that the game, "improves your perception. You can discover new ways of looking not only at art but at the world... helps you discover the answers are within you, it helps you become your own Teacher... helps you learn how to Look, Think, and Learn."

INQUIRY

A few museum respondents pointed out that the game introduced learners to the power of questions, "the power of asking questions—of everything!" As one museum educator pointed out, "[the game] helps viewers explore works on their own terms and get their own questions answered about a work, instead of being lectured to about information that may not be of interest."

ART

Museum respondents thought that the game facilitated learning about looking at art in terms of the range and changes in responses one can experience from spending time considering one work of art: "As one spends time with a work and increases his/her understanding of it, his/her feelings about it are likely to change." Or, "The longer you look at an art work and the more different questions you ask about it, the more you see."

LEARNING

The game was cited by museum respondents as a means for experiencing the variety and integrity of different individuals' responses to the same work of art as well as a means for learning about one's self as a learner. This last, we were told, might be accomplished through experiencing the relationship or value of the art object to the learner. Selected responses are directly quoted below:

- What's very important for people to recognize is that art may and will prompt different responses from individuals which are equally valid.
- There are no right or wrong answers—each person may see or feel something completely different from everyone else—that's okay, that's how art is...
- Through listening to others' responses, opportunities arise for "self-discovery" in how to look, appreciate and utter individual opinions.
- Student relationship to others' ideas, personal uniqueness vs. group understanding.

VOICE

Museum respondents also thought the game would help learners acquire a sense of mastery and confidence in themselves as being capable of making meaning out of works of art: "That they have a voice, a set of opinions about art that are as relevant as the next person's." One respondent suggested that the game might teach learners that they are "expected" to be analytical in their responses to art—an expectation that may "detract from the pure joy of emotionally experiencing." It was suggested that playing the game helps learners become more aware of the artist behind the work making pivotal decisions: "Thinking more about the viewer's relationship to and understanding of the artist."

VOCABULARY

A number of museum respondents also thought that playing the game might contribute to learners' expanding their vocabularies by learning to "talk about art," and by realizing the possibility of "more active experience" in an art museum. Suggestions for facilitating more discoveries included placing a greater emphasis on other aesthetic aspects such as line, pattern, space, texture, and materials; and adjusting the game for different age groups or for use with specific exhibits or themes. An illustrative comment is quoted directly below:

- On the most basic level, I think that *The Generic Game* will demonstrate for people that a more active experience in a museum is a possibility. Most visitors have yet to be exposed to a variety of experiences in a museum and assume that a passive viewing time is the only way of spending a visit in an art museum. I experimented with the game last Monday with our museum's docents to see what they might find useful about it as a tool to uncover new information that they have spent a great deal of time with. They mostly took away anecdotal information from one another, but also discussed the length of time they spent focusing on one work and how beneficial that was for them as art viewers.

And finally, a museum educator who played the game with his two young sons reports:

- [One son said] "Some kids who aren't into art might find it more interesting if they are asked questions." To this I asked my son: "Do you count yourself as one who isn't into art?" Reply: "No, but I found the art more interesting today because of the game. Adults should not assume that children aren't into art. Give them a chance to talk which this book [the game booklet] does."

SCHOOL RESPONDENTS

LEARNING

School respondents agreed that the game would facilitate discoveries for students about themselves as learners and their personal

reactions to works of art as well as their discovery of differences among their peers and their reactions to works of art. School respondents emphasized that the "absence of a focus on success or failure or winning and losing" or "right or wrong answers" contributed to the freedom of learners to participate in the learning process and thereby encounter themselves and others as learners.

THINKING

School respondents saw *The Generic Game* as a means to expand students' skills of "self-expression or communication" as well as learning skills such as "reflection," "organization," "divergent thinking," and "careful observation." School respondents also saw the game as an opportunity for students to encounter their "teachers as learners" and to be motivated to learn more about art, make their own art, or seek information and opportunities for new discoveries on their own. Illustrative comments are directly quoted below:

- The discovery that one work of art can inspire a wide variety of interpretations, reactions and feelings. The realization that everyone does not see/think alike is a mind's eye-opener to many students who have not been used to trying on different ideas or who have not been curious about exploring how others view or think.
- Students are placed in a situation where they have the opportunity to hear what others see. What I noticed in my group of 12 students was that each time we did this there were a few at the very beginning who were not interested. However, upon listening to others, realized that they also saw a lot and had a great deal to offer.
- Responses to seemingly simple observations (e.g., what colors do you see?) will probably vary to a surprising degree. Yet no one will be "WRONG."

ART AND SELF

Like the museum respondents, school respondents saw the game as a means for learning about looking at/appreciating art and gaining confidence in one's own capabilities for making meaning.

- They might discover things that they did not expect to find on first inspection... provides the opportunity to "dig deeper" to uncover many possibilities. It teaches learners that there is not always just one simple answer to most questions. It gives them the opportunity to think and suggest without being "wrong."
- How to respond to open ended questions. Becoming comfortable responding to questions that have no right or wrong answer.
- Learn to look closely at details; provoke deeper thought and slowing down when looking at art.
- They may discover more in-depth possibilities in observing other "things" in their environment—transfer learning.
- I believe that observing oneself in the act of perception can contribute to practically any area of learning, in that it develops a habit of introspection when confronted with a learning task.

PARTICIPANT RESPONSES

- That there are many interesting things in the environment—if we take time to look, observe and reflect. I have played the game 6 times with a group of 28 first graders. They enjoy it more each time. They seem to be fascinated by: 1) what they can see and 2) that their opinion and explanation/reasoning is valued (i.e., there is not an incorrect/wrong answer).
- The discovery that teachers and students can be co-learners/co-explorers in confronting questions which have no fixed answers.
- Learners might be motivated to:
  1) Draw or paint (if they have the talent) something similar or perhaps its modern counterpart.
  2) Become familiar with the works of art by that particular artist.
  3) Write a descriptive paragraph or a poem based on that particular painting, sculpture, etc.
- This kind of approach to learning (through discovery) gives kids a much stronger base from which to approach learning on their own. It encourages them to seek information and make discoveries for themselves.
- It can help the learners to understand that everyone (or anyone) can appreciate art. One does not need to be "ultra-cultured" or very intelligent to like and understand a work of art.
- I think that viewers of art can learn to have confidence in their powers of perception as they are learning to develop them. I think that the basic format you propose is a good one for introducing novices to looking at art and discovering what is there—to develop a dialogue between the viewer and the work of art.

School respondents' suggestions regarding the game included its use in other disciplines, like science (mentioned most frequently) or math, or in conjunction with other artistic domains like classical music: "Perhaps format could be used to think about a song or a story." One school respondent questioned the level of generality of the game, suggesting its purpose needed to be more clearly defined: "By designing an instrument that is meant to serve everyone, I think most students will fail to be sufficiently interested."

WHY THIS LEARNING TOOL IS CALLED A "GAME"

MUSE respondents were told that the learning tool was called a game because it has features of a game, like turn-taking and following instructions, that lead players from one point to another; but that just as there are no right or wrong answers, there are no winners or losers. It was explained that in calling it a game, we hoped to encourage individuals who used it to be playful and to have fun. The construction of understanding can be thought of as a game filled with strategies and discoveries. It was in this spirit that we entitled this learning tool a "game."

MUSE RESPONDENTS' VIEWS ON CALLING IT A "GAME"

Museum and school respondents seemed to be aligned in their disagreement about calling this learning tool a "game." Across both groups, some respondents felt it was simply not like a game; some felt it was okay or good to call it a game; and others (more museum respondents than school respondents) had strong objections to the nomenclature. These responses are summarized below.

MUSEUM RESPONDENTS

Museum respondents who felt the learning tool was "un-game-like" pointed out that games have outcomes in terms of winners and losers and that the tool was more a process than a game. Furthermore, a number of museum respondents thought that the title "game" trivialized the experience and the serious process that it contains. This trivialization might be a real deterrent to adult viewers of art. Those in support of calling it a game (about equal numbers were in favor and opposed) felt that the word had associations with "fun" and "playfulness" and was truer to the objective of entertainment that most viewers seek out.

Museum respondents who did not embrace the title "game" thought it was "hokey," off-putting to adults, and out of sync with a structure that has no right or wrong answers. As an alternative title, museum respondents made suggestions that focused on the process or activity as an "adventure," "journey," "experience," or "guide to looking." Examples are directly quoted below:

- Why not just give it a title that doesn't have a specific noun attached—e.g., "The More You Look The More You See" or something more like a book title?
- I'd also see no harm in calling it simply "12 Questions" or "Ways of Looking" or "A Guide/Guides to Looking"... the game aspect is OK but doesn't seem essential.
- I don't like calling it a game, but I understand and agree with your premise that the spirit of fun should be part of the process. I know it's difficult to combine the ideas of extended or in-depth looking/observation with the spirit of intellectual excitement. Many of my docents said, having worked through the questions, they reach an "Ah Huh!" Wonder if you could work that in too.
- How about "The Looking Activity?" "A Journey into Art," "Experiencing Art" something that more closely describes the event would avoid a "set up" reaction. A game has rules, procedures and "winning" outcome, not what you are looking for in this experience.
- What about "Museum Experience"? Or "A Museum Adventure"?
- And the museum educator who played the game with his sons reports:
  1st son: It is not a game
  2nd son: It is not a game, it is about opinions.

PARTICIPANT RESPONSES

SCHOOL RESPONDENTS

School respondents in favor of calling it a game (the majority) thought it was a familiar and positively connoted title associated with fun and accessibility: "Kids like games. They will like this." Those who thought it was not really a game agreed with museum respondents that the word "game" was associated with competition and winners and losers and set up false expectations. While one respondent saw this as more of a "win-win" situation, another said: "Children will not consider this fun or an event in which they playfully participate."

School respondents also felt that the word "game" was associated with a lack of seriousness or academic value. It was suggested that older more often than younger children would react negatively to the idea of a game and would prefer to think of it as a "tool: something one uses and carries around to help with jobs." One school respondent thought that the word game was a "good hook. Better than 'chore, exercise, activity, duty!'"

WHY THIS LEARNING TOOL IS CALLED "GENERIC"

The original explanations for why the game was called "generic" concerned:

USAGE

- It can be used with a variety of art objects in numerous configurations—not just one specific exhibit or show.
- It can be used in different contexts—museums, schools, and others.
- It may even be of use when looking at or studying non-art objects.

USERS

- It can be used by a variety of players. In fact, very different understandings are achieved by playing the game with many different people (different ages, different or no arts experience, etc.).
- An individual can play the game alone, building understanding by oneself from one response to the next.
- Two people can play, building off each other's responses.
- A group can play the game with one or rotating facilitators reading the questions and group members taking turns responding.

MUSE RESPONDENTS' VIEWS ON CALLING IT "GENERIC"

The word "generic" was met with mixed reviews by both museum and school respondents, all of whom offered an abundant selection of alternative titles.

MUSEUM RESPONDENTS

Museum respondents who favored the use of the term "generic," did so because they thought it was an accurate portrayal of an aspect of the game's purpose. Those who did not favor the term—the majority of respondents—pointed to the medicinal, "cheaper version" connotations to the word. One respondent suggested, "Bayer might be better than no-name generic," and another faulted our penchant for alliteration: "Alliteration is great; but not in this instance." A few others suggested that the game really isn't technically generic and that it should be pointed out in the title that it has to do with looking, art, and, learning skills. Suggested alternative titles ranged from "Universal," to "Discovery Game," to "Art Quest."

SCHOOL RESPONDENTS

More school respondents seemed to think generic was a good term because of its "universal" connotations and because it says what it means. It was suggested that "kids might like it since it sounds like the name of a robot toy." Those who objected to the term also felt that it had a medicinal, "cheap" association, and that it was too abstract to be widely understood. And others agreed that the game was not really generic and completely universal—it was more focused on art appreciation or observing, investigating, reflecting, and discovery. Suggested alternative terms again included "discovery," "explorations," "seeing," "observing," and "searching." A few respondents suggested the title "The MUSE Game," and one teacher's class renamed it, "The Observations Challenge."

OTHER LEARNING TOOLS LIKE *THE GENERIC GAME* THAT GROW OUT OF THE SAME OR SIMILAR IDEAS ABOUT LEARNING

MUSEUM RESPONDENTS

Overall, museum respondents reported being quite familiar with the questioning techniques underlying *The Generic Game*. The game was likened to the "basic inquiry approach which starts with a description of what you see, and then works towards analysis (including comparison and analogies) and then on to interpretation."

PARTICIPANT RESPONSES

Museum respondents thought *The Generic Game* was similar to the training they give to their docents, Philip Yenawine's approach, and poetry explications. Data Retrieval activity was cited as was the point that questions like those in the game are, and traditionally have been, asked in art museums. Similar questions are included in gallery games, curriculum packets, and inquiry-based tours for school groups.

In terms of specific references to similar work, the following were cited as resources (directly quoted):

- The Docent Newsletter
- The visual literacy curriculum of Philip Yenawine and Abigail Housen, originally developed at the Museum of Modern Art in New York City.
- DBAE (Discipline Based Art Education) workbooks or worksheets of the Getty Museum.
- Ed Feldman's "Art Criticism"
- Harry Broudy's "Aesthetic Scanning"
- The Great Books Approach
- Bernice McCarthy's "The 4-Mat System"
- Bloom's Taxonomy
- The Lincoln Center Program
- Treasure Hunts and Gallery Look and See games

Most museum educators not only asserted that similar inquiry-based structures were already in place, they also expressed their long-standing approval of the perspective. As one museum educator explained, "The more individuals take time to look, think, and talk about art, the more they enjoy and gain from it."

Another museum educator, who recognized the underlying principles as most familiar, pointed out that at her museum the, "...docents try to help visitors learn to look.... Docents at the museum are communicators that realize that differences in seeing are rooted in our differences as human beings."

In citing differences, it was mentioned that docents rarely focus on one work of art for as long a time as it takes to play *The Generic Game,* and also that printed materials—even those embracing an inquiry-based approach—are not often provided for "any" work of art or exhibit within the museum.

SCHOOL RESPONDENTS

School respondents seemed less familiar with the "game" format, and often likened the process to "the inquiry approach to science." Also noted were (directly quoted):

- Classification and grouping activities that have "listing" as a task.
- Science observation activities.
- A math program called *Math Connection:* the section called "Challenge Corner."
- "Learning Styles" and "Critical Skills." "Learning Styles" focuses on different types of questions per personality/thinking type. "Critical Skills" is based upon a real problem or situation analyzed by the learners.
- It reminds me of ways to respond to literature.
- *Drawing on the Right Side of the Brain* by Betty Edwards.
- Bernice McCarthy's "The 4-Mat System"
- Approach used in creative writing class where one begins to understand a literary piece, first from the "outside," then through questioning one gets closer to the text.
- Shakespearean acting—students use the same approach to perform a text.
- Science journals: *Doing What Scientists Do: Children Learn to Investigate their World* by Ellen Doris
- Teacher training activities done in Audubon workshops.
- *Ways of Seeing* by John Berger
- Art Criticism portion of DBAE uses similar steps "from observation to description to analysis to interpretation to judgment."

School respondents likened the game to in-school practices of using art to inspire creative writing or interpretation of literature. While a few school respondents reported that they do not do something similar at the present, others likened it to inquiry-based approaches to any sort of learning. School respondents compared the game to experiences they have had in art museums, including scavenger hunts and gallery games, as well as experiences with docents and taking art classes in art museums. The game was also likened to art class experiences including school art critiques and the Arts PROPEL approach (emanating from Harvard Project Zero).

SUGGESTED LEARNING SITUATIONS IN WHICH TO USE *THE GENERIC GAME*

GENERAL EXAMPLES OF USES

In introducing the tool to respondents, MUSE researchers reported experimenting with and suggested using *The Generic Game* in the following ways:

- Students play the game as a group in the classroom with a print or slide, or in the museum with a work of art. The teacher, parent, or museum educator reads the questions and students—with or without the teacher or museum educator also responding—take turns responding (see Putnoi, Olmsted, & Davis, 1994).

- Students or any individuals or pairs (adult/adult, adult/child, child/child) play the game in the classroom or in the museum in pairs or as a group with students reading the questions on their own.
- Students or any individuals play the game alone, asking the questions of themselves.

SPECIFIC EXAMPLES OF USES

As specific examples, MUSE researchers provided brief overviews of two learning situations in which the game had been tried.

WITH STUDENTS IN A SCHOOL

The first scenario was based on Project MUSE's local piloting of *The Generic Game* with Oliver Todd, who was then an English teacher at Watertown High School, Watertown, MA. Along with MUSE researchers, Mr. Todd fashioned an exercise for his "lower level" writing class using *The Generic Game* over several days. In this format, on the first and fourth day, students did in-class writing exercises around the pre- and post-game question ("Do you like this work of art? Why or why not?") with regard to prints in the classroom and selected poems. On the second day, students played the game as a group, speaking out their responses in turn, considering a slide of a reproduction projected on the classroom wall.

On the third day, the students went to the Fogg Art Museum in Cambridge, MA where they broke into pairs and played the game with various works of their own selection. Interestingly, on that visit, they passed the original of one of the works they had reviewed as a slide in class, Max Beckmann's *The Actors*. The students immediately noticed and acclaimed that the print had been "in backwards" in the slide projector at school!

On the fourth and final day back in the classroom, students were asked to write again about whether and why they liked a different reproduction and poem. The underlying purpose of the exercise was to use the game to increase students' observational skills and sense of self-esteem. The purpose of using the same writing assignment (the pre- and post-game question) was to allow for the consideration of whether, across writings, there was an increase in details noted and included.

In a final class discussion, students reflected on their learning and writing: "Did playing the game make a difference in their writing?" "Did looking at art help students to see more in what they read?" "Was it 'easier' to write about art or poetry?" The teacher mentioned that students are not regularly asked to reflect in this way on their process of learning.

The exercise was foiled by problems such as attendance, i.e., there were very few students in attendance at all of the four sessions. And reflection on the experience of the game was somewhat obscured by the impact of what was for most students, the first trip to an art museum. Although they seemed to enjoy the art, students were put off in that setting by surprises like having to check their lunch when they arrived, or setting off a signal that attracted a guard every time they leaned into a painting to check out a detail.

Nonetheless, there was evidence (as in the noting of the Beckmann slide) of real attention to the works of art, and the exercise did seem to stimulate students' thinking about museums and art and the challenge of truly stimulating individual meaning-making. One student commented after the trip to the museum, "I've never been in trouble so many times in such a short period of time. Art shouldn't be inside in places like this. It should be outside for people to enjoy however they want."

In reflecting on how the game had encouraged students to build on their own knowledge and explore art on their own, another student pointed out that, in his opinion, even though there are questions instead of facts, the questions "teach you" or "tell you" how you're "supposed" to think about art.

WITH DOCENTS IN A MUSEUM

The second scenario shared is based loosely on a Project MUSE workshop held for docents at the Fuller Art Museum in Brockton, MA. It was a one visit, two-hour workshop that served as an example of using the game for training docents in the use of inquiry-based materials that rely on open-ended rather than information-based questions.

It was suggested through this format that, rather than providing information and then receiving questions about it, docents might consider playing the game along with visitors, responding to the information-based questions that emerged from viewers' own exploration of the works of art.

In the MUSE workshop, two researchers each took a group of docents and played the game, modeling the role of facilitator playing with a group of visitors. One researcher played the game with a collection of photographs that had yet to be mounted and was new to the docents. The other researcher played the game with a show of the artwork of a local artist whom the group of docents knew very well.

In the game play with a photograph, the docents were impressed with what the game "allowed" them to find in the work that they would not have discovered on their own. For example, in the second game question regarding what objects viewers see, the game offers the example, "I see a triangle." The suggestion of identifying shapes in a realistic work was exciting to the docents. One of them indeed pointed out a triangle that was created by negative space in the photograph which encouraged the group to look beyond the physical objects represented to the forms contained in the image.

The researcher working with a familiar painting felt that it took some time for the docents to get beyond the "prescribed" things they usually said about the work of art and break through to the discovery of new meaning. Beyond that, the group seemed to know each other so well that they anticipated each other's responses in a playful manner conducive to an exercise in which a new vehicle was being engaged in the exploration of old territory.

Although the docents felt that the game contained questions they already tended to ask on their own, they seemed to benefit from the ordering of the questions and the opportunity to gather and then build on new insights. Like others who have used the game in this setting, some docents suggested that the questions were most important as models for other questions that could be framed with regard to a number of different works of art.

LEARNING SITUATION IN WHICH RESPONDENTS SAW THE TOOL AS A USEFUL EXERCISE

Museum respondents more often commented that *The Generic Game* was very basic and similar to a number of inquiry-based learning processes already being implemented in art museums. School respondents more often saw the game as a vehicle for learning about many other subjects, especially literature. Summaries of the responses of the respective groups follow.

MUSEUM RESPONDENTS

Museum respondents saw the tool as a useful exercise for docent training and for use by docents in giving tours with more emphasis on inquiry and analysis. It was also suggested by two museum respondents that the game could be used with outdoor or public sculpture and, where the game calls for comparison with other works of art, respondents in this setting might make comparisons with

public buildings. Indeed, museum respondents thought the game would be useful with a range of exhibits, tours, and gallery guides.

Beyond that, museum respondents thought the game could be useful for all learning experiences and disciplines from music to science to examining more general ideas and beliefs. It was suggested that students might use the game to critique their own creative writing or their own works of art. It was also suggested that the game could be used as a museum pre-visit tool or a training tool for non-arts teachers. In using it in non-arts areas, it was noted that the references to art would have to be dropped. One museum respondent thought that it might not be useful in application to a range of different art forms.

One respondent mentioned that there are some "right" answers that should be included to "help guide visitors' looking." A number of museum respondents likened the game to "what most good art museum educators already do." It was suggested that the underlying "theories and practices" are already widely used and can be incorporated into all kinds of participatory learning. It was also mentioned that the game could be helpful in scaffolding non-arts related staff in art museums, individuals who often feel "daunted by questions from visitors."

SCHOOL RESPONDENTS

School respondents saw a good fit for the game with science activities—"anything which involves observation could be applied"—and to fulfill the objective of incorporating art into the classroom. School respondents saw it as a vehicle with which to enhance cooperative learning skills and to be used with "virtually any subject area" and across art forms.

The game's use with literature was particularly stressed, with the idea of substituting a "piece of literature" for the work of art. School respondents suggested that in such settings, the game would serve a heterogeneous (not "tracked") group of students well. Using the game might help increase student self-esteem by allowing students to realize, "their opinions have value." An art teacher said that she uses a similar process in class critiques of student art work and non-arts teachers also suggested using the game for assessment of student's "performance-based activities." It was also mentioned that the game would be well suited for use in making a CD-ROM and in helping students fight the passive "acceptance of meanings inculcated by the media."

MUSE RESPONDENTS' REVIEW OF *THE GENERIC GAME*

Twenty-five museum respondents and twenty-six school respondents read and reviewed *The Generic Game* materials without necessarily trying them out with students in their respective educational settings. There did seem to be a difference between the responses of those who reviewed the materials without testing them, and those that actually tried the game (28 museum and 17 school respondents) with their students. Educators who tried the game with their students seemed to consistently have more favorable responses. Of course, this may be because those who tested it with students were initially sufficiently drawn to the game to try it out and projected that positive energy into the learning experience. But a number of participants were skeptical when they tried it with their students, and went through with the experience because of their commitment to Project MUSE. Here are the comments of the two groups after review of the materials.

OVERALL REACTIONS AND SUGGESTIONS

MUSEUM RESPONDENTS' REACTIONS

A few museum respondents thought the game lacked "vitality" and saw it as a "very rigid and dry" experience of "just answering questions." Others thought the game was "nothing new" and would become monotonous once the requisite skills were acquired and the "same set of questions" was asked "over and over."

A number of museum respondents thought it was a good tool for looking further into a subject or a work of art. One museum educator who had tried it exclaimed, "I love it and my docents love it. It is better than the inquiry method or any other method we have used." Another museum respondent commented on the benefit of teaching children "about art and that there can be many answers to a question." A few comments are directly quoted below:

- My docents love it! They use it regularly in their tours and it helps them so much. Even though inquiry teaching methods have been taught to them over the years, many still don't feel comfortable. However, *The Generic Game* simplifies it all and is so practical that it can be used anywhere by anyone for anything.
- The structure of our local docent program is based on two assertions:
  Art is the language of feeling. We make no bones about this and share this view with all our classes. We make it clear we mean popular arts like movies, crafts, rock and roll as well as the so called fine arts of visual art, dance, theater, etc.

How visual art is seen by a viewer is influenced by his or her psychological type. Whatever cultural symbols mean, they are filtered through the preferred mental processes which viewers bring to their experience.

- Our training is informal and ongoing. The handbook and workshop mentioned elsewhere reinforce a walk-through of each exhibition. Docents work out the mechanics and strategies for walking classes through our galleries then. *The Generic Game* would fit right in with this format.

While some museum respondents saw the generic feature of the game as a "real plus," one respondent challenged the "possibility" of a generic approach to either works of art or players. One museum respondent commented that "the directives are easy to understand and take the pressure off the player/visitor." It was pointed out that giving the player the choice of a work of art, like the verbal style of response, might need to be reconsidered in terms of the specific populations involved. One respondent felt that although the term "meaning" was used in the description of the game, it would not be "authentically" constructed in the playing of the game.

The importance of format ("color and excitement" and "appeal to different ages") was stressed. A problem was voiced with telling people there were "no right or wrong answers" when sometimes, as in the case of the colors in a work, respondents thought there were. It was suggested instead that the distinction be made between "fact" and "interpretation." As discussed earlier, respondents also found problems with the questions about emotions and their possible role in promoting the "popular misconception that all art is about conveying emotions."

The game's applicability across ages was cited as both a positive feature and an "impossible achievement." Some respondents thought the game invited active participation on the part of the viewer and helped docents to feel comfortable using inquiry-based methods; but two reservations concerned: 1) the amount of time spent on one art work, "How do you tackle a whole exhibit?" and 2) the focus on the art object as opposed to the "enveloping experience of the whole exhibit."

MUSEUM RESPONDENTS' SUGGESTIONS

A couple of museum respondents suggested that the game needed to be other than "verbally-based," which predisposed it to one profile of intelligence over another. One museum respondent advised, "Be a little more specific with your directions."

There was discomfort among several museum respondents concerning the absence of historical/contextual information in the game, and it was suggested that viewers should be more actively

encouraged to increase their factual knowledge about "the object and the artist who made it." Selected comments on this point are quoted directly below:

- Historical/contextual information is missing from this exercise. Is there a way to direct participants' attention to label information or suggest ways for them to go about finding out more about the work? Museums might use the game in drafting guides that weave together these basic questions with some historical/contextual information.
- I am uncomfortable with a game which avoids providing any content about the objects. I think that almost all visitors expect that the "reward" for engaging in a process of inquiry such as you propose is certainly insight into and a sense of accomplishment about their own abilities to see things and make connections, and also new information they can tie to their own experience of and knowledge about the object and the artist who made it. (The visitors who are exceptions are very young children).
- My biggest concern is that viewers want and should have specific answers and information in response to their observations and questions. Therefore, my post-game question would not reiterate the entry question (which I find too judgmental) but would lead them towards research in order to increase their knowledge. A reference area near the exhibit where viewers would be invited to read and learn more about the art is very important.

One respondent saw the need for more questions about the materials and techniques involved in making the object; others suggested that a drawing component be added and that specific post-game activities be suggested for "further discovery." Museum respondents who interpreted *The Generic Game* as a written exercise mentioned that the format might be "too long" for younger ages. The phrase "work of art" was thought to be too limiting ("How about just 'work' or 'object'?").

One respondent cautioned that the game never be used with computer images of art and others thought that the questions should begin with the viewer's own experience and that the text should be more explicit in telling players what learning skills they were acquiring throughout the game.

SCHOOL RESPONDENTS' REACTIONS

School respondents found the game "fun and challenging" for students and useful for observation in many areas and subjects from art to science and social studies. While the game was cited as being good for students of all ages, it was suggested that modifications were needed for use with younger students. A teacher who had used the game with 6 and 7 year old students from varying socioeconomic backgrounds reported that the children's comments and ideas surpassed her imagination of "what they might say or think looking at a work of art."

It was thought that the game would promote active learning and "heighten" the museum experience for students because the questions were so "inner directed" with an emphasis on depth vs. breadth, i.e., "less is more." One respondent felt that it was more about looking than understanding, while another thought it would help students to think critically when looking at art. The role of the teacher was questioned, and negative reactions included such descriptors as "simplistic," "boring," and "limiting."

The game was cited as helping students with writing about art, and it was pointed out by an educator who tried the game that once or several times is not enough: "The children benefit from playing this again and again." Some representative comments are directly quoted below:

- A powerful learning tool which demystifies the whole museum experience and immediately connects the viewer with the work of art.
- It really does deliver on the promise that education is an exploration—in its approach to learning—I feel it operates best as a "journal" or as a shared investigative process/journey rather than as a genuine game, however.
- I'm excited about using this approach in a museum setting. Perhaps the transition from right to left brain thinking. Really analyzing makes sense. I like the questions because they are so inner directed.
- I can't imagine a better means of having students learn to look at works in a museum. Done several times in order to develop the habit in them will bestow a life time gift on students.

SCHOOL RESPONDENTS' SUGGESTIONS

Like the museum respondents, some school respondents felt the need for more factual information about "the painter or the work being examined." Indeed, one school respondent said that, "it seems irresponsible to allow students to construct their own understanding without any background information and to ask students to determine what pieces of information they will need to further their own understanding." It was suggested that the questions be posed in differing orders and questions that could be answered with a "yes" or a "no" eliminated.

A few school respondents suggested that museums send representatives to schools to play the game with "select pieces" or "reproductions," and that the game be marketed in "mini-pads." Other suggestions included: adding questions about the senses, using the game as a museum handout, making a poster of the game questions to keep on the classroom wall, and keeping a record of student responses. One school respondent thought that encouraging students to work in pairs might help address the important question of eliciting real commitments from learners to respond to the questions.

Like the museum respondents, school respondents stressed the need for eliciting responses other than verbal, e.g., hands-on activities: "Do something, make something, write something, etc."

RESPONDENTS' VIEWS ON WHAT IS MOST PROMISING AND WHAT IS MOST PROBLEMATIC IN THEIR REVIEW OF *THE GENERIC GAME*

MUSEUM RESPONDENTS: WHAT IS MOST PROMISING

Museum respondents appreciated the increased time that the game encouraged viewers to spend considering one work of art. They also found most promising that the game encourages active learning, gives educators and learners support in viewing art, and sets a pace that can be regulated according to levels of interest in the game.

Museum respondents appreciated that the game acknowledges the importance of personal experience, provides opportunity for creative thinking, increases thinking skills, and facilitates reflection on the learning process. Also promising, they thought, was the fact that the game teaches players about the diverse ways that others see and think. Its universality was cited as was the reconfiguration of the hierarchical stages of aesthetic response into a more "lateral structure."

Other cited strengths of the game included its usefulness for novice museum-goers and its emphasis on inquiry-based learning. One museum respondent expressed gratitude for "putting on paper what museum educators have already been doing for a very long time." Others thought the game was promising because it met its stated goals of flexibility, accessibility, and using art museums as resources for all kinds of learning. The game was praised for being in step with "life long learning" and for "luring" viewers into the richness of visual art beyond emotions. One respondent thought the game was promising because of the interdisciplinary connections it evokes, and another because of "the role it plays in the research of Project MUSE."

MUSEUM RESPONDENTS: WHAT IS MOST PROBLEMATIC

In citing what was problematic about the game, museum respondents reiterated comments made earlier about the need for "harder" knowledge and the assumption of a motivated player. One museum respondent faulted its excessive tie to the art object and another cited the need for a greater tie to the art object. One respondent thought

there might be a bias towards realism while others reiterated the emphasis on verbal experience. Mentioned as a potential problem was a lack of specified pre- and post-game activities.

One museum respondent questioned the need for the learning tool and others questioned whether it would work with adults. Another museum respondent mentioned that the questions needed to build more on one another, because it was sometimes hard for respondents to "hold to" the order. A few museum respondents felt that there needed to be more questions about making art.

In citing what was least promising about the game, museum respondents saw it as too simple, too generic, and too "time consuming." Problems with particular questions were cited (as mentioned earlier) and the game was faulted for not stating its purpose, being formatted in book form, having an uninviting title, lacking "spark," and leaving players with just "a set of questions."

SCHOOL RESPONDENTS: WHAT IS MOST PROMISING

School respondents found most promising the game's potential for empowering students to think freely and independently, and to participate in cooperative thinking and learning with others. Its flexibility was cited as was the fact that it might encourage reflection, i.e., open discussion of understanding or meaning. The game was also thought to be promising because it engages students actively, is accessible and enjoyable, and—in a nonthreatening way—helps students to look at and talk about art.

School respondents also noted favorably that the game increases observational skills and requires "complex written responses." Like museum respondents, school respondents cited the game's evocation of the individual player's own observations and feelings which amount to a sort of "self-observation."

School respondents also saw promise in the game as a tool for assessment of students' processes and products, and commented that the structure of the game helps "people to see the strong influence art has on cognitive development."

SCHOOL RESPONDENTS: WHAT IS MOST PROBLEMATIC

School respondents were concerned with the cost of both purchasing materials like *The Generic Game* and "getting students to museums." One respondent thought it should be acknowledged that "some people don't like to analyze their feelings and impressions about art." Like the museum respondents, school respondents saw as potentially problematic the length of time the game takes and the

possibility that it might be conceived as a substitute for—rather than an accompaniment to—the acquisition of factual information.

Overall, more school than museum respondents reported foreseeing no problems with the game. However, like some museum respondents, some school respondents faulted the game for being too simple, lacking an explicit goal, presenting questions in what seems like a rigid manner, and having a "dreadful" title. Particular questions were also cited as problematic as was the booklet format. School respondents were wary of the questions that could be answered with a yes or a no.

A few school respondents saw "training" as potentially problematic, mentioning that they thought that both facilitators and players needed to learn how to use the "learning tool properly." One school respondent thought that an adult facilitator would be a "must." Another school respondent thought that the game might be directed to gifted students, and would be difficult to implement with large groups of viewers. Finally, one "other" respondent mentioned that *The Generic Game* is blatantly American in that "it overemphasizes the importance of individuals."

MUSE RESPONDENTS' TESTING OF *THE GENERIC GAME*

MUSEUM RESPONDENTS

Museum respondents reported using the game on their own in the galleries, in training sessions for docents and "picture person" volunteers, workshops with teachers and students, in-service teacher training workshops, and school group tours with children from ages 6 through high school. Selected reports of sample uses are directly quoted below:

WITH DOCENTS

- A new Natural History Museum has opened this summer. Adult/pupil ratio of 1–5... to explore whether these small subgroups can be sent around our museum with a booklet in hand. We would expect a docent to play the game with the whole group once, and then send them through our two galleries while we see how the game works unmediated.
- I tried using *The Generic Game* with our docents as an exercise in looking and reacquainting them with our permanent collection. It was successful in getting them to focus on the work of art and recognize that looking at the work could be as beneficial as reading the art historical information about it.

WITH STUDENTS

- In a traveling exhibit in rural areas... with elementary, junior high and senior high students.

- I used an adapted version with a 10th grade English section studying Macbeth. My goal was for the students to explore the idea of interpretation as it relates to actors (or) performing a play—or readers making meaning of texts that were meant to be performed. I wanted them to understand that interpretation is a performance.
- We used *The Generic Game* for several weeks with primarily 4th and 5th grade public school classes. The discussions were led by the Education Department Intern, the Gallery Tour Assistant, and myself. All of us felt that the discussions structured around the questions were very successful.

  These discussions were held in galleries with exhibitions of contemporary art and 18th, 19th, and 20th century portraits and landscapes. Students typically spent 20 to 30 minutes in a gallery, so time was usually limited. We gave the students some background information and then allowed them time to examine all the artworks on their own and vote on the one piece they wanted to discuss in detail. The questions provided a framework for analysis of the art and the students' reactions. Students were always eager to participate by answering the questions and frequently built on each other's responses with new and different questions leading in divergent directions.

WITH TEACHERS

- In-services—helping teachers with little or no background how to look at a work of art. They enjoyed it, profited by it. Some used a similar process with students and reported it to be successful.
- *The Generic Game* was used during the teacher in-services as an activity during the end of the in-service. We would congregate out in the gallery choosing one artwork, and one teacher would act as the leader, reading the questions, and the group would actively respond. They enjoyed the process and seemed to feel comfortable with getting involved at many levels. These in-services would include teachers of all disciplines.

  During the spring... '95, *The Generic Game* is being used a bit more intensively. Teachers have been dividing up into small groups and looking at a piece from our study collection and going through *The Generic Game*. I've relished the conversations I've heard! The teachers have enjoyed it very much and it appears to have a relaxing effect on them after a tiring day of teaching. They get into creatively describing their interpretations of the works, coming up with quite different ideas each week. After they have gone through the questions, then we share with each other our ideas about the artwork we looked at. The teachers like that section as well.
- *The Generic Game* was... used with seven 1st and 2nd grade teachers who have also been a part of the museum/school partnership and have been to the museum for meetings. In the art gallery, after a brief introduction about Project MUSE and *The Generic Game*, they were divided into smaller groups and given the task to choose any artwork they wanted and use *The Generic Game* as a tool for looking at the art... the Education Coordinator... was delighted to discover that with the aid of *The Generic Game* they looked at their artwork for about 30 minutes, and probably could have gone longer, except for time constraints of the meeting. After their own discoveries, we had each group share their findings and the amount of details they spoke about and the kinds of personal connections they made were thoughtful and thorough.

- We presented *The Generic Game* at our fall Evenings for Education as an alternative option for teachers to select when booking school tours. Although most teachers continue to select information-based tours, one school decided to let their entire 6th grade (approximately 120 students) come to the museum and do both an information-based tour with a docent in our Egyptian exhibit and then *The Generic Game* with one in our Asian sculpture exhibit. For the game, kids were divided into groups of 3–5 and each group focused on one sculpture. At the end of their museum visit they were polled for their preference—guided tour or museum game. The game "won" hands down. Asked why, the kids responded, "We could move!" "We could talk!" They came up with great original interpretations/observations like "The Chinese bodhisattva has a hairdo like whipped cream or a cinnamon roll..."

SCHOOL RESPONDENTS

School respondents who tried out *The Generic Game* reported using it with prints in the classroom playing with students in a large group, in smaller groups, and, when possible, with follow-up in the museum. It was also used by school respondents as an inspiration for the children's own artwork, or as follow up to a visit to the art museum. School respondents tried it out with players as young as kindergarten right through to adult volunteers as a classroom or art class activity. Selected reports of sample uses are directly quoted below:

- Grade 1, 25 children, English speakers in a Two Way Bilingual Program, Circle Discussion.
- In the ID program, students have a set of activities that they must complete by the end of the week. They work in pairs or small groups. I used this exercise the first week of school and they loved it. It was so successful we extended the exercise. I had the students "study" *The Scream* by Munch. I purchased the poster at a local store. We then discussed expressionism and identified characteristics through multiple plates. This week the students are creating their own expressionist paintings. This is great fun!
- Classroom looking at artwork with themes from the Holocaust.
- I displayed *Madame Charpentier and Her Children*, a poster copy, by Renoir. The children were given opportunities to examine it well before we played *The Generic Game* as a whole class.
- After listing volunteer responses for two or three questions, the class became restless, so we stopped. I then interviewed small groups at different times over the next week to get responses to the rest of the questions. That worked better. They enjoyed it.
- Presented students with a piece of artwork. We went over the questions together. At first it was important for them to understand that it was okay to answer "I don't know," or "nothing," to some of the questions. They got better at taking risks with their answers as time went on.
- I used pictures of Aztec statues, gave very little information and asked the group the ten questions.
- I used the game with two groups of kindergarten children (10 in each group) at school using reproductions, and poetry with illustrations.

- I took my Modern American Writers class to the [museum] to see the French and American Impressionist works. (I have many prints on the walls of my classrooms, so they were interested.) I gave them some basic information, but I left most of the discovery up to them. After viewing the paintings during a two hour stay, each student went to the gift shop to purchase a postcard or two of a painting he or she enjoyed. At the beginning of class the following day, I distributed *The Generic Game*. I gave them class time to think about, discuss and answer the questions. They loved the assignment.
- I'd like to use the game in the late autumn with my 9th graders and also with a set of 10th/11th graders (who cut classes and generally hate school) whom I teach in a special interdisciplinary program with a social studies and school psychologist.
- A fifth grade class looking at collection of prints of paintings in the classroom. Also with High School Basic Design class looking at a selection of reproductions in the art room. I reproduced the booklet and had them work in pairs to answer questions.
- In June during Art Enrichment Class (more talented students) 4th and 5th grade, in art room while they were creating whatever they wanted to create. About 20 students. End of day on Tuesday. Those who wanted to respond, did. They were free to answer questions about any of the art prints hanging on art room wall. They answered all question in *The Generic Game*.
- I tried the game in 2 separate classes. The classes were 2-D design, which cover the elements and principles of art, art history, and some criticism.
- I used the format, typed out on two pages, as a viewing guide for a high school painting class. We visited the... Museum and students were asked to select a particular work to write about.

RESPONDENTS' VIEWS ON THEIR TRIAL USES: WHAT WORKED BEST AND WHAT WAS PROBLEMATIC

MUSEUM RESPONDENTS: WHAT WORKED BEST

Museum respondents who tried out the game seemed particularly pleased with the comfort level that it provided and the students' enjoyment of sharing their opinions with one another. They felt that the game "got the children involved with the work of art, instead of saying, 'I don't like it,' and moving on." One museum respondent appreciated the collapsing of the stages into movement from external detail to core meaning of a piece. Selected excerpts of their comments are quoted directly below:

- I very much liked the idea that visitors were given the chance of changing their minds—reevaluating—in Post-Game Questions. It gives the visitor flexibility of thought.
- Working in a small group and answering open-ended questions. It helps the viewer focus and slow down long enough to notice what he/she might have missed.
- Verbal conversation. Extended looking great! This is a wonderful lesson.

- There was a nice, moderate number of questions. Easy to remember. Personally, I need a pneumonic device to help me remember the specific questions though, like...

  Like, Color, Objects, Plot, Memories, Realism, Themes, Artist, Collection, Learned, Name, Like or...

  Llamas, Can, Often, Pounce, Merrily, Reaching, Their, Actual, Clean, Llama, Nest, Lickety-split.
- During the 2 local junior high residencies the students participated in a tour and then at the end of their period each student chose a work of art to analyze using *The Generic Game*. This was helpful for them in understanding that there is no one "right answer" in describing, interpreting and judging artwork. Their descriptions were often personal in nature. They seemed to enjoy it as well.
- The kids right off the bat were given permission to trust their own eyes and reactions, to be part of the art experience. The questions in the game are clear and simple—kids are not daunted by them.

MUSEUM RESPONDENTS: WHAT WAS PROBLEMATIC

Museum respondents who tried out the game felt drawbacks were the limitations on time in a museum visit: "one can't go through this litany with lots of artworks in one visit," and thought it might be inapplicable to some exhibits, for example, "decorative arts" or abstract art. Some other problems that were cited are directly quoted below:

- People wanted their observations to lead to discussions that entailed more historical or critical information.
- Calling on the children who don't want to answer—giving them the opportunity of answering later. I think you could expand this game to a Part II which would go into far more detailed questions to be done at school.
- Some students were hesitant to give up preconceptions and expectations about museums—that someone will tell them what and how to look and think. In these cases, more direct intervention is needed.
- Because it was stated as a game some students expected it to be "fun." Many found it boring—yet others as you will see from their comments, found it useful—helping them to discover more in the work.
- The only exhibition where we felt the questions were not adaptable was the display of American Art Pottery. Questions about shapes, realism, and the subject matter of the artwork, were difficult, if not impossible, to apply to the pottery. The same problems may arise if you try to apply the game to other kinds of decorative arts exhibitions.
- It might be useful to ask players to copy label material and see if that helps them understand the art object.
- Crowding—60 kids in a limited space. Our problems are more logistical: schools can't afford to send small groups or individual classes to the museum—when they come, they come in large groups that can fill a bus...
- Sixth graders are naturally hesitant and feel a bit awkward. Skillful facilitation and encouragement were required throughout the process in order for them to get involved in the game. Remember, too—many of our kids have never been to a museum before and have had little exposure to art in any form. They need a very basic orientation before engaging in an actual activity.

- Some docents could not (or would not) stick with a single work for the 20 minutes we gave to the game. 20 minutes was not long enough for the thoughtful ones—too long for the impatient ones. Some who are not comfortable with writing were put off.
- Another problem—maybe there should be a shorter version for those not patient enough to work with a single piece for 30–35 minutes.
- While the form encourages more than one person to participate, the format doesn't invite or encourage group responses and discussions.

SCHOOL RESPONDENTS: WHAT WORKED BEST

School respondents liked the format of the game which allowed for working in small groups with "plenty of room" for cooperative input and group discussion. It was mentioned that "the first half of the questions... made the students look carefully at the work of art," and "the sequence of the questions... helped students in building their responses." Selected comments are directly quoted below:

- The children loved discussing the photos of prints which have appeared in Instructor Magazine over the years. They liked the idea of non-judgmental comments being accepted and valued. Children raised good questions about art.
- Letting them work in small groups provided room for discussion. Present it in a nonthreatening environment—keep it as part of your daily routine.
- The questions caused the students to think "differently" about the paintings. The class was enthusiastic about the work. All 18 students expressed their approval of the project. Ultimately they composed 3–4 paragraph papers, which described their findings. Each student read his/her paper aloud in class and showed his painting choice.
- The group activity. The four boys were bouncing ideas off of each other and liked the activity because it made them "see" more in the picture—they all said it helped them "think about more things!"
- For fifth and H.S.—Students spent time looking closely and carefully at the work. They discussed how they personally interpreted some of the ambiguous images in an impressionist piece.
- No pressure. Freedom to select art work and verbalize. Verbalizing about emotions. Reflections on their life.

SCHOOL RESPONDENTS: WHAT WAS PROBLEMATIC

Although a number of school respondents told us that there were no problems in implementing the game, the ones that did identify problems primarily commented on the time that it took to play the game, and on the writing component, which, as has been described earlier, was a use of the game which had not been anticipated. Selected comments are directly quoted below:

- Time consuming. I wish I had more knowledge of art works to contribute.
- Not having any background in the arts, I was at a loss when looking for ways to extend the lesson. The students clearly wanted more information about the painting and artist. I called upon the art teacher and did some limited research, but could have used more information.

- Students rushed through and often wrote yes/no.
- Having everyone finish all the questions in allotted time.
- Object may create more or less interest, depending on learners.
- None—except that I wish I could take them to a gallery and have students choose their own art projects.
- None but it would have been better if there was actual three dimensional works of art to look at.
- The pace of responses and eagerness of students to respond has kept me from recording the responses with the group on chart paper. I'm wondering if we will do this with time and what will add/take away from the activity.
- At both levels they found the describing questions tedious. Some fifth graders found some of the questions difficult to understand and asked for clarity. Both groups said they found the game boring—the High School kids thought it more appropriate for younger kids. Elementary kids thought it would be more fun if they got to choose art they were already attracted to and could talk about it rather than write.
- The second half of the questions. The post-game question. The responses were mostly negative: "No I didn't learn anything," "I don't like it anymore now." "This game is stupid." My attempts to elicit more detailed responses failed. I'm not sure if the game is at fault or if it's just the student population of these two classes.
- It was difficult for some students to answer some of the questions if they selected an abstract work.

OVERALL COMMENTS AND SUGGESTIONS

Museum and school respondents' overall suggestions included congratulations on the work and specific recommendations such as printing the questions on laminated cards connected with a ring for repeated use in the galleries. One museum respondent articulated an idea that has been brewing in the Harvard Project Zero Bauman Museum Seminar: that it would be useful and engaging to ask museum-goers to carry a tape recorder around with them and enter their responses to game questions into the recorder to be left with the museum. This would certainly confirm the museum's interest in the responses of the visitors and also provide a great resource for future exhibits. For example, fourth graders might be interested in the responses of other fourth graders looking at the same work of art.

Museum respondents seemed especially eager for the incorporation of more historical and art historical information. Another overall suggestion was to find ways to incorporate more hands-on, or at least nonverbal, activities into the sequence of exploratory questions. A few respondents rewrote a number of the questions and mentioned that the questions were most useful as a model for teachers and docents to use in making their own open-ended questions.

One respondent felt that the game was in keeping with reform movements in the educational establishment which are now embracing "the theory that skills are more important than facts." Indeed one respondent said simply, "Project MUSE is another educational effort that is 'reform' for schools."

A classroom teacher commented that she plans "to send the observations as well as the prints used home to parents on a rotating basis," asking them, "to write any comments they might have about the project." In citing the game as a vehicle with which teachers can align themselves along side of students as learners approaching a work of art, respondents suggested that parents could easily be brought into the loop and benefit from a set of skills with which to approach diverse works of art in art museum settings.

A few school respondents commented on the benefit of playing the game with students' own works of art. But one art teacher is concerned that from the game, "students might even get the idea that their own ideas about the work of art are an adequate response to art which seems wrong-headed to me."

CONCLUSION

Although this section has focused, as we did in our project, on the particular vehicle of *The Generic Game,* a variety of broader views on approaching and learning from art were shared by MUSE respondents. In sum, while a number of school respondents seemed excited by a learning structure that facilitated multiple points of view and an awareness of questions that have no right or wrong answers, many museum respondents reported that they have always thought of those educational benefits as "givens" in the consideration of works of art.

School respondents shared enthusiasm for a format that facilitated cooperative learning, i.e., involving all members of a group and giving them the chance to listen and learn from one another's observations. Museum respondents, on the other hand, held some concern for a structure that did not explicitly endorse the importance of factual information in the exploration of works of art.

Both groups had concerns about the amount of time it took to play the game, especially within the context of a once a year visit to the art museum in which students may sacrifice a sense of the breadth of an art museum for the depth of understanding of one or two works of art. Throughout our trials of *The Generic Game,* we have

heard from docents that the idea of facilitating the game in a group tour may seem daunting, and the idea of sending students off in pairs to play on their own potentially difficult to manage.

In spite of the concerns summarized here, the majority of participating school and museum educators seemed to embrace the structure and report that they continue to put it to use in innovative learning scenarios from which we continue to learn. We are grateful for the rich and generous comments supplied by all contributors. If space had allowed, we would have simply reproduced every one of them for readers to enjoy. We should mention that the numerous specific suggestions made regarding additional questions and ideas for activities have been considered carefully and incorporated into the production of the final MUSE products which are described in the last chapter of this report.

4 THE ENTRY POINT APPROACH

INTRODUCTION TO *THE ENTRY POINT APPROACH*

After MUSE participants responded to *The Generic Game* mailing, they received a mailing containing *The Entry Point Approach* (December 1994). Unlike *The Generic Game*, *The Entry Point Approach* is an approach to learning—a structure for designing curricula rather than a particular curricular vehicle. The notion of entry points was introduced by Howard Gardner in *The Unschooled Mind* (1991). In that context, Gardner introduced the entry points in terms of general education. It was in the Harvard Project Zero Bauman Museum Seminar, at the suggestion of visiting scholar Graeme Sullivan, that we first began to think of the entry points as applicable to education in and through the arts and as a means through which to consider works of art.

Like *The Generic Game* mailing, *The Entry Point Approach* mailing contained three booklets: the first provided background information on the approach; the second provided an example of how it had been used in one local (Boston) setting and some suggestions for further use; and the third booklet elicited participants' reactions to and suggestions for developing the approach.

Sixty-nine MUSE participants returned the response booklet. There were 41 museum respondents, 26 school respondents, and 2 "other" respondents. Participants reviewed *The Entry Point Approach* as it was presented in booklet form. Additionally, some respondents tried out the approach and gave us feedback based on their experience. Again, we continue to hear from educators who are applying the approach in their pedagogy, but the following figures represent the breakdown of museum and school educators who had responded at the time of this report.

Of the 69 participants in this stage of the research, 29 museum respondents (71%) and 14 school respondents (54%) reviewed and commented upon *The Entry Point Approach*. Twelve museum respondents (29%) and twelve school respondents (46%) reviewed, tried out with students, and commented upon *The Entry Point Approach*.

In this chapter, we first provide an overview of the historical and theoretical underpinnings that inform *The Entry Point Approach*. Then we review its uses as they were shared with participants, and finally summarize participant reactions. As always, we quote participants directly and liberally so that the reader can partake in the scope, richness, and flavor of the contributions made by MUSE participants.

HISTORICAL AND THEORETICAL UNDERPINNINGS

In introducing the theoretical underpinnings of *The Entry Point Approach*, it seems wise to revisit the history of Harvard Project Zero and the cognitive approach briefly described in the previous chapter. Harvard Project Zero was founded at the Harvard Graduate School of Education in 1967 by the philosopher, Nelson Goodman. Current co-directors Howard Gardner and David Perkins were then research assistants who represented the psychological perspective in the project's research into the development of symbolic capacities across a number of symbolic domains including language, gesture, music, and the visual arts.

The research hoped to inform practice in a form of arts education about which there was playfully assumed to be zero knowledge. That was an arts education which viewed the arts not as separate idiosyncratic—perhaps even unteachable—extras to be appreciated (as opposed to science which was to be understood), but as important processes of *constructing* and *comprehending meaning*, i.e., essential arenas of understanding.

Researchers were interested in the extent to which development in one symbol system—for example, visual arts—would have implications for another—for example, music. Early longitudinal studies uncovered the fact that although there were certain developing facilities (like making symbols physically resemble what they represent) which have implications across domains, there were other facilities that were unique to one symbol system (like the ability to understand the relationship between notes in a musical scale).

The results of early studies generated a view of the different symbol systems as different *problem-spaces* which present different sets of problems to be found, or created and solved by different sets of cognitive resources. The early studies played a part, along with extensive psychobiological and epistemological research, in Howard Gardner's reconceptualization of intelligence as the ability to solve problems or fashion products, and his recognition of multiple different intelligences as "frames of mind," or potential cognitive resources for negotiating one's way in different domains (Gardner, 1983).

In his *Theory of Multiple Intelligences*, Gardner has posited that there are at least seven intelligences which can be viewed as seven different sets of know-how:

Linguistic: of which writers and poets are made.

Logical/mathematical: of which scientists and mathematicians are made.

Bodily kinesthetic: of which dancers and football players are made.

Musical: of which composers and performers of music are made.

Spatial: of which pilots and visual artists are made.

Interpersonal: of which salespeople and therapists are made.

Intrapersonal: of which mature individuals who draw on deep and rich self-knowledge are made.

Although these intelligences may be prevalent in the individuals we have noted, it is important to mention that nobody has just one or another intelligence. More accurately, we all have different profiles of intelligence which demonstrate our individual and relative strengths across the seven intelligences. A writer (someone with linguistic intelligence) who also has strong intrapersonal intelligence will produce very different prose than a writer with less facility in that area. Additionally, no intelligence is inherently aesthetic or non-aesthetic; its uses or processes determine its aesthetic functioning.

For example, spatial intelligence, which includes the capacities to perceive the visual world accurately and to shape and transform one's visual experience, can be used quite literally—as in the production of the drawing of your new stove that comes with its manual. But when an artist uses spatial intelligence to control line and form to construct expressive visual metaphors, spatial intelligence may be seen as functioning aesthetically.

Importantly, underlying *The Theory of Multiple Intelligences* is the hypothesis that a vast range of human experience, like expression in art, which may have been viewed as divorced from cognition, actually demonstrates distinct and highly cognitive form. Through internal symbols or representations, the individual or producer of art *constructs* a world view. Through external symbols or representations, the individual *shares* a world view. This happens when that construction of meaning is recognized by a receptive, equally active meaning-maker, the perceiver of art (see Davis & Gardner, 1992, 1993a).

Among other forces, our individual and individuating life experiences assure that each of us has a unique profile of intelligences. Furthermore, depending on the individual's unique profile of intelligences, the world view that is created and shared, the meaning that is made or found, through art is uniquely constructed. *The*

INTRODUCTION

Theory of Multiple Intelligences provides a useful schema with which to describe and make sense of the many different means and talents for making meaning that students exhibit. Similarly, *The Entry Point Approach* provides a useful schema for considering the different pathways into meaning making which different learners may choose to explore.

RELATIONSHIP BETWEEN *THE THEORY OF MULTIPLE INTELLIGENCES* AND *THE ENTRY POINT APPROACH*

There are seven or more intelligences in *The Theory of Multiple Intelligences* and five entry points in *The Entry Point Approach.* In our communication with collaborators, there has been much confusion when an attempt is made to line up intelligences with entry points, a procedure which can result in at least thirty-five unmanageable variables!

In sorting the two schema, it seems helpful to remember that, in terms of process, both structures—*The Theory of Multiple Intelligences* and *The Entry Point Approach*—concern the process of *learning.* Nonetheless, from a more product-oriented perspective, *The Theory Multiple Intelligences* describes different aspects of those who do the learning, while *The Entry Point Approach* describes different aspects of what is being learned. Both structures coincide at the juncture at which the learner intersects with what is being learned.

Although there is an important synergy between them, with each schema having implications for the other, the structures differ in their specific area of illumination. In sum, *The Theory of Multiple Intelligences* may be more useful in considering students (those who are learning), and *The Entry Point Approach* may be more useful in considering text (what is being learned). With that foundation laid, here is an explanation of *The Entry Point Approach*, a structure that derives from Project Zero's wealth of research into student learning.

WHAT IS *THE ENTRY POINT APPROACH?*

The Entry Point Approach is an educational framework which assumes and accommodates differences among learners by providing a variety of ways to learn about any subject. In introducing this idea to MUSE participants, we suggested that the approach could be used by both educators and students to examine a particular topic, to reflect upon thought and knowledge, and to organize teaching and learning.

The framework features five different points of entry into any topic: the Aesthetic, the Narrative, the Logical/Quantitative, the Foundational, and the Experiential. MUSE researchers initially suggested that by experiencing all five entry points, learners can discover: 1) if and when they prefer one entry point over another, and 2) that there are many different and valid ways to think and learn about any subject.

WHAT ARE THE FIVE ENTRY POINTS?

If you envision knowledge located in the center of a house (Figure 4.1) with the learner on the outside looking in, the five entry points can be thought of as windows that throw different kinds of light into the center of the room. These entry points or windows can be opened onto any learning experience from general school subjects to specific art objects.

THE ENTRY POINTS AS WINDOWS

THE AESTHETIC WINDOW

The entry point through which learners respond to formal and sensory qualities of a subject or work of art. For example: the color, line, expression, and composition of a painting; the intricate patterns on the surface of a beehive; or the alliteration and meter of a poem.

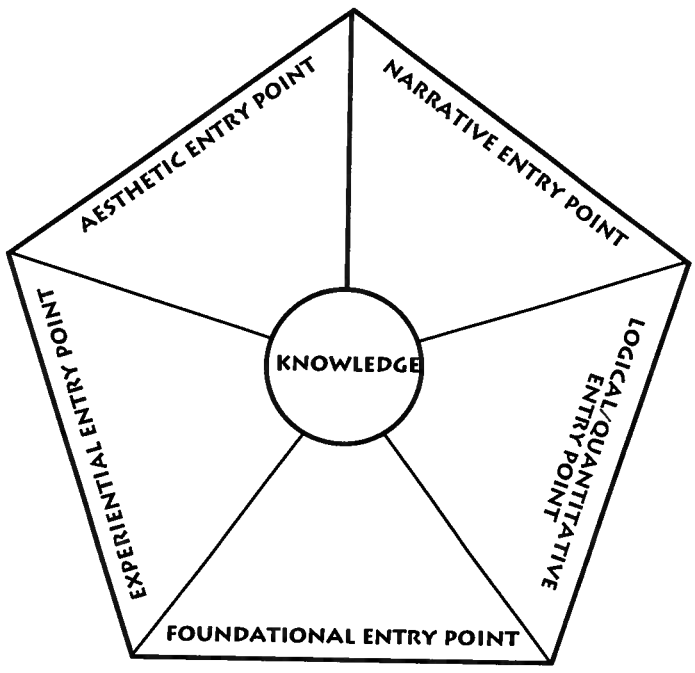

Figure 4.1: The Entry Points as Windows of a House

THE NARRATIVE WINDOW

The entry point through which learners respond to the narrational elements of a subject or work of art. For example: the legend depicted in a painting, the sequence of events in a period of history, or the story behind the construction of a skyscraper.

THE LOGICAL/QUANTITATIVE WINDOW

The entry point through which learners respond to aspects of a subject or work of art that invite deductive reasoning or numerical consideration. For example: the question of what decisions led to the creation of an art object, the problem of calculating the overall dimensions of an automobile, or the determination of which character in a mystery is the real villain.

THE FOUNDATIONAL WINDOW

The entry point through which learners respond to the broader concepts or philosophical issues raised by a subject or work of art. For example: whether and why calculus is thought to be important to society, whether metaphors depict or defy reality, or why a painting of soup cans is considered art.

THE EXPERIENTIAL WINDOW

The entry point through which learners respond to a subject or work of art by actually doing something with their hands or bodies. For example: manipulating the same materials used in a work of art, producing a play about the history of a neighborhood, or setting a poem to music.

SAMPLE ENTRY POINT QUESTIONS

Beyond the introduction provided above, MUSE researchers provided participants with a list of sample questions that we hoped would help to distinguish the different entry points or windows. These questions emerged from many months of thinking in the Harvard Project Zero Bauman Museum Seminar in which we came to realize how difficult it was to come up with questions that clearly and exclusively demonstrated just one entry point. However, it seemed to make sense that the interconnectedness of learning would result in a degree of overlap in spite of the usefulness of singling out entry points. We presented the following questions from different entry points as examples that could be posed to students considering a painting in an art museum or a reproduction of a painting in the classroom.

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ACTIVE MUSE PARTICIPANTS

PROJECT MUSE
Museums Uniting with Schools in Education

ACTIVE MUSE PARTICIPANTS

and helped us to build viable prototypes. This form of wide-open collaboration has benefited from its scope and been constrained by our inability to get to know each collaborator as well as we would have liked.

Our hope is that MUSE participants will carry the mantle of this work beyond the life of this project and stay in touch with one another around ideas of common interest. It is through such open and dedicated communication that we will best keep our promises to the learners we serve and from whom we benefit most dearly.

We close this document on the same note on which it began, filled with gratitude for the many individuals who have contributed to this work and whose voices resound throughout these pages.

- I don't know. I feel that to use QUEST I would have to adapt it to my specific audience. I am not sure that the teacher who uses it can be completely spoon fed and still have it be effective. It might be interesting if teachers were presented with a variety of ways to adapt QUEST to their differing needs. An open, creative element is necessary to feel it can work for you.
- I am open to any new developments or directions, as well as further research in the area of developing materials like the ones you have produced.
- A look at classroom prep and follow up for museum exhibits.
- Variations to help students in reflecting on exhibitions, collections of their own and their classmates' art work.
- Adopting "QUEST" for other kinds of museums (science, industry, history, ethnology, etc.)
- Keep promoting this kind of study. And publicize it as much as possible, especially in newspapers and national magazines—including the "general public" arena.

FINAL REFLECTION ON OUR WORK TOGETHER

For our part, Project MUSE has been a very short term project, with an apparent long life after. Almost every week that has passed since the data contained in these pages were compiled, we hear of a Project MUSE workshop or a group of educators adapting the materials in new and exciting ways. One collaborator teaches a course on Project MUSE! Numerous MUSE participants have called and asked for ways to keep in touch with other participants who have been using the tools and may continue to use and develop them.

As an effort to facilitate such ongoing communication, Appendix A of this document contains the names of active MUSE participants sorted by country and state. Furthermore, we continue to plan to have a Project MUSE website through which participants can communicate around some of the questions and issues that have been raised in this final chapter.

We agree with those participants who pointed out that we have just begun to scratch the surface of these developing ideas. We hope that the individuals who have been involved in this work will continue to dig deeper into the resources of inquiry, access, and reflection, and their potential to provide channels across learning in schools and art museums.

We feel privileged to have had the chance to communicate with so many respondents who are active in the arenas which we study. In this work we have been the designers of the test vehicles, but the expert practitioners in the field have breathed life into the designs

COMMENTS ON PARTICIPATION

- The dialogue... the networking... sharing of ideas. Using these materials for awhile.
- Materials for pre-schoolers to get them "looking" and analyzing. Support material to educate teachers in using materials or visits to art museums. Demythologizing art museums and understanding and enjoying art. QUEST is a good start for leaders to do on their own before class visit. Material can also be done/used in "classroom museum."
- *The Generic Game* has been a very welcome tool for our museum. We have only two galleries, and no permanently hung collection, so the Game has become our most reassuring tool for docents to engage others in the experience of art. Please don't give up!
- I think you are on the right track. We all need to come up with tools and skills that will make teaching art and visiting art museums fun, enriching—and natural! Maybe then art will be an indispensable part of any school's curriculum, or any community's cultural offerings. Maybe someday we will be teaching the "3 arts" as well as the sanctified "3 R's."

SCHOOL RESPONDENTS

- Focus on science museums, live theater, history museums, etc.
- I am particularly interested in Children's Museums with a focus on "hands-on" activities. I would like to use social studies themes—historical perspectives—as a basis for interaction. This would be very useful to me because I think understanding occurs when the student is immersed.
- I will use many of the activities—omitting only those not as appropriate for first graders.
- It should be integrated into the school curricula nationwide. It may seem impossible, but it could be eventually accomplished. Moreover, university teacher training programs would be interesting in knowing how to incorporate its methodology into their curricula. Student teachers would greatly benefit from learning more about the strategies used in the Project MUSE.
- Expand to other kinds of museums—beyond art to artifacts.
- The business of museum visits, viewing works of art, techniques for deep appreciation and evaluation of works of art, and the introspection and self-evaluation of the learning mind, all seem to have been well covered in the present state of Project MUSE. What direction the project may take, in art or branching out therefrom, can only benefit the field of education, given the honest, intelligent, and collaborative efforts of the research team.
- Any specific guide books or bibliography of materials that the non-art certified teacher can consult as she prepares lessons which focus on art will help me. As an undergrad there was but one course that I took (of the 3 possible). In grad school my sole art course (which I loved) focused on archeology and literature.

  This has been a wonderful "pen pal" situation for me. I'm looking forward to the forthcoming publication. Please alert me when it is ready. Thanks.
- The format—tasks with related readings and feedback (which actually is a nice reflection process for the teacher) is most sensible to me.

  What about actual museum/classroom/school partnerships using this format? What about tracking QUEST in a class for a year to observe how responses develop?

ON POSSIBLE FUTURE DIRECTIONS

Respondents to the final mailing were ("absolutely") receptive to the idea of further work with Project MUSE. Selected final comments (directly quoted below) from both museum and school educators reflect their ideas for future research and their final thoughts on the project's work.

MUSEUM RESPONDENTS

- I would like to hear suggestions by other participants in this project on how to use these QUESTs. Also, I would be interested in looking more into the school/museum relationship—how these QUESTs can work in both places, or play off each other.
- I would like to know about various ways *The Entry Point Approach* has successfully been used.
- I would like to hear how and what people have successfully done with kindergarten through grade 2.
- Further educating docents and teachers. Creating some gallery games and suggestions—such as writer projects or video projects, etc. Also having a get together with participants—conference style.
- Anything on-line, CD-ROM?
- Evaluation.
- I am interested in further development in relation to curriculum design and development, working on projects in relation to individual entry points, doing training in *The Entry Point Approach*. Entry points in relation to folk art and folk art traditions.
- We have a special interest in teacher training and docent training based on Project MUSE approaches—encouraging both teachers and docents to use the museum in more open-ended, integrative ways; rather than simply informational.

  The challenge for us is to partner with teachers and schools to explore these approaches collaboratively over time. I feel like we've just barely tested how these materials might work, be used, etc.
- To adapt the format to a more user friendly device. A possible short video tape using the "improved" version may be of assistance in training docents.
- Last winter the museum conducted it's first cooperative workshop for local elementary teachers and docents using the materials and a facilitator... based on the DBAE curriculum. The participating teachers were given *The Generic Game* and articles delineating the theory behind it, but without follow-up. We would much appreciate materials designed for use in a workshop format.
- I would like to see you select the most interesting and exciting questions and arrange them, by category, in a round format, with the center representing any specific work of art. An overlay could then be attached with a large enough "pie shape" cut out to expose one group of related questions at a time. Thus, a teacher or docent could select the most relevant questions for a particular work. This format would work better, I think, then the awkward, repetitive individual "QUEST" booklets. The single "art wheel" would be much more usable for me.

COMMENTS ON PARTICIPATION

SCHOOL RESPONDENTS

School respondents spoke positively about their experiences working with us and about the opportunities they found for learning and discovery in our developing tools. Selected direct quotations follow:

- One of the problems I faced was the lack of field trip moneys to visit museums. We did visit one and used prints, etc. in the classroom.

  This has been a great learning experience for me. I have been learning with my students. I had been using some of the ideas before, but a whole new way of looking at art was presented to me. Thank you.
- I'm very pleased with the way the children appreciated the art we looked at and were willing to discuss their thoughts. Our trips to the museums... were very successful.
- Being part of a work in progress is exciting. I've enjoyed the sharing process. I've learned more about learning.
- It has been rewarding and a learning experience in terms of finding new strategies to present works of art to my students.
- Thank you for the opportunity. I used these ideas with art to enter into reading and writing. I will not be able to use QUESTs this school year. I will plan to use next year.
- Each of the (only 2 so far) times we have used Project MUSE (old form), once in the [museum] and once in a classroom with large prints of paintings, the results have been very gratifying. If Project MUSE did nothing else (and I expect it will accomplish much more indeed), it would be a wonderful tool for teachers to use on having their students consider works of art with a structure of some sort rather than going in cold and asking vague, directionless questions, hoping for something like esthetic appreciations in oral and written comments. Project MUSE not only provides a firm, sound structure which permits a teacher to use the relevant questions about a work of art, but it causes students to dwell longer in an intelligent consideration of the work, deepens the viewer's appreciation of it, and causes the student to reflect upon his or her own capacity for appreciation of such works in the future.
- I have become more and more interested in "mixing" the arts in my writing and English classes since your materials have "crossed my desk." In fact I have volunteered to teach an interdisciplinary course next school year. It will focus on the 50s, 60s, 70s as decades of change. My role will involve literature, art, and music.
- This has been helpful in terms of my classroom teaching. Both the readings and the tasks have been interesting. Because the QUEST was so readily applicable, participation was easy. This was a great way to listen to and observe children's thinking.
- Loved it. It has made me examine the premise behind all the treasure hunts I have written and the questioning I have done.
- I enjoyed reading your materials and found similarities to many approaches we use in art education. I plan to share these resources with my art ed students... undergraduate and graduate students seeking certification for art education.
- It was interesting and thought provoking to watch the process and evolution of the materials and to test some of them with my students of various ages in examining their own work and the work of others.
- Glad to do it because your approach is one I believe in.
- Thank you for including me as a participant in Project MUSE.

permanent collection with their regular subject matter. This was their third and last meeting where they shared what they had done with their classes. After that, I gave a brief background on Project Zero, Project MUSE, and *The Generic Game*.

I had them review the Sample Entry Point Questions, and most said they liked the Narrative Entry Point. Not surprisingly, they also said they had the most trouble looking at/finding meaning in abstract artworks. So we went as a group to an abstract expressionist painting in the gallery and used *The Generic Game* as a starting point for exploring this work. There were still lots of questions of why was this art, etc. but after lots of coaxing and reassuring they were able to look at the work and answer some of the questions in the Game. We spent about 10 minutes examining the artwork. They did like the idea of *The Generic Game* to use with their students when looking at slides and reproduction, because it gave them a resource for where to begin a discussion with students about artworks.

The old *Generic Game* was also used with seven first and second grade teachers who have also been a part of the museum/school partnership and have been to the museum for meetings. In the art gallery, after a brief introduction about Project MUSE and *The Generic Game*, they were divided into smaller groups and given the task to choose any artwork they wanted and use *The Generic Game* as a tool for looking at the art.... [The] Education Coordinator... was delighted to discover that with the aid of *The Generic Game* they looked at their artwork for about 30 minutes, and probably could have gone longer, except for time constraints of the meeting. After their own discoveries, we had each group share their findings and the amount of details they spoke about and the kinds of personal connections they made were thoughtful and thorough.

I do like the premise of the entry points and the old *Generic Game* since one does not need art history or appreciation information to respond to an artwork. I realize that the focus of this project is strictly art oriented, however, many of the questions could be adapted to individuals looking at history objects.

- It was most enjoyable to work with these materials, though wish we'd been able to do it with more schools and students. This experience has enhanced materials in our teacher packets, and affirmed similar things we were doing. Probably the nicest thing for use was the collaboration that resulted with [a college] and their student teacher/education majors—an association that we hope will deepen as together we explore Project MUSE possibilities.
- Direct engagement of children with the art is very successful and significant improvement in interaction has been my experience.
- I was excited last year (1994) when *The Generic Game* arrived because it was so clear and nonthreatening. We have given that booklet out to teachers and parents who accompany classes. I also plan to make it available to an Elder hostel class I teach... I am changing the format for this class to include the "ten questions" analysis of various master works in two of the sessions.
- I enjoyed it. Your work has given me much food for thought. I wish I'd had more time to experiment with people. I have primarily used your ideas with adults with modifications. I don't think the current set works for adults as is. Seems more directed to children.
- Happy to participate, felt input was valued and considered. Having project spread out over time allowed for ideas to gel and develop.

OTHER

- It would be good to transform it into a software, so the general audience can use it as well.
- My students would enjoy this more if they could choose the entry point which most appealed to them. That would be a way for everyone to experience art in the most enjoyable manner, and would create lively discussion of those who used one booklet, met and discussed reactions, and at least a spokesperson from each entry point explained their viewpoint to the group at large.

MUSE RESPONDENTS' OVERALL COMMENTS

ON OVERALL PARTICIPATION IN PROJECT MUSE

While a number of participants pointed out that they were pleased to see their comments and suggestions incorporated into the MUSE products, a few respondents told us that they had hoped for more direct feedback to their individual comments and contributions.

Throughout the collaboration, we tried as often as possible to respond to direct inquiries and letters that were included with respondents' comments. Nonetheless, with so many collaborators, it was difficult to respond consistently on an individual basis. We too would have liked to have had more time for such a direct rapport, but hope that respondents recognize our careful attention to all comments and vigorous attempt to incorporate them into final products that reflect the many voices contained in quotation in these pages and imprinted on the MUSE learning tools.

MUSEUM RESPONDENTS

The following direct quotations reflect the range of comments shared by the museum respondents who completed the final mailing:

- I have enjoyed my participation in this project. I am not sure I have been a great help to you because I don't exactly meet our deadlines. It has given me tools to work with in planning school programs at the museum.
- I enjoyed the materials, but I felt there was no feedback to my feedback.
- We are grateful to have been included.
- I'd like more feedback about all the information that I sent in! It took me two months to compile information, I spoke to approximately 20 docents and they all want more information and FOLLOW UP!
- I think this was a very important process. In developing materials, I believe that it is always important to get as many ideas as possible, as long as there is one voice to create them!
- I think I just got in by chance, last minute. I am thrilled to be able to participate.
- I used the old *Generic Game* with five fifth grade teachers who have been working on a museum/school partnership and have been to the museum for meetings on developing classroom curriculum combining artworks from the

questions presupposed involvement and others can work to provoke interest) and what they expect to do with the experience. Most of the recent experiences I have had with students are designed to stimulate their ability to see, to get them to learn how to look at particular kinds of art—painting, sculpture and architecture, and to come away from the experience with either historic or aesthetic ideas.

I have tried your questions in the classroom showing slides to classes of students. For many years I have used the same questions in regular academic classes to help students to learn what to look for in order to understand what they are seeing when observing a work of art. In Social Studies we are apt to look for historic and economic answers; in English we use content as metaphor. In studio classes we examine technique and formal values.

I will be working with an adult audience and hope questioning techniques will help them to approach art with a less judgmental eye and thus open up a world of riches and pleasure. If they can learn to ask themselves key questions they will not need those hours of dull, anecdotal lectures one hears in so many museum galleries!

I also see some approaches in QUEST as stimulating creative thinking for both writers, artists and musicians—in this sense it is a stimulation for your audience.

- In class, to make this questioning a part of our program/routine was important. This meant that some days we would do only one question and other days several, but over time we used the process again and again. This seemed very important given the development in the students responses.
- In my writing classes we use transparencies of art work and postcards/ calendar book pages of artwork which I've purchased and laminated. Many students really do respond with more imagination, greater vocabulary variations, and with more emotion when a painting is part of the pre-writing stage. It doesn't matter if we are writing free verse, a more regimented poetic style, a prose poem, a story, or even script/screenplay variations. A visit to the... Museum's folk art exhibit was glorious. All sorts of writing, including song lyrics, grew out of it. The QUEST booklets I have now would have been a perfect accompaniment. I'll use them next year when we visit again.

IN MUSEUMS

- 1) The QUESTs would be ideal for field trip use—periodic trips made by a class studying science, art, social studies, history, etc. I would divide a class into small groups or pairs and have them come back to the large group later to share their findings.

  2) The QUESTs would also be great for use in museum art classes for kids (to get the students looking, thinking, and seeing before beginning a studio activity.)
- Students examine, review pieces using each Entry Point QUEST. One piece—one Entry Point QUEST—over a period of time—students will find their strengths and work on other QUEST entry points to develop their skills and abilities.... The more exposure students have the better the responses and attitudes will be.
- This activity could be used in museums and schools with children who are reluctant to express their feelings when viewing artistic works. It could be used with students at all levels of learning and if a dedicated teacher gives reinforcement and works with genuine enthusiasm, the final results should be quite positive.

COMMENTS ON THE QUESTS

- Some of the questions can be used to introduce a single work, after which children can apply the same questions (a few only!) to the other works in a particular exhibit.
- These would also be great for a family visit to museum and the family can be the "group." Format is great for group work no matter what size.
- Try to expand on the original *Generic Game* to include a collection of questions from the various learning styles addressed in the QUEST booklets.

SCHOOL RESPONDENTS

The school respondents had a range of ideas for using the QUESTs for students of varying ages. As can be seen in the following directly quoted suggestions, school respondents thought that "entry point" groups of students might be formed which would go in different directions, each group pursuing one QUEST and then returning to compare their findings. Additionally, included in their suggestions is the recurring idea of using the approach to consider students' own works of art. Suggestions for use are directly quoted and grouped below as in school, in museums, and other.

IN SCHOOL

- 1. Annual art shows (presenting very much on my mind)
  2. A set up of opposing viewpoints, e.g., Romantic and Neoclassical or Nonobjective and Pop Art or Cave Art and Miro!
  3. Re: museums. Break groups down into reds, yellows, blues, etc.
  4. Have kids use on own portfolios
  5. Have parents use on kids' (children's) work and compare how each sees the art.
  I have many more ideas—call me sometime!
- As museums are not places where classes can discuss paintings at length in large groups, I think that... one of our language arts teachers did the right thing when she had her students purchase a postcard of the painting in the museum bookstore for further discussion in the classroom on the following day. This seems to be a fine idea for lengthy, uninterrupted discussion, and permits the teacher to extend the consideration of each art work to a 2- or 3-day period.
- I used the questions for my Art I high school class of 25 (a wide cross section of ages, skills, motivation, experiences, interests) as part of their final exam. They did a series of 3 drawings of a single item in varied styles and materials and selected one to answer the questions about. Two interesting observations about their responses:
  1. Almost all of them felt they liked their drawing better after answering the questions because they "thought more about it." They did not see the questions until after the drawings were complete.
  2. I found that the most articulate and thoughtful written responses came from my less skilled visual artists. They weren't necessarily the most reflective, but were often more creative. Perhaps validation for multiple intelligences, right/left hemisphere preference or simply an added effort to compensate in an evaluation situation for their weaker skills.
- I think the person who uses the questions must first know his audience, their level of education, interest in the sort of exhibit that they will see (some

and middle school students to try out the questions with them. We are now discussing organizing a teacher training workshop at the museum (1–2 days long) based on *The Entry Point QUESTs*. As we do not often get to work with school children over a long period of time (many only pass through once a year on a field trip), "training" teachers to use these materials who could then arrange Project MUSE style field trips at the museum by contacting us seems like a viable and effective idea. We'd like to have copies of the booklets available for any groups that would like to use them with students for more interactive style tours.

- With a group of students for only an hour (typical tour time). It might be hard to get through all the questions in one QUEST. I am trying to follow some of the questioning, but it is difficult to keep it up. Picking and choosing questions from the different QUESTs seems to work, although, maybe I am missing something when I do this. By picking and choosing you do cover a range of information and a variety of students might be willing to answer some of the different questions.

WITH DOCENTS

- It would be ideal to discuss with docents which of these entry points would be most appropriate for a given show. They also emphasize the importance of asking questions in order to engage the viewer/s.
- To be used in training art museums docents:
  1. To learn how to formulate questions about art objects that encompass all five entry approaches.
  2. To learn about themselves by answering questions about art objects that encompass all five entry approaches.
  3. As a stimulation for discussion.

OTHER

- 1) increase the teacher/docent's awareness of differences in cognitive styles 2) then be very clear on the artistic objectives.
- A possible adaptation would be to use several artworks in an exhibit and pre-select one or more "entry points" for each.
- Available for families to take as they enter the museum. Sent to schools as pre-visit materials along with a selection of posters.
- For use in the gallery or when looking at a reproduction, the old *Generic Game* is the best idea since it incorporates all five entry points, and any individual or group can be comfortable with the questions at times as well as being stretched in how they look at art.
- I have used the QUESTs as a foundation for establishing a series of self-guided tours for children in our museum. I have passed out transcriptions of the QUESTs to docents for interactive tour technique training sessions. I have also distributed them to the museum staff for further discussion and am passing them along to teachers. Hopefully these questions, types of questions will work their way into museum exhibits as interactive labels.
- If I could not get a docent to do the tour—I would computerize it or put it into a tape recorder, so the children could use it as they walk around the museum...
- Probably could not [use it] as I find our current methods of inquiry relating theme (suggested by teachers) and objects to students far more successful in allowing creative thinking and problem solving.

MUSE RESPONDENTS' IDEAS FOR USING *THE ENTRY POINT QUESTS* IN MUSEUMS AND SCHOOLS

MUSEUM RESPONDENTS

Museum respondents suggested ways to consolidate the entry point questions into one resource that could be used in a museum visit. They also suggested using the QUESTs as classroom activities to introduce or reinforce museum visits. As reflected in some of the selected suggestions directly quoted below, museum respondents seemed to see the QUESTs as apt vehicles for docent training. The comments are sorted by potential use with students, with docents, and other.

WITH STUDENTS

- 1. Use as an introduction or follow up to the museum visit.
  2. Can use the questions when they visit museums on their own.
  3. Experiential Questions can be used in combination with other disciplines in the classroom, i.e., creative writing, drama, dance, music, poetry classes, etc.
  4. Questions could be used in the museum in small groups if there were enough docents, teachers or aides for each group.
  5. Questions can be used to stimulate students to look at the art and tell why they like or do not like the work and why.
- I still feel that a guided tour offers more. However, when not available, these books can be used as hands-on when groups/individual children visit a museum. These are wonderful for schools, particularly when the teachers are not comfortable in the museum setting. They provide information and places to start with any work of art
- If you put all five entry points in one book. 1–2 questions per entry point, you could give each book to a student. The student would answer the questions; perhaps then there could be a discussion.
- The Experiential QUEST may be better adapted for teachers to use after a tour, in the classroom—would work best if our artwork could be reproduced for the classroom.
- These new booklets seem designed primarily for classroom use. Docents know their visitors less well and a museum tour does not allow for a lot of time with only one artwork. Nor would we know when a given class would have an inquiry reinforced. I can imagine that over time both docents and visiting teachers would recognize each other's language and objectives and that's a good goal to work towards.

  I would be inclined to try devising games or other participatory techniques which work toward alerting students themselves to their own learning styles while they are at the museum.
- We were most fortunate to connect with a college professor... who was enthusiastic about trying out the Entry Point ideas with her education majors at the museum. Her college students came first a few weeks ago and tried out the materials and then this morning came with a group of elementary

- I prefer "QUEST" as a title. It is a better reflection of what is taking place.

  I plan on using this QUEST as part of the daily program. I loved observing how over time, with experience and feedback from peers, observations/answers, comments, and interpretations were more vivid, intense, and/or complex.
- I find your breakdown into various approaches to viewing a work of art very useful—it helps me clarify my thinking and be aware of the many different types of learners we have. I did try many of the questions on students and found some approaches were more suited to particular types of students... I am not really sure how the group of QUEST booklets is intended to be used. Many of the questions overlap (which is fine)....
- *The Entry Point QUESTs* are great! The questions are varied and creative—very stimulating and thought provoking. They are appropriate for viewers of nearly any age—school kids through adult.
- In the foundational packet the question, is it "real," raises a question among thoughtful students—what does real mean? Realistic looking? Genuine expression of thoughts, feelings? A forgery? For some this is thought provoking, for others a silly question.
- I visited the Munch exhibit... with the QUEST booklets in hand. I sat in front of one print, "Midnight," and tried to answer each of the questions in the booklets. I was amazed that there was so much to see in just one piece. I sat in front of it for nearly an hour. Some answers to questions came quickly to me, e.g., What is the story that you see in this piece of art? What do you think will happen next in this piece of art? The mood of the print seemed immediately melancholy and lonely to me, and that gave me a lot to work with. Later, as I looked more closely, I noticed things like the movement or stillness of lines, and how this and color contributed to the overall mood I felt so sure of. I paid attention to the materials used. Things about the print which I would have otherwise passed over came out more strongly.

  I was left with two strong impressions about the QUEST booklets. One, I was impressed with the questions' ability to be age appropriate for both children and adults. The questions were deceivingly simple, such that a child would have no problem answering them, yet they had also kept an adult like me engaged for almost an hour. I believe this ability reflects how well thought out and researched the questions were. Secondly, I appreciated that the questions helped reveal to me my personal "entry point" (Narrative Entry Point), while also encouraging me to try out the other entry points. This allows people to become more comfortable with styles and strengths in a subtle, simple way, while also positively reinforcing their own style and strength, because each entry point is treated equally. Relating to the print in a "narrative way" reassured me I was understanding it, while the other questions helped me to look at it in a deeper, more thought provoking way. Overall, I found I had a fuller, more satisfying experience at the exhibit.

COMMENTS ON THE QUESTS

Direct engagement of students with artworks is an excellent method for both appreciation and understanding. This is particularly true with young children and adolescents. The several "entry points" used is also valid to account for various learning styles....

The Experiential QUEST may be better adapted for teachers to use after a tour, in the classroom—would work best if our artwork could be reproduced for the classroom.

SCHOOL RESPONDENTS

School respondents were very pleased with the QUEST format, and perhaps because of the extended time they have in classrooms, they seemed less concerned with the challenge of using the materials in limited segments of time. The new size was met with great enthusiasm and school respondents seemed to think the questions in the QUESTs really build one on the other. As also suggested by one museum respondent, a school respondent mentioned that the Experiential QUEST might best be enjoyed in the classroom, and not in the public forum of the museum. Selected comments are directly quoted below:

- I have no negatives! They're great! I love the QUEST!!
- The activities were time-consuming, but enjoyable and worthwhile. Questions illustrating entry points were very helpful to assist children in thinking and talking about art.
- The new title, "QUEST," is inspired! It really gets at the whole process and approach of MUSE in a way that *The Generic Game* did not. The separate booklet format for each of the QUESTs is also excellent; the questions in this version really do build upon each other.
- I sincerely believe that it is a unique way of involving students in art and helping them to think critically in a nonthreatening environment. Moreover, it gives everyone an opportunity to examine a work of art from students' own point of view and perspective.
- The format is attractive to students. The questions show refinement from the originals. They are more open-ended, interesting, and thought provoking.

  It would help if the experiential packet were in a folder to hold the materials and provide a stable drawings surface. I can not imagine even my musical middle schoolers choosing to sing a song in public. They might do it back in a "safe" environment—home, classroom... I do like the explanatory pages.
- Congratulations on a fine synthesis of *The Generic Game* and *The Entry Point Approach*. The name "QUESTs" is a good one.

  I liked all of the questions... splendid additions that should prove to be productive of the type of introspection needed for a student to familiarize himself/herself with how learning is accomplished and through which avenues one can expect to proceed to enhance and secure true learning.

  I have no negative comments. I am already looking forward to next September, when our faculty can begin making use of the booklets for museum visits and in class viewing of works of art.

POTENTIAL PROBLEMS

- I don't know if I feel comfortable with the way the QUESTs were divided into five different categories (books). I think the questions work better when they are integrated together. The "narrative" book is particularly difficult on its own (not as effective).

  However, I applaud your effort and product—it is difficult to create an open-ended learning experience in a self-guided tour. I particularly liked the "Experiential" book.

- I still don't like your title, "QUEST"—sounds like a deodorant or something. Why not forget the acronym and pick something with the word ART in the title?

- Many of the QUESTs don't seem to lead to a conclusion—i.e., aesthetic questions don't seem to build up.

- The five individual booklets as they are now, do not have a direct use in museums and schools. The logistics seem too cumbersome. If the booklets are used by one person, are they then only to use one at a time at one artwork? It then takes them 5 times as long as the old *Generic Game* to look at an artwork. Will individual have the patience for this? Do they choose the one entry point they feel most/least comfortable with for comfort/stretch when looking at art?

  If the individual booklets are used with a group, only some of the people will be comfortable looking at the art from that entry point for the duration of the booklet.

  The material presented separately seems most appropriate as a reference for the educators rather than as a written guide for an individual or group. I know teachers and museum educators would like a variety of questions to draw from using the various entry points, but I believe it would be more useful to have five large sheets of paper in different colors, one for each entry point with the questions given as a list that educators could then draw from as they develop their own questioning sequence. Giving a list of examples of questions from each entry point would be a valuable resource for educators who could soon get bored asking the same questions in the same order if using the old *Generic Game.*

- The questions are intriguing. However, I think it might be more effective if one or two were chosen from each entry point, because answering each question in each QUEST is a bit intimidating.

- The various realms from which these questions are drawn are overdue for recognition in any teaching setting. Everyone, indeed learns differently. My question is how do we identify which questions or booklets to give to which students? Do we ask them their learning styles? Do their teachers pre-identify them before coming? I also feel that some of us have more than one style of learning.

- While I understand the pedagogical advantage in working in different cognitive styles, art is still art and if we do not use the other cognitive styles to refer back to the visual then I worry that we are encouraging students to miss the point.

  I found the five little booklets sort of cutesy and difficult to get an overview of what was trying to be accomplished.

- With groups of children of 20 or more and a single docent, selecting the appropriate booklet or questions from booklets for a group could be difficult and arbitrary. It would also appear that some works of art could limit the number of "entry points."

American painting and Asian sculpture expresses my sentiments: "I liked using the questions because it made you notice a lot more than you would have otherwise."

To be effective in the museum, it appears that teachers should introduce the QUESTs and provide some preliminary exercises in the classroom before trying them out in the museum. We didn't have the time to do that with the one group of 10 students we worked with and so didn't have a clear sense of which windows might be more appropriate and compelling to use with which students. But even so, a few kids really recognized which questions best suited them: 1 Aesthetic, 2 Experiential, 2 Narrative...

- I like the QUEST title much better.
- I like the way the questions are phrased. They draw out answers and opinions. This is one of the most difficult areas with students in a museum—asking the right questions to get them involved. I am not sure if you meant it this way, but questions seem appropriate for different age groups. Is this meant to include elementary through high school? Are foundational for older while experiential for younger? i.e., aesthetic questions don't seem to build up.

  The foundational questions I thought were excellent ones. My only concern is that they are almost too much taken all together. To pursue just one of these questions takes quite a bit of time.
- In general, I am far more enthusiastic about this revised version! I wish there was a question to make the viewer aware of negative space. That is such an important element in paintings and prints... it's what creates tension, etc. It's important for the viewer to become aware of it. Could it be incorporated into question 4?
- New format and approach is a great improvement! Very usable and focused. Practical size. I like the open-ended "pick an object from anywhere in the museum" allows for sculpture, decorative arts, etc.
- Stresses there are no right or wrong responses and that each person can use/learn skills to use with an (art) object without knowing anything about its cultural context.
- The five "QUEST" booklets were recognized by all our docents as useful tools to help them be sensitive to what is possible when sharing an artwork with others. I see these as an expansion and reinforcement of what *The Generic Game* offered as a way to focus and guide inquiry. Because they so directly reflect the underlying theory, I anticipate using the "QUESTs" as part of a docent training packet and a reminder to all docents of questions which are valid, but not necessarily the first thing that come to mind given a docent's own learning style. We are loath, however, to give up on *The Generic Game* however named! With that we have something easily accessible to offer teachers, visitors, and patrons who wish to engage art more fully.
- Wonderful approach and excellent questions. Good jumping off points. I question using "the work," or phrase, "work of art." In our museum it is simply not appropriate. In other museums it may not be applicable either, implying a value judgment, when assessing value is something that could be part of this viewing/interactive process. How about a blank space, allowing for vocabulary development around art objects: filling in "sculpture, painting, assemblage, textile, etc."
- Works with adults and children.

MUSE RESPONDENTS' COMMENTS ON *THE ENTRY POINT QUESTS*

Both museum and school respondents seemed pleased with the MUSE QUESTs and interested in possible future uses. And, as their comments indicate, a number of the respondents actually had the opportunity to try out the QUESTs in their educational settings.

MUSEUM RESPONDENTS

Overall, responding museum participants had most positive comments on *The Entry Point QUESTs*. It was not, however, clear to anyone exactly how best to implement the five sets of questions. If the ten questions of *The Generic Game* took a lot of time in the gallery, how would visitors manage making their way through fifty questions?

The language of the QUESTs was noted as being accessible to both children and adults, and different respondents commented on having different favorites among the QUESTs, e.g., Experiential or Foundational. The ordering of the questions in the Aesthetic QUEST was challenged. It was suggested that the questions did not build successfully from one to the other. Museum respondents also questioned how students or other museum-goers would choose which QUEST to use. How would the appropriate QUEST be assigned: According to the work of art being considered? According to the favorite or least favorite entry point of the viewer? And, if that, how would viewers' favored entry points be determined? Museum respondents' overall comments, directly quoted below, reflect these inquiries. The comments are sorted into two categories: Potential Promise and Potential Problems.

POTENTIAL PROMISE

- All positive:
  1) can be done either verbally or written
  2) can be done individually or in a group
  3) can be done in one session or extended indefinitely
  4) encourages/teaches people how to describe and express what they see, feel, and think about an (art) object.
- I have always hated fact-driven lectures. The facts are usually forgotten and the visitor is usually bored. The best way to conduct a tour is to have your visitors interact with your docents. The docents must remember to use open-ended questions that get their visitors to think and be creative! It's important to have children know there are several ways to solve a problem—not just one way. *The Entry Point QUESTs* are terrific for just that reason—plus it teaches children how to "Learn to Look"!
- I like the integration of *The Generic Game* with *The Entry Point Approach!* A comment from a middle school boy who used the booklets to view both

FORMAT

Although many respondents had praised the booklet format of *The Generic Game,* so many respondents had thought it was designed only for writing responses on the bottom of each page that we decided to return to our original format which had flip cards with each question centered on each card (with no room for writing). But our original version was expensive to reproduce. As a happy compromise, Denise Donahue (the graphic designer of all our learning tools and mailings) came up with a pocket size version of the game which would be easy to carry around in the museum and less expensive to reproduce.

Our thought was that in this final format, the design of the questions would not dictate one use over another. Individuals who wanted to take turns reading the questions with others, or on their own, could do so with ease, and individuals who wanted to use the questions for writing could adapt them easily to their purposes. The different entry points were indicated by differently colored covers. The original *Generic Game* (both the English and Spanish versions) was also transferred into the new format.

In presenting the five QUESTs to respondents, we did not recommend particular possible uses. Although we had envisioned museums where viewers, upon arrival, might choose from the different QUESTs for each of their explorations, we had neither a specific use in mind nor the opportunity to work with the QUESTs with a local school or museum. While sifting through the various questions to assemble them into QUESTs, it occurred to us that students or teachers might benefit from different boxes filled with entry point questions—perhaps including questions developed by students. Students might then assemble their own ten question sequences selecting from one or all of the five boxes.

One museum seminar participant suggested a museum in which the galleries were organized around the different entry points. Art objects in the narrative section might have clear narrational aspects, or they might surprise viewers by apparently having few narrative elements—only to be discovered by viewers considering them with the Narrative QUEST. Why can't an orange shape be the hero of a painting and the painting's composition define a time line of events? Our hope was that the different QUESTs would promote unexpected discoveries and support viewers in the exploration of uncharted territories.

THE ENTRY POINT QUESTS
THE QUESTS ACROSS DIMENSIONS

FOUNDATIONAL QUEST	EXPERIENTIAL QUEST
ONE Take a look at the colors in this work of art. Why do you think these colors were used? Do colors have meaning?	**ONE** If you were a color in this work of art, what color would you be? Why?
TWO What do you see in the work of art in front of you? Do you think everyone sees what you see?	**TWO** Turn your back to this work of art. Try to draw the objects or shapes that you remember most clearly. Why do you think you remembered what you did?
THREE Is what you see in this work of art beautiful? Is it still art if it is not beautiful or it causes you to feel uneasy?	**THREE** Take a look at what is happening in this work of art. Act out what you think might happen next.
FOUR Does this work of art speak to you? Is art a language? What is said through art that cannot be said through words?	**FOUR** Is there something that has happened in your own life that this work of art makes you think of? Draw a picture of that experience.
FIVE Do you think this work of art is real?	**FIVE** Take a look at this work of art from a number of different places around the room (close-up, far away, etc.). Does looking at it from one place make it seem more or less real than from another?
SIX Does this work of art express emotion? Do you think that art needs to express emotion? Whose emotion does art express?	**SIX** Sing a song that expresses the emotions you see in this work of art. You can sing a song that you know or make one up.
SEVEN Why do you think the artist made this work of art? Why do artists make art?	**SEVEN** If this work of art is the artist's half of a conversation with you, what do you say back to the artist?
EIGHT Take a look at the works of art surrounding this one. Why do you think these objects are considered art?	**EIGHT** If you could rearrange the works of art in this room, where would you place them? Draw a diagram of your arrangement.
NINE Look at the title of this work of art. Why do you think it has this title? Should works of art have titles?	**NINE** Take a look at the title of this work of art. Write a poem or dance a dance that would have the same title.
TEN Think back on your previous observations. Is what you have discovered important? How might this work of art change the lives of people who look at it?	**TEN** Think back on your previous activities. Which one was your favorite? Why? What does that tell you about yourself? What else have you learned from these activities?

Figure 5.1: The QUESTs across dimensions

INTRODUCTION

NARRATIVE QUEST	LOGICAL/QUANTITATIVE QUEST
ONE What is the story that you see in this work of art? How do the colors help to tell this story?	**ONE** What color do you see the most of in this work of art? What color do you see the least of in this work of art?
TWO In the story that you see, who or what do you think is the most important figure, shape, or object? What makes you think so?	**TWO** Which object or shape did you see first in this work of art? Why do you think this is the first thing that you noticed?
THREE What do you think will happen next in this work of art?	**THREE** Look at what is happening in this work of art. Are things moving quickly or slowly? How can you tell?
FOUR Does anything you see happening in this work of art remind you of your own life story—or of another story you know?	**FOUR** Is this work of art older or younger than you? How can you tell?
FIVE Is the story that you see in this work of art a true story? Where do you think the story comes from?	**FIVE** Make an argument for why this work of art is true to life. Make an argument for why it is not.
SIX What emotions seem to be expressed in this story? What makes you think so?	**SIX** Find a hidden idea or emotion in this work of art. What is it and what clues helped you to find it?
SEVEN What can you tell from this work of art about the story of the person who made it, or the time or place in which he or she lived?	**SEVEN** If you wanted to know how the artist made this work of art, what questions would you ask?
EIGHT Looking at the works of art around this one, what more can you discover about the stories of history or of art?	**EIGHT** Do you think this art object is as valuable as the other works of art around it? What makes it seem more or less valuable?
NINE If you were telling the story of this work of art, what would you call it?	**NINE** Take a look at the title of this work of art. Does knowing the title change your understanding or appreciation of this work of art? How?
TEN Thinking back on the stories you have discovered, what have you learned from looking at this work of art? Have you learned anything about your own life story or the stories of others?	**TEN** Imagine that a group of educators did not want students to see this work of art. These educators said that there was nothing to learn from looking at it. Make an argument for what there is to learn from looking at this work of art.

Figure 5.1: The QUESTs across dimensions

THE ENTRY POINT QUESTS
THE QUESTS ACROSS DIMENSIONS

THE GENERIC GAME

ONE
Look carefully at the work of art in front of you. What colors do you see in it? Take turns listing the specific colors that you see (for example: "I see red." "I see purple.").

TWO
What do you see in the work of art in front of you? Take turns listing the objects that you see (for example: "I see an apple." "I see a table cloth.").

THREE
What is going on in this work of art? Take turns mentioning whatever you see happening, no matter how small.

FOUR
Does anything you have noticed in this work of art so far (for example: colors, objects, or events) remind you of something in your own life? Take turns answering.

FIVE
Is this work of art true to life? How real has the artist made things look?

SIX
What ideas and/or emotions do you think this work of art expresses?

SEVEN
Do you have a sense of how the artist might have felt when he or she made this work of art? Does it make you feel one way or another?

EIGHT
Take a look at the other works of art displayed around this one. Do they look alike? What is similar about the way they look (for example: objects, events, feelings, or the way they are made)? What is different?

NINE
What would you have called this work of art if you had made it yourself?

TEN
Think back on your previous observations. What have you discovered from looking at this work of art? Have you learned anything about yourself or others?

AESTHETIC QUEST

ONE
Look at the colors in this work of art, which one did you see first? Was color the first thing that you noticed? What else caught your eye?

TWO
Take turns describing the lines and shapes that you see in this work of art. (For example: "I see a thin curving line." "I see a heavy square.")

THREE
Do you see movement in this work of art or does it seem still? Do the colors, lines, and shapes make it seem that way? How?

FOUR
Describe the space that you see created by this work of art. Does it remind you of a place in your own life?

FIVE
What makes this work of art look real to you? What makes it look unreal?

SIX
Does this work of art express an idea or an emotion? Do the colors, lines, shapes, and movement help make that happen? How?

SEVEN
In making this work of art, what materials and/or tools do you think the artist used? What problems might the artist have faced along the way?

EIGHT
Take a look at the other works of art displayed around this one. Do they seem to be made with similar materials and/or tools? What is different about them?

NINE
Think of a title for this work of art that is based on what you have noticed so far (colors, lines, shapes, textures, materials, or tools). Then take a look at the actual title of this work. On what do you think that title was based?

TEN
Think back on all your responses. What have you discovered about making and looking at art? Have you learned anything about yourself or others?

Figure 5.1: The QUESTs across dimensions

reflecting directly on their own thinking and on what they had learned. It was apparent that both museum and school respondents endorsed the three prong objectives of the MUSE draft learning tools: Inquiry, Access, and Reflection.

Given these noted strengths, our objective in developing *The Entry Point QUESTs* was to synthesize the draft learning tool and approach into a revised version that would reflect and incorporate respondents' reactions and suggestions. From the changed title to the incorporation of particular questions provided by MUSE respondents, we strived to draw on collaborator input in the creation of a final product that would embody the strengths that had been cited in the drafts.

Accordingly, we took the format of *The Generic Game* and developed five different sets of questions that retained the nature, format, and order of the game questions, while leading the viewer down five more focused pathways (one for each entry point) into a work of art. In structuring the QUESTs, we mounted a large board on the wall of our office and divided it into six vertical columns: the first column on the far left presented *The Generic Game* questions from one through ten mounted from top to bottom (see Figure 5.1).

Reviewing those questions for the particular dimensions that identified each, we see that (as has been discussed earlier), question one addresses color; question two, subject; question three, action; question four, personal association; question five, realism (photographic and philosophical); question six, expression; question seven, the artist and his or her relation to the work of art; question eight, the relationship of the work to other works and periods of art, etc.; question nine, the issue of title and/or naming the work as an aesthetic whole; and question ten, the experience of the viewer in terms of what has been discovered or learned, and the importance of that experience to the learner.

We printed out all the questions that had been suggested by MUSE respondents throughout the course of the project as well as all the entry point questions that had been developed by Harvard Project Zero Bauman Museum Seminar participants, collaborators, and students in earlier projects, and sorted them into five groupings according to the entry point the question seemed to reflect. Next, we thought across dimensions (horizontally) from *The Generic Game* question one to question one of each QUEST. We considered which seemed the best opening narrative question, i.e., one that addressed color or could be adapted to address color, and so forth down (vertically) the particular dimensions of each of the ten game questions (Figure 5.1).

INTRODUCTION

The final MUSE mailing was sent to participants (April 1995) with the request that any feedback on the learning tools be received by the end of June. The mailing contained what was described as a synthesis of *The Generic Game* and *The Entry Point Approach:* five sets of questions entitled *The Entry Point QUESTs* (Questions for Understanding, Exploring, Seeing, and Thinking). With so little lead time, it seemed unlikely that participants would have the chance to actually try out *The Entry Point QUESTs* with students, so participants were urged *just* to review them and return their comments.

A very brief response form was enclosed, asking respondents for their comments on *The Entry Point QUESTs* (negative and positive), their ideas for using the QUESTs in museums and schools, and their overall comments on participation in Project MUSE—including the possibility of working with us in the future and ideas for future directions.

As might be expected, only 36 MUSE participants returned comments: 19 museum respondents, 14 school respondents, and 3 "other" respondents. Nonetheless, a number of these respondents had actually tried out the QUESTs with students, and they offered feedback which we summarize in this section. Beginning with an introduction to the QUESTs and their roots in the collaboration, we review participant comments, and conclude with suggested ideas for new directions, and a final reflection on our work together.

THE ENTRY POINT QUESTS

Throughout the back and forth of the MUSE collaboration, various changes were made to *The Generic Game* in response to collaborator suggestions. As their comments in earlier chapters demonstrate, MUSE respondents had generally cited as strengths of *The Generic Game:* 1) the posing of open-ended questions that did not have right or wrong answers, 2) the scaffolding of viewers through accessible—but not "child-directed"—language, and 3) the sequencing of questions from outside detail to inside core meaning.

As their comments in earlier chapters demonstrate, MUSE respondents generally cited as strengths of *The Entry Point Approach* its ability to provide a structure through which students and educators could: 1) explore their own learning preferences, and 2) experience first hand a range of different and equally valid points of entry to any work of art or any subject.

In commenting on both *The Generic Game* and *The Entry Point Approach*, respondents cited their ability to support learners in

5 THE ENTRY POINT QUESTS

viewer might be asked to figure out (Logical/Quantitative Entry Point) how a particular texture (Aesthetic Entry Point) was achieved in a work of art. In an overlap of Logical/Quantitative and Narrative Entry Points, the viewer might be asked to figure out (Logical/Quantitative Entry Point) what will happen next in the story that is depicted in a work of art (Narrative Entry Point).

In an overlap of Logical/Quantitative and Foundational Entry Points, the viewer might be asked to figure out (Logical/Quantitative Entry Point) why a particular work of art is considered controversial (Foundational Entry Point). And in an overlap of Logical/Quantitative and Experiential Entry Points, the viewer might be asked to make a version of the work of art that is twice the size of the original (Experiential Entry Point), which would involve figuring out (Logical/Quantitative Entry Point) how to double the relevant dimensions.

Consider a viewer who seems to prefer, for example, the Experiential Entry Point. Given the particular aspects of a work of art (e.g., predominantly abstract or Narrative), and considering the possible overlap of questions (as suggested above), that viewer might be more interested in thinking about creating textures than actually reproducing the work of art to twice its size. Or would the viewer with the Experiential preference always want to literally use his or her hands to explore a problem?

Respondents seemed to think that both possibilities were true:

1) that certain learners would always be drawn to whatever question or activity reflected their preferred entry points; and
2) that given the interaction between different works or subjects and different questions or activities, learners might make surprising entry point choices.

Nonetheless, on one point there was overwhelming agreement: that all learners have the potential to experience a work of art or other subject through all the entry points (presumably including the variations of overlap), and that by attending to the five entry points in the design of educational curricula, educators can encourage students and themselves to stretch and encounter the range of pathways into any subject and, perhaps more importantly, the validity of many different approaches.

In the following chapter, we move from muddle to clarity and to the creation of the final MUSE learning tools that emanate from this broad and deep conversation among educators and researchers in museums and schools.

In short, it would seem that even using the entry points to assess aspects of learning in this way (another suggestion of respondents), we find a "level playing field" view of both the game and the entry points. Question one is an Aesthetic Entry Point question; but so is question six. Nonetheless, the questions do have a fixed order which is something that respondents repeatedly endorsed. The thought was that you need both the information you have gathered as well as the comfort level you have acquired from responding to earlier questions to address issues such as intention and symbolism which emerge in later questions.

Could you play *The Generic Game* with the questions in any order? Or is the strength of the structure the ordering of the questions? Is the move from outside in, from obvious external details to less obvious internal meanings a necessary or most useful progression? Or could you, for example, begin with the question of what the work of art expresses and then come to the question of color with a different perspective than if you'd considered color up front? As in any thoughtful conversation, more questions may be raised than answers, and certainly the question of implicit levels which respondents have brought to our explicitly leveled approach raises many important questions.

THE BLURRINESS OR OVERLAP OF THE ENTRY POINTS

A number of MUSE respondents pointed out that it was not always clear which entry point was being accessed through each question. This was certainly apparent to the Harvard Project Zero Bauman Museum Seminar which spent many months deciding on questions which seemed to be clear examples of the different entry points. Respondents have kindly suggested additional examples which help to clearly reflect the different entry points; but overlap seems to be built into the structure.

Overlap need not be seen as a fault of the structure. Indeed, overlap may be a symptom of the authenticity of the structure. What does seem important to note about overlap, is that on its account, anticipating what entry point individual learners will choose into any given subject may be less predictable than we would like to think.

WHAT DO WE MEAN BY OVERLAP BETWEEN ENTRY POINTS?

For example, let us consider the Logical/Quantitative Entry Point and "walk" its "overlap" throughout the other four windows. In an overlap of Logical/Quantitative and Aesthetic Entry Points, the

Stage Four in which viewers address the interpretation of symbolism with the Foundational Entry Point; and

Stage Five in which viewers playfully encounter the work of art with the Experiential Entry Point.

Aligning the stages and entry points this way and accepting the progression of the stages, you might accept the notion of the hierarchical progression in entry points suggested by some respondents, with Aesthetic as the earliest and Experiential as the most advanced. But in discussion of the development of the game, we claimed to reconfigure the hierarchical aesthetic stages into a level playing field in which early "stage" considerations of, for example, color are of the same mettle (or as advanced/of equal status) as later "stage" considerations of symbolism.

Certainly museum educators' comments on the different entry points support a view of the equality of perspectives. For example, when museum respondents tell us that in abstract art an attention to the aesthetic details (e.g., color and shape) may be more appropriate than attention to the narrative aspects (e.g., what's happening in the picture), they can be understood as saying that stage one considerations may be more salient with regard to certain works of art than stage two. What if we were to align *The Generic Game* questions with the entry points?

Questions one and two address color and subject and might be thought to reflect the Aesthetic Entry Point.

Questions three and four concern action and personal relevancy and might be thought to reflect the Narrative Entry Point.

Question five, the "true to life" question, evokes the Logical/Quantitative and Foundational Entry Points.

Question six concerns the expression of emotion and that might reflect the Aesthetic Entry Point; but the notion of a work of art as expressing something may conjure up the notion of visual metaphors and issues accessed through the Foundational Entry Point.

Question seven addresses whether the viewer can know what the artist felt which may be Logical/Quantitative or Foundational.

Question eight, in which game players look for similarities with other works, is Logical/Quantitative and perhaps Experiential in that the viewer is asked to explore the gallery.

Question nine—the title question—is Logical/Quantitative and Experiential.

Question ten, in which viewers reflect on their learning, may be thought of as synthesizing all entry points!

THE SIMILARITIES AND DIFFERENCES BETWEEN *THE ENTRY POINT APPROACH* AND *THE GENERIC GAME*

As a number of the included comments demonstrate, MUSE respondents often spoke interchangeably about *The Generic Game* and *The Entry Point Approach*. Comments ranged from direct comparisons to synthesizing the thinking behind both of them.

Clearly both approaches contain the MUSE elements of Inquiry, Access, and Reflection, but there are other similarities underlying components which we had not recognized until illuminated by MUSE respondents. For example, in presenting the underpinnings of *The Generic Game*, we presented five stages of development of aesthetic response. There are also five different entry points in our schema.

Quite often, as the comments illustrate, respondents spoke of the entry points in terms of *levels* of entry, with, for example Aesthetic, Narrative or Experiential as the most elementary or easiest and Foundational or Logical/Quantitative as the highest or hardest level. There was never a consistent order in the arrangement from easiest to hardest. Indeed, a few respondents thought of the Foundational Entry Point as the most basic, and others thought of it as so advanced as to only be accessible to the most sophisticated learners.

We wondered whether respondents' tendency to "rewrite" our equally weighted windows into vertically hierarchical levels resulted from the early introduction of stage theory into our conversation, the ordering of *The Generic Game* questions, or a natural tendency to look for linear developmental order in learning schemes. At any rate, it stimulated us to think first of the stages and then of the game in terms of the entry points, and to come up with the following observations.

If you were to consider the stages of aesthetic response as they are briefly represented in the previous chapter, with a few stretches, you might align them with entry points as follows:

Stage One in which viewers respond to such aesthetic properties of the work as color, texture, and line might be aligned with the Aesthetic Entry Point;

Stage Two in which viewers seem to consider what is actually going on in the painting, with the Narrative Entry Point;

Stage Three in which viewers use a knowledge of historic stylistic "schools" of art etc. to contextualize the work of art, with the Logical/Quantitative Entry Point;

SCHOOL RESPONDENTS

School respondents who tried the approach found that repetition, flexibility, and selection worked best with their students as indicated in the following direct quotations:

- I am finding that the more I use this, the better the results and student participation. I think that this is due to the fact that for myself (teacher) and my students (1st graders) this is a new way of making meaning/making sense of art. I find I'm using this approach more and more in science as we look at animals and habitats—which may show that it's a way of viewing that's applicable to other situations once it is introduced and understood.
- Starting with your questions, entry point ideas, and keeping an open-ended atmosphere so that I could react to how the kids reacted and go with their flow. I think this kind of learning cannot be static, and teachers must walk the tightrope of going where kids lead them while still sticking to the subject at hand.
- Students voted on favorite pictures. Two art prints tied. We concentrated on those (referred to others). Questions dealing with emotions or their life brought forth revealing answers. Some students began to stand, from enthusiasm, others sat. Very dynamic class activity. New insights about some students. Some have strong verbal skills. Strong self-esteem.

MUSE RESPONDENTS WHO TRIED OUT *THE ENTRY POINT APPROACH* COMMENT ON WHAT WAS PROBLEMATIC

The few particular problems that museum and school respondents cited addressed the presentation of *The Entry Point Approach* in the MUSE materials. Respondents felt that the presentation was less directive than were the suggested uses for *The Generic Game* and therefore they were less sure of what they were meant to do with *The Entry Point Approach*. The choice of entry point question exercises seemed to some respondents too difficult for use with children and those who responded to all 25 questions contained in that exercise found that it took a very long time! No doubt future explorations of use of the approach will turn up more benefits and more problems which educators will want to address.

THE ENTRY POINT APPROACH AND *THE GENERIC GAME*

Respondents' comments were most helpful in developing the final MUSE learning tools which are described in the next chapter, and in expanding our thinking on and understanding of the entry points. In this last section, we consider that expanded thinking in terms of two points that were repeatedly raised throughout respondents' comments: 1) the similarity or difference between *The Generic Game* and *The Entry Point Approach*; and 2) the blurriness or overlap of the entry points.

for her as she puts together her portfolio for this semester. We'll continue to experiment with it. She felt that her responses about what questions to pursue might change with different works of art and if she was looking at someone else's work as opposed to her own. I'd like to consider adapting this as a reflective tool for student self-evaluation of their own work and/or each others'.

- Advanced Class, 4th grade. About 15 students. After passing back art work to be taken home. After they created new art work. Homeroom teacher happened to come in and stayed to observe. I kept them late, used my planning period or lunch period to complete this learning approach. Used about 10 art prints hanging on art room wall.

MUSE RESPONDENTS WHO TRIED OUT *THE ENTRY POINT APPROACH* COMMENT ON WHAT WORKED BEST

MUSEUM RESPONDENTS

Museum respondents were enthusiastic about their trial uses and shared their particular strategies as directly quoted here:

- Giving everyone between five and ten minutes to concentrate on the painting and read through the provided questions. Also, we decided to share which question out of all 25 was most compelling to us and why. Our open discussion was thought provoking and enlightening!
- Respecting children as learners. Telling them that they had the answers inside them. Telling them that they were not going to hear another lecture from me. The other docent wanted to know what I did to entice the children into learning and make them behave so well.

  I think what I did was create my own version of *The Generic Game* and add portions of *The Entry Point Approach*. I combined both with some fun games and creative art projects.
- The rhythm of the familiar pattern of questions I asked seemed to set a tempo to the students' interest. The narrative stories the students made up build confidence in interpretation of art and joyful involvement in viewing art. The Foundational window of "what is art?" led to more and more thought through answers as the weeks went on.
- In every case, "Windows" has been met with an enthusiastic reception and has led to a much more thorough, multidimensional investigation of the objects to be discussed. Typically—after an introduction to this framework, including having participants take the survey to see which windows they prefer—I divide participants into small groups, and ask the members of each group to chose an object on exhibit and generate one question for each of the entry points. Then, each small group presents their questions to the rest of the participants in front of the corresponding object. In a couple of instances—at the request of participants—I have typed all of the questions and mailed them to the participants which, in the case of docents, were then used on tours.

in turn to the narrative. We then pondered how the work may have been made. Finally I would ask, "Is this art?" The definition developed from, yes, because it's in the gallery to complicated ideas of creativity, intent and individual expression. Finally we made silkscreen prints. The first week just the method of printing was explored. By the later prints the students could use the medium to explore and express ideas.

SCHOOL RESPONDENTS TRIAL USES

School respondents described their uses in a number of settings as directly quoted below. They too had future plans for use and emphasized the possibility of using the approach with students' own art works:

- When we studied the Colonial Period, I used some of the art work and toys to elicit responses and interest in the period. I asked the questions at the various entry points and received a variety of responses. I also used the music of the times as we studied the pieces.
- I am teaching a course at my local teacher center to 12 teachers who represent a wide cross-section of assignment and expertise (K–12). In this course, I have asked the teachers to explore: 1) "windows" they use to teach, 2) "windows" their students use to learn and, 3) any new "windows" that emerge as a result of the journal writing and reading we are doing in the course. For example, are some students, as well as some teachers, so nontraditional in their thinking that they, unknowingly, create eclectic windows.

  To begin, I asked the teachers in my class to imagine a window they might each, individually, look through to see "learning." They could be very imaginative and see learning as a person, a mood, a series of colors or anything else that helped them to visualize learning. (I am going to ask them to try something like this with their students).

  From this, I will show them the five entry points of learning with a reading of Gardner's seven intelligences. From here, I want them to observe any "windows" of learning in their classrooms and write about them in their journal.
- 1. At school with reproductions of art.
  2. At school with myths, poetry, illustrated children's books (this worked especially well with K and 1 to introduce them to "learning to look" by employing object with which they're used to being intimately involved—i.e., books).
  3. At an art museum looking at sculpture and paintings.
  I used small index cards, color-coded by entry point and had students "pick a card" either within one entry point or at random from all the entry points as we went through galleries in the museum. For K and 1, I used one word on each card rather than a whole sentence and grouped them by entry point also. For example, I would have each child first pick a card with the names of objects, colors, shapes, etc. that they might see in a gallery of paintings and then each child would talk about what they had found, actually a simple "treasure hunt" game, but with underlying themes. This worked well.
- I gave a copy of "Windows as Ways to Explore One's Own Thinking and Learning" to a high school student to use in looking at a project she had recently completed. She found it useful as a structure to reflect on her own piece and on her experience in making it. She is an "independent study" student with me this semester and we decided that it might be a useful tool

down normal adult defenses). I then assigned them to write four excellent questions relating to any work of art in the museum. For the second session of the class, they will present these questions as docents. I will again use the methodology of entry points with a more traditional 18th century picture in comparison to our usual types of questions. Normally I require them to write a factual question, compare and contrast question, premise question, and evaluative question for a work of art. We will also continue the dialogue about dialogue and its importance to learning and seeing. I will also assign them to write four more questions about a work of art which best exemplifies color, line, shape, texture or light.

- I wanted to use the windows (which I have created in cardboard) for docent training, so I got two docents (their comments are enclosed) to read over this material and comment on the usefulness of this for one program. Mainly they didn't see that the windows could be incorporated into the tours we currently do. I hope to be able to use the entry point windows in some kind of training session soon.
- I used the sample entry point questions with my docent group for them to identify their own learning style. With this knowledge I hope to further develop questioning strategies in our fall workshops.
- Docent training. The docents simply used entry points suggested by the art objects.
- I am very excited by especially, "Windows" or "*The Entry Point Approach.*" So thrilled in fact that I have incorporated this educational framework into docent training; a teacher recertification workshop series that I host; a recent art teacher in-service co-presented by me...
- A group of 25 docents were split into pairs and turned loose to select four random art objects in our museum and answer five [different entry point] questions about each...

WITH STUDENTS

- With a group from the Y. Another docent did the first part of the tour. It was more like a talking lecture. The children were very bored and antsy. I took over—started with portions of *The Generic Game* and then went into portions of *The Entry Point Approach* method. This worked quite well.
- I'd like to craft a tour around the five entry points—for high school and above. Use with my college docents would be very interesting—their self-awareness would be aroused in the process of verbalizing about art.
- Coming up with new self-guided tours, and curriculum.
- I have not had time/opportunity to use the materials with large numbers of people. Several teachers that I collaborate with are starting to use the entry points in their classes, but I don't have any of their comments/results as yet.
- We will use *The Entry Point Approach* this fall in conjunction with elementary schools viewing the faculty show.
- As I mentioned I used the matt board "frames" to teach a five week session (one meeting per week). Each session involved one hour viewing artwork (in this case American Prints of the 60s). We began with what do you see? They (the students) jumped quickly into interpretation so I would restate—a barn—as "this red rectangle and brown triangle look like a barn to you." They quickly included what made them arrive at their interpretations. The stories we created were wonderful—each student adding a sentence or two

SIMILAR ACTIVITIES REPORTED BY MUSE RESPONDENTS

Although most museum and school respondents reported finding many similarities between *The Entry Point Approach* and pedagogical approaches in place in their educational settings, there were not very many specific examples described. One example from a museum educator is directly quoted here:

- We have a partnership program with schools that uses artists (musicians, storytellers, dancers) to interpret visual art in the galleries and involve students in hands-on experiences. With nonvisual artists serving as bridges, the program involves active (though not necessarily consciously in the artist's part) use of several entry points—especially Narrative and Experiential, in addition to Aesthetic and Foundational. (I'm now thinking it would be fun to have a scientist or mathematician-in-residence to serve as a Logical/Quantitative interpreter!).

A number of educators sent us materials from their educational programs which they felt were similar to the approach, and these materials—along with those that were sent in response to the request in *The Generic Game* booklet—are described in Appendix C which is devoted to materials in the field.

EXAMPLES OF MUSE RESPONDENTS' TRIAL USES AND EVALUATIONS OF *THE ENTRY POINT APPROACH*

MUSEUM RESPONDENTS' TRIAL USES

A number of museum respondents told us that they were looking forward to implementing *The Entry Point Approach,* but had yet to try it. A few museum educators tried it as described below, specifying its usefulness especially for docent training. Most frequently, museum respondents seem to have implemented the exercise in which respondents consider a work of art and select the entry point question to which they would most like to respond. Directly quoted descriptions of uses follow:

WITH DOCENTS

- I am trying *The Entry Point Approach* with my new student docent class. These students, all second year, are chosen through interview and application from a group of about 40 who "try out" for student docents.... They are from varied backgrounds and majors; i.e., from economics to pre-med. I began the class cold by examining two pictures—realistic and nonobjective (copies enclosed). I modified (for the pictures) and tried to use all of your questions in every category in as free flowing a conversational manner as possible. This was their first exposure to talking about art. They appeared terrified but they jumped in as I cajoled them (p.s. humor is critical in inquiry to break

angrily turned to me and said "It doesn't matter what I think, I want to know what you think." Of course this was with a lot of contemporary art so... I have found unfortunately so often with adults that they think they have been told what to think in an art museum because... they are so intimidated by the art historian; the labels; the big money spent; the other so-called knowledgeable people strolling about; that they are terrified to talk. It is the natural by-product of our system of education which prizes words spoken and written above the visual expression. Most people have been taught through passive lecture rather than through finding out for themselves and problem solving. Problematic but definitely worth doing!

Other museum educators cautioned on the possible misuses of the structure:

- I think it is important to avoid categorization and pigeon-holing. By virtue of the five categories, I think this might happen. For me it would be important to let someone who is evaluating his or her way of learning know that this is just a framework and not a definitive structure. Also I would prefer to see it used more as a way to construct information than evaluate behavior.
- As with *The Generic Game*, I would worry that some teachers/educators might adhere to it too rigidly.
- Like other systems for organization, this approach is most helpful when used to force me to reevaluate and expand the range of my teaching and thinking. The approach is most problematic if it is rigidly used to enforce segmented thinking. The approach is clever at sorting out different perspectives but thinking seems to flow from one area to another spontaneously. This movement of one view to another sparks excitement and interest. The approach should be used to generate intellectual activity not to restrict it.

SCHOOL RESPONDENTS

A couple of school respondents thought there might be challenges in teacher implementation/training around the entry points and in gaining acceptance of the approach from administrators and the broader society:

- I think the most problematic aspect for me at this time is presenting effectively the windows that I am least comfortable working with. This should change with experience and by reading the literature (including examples of applications by other practitioners).
- In order for someone to teach this way, he or she will have to understand the differences in "entry points" and how to translate them into valid educational action. Changing people's minds is challenging, and this I think is the most difficult part of this educational approach.

"OTHER" RESPONDENTS

One of the "other" respondents saw the "equality" of the five entry points as problematic:

- It gives the impression that the modes of learning are equally important—while they are not socially. I do think (or rather believe) that they are equally valid, but unfortunately the jobs or positions related more or less to each of them are not equally ranked and paid...

educators having unique backgrounds will share with students important, equal, and different information. Different answers stemming from the same questions and focusing on the same object.

SCHOOL RESPONDENTS

- Students are doing; they are active. They are not passively listening to a lecture or a tour guide. Like *The Generic Game*, this setup makes the visit to an art museum into a kind of puzzle, with a variety of solutions.
- It's an extremely valuable tool for self-evaluation, helping both students and teachers assess their styles and preferences for learning. Also, it suggests ways for us to expand beyond our particular preferred entry approaches.
- It allows teachers to look at learning in a more interesting way. No matter how often we, as teachers, read and learn about learning, we end up lapsing back into what "school" expects us to produce: an educated young person who can get into college or the workplace. If we can "free" ourselves to research and write about the reality of our own classrooms, we will finally learn what learning really is.
- The best thing is that it works for the children and helps them to find their own way. In our society as it is today it is moving into the future, it is essential that multiple approaches and intelligences be encouraged and accepted. We cannot expect kids from such diverse backgrounds as we have in schools today to learn by the old golden rules. The challenge is to train educators to first see the value of this and then to utilize it in the classroom.
- In professional development courses, teachers do not expect to do highly imaginative work. They were surprised by the nature of my requests, to be creative in their thinking and their writing. So far, I have sensed a genuine enthusiasm and interest in pursuing learning from within, using journals and integrating the five entry points as a way to encourage teachers to be "learners" again so they can enrich their teaching.

MUSE RESPONDENTS' VIEWS ON WHAT MAY BE PROBLEMATIC ABOUT *THE ENTRY POINT APPROACH*

There were considerably fewer comments on possible problems with the approach than there were on what was promising about it.

MUSEUM RESPONDENTS

One museum respondent reflected what we had been told in the context of *The Generic Game* comments, regarding the place of "feelings" discussions in the museum. Though directed more to the overall approach of questioning/inquiry in the museum setting, the following directly quoted comment is illustrative:

- Most problematic are the feeling questions for adults as most people today don't want to reveal feelings particularly in strange group situations. The other problem which occurs is to be able to convince and assure people that it is OK to answer questions—that the docent wants to know what they think; that what they think is important; that their ideas are valid. I once had a male adult alumni who after I had asked a lot of questions of his group,

MUSE RESPONDENTS' VIEWS ON WHAT IS MOST PROMISING ABOUT *THE ENTRY POINT APPROACH*

Museum and school respondents seemed to see the benefits of *The Entry Point Approach* as three fold: 1) helping learners to learn about themselves; 2) helping learners to experience new and varied approaches to learning; and 3) providing educators with a rubric with which to plan curricula that accommodate a wider range of learners. Selected direct quotations from each group are illustrative.

MUSEUM RESPONDENTS

- These definitions or windows—give a kind of substance to or a validation of the fact that children learn in different ways and that the learning is important which means it should be utilized in a number of different ways—in an art museum, in the classroom, at home, etc. I realize this is nothing earth shatteringly new... but the more it is researched and considered the better for all!
- The diversity of approaches requires new interpretations and reveals sometimes new, surprising, and dramatic aspects of a work of art. One doesn't normally think in all these different ways, and so the approach stretches one's powers of observation and interpretation and provokes some perceptive and new ways of looking and understanding. It's a good tool to get involved on different levels when it works.
- Developing a usable approach to art that non-art specialists can use. Also showing how art can be used with, and compared to other disciplines. If this is a goal, I would want to be careful about language so as to make it "user friendly" to a variety of types of educators.
- Recognizes that authentic learning takes place from the inside out and creates space for learners to discover their natural styles. For teachers and other facilitators of learning, keeping the entry points in mind allows one to better observe and recognize students' styles, and encourages one to include all the entry points (though not necessarily always in the same lesson or even the same day) so that all students have a chance to learn in ways that are natural and affirming, as well as to experience other ways that are different and challenging that they may not have tried on their own. It seems to me that the ideal would be to provide each learner with something like 60–70% of learning experiences geared to their own style and 30–40% of other approaches to expand their understanding, experience, and appreciation of diversity. For the museum, this approach emphasizes that viewing art should be a living, interactive dialogue.
- The approach is most helpful as an organizing tool as I plan my lesson and a checklist for myself to be sure I am trying different perspectives as I teach. One group of students that I worked with over 5 sessions began to adopt the approach to their own interpretations. They learned it through imitation and practice without any lengthy explanations.
- The connections made between museums and schools. These entry points help to equate education and art education. Of course the different

approaches/opportunities of Project MUSE. Unfortunately under the current system most school kids only come to the museum once a year for an hour—there aren't funds for buses, etc. to allow most schools to plan several visits in a year. It seems to me that the Project MUSE approaches would be most effective in a continuing project, rather than a one-shot visit to the museum.

We are developing longer term partnerships with some schools that will allow for more in-depth, flexible experience with these approaches. In addition, we can incorporate and introduce these ideas in our teacher's packets and educational materials to encourage teachers to consider using museums in new ways. For instance at our spring "Evening for Educators" I intend to have teachers answer the five sets of questions in booklet 2 and then do an entry point exercise in the galleries similar to the teacher's windows activity.

- In working with "Windows," I have observed that any of the entry points can be as engaging as any of the others to any kind of learner, depending on the question. For example, while I tend to think of myself as more of a foundational than experiential learner, I have been equally if not more engaged by experiential questions which were created—often by experiential learners—to correspond in a very specific way to a particular work of art.

SCHOOL RESPONDENTS

School respondents who had tried out the approach expressed their "delight at the way the children valued the art and discussed questions in a positive, mature manner." One school respondent pointed out that "teachers that are willing to give up some of the 'control' will find (through this approach and others) that students will become more invested in their work and retain more to apply later." Other school respondent comments, quoted directly below, are most enthusiastic:

- Project MUSE's redefining art museums as "exploratoriums" and its developing an educational framework which emphasizes a multifaceted approach to learning—these are the most exciting ideas I've been exposed to in recent years. For museums, particularly, which have usually been treated as supplements to classroom teaching, the educational opportunities are boundless.
- I like this approach to learning very much. Knowledge and learning are immensely complex. In my English 10 classes, I teach a "Learning" unit in which I try to show students how we learn; they are genuinely interested. I find that we end the unit by talking about what it means to become one's own teacher.

One of the "other" MUSE respondents found the approach a "very interesting heuristic tool" while another commented, "The tape recorded guiding tour must be heresy for Project Zero!! (as it is for me...)."

MUSEUM RESPONDENTS

One museum respondent described the approach as "Wonderful! Fresh broad base approach that appeals to many regardless of their political affiliation." Museum respondents repeatedly mentioned that it "reinforced" their own philosophies and that they thought that "many educators already use this type of approach—although perhaps not so systematically." A museum respondent expressed her views on *The Entry Point Approach* in a particularly visionary way (as our last chapter reveals):

- I would like a specific set of game type materials (like *The Generic Game*) to work with—i.e., offer visitors perhaps to use on their own.

A few museum respondents mentioned the "overlap" of the entry point questions and the importance of discussing that directly with students. One museum respondent pointed out that, "Often I have 45 minutes or less to change and educate a child" and that with a "skeletal crew of docents," it would be difficult to implement the approach. Her thought was to "create a package that can be checked out and used by families."

In response to *The Entry Point Approach*, one museum respondent continues to question the "generic" aspect of the MUSE questions, pointing out that, in her opinion, "a silver teapot, a conceptual art experience, and a painting can't all provide meaningful answers to the same questions." Another museum respondent again pointed out the importance of "balancing" an inquiry-based approach with information provided in lectures in which "one can just sit back (with alert ears and mind) and listen or watch." This museum educator felt the application of the approach to presenting art history or incorporating "thematic approaches" would hold the most promise. Other directly quoted comments are representative:

- We have also found that forcing oneself to craft questions using those windows with which one is less comfortable leads to amazingly expanded experiences with and interpretations of works of art, as well as a more comprehensive integration of these works with one's experiences and understanding. This is especially effective when different types of learners first model questions from their respective entry points.
- The most positive aspect of this approach to learning is that it calls for reflection on the part of the learner. Reflection is a skill we need to teach, not a mode we move into only when the luxury of time permits! Students need to unlearn their "right answer" response to situations. This approach encourages higher level thinking skills, validates students' opinions, and develops acceptance of diverse responses.
- I am particularly interested in combining the more traditional, thematic kinds of museum tours (that most teachers request because it integrates specific classroom studies and museum exhibits) with the learning-based

One museum educator made actual frames to put around works of art for entry point consideration:

- I used mat board cut into frames. Each frame is titled: 1) What do you see, and how do you feel? 2) What's the story? 3) How would you make this? 4) Is this art and why? And I added 5) the background picture. The students take turns "framing" the art work and commenting on the artwork from that perspective.

SCHOOL RESPONDENTS

School respondents suggested using the entry points in an exercise that considered a range of works of art with the objective of coming up with a definition of art. One school respondent thought *The Entry Point Approach* might be helpful in motivating "children with academic and emotional learning difficulties." Another school respondent actually incorporated *The Entry Point Approach* into a museum/school collaboration:

- After reading the literature last fall, we developed a school wide project—Hands on History—which was funded in a city-wide elementary grant competition. This is a school/museum partnership which will culminate with a student created museum and a school/museum kit which the museum(s) will present to loan to other schools. The concept of "entry points" and the literature were used in reference when developing the classroom units and activity periods.

School respondents also saw the entry points as a format with which to "critique student work" or "assess/self-assess in any of the arts (with variations): literature, poetry, visual arts, music, theatre, and possible for projects in other areas: science project, history display/project, presentations."

One school respondent emphasized the importance of engaging students as the facilitators of entry point curricula:

- I think the same group of students should be trained to apply the entry point concepts in a variety of situations across the curriculum so that they can see similarities and make connections. To me the most valuable part of this experience is teaching students how to communicate ideas and make connections in their lives.

MUSE RESPONDENTS' OVERALL REACTIONS TO *THE ENTRY POINT APPROACH*

For the most part, both museum and school respondents had most positive ("wonderful," "excellent") reactions to *The Entry Point Approach*.

these areas and use them more I will be more comfortable with them and present them with more ease.

- I tend to emphasize the Aesthetic and Narrative Entry Points and I definitely think that it has a significant bearing on the way I teach. Whenever I teach a poem, an essay, short story or novel, I consistently give importance to the artistic aspects in terms of aesthetics and encourage my students to express their feelings from a narrative point of view.
- I usually prepare my lessons without dependence on the teacher manual's post-reading activities (questions, plot review, etc.). I encourage "imaginative" responses to literature—especially if a student has a talent that involves music, art, photography, poetry. I even had a student who sewed a costume for Jocasta after we read *Oedipus*. Another compared *Huck Finn* to the Broadway musical version by singing some quotes from both versions.

MUSE RESPONDENTS' IDEAS FOR ENTRY POINT LEARNING

MUSEUM RESPONDENTS

Museum respondents suggested using *The Entry Point Approach* as a framework for a writing curriculum (encouraging students to incorporate all entry points), or for writing labels for works of art that "touched on all of the entry points." One museum respondent suggested "splitting a class into five groups" each of which would analyze an art object from one of the entry points and then reconvene to discuss the differences among their analyses. Another museum educator suggested asking entry point questions in a "different context." For example:

- Object: Petrified wood
  Aesthetic: Describe the colors and textures.
  Narrative: Describe where and when this object was found.
  Logical/Quantitative: Why do you think this object looks the way it does?
  Foundational: Does the name of this object relate to its character? Why/why not?
  Experiential: Write a haiku poem about this object.

Other ideas for entry point learning included computer games and videos which either incorporated the entry points in their design (and "kids could be invited to design them") or allowed the player to choose a preferred entry point to employ.

It was suggested that adult self-guided entry point tours could be designed for "people who have leisure or are introspective." It was mentioned that the approach could be used in docent training and as an evaluative tool for reviewing teacher packets, insuring that all five entry points had been included. Additionally, it was proposed that *The Entry Point Approach* be used in pre-visit museum curricula, for exercises in which students were asked to create entry point questions, and as a tool for "collective or cooperative reflective activities."

- This definitely affects my teaching methods as I believe strongly that understanding of a given object or issue can be attained by accessing a preferred entry point (perspective) and expanding on that so that continued analysis naturally pushes through to other perspectives or entry points... In such a way one can develop knowledge and understanding which incorporates varied perspectives.
- Once understanding is achieved by consideration of a specific entry point I believe it is easier for an individual to broaden that understanding, or deepen it, through analysis of other entry points. The initial approach, or chosen entry point is not as important as just finding any entry point or perspective that excites learning, fosters understanding and hence encourages investigation.

SCHOOL RESPONDENTS

School respondents seemed mixed in their entry point preferences, usually expressing a combination preference like "Aesthetic and Experiential" or "Aesthetic and Logical/Quantitative" rather than a penchant for one particular entry point. A number of school respondents seemed to include the Foundational Entry Point in their preferences and to explain their preferences as a result of their past experiences.

For example, one school respondent explained that, "Because my experience and education is in the arts, I think my approach to learning tends to flow from one entry point to another. I was taught to be open and explore many possibilities, to free associate from many points of view. My experience is that most people have a tighter approach to both teaching and learning than people associated with the arts in general."

Another school respondent points out, "I have many talents and am naturally curious. I have a more developed background pertinent to some entry points rather than others. When creating questions the Logical/Quantitative and Foundational seem to require the most thought however I am fascinated by the answers to their questions."

Overall, school respondents seemed to think that their preferences certainly affected their teaching styles, but in describing the influence they often had their students or the subject they were teaching in mind as a gauge for their preferences. A few direct quotes illustrate these perspectives:

- I prefer Experiential because in my fourth grade I have a very heterogeneous group. This method allows for individual learning styles and is more concrete. My slow learners need to see, feel, and experience in order to fully comprehend concepts.
- I think I find it easier to present Narrative and Experiential oriented lessons/ frameworks than Aesthetic, Logical/Quantitative or Foundational. I do try to present each. I have hope that as I find methods/models more in tune to

MUSE RESPONDENTS' OPINIONS ON WHETHER THEY HAVE A PREFERRED ENTRY POINT AND, IF SO, WHETHER IT INFLUENCES THE TEACHING AND LEARNING THEY PROVIDE

MUSEUM RESPONDENTS

The majority of museum respondents said that they preferred the Aesthetic Entry Point. The next most frequently mentioned as preferred were the Experiential and the Narrative. But there were mixed opinions as to whether a preference in entry point had any influence on their teaching. Some museum respondents felt strongly that their preferred entry points definitely influenced their teaching. The following direct quotes are representative of this perspective:

- I definitely think this influences teaching. I have worked before with a team of educators discussing the same objects and have always found it refreshing that some contribute facts as to how the object was made (Logical/Quantitative), others talk about how it fit into contemporary culture at the time (Foundational), while others focus on the shapes, colors, and lines (Aesthetic) that one sees.
- As Storyteller-in-Residence at the museum (as well as a museum educator responsible for creating teacher materials and curriculum materials) the tours I facilitate for school groups are very strongly narrative in nature—Greek vases, Asian sculpture, etc. are introduced through myths and legends that correspond to the art objects' culture, historical era, and subject matter. Because I perform these stories, there are also aesthetic and experiential elements integrated in the act of performance. I then work with students to draw out their own storyteller voices (narrative) and invite them to do things like write poems or dance in response to a work of art (experiential). I can see that the experiences students have directly with me are primarily Narrative and Experiential in nature. When I write packets, however, I do my best to include suggested activities that include other entry points. In working with your materials, I can see I am weak on providing Logical/Quantitative opportunities (and actually I love math!) so I am inspired to more carefully consider its inclusion.

Some museum respondents said that regardless of their preference, "by being aware of the differences in learning, a teacher/presenter can pose many different questions and organize a variety of activities." Others felt that a preferred entry point might be a good place for an educator to begin:

- The Aesthetic and Experiential would, generally speaking, be my favored entry points. However, I must add, that although these entry points would likely prompt my initial response to something, more often than not my thinking processes will prompt consideration of an object or situation from one or all of the alternate entry points or perspectives.

entry point approaches might not be applicable. Take a bird for example. If you are examining it as an object would Narrative be appropriate? (Or Foundational)?

In terms of the correspondence between objects and entry points, school respondents proposed a different set of alignments than did the museum respondents:

- 1) "Modern Art"—Rap Music—Heavy Metal—I think Aesthetic and Experiential are more likely windows of entry. The spoken word is inadequate to express what one sees/hears.
  2) Photography—especially portraits or people in action—Narrative and Logical/Quantitative. Especially true with black and white photos, the artist "says" so much in the second chosen to snap the picture. The appreciative viewer has to supply all the narrative and ask the logical questions.
- Preconceptions alter entry points—Machines or geometric things seem to call for order: Logical approach.
  Rock 'n roll music—Experiential.
  An essay—Narrative.
  However, by discussing these notions, an instructor can offer other entry points by contrast.

Another school respondent echoed the opinions of several museum respondents in saying, "I think that paintings, particularly classical ones, lend themselves to the Narrative Entry Point to a greater extent than other works of art. I believe that the Logical/Quantitative Entry Point is best suited for sculpture, or objects such as vases bowls, etc."

Beyond these proposed alignments, however, the school respondents seemed to agree that the power of *The Entry Point Approach* lay in using it in more unexpected ways. As one school respondent explained:

- In science and math there are many occasions for using the Aesthetic Entry Point to introduce new learning and to make connections with other modes of thought. The power of *The Entry Point Approach* to learning is that it stimulates teachers and students to break out of a set way of thinking about learning—and life.

art lent themselves to different entry points. For example, one museum educator suggested the following categorical list:

- Aesthetic—sculpture/architecture
  Narrative—realism/paintings & regionalism & impressionism
  Logical/Quantitative—Renaissance, Gothic, Roman, Greek, etc. Works from places and times other than one's own also items referred to as craft.
  Foundational—Abstract paintings and sculpture/modern and contemporary/ video and multimedia works and pieces.
  Experiential—all objects.

But this was not the prevailing view. One museum educator pointed out that abstract art lent itself to the Aesthetic and representational to the Narrative. Nonetheless, there seemed to be general agreement that even if some entry points appeared to lend themselves more to one object than another, that did not mean that particular entry point should be the only one engaged. As one museum educator put it:

- We are discussing entry points. Of course some will work better than others for a given object but that doesn't mean the interpretation of either the presenter or viewer needs to be limited to that approach at all.

One museum educator emphasized context as the element that mediated entry points and another reported that experience taught him that objects did not determine the appropriateness of entry points. The following two directly quoted statements illustrate these points:

- I think the context in which the object is explored lends to a particular entry point versus the object itself. For example a leaf might lend itself to a Logical/Quantitative approach in a biology class, but an Aesthetic approach in an art class. Or in a drama class a chair might be explored experientially, while in an art history class, foundationally. However, I think using multiple entry points allows for a broader, less prescriptive understanding.
- When I first started working with this approach, I felt that the object would dictate the best entry point. However, I have found that objects which I felt were ill-suited for e.g., Logical/Quantitative questions were not necessarily so. I learned this in group sessions where, e.g., a Logical/Quantitative learner was given the opportunity to generate the question for that window. Hence, the importance of cooperative teaching and learning.

SCHOOL RESPONDENTS

The majority of school respondents seemed to think that "the object can 'write' a particular entry point." In describing that "writing," school respondents put it in terms of the ease with which students would be able to learn from one object or another. One school respondent explained:

- Definitely. Kids would have a much tougher time using the Narrative Entry Point (and even perhaps the Foundational) with nonobjective works than they would with representational ones. Also, with non-art objects, some

PARTICIPANT RESPONSES

- I think that some learners consistently approach through one "preferred" entry point, but that many vary their approach depending on a variety of variables. What seems significant is that educators need to remain open-minded in their teaching techniques in order to allow learners to float freely into whatever entry point is the most appropriate.
- Yes. I found myself constantly drawn to one or two entry points. They relate directly to learning styles and people will definitely have preferences no matter what object they are viewing or responding to. What is important here is that, through practice, learners can become comfortable using entry points or styles that they might not otherwise have chosen. You can learn to use many different approaches!
- Absolutely! I think that learners have their own learning styles and some entry points will be more comfortable to specific learning styles—for example, a concrete sequential learner will probably feel most comfortable with the Narrative entry, while a random/abstract learner might feel most comfortable with the Experiential entry. However, I do believe that all types of learners can function in all entry points, it is just that they may feel most comfortable in a particular entry point.
- Initially I thought this might be true. After using this approach to look at works of art, however, I do not see a pattern.
- I think it depends on the learner's age and cultural background. It must be easier for young learners to look spontaneously at different objects through various windows, whatever it is, a work of art or a science object. In my case, I am so well conditioned that it's easier for me to use the Narrative window when I look at an object of art, and the Logical/Quantitative Entry Point when I am in front of a science object. Anyhow, there are some basic expectations on the Logical/Quantitative side which cannot be avoided if one wishes to work in science...

MUSE RESPONDENTS' VIEWS ON WHETHER SOME OBJECTS (ART OR NON-ART) LEND THEMSELVES TO PARTICULAR ENTRY POINTS

MUSEUM RESPONDENTS

While a few museum educators told us that because the entry points were "more of a framework for thinking," it would make no difference what object the learner was considering, there was general agreement that all objects could be considered from all of the entry points. Nonetheless, a number of museum educators suggested that, depending on the object, a particular window might be "more appropriate to start with." For example, in considering "Jackson Pollock, Aesthetic may be a good starting point ending with Foundational" whereas with a religious image like "'St. Sebastian Shot with Arrows,' one might want to start with the Narrative."

Some museum educators thought that across all works of art, it would be appropriate to begin with the Aesthetic Entry Point and end with the Foundational; others thought that different works of

context. For instance: your grandmother's tea cup might be simply regarded as a practical drinking vessel if it were on your kitchen table. If it were to be presented in a museum showcase, you would probably become more aware of its aesthetic qualities. In another context, it might remind you of a moment you might have shared with her—or a story she may have told you about it.

- I think different learners do show preferences, although to me, it generally appears that learners are a combination of 2 (or even 3) styles and that the subject or object being considered does influence one's response. For example a Narrative/Experiential learner may prefer creating a story for an 18th century painting, but prefer dancing or singing in response to a nonobjective 20th century painting. What I like to see learners "discover" is just this: that they and the art work are "one"—they impact and influence each other; that viewing art is a living, interactive process, a real dialogue taking place in the present moment. Viewing art thus becomes a process in which a person can discover their preferred learning styles, but also discover other styles and aspects inherent in their life-approach that might not have been noticed or stimulated without the art encounter.

SCHOOL RESPONDENTS

The majority of school respondents seemed to feel that learners would have preferred entry points, but that all children were open to experiencing the range. Their comments directly quoted below articulate their perspectives:

- The Aesthetic window appeals directly to most learners in its immediate appeal to the senses and its no-wrong-answers message, this entry point allays fears that many students/learners have about failing or appearing foolish when learning something new.
- Yes—though I have no proof! In the classroom it is very obvious (with a subsection of a given class) that some students have a highly developed learning style—perhaps highly visual—that almost hampers learning if the particular lesson emphasizes an alternate style (perhaps by its nature or because the teacher or other classmates are more comfortable with a different learning style).
- Yes, visual learners will probably prefer the Aesthetic approach, while audio learners will best understand the Narrative approach. Both audio and visual learners could profit by using the Experiential technique where a hands-on approach is more concrete.
- Yes. I think students have different learning styles and enjoy choosing ways to learn. I think it would be interesting for students to not only select the entry point they most prefer, but also, I think they might, also, learn more about why other entry points are not appealing to them. This is valuable information for them to understand about themselves. It encourages a strengthening of an "intelligence" that they might avoid.
- I do. I think, as a K–1 teacher, it will be fun and enjoyable for the students to try each of the entry points but that students will individually prefer and feel most comfortable with entry points related to their current areas of "performance strength." I also think, with exposure to a variety of entry points, 1) all children should succeed, and 2) children (particularly young children) may be introduced to new ways of understanding that become strengths.

educator suggested that, "there is at least one entry point that learners will *not* prefer regardless of the subject or object being considered."

Those museum educators who thought that students would not prefer one entry point over another seemed to think that "the questions posed" would make a great difference and that if viewers "have a good experience with a new entry point, the options of entry available to the learner could broaden." Some representative comments are quoted directly below:

- I do think that different learners will prefer one entry point to another. HOWEVER, the vast majority of art viewers are uninitiated, novice viewers (young or old) and will respond to art first through the Narrative window. They will look at the work via their own personal experience and search for a narrative they can find themselves in. Viewers that have built layers of experience with art will be able to explore art through the other windows you have identified.
- Initially, yes. But I think over time and in response to different works that different strengths and styles could and would be brought out. This is a particularly intriguing aspect to me—how works of art (there, I used that phrase) affect us differently, pull different sides and shapes out of us.
- I think individuals vary greatly and I would be curious to see how age plays a factor in stylistic responses, i.e., are older participants more "dyed in the wool" than younger ones.
- Different learners will almost certainly prefer one entry point to another. The more quantifiable the approach, the "safer" it is to people who like things that can be provably right or wrong and/or fear failure. That example leaps out as a common experience for me both in the classroom and in the museum. In my experience people combine or move in and out of the others depending upon the particular work of art.
- Yes—individuals seem to have strong natural predilections which direct their choices of leisure activity as well as career. While many who work in museums or visit them often realize that art objects may be viewed through any of the five windows, many among the general public assume that their preferred "window" is not open in the museum. Also museums have not always provided visitors with multiple ways of looking/learning or acknowledged that multiple approaches exist.
- I think people, especially novice viewers, will approach all art works with the same general expectations or set of criteria. With experience, I think people can be guided to discover other approaches and that is a really important development. You want the viewer to develop an ever-maturing point of view.
- Isn't it true that depending on the individual art work, one entry window might be a better learning device than others. But if a student decides that his/her entry point is through the Narrative, s/he will not value or enjoy nonobjective works as much as representational ones. Students should recognize that the artist might care about a different entry from theirs.
- I think we each have our own particular emphases when regarding an object—one that might be favored over another. However I think it would likely change depending on the object and also depending on the object's

alternative entry point questions. These questions were all recorded, considered, and selectively incorporated in to the final MUSE learning tools: *The Entry Point QUESTs*, described in the next chapter. Respondents will see included in those learning tools, many of the questions that they suggested, especially those (and there were many) that were suggested by more than one respondent.

Frequently, museum and school respondents encouraged the incorporation of questions that might elicit more than just verbal responses, and they cautioned against questions that invited a yes or no answer. For example, a suggested logical/quantitative question was, "Can you create an ad or TV commercial selling the attributes of this painting?" Or as an experiential request, "Update the work of art. For example, paint a nineteenth century landscape as the place would look today." A foundational question that was suggested by a museum respondent was, "Why do we have museums?"

MUSE RESPONDENTS' VIEWS ON WHETHER DIFFERENT LEARNERS WOULD PREFER ONE ENTRY POINT TO ANOTHER—REGARDLESS OF THE SUBJECT OR OBJECT BEING CONSIDERED

MUSEUM RESPONDENTS

The majority of museum respondents thought that individual learners would prefer one entry point to another. A number of those that held this view seemed to feel that the choice of one entry point over another would correspond in some way to the age and experience of the viewer or even to the influence of his or her peers. One museum educator pointed out that, "as a learner grows, preferences may change with exposure to others' learning styles and with increased awareness of different styles." Another said, "the Foundational I see as the most difficult to grasp and often students will reach those considerations after they have looked at the object in a Logical, Aesthetic, and Narrative way."

Interestingly, while museum respondents thought that the artist's preferred entry point would resonate through the individual work of art and consequently, "the object itself will demand one entry point over another," there seemed to be general agreement that all entry points could be evoked in considering any work of art.

A number of museum respondents thought that the choice of entry point "depends on the subject/object being used," and one museum

above all others. The rest are then subordinated." Other museum educators suggested and explained as directly quoted below:

- *A physical entry point:* concerned with physicality—size, flatness, etc. Perhaps this is also aesthetic.
- *A personal judgment entry point:* I like or I don't like.
- *An evaluative or critical entry point:* dealing with comparisons.
- *An inductive entry point:* leading visitors on to speculate... using their own experiences or ideas.
- *A senses entry point:* For example, when we show school groups our Japanese tea bowls, we also have them smell green tea. And when we show them Native American textiles, we have them touch the fibers. We have many examples beyond these. They may fit into the Experiential Entry Point.
- *A creative entry point:* through which children explore their creative process:... dreams... ideas... feelings.
- *Interpersonal or social entry point*: for naturally communal or social learners who often learn by watching others' responses and by communicating on the spot.
- *Personal connections of feelings entry point:* For example, the isolation in an Edward Hopper or the passion in a Dante Gabriel Rossetti can be identified by someone who has experienced these emotions.
- *Information entry point:* a history of the object window.
- *A cultural entry point*: concerning cultural context.

SCHOOL RESPONDENTS

School respondents overall thought the list was complete. They pointed out ways in which the entry points both reflected and could incorporate many other learning theories which they try to implement in their classrooms. The five additional entry points suggested by school respondents are quoted directly below:

- *A scientific entry point.*
- *An intrapersonal or emotional entry point*: dealing with the emotional appeal or lack thereof.
- *A connections entry point*: ways in which music, poetry, and art are all examples of patterns.
- *An eclectic entry point:* that might reveal nontraditional thinking.
- *A concrete knowledge entry point*: Shouldn't conclusions be drawn after comparing one's own ideas with the factual information about the subject? Could this be another window? Or a method of evaluation?

MUSE RESPONDENTS' ADDITIONAL ENTRY POINT QUESTIONS

Beyond the entry points, MUSE respondents were asked to comment on the questions that MUSE researchers had come up with and to suggest others for each entry point. Both museum and school respondents took this request very seriously and provided numerous

- Is it easier to uncover these differences when considering a work of art than when considering a non-art object or subject?
- Is there something about art that awakens and stimulates our awareness of ourselves as learners and our own individual processes of thought?
- Is the whole work of art or topic equal to or greater than the sum of its individual parts?

Questions like these may draw attention to the processes of thinking and learning that can be revealed by opening the five windows in museums and in schools. Educators might also use the wheel to design entry point activities around a specific work or topic.

PARTICIPANT RESPONSES

Respondents were asked whether they knew of other entry points that had not been considered, whether they thought different learners would prefer one entry point to another, and whether they thought some objects lent themselves to particular entry points. Respondents were then asked to comment on the entry point questions that were provided, whether they themselves had preferred entry points, and what other ideas they had for entry point learning. Finally, general review questions (suggestions, strengths, weaknesses) were posed to those participants who had just reviewed *The Entry Point Approach* as it was presented, and also to those who had actually tried it out in their educational settings. The responses are summarized here, in separate sections for museum and school respondents.

MUSE RESPONDENTS' VIEWS ON WHETHER THERE ARE OTHER ENTRY POINTS BEYOND THE FIVE PROPOSED

MUSEUM RESPONDENTS

Overall, museum respondents thought the five entry points seemed "to cover the basic ways of approaching something." However a few additional entry points were suggested, most frequently with allowance for the possibility that they might already have been covered in the five MUSE entry points. The suggested additional entry points primarily tended more overtly to the personal and interpersonal concerns of the learner. One museum educator cautioned: "I think the categories are keenly delineated; but I think there needs to be some way to consider all as a whole. That is, to be able to objectively set up a hierarchy of the approaches. I believe (and have believed) that each work of art merits one major approach

OTHER POSSIBILITIES

It was also suggested that students could respond to entry point questions and record their reflection in a chart like the wheel in Figure 4.7. By indicating the object of learning in the center (the specific work of art or topic being considered), learners can keep track of their various responses in the different sections of the wheel.

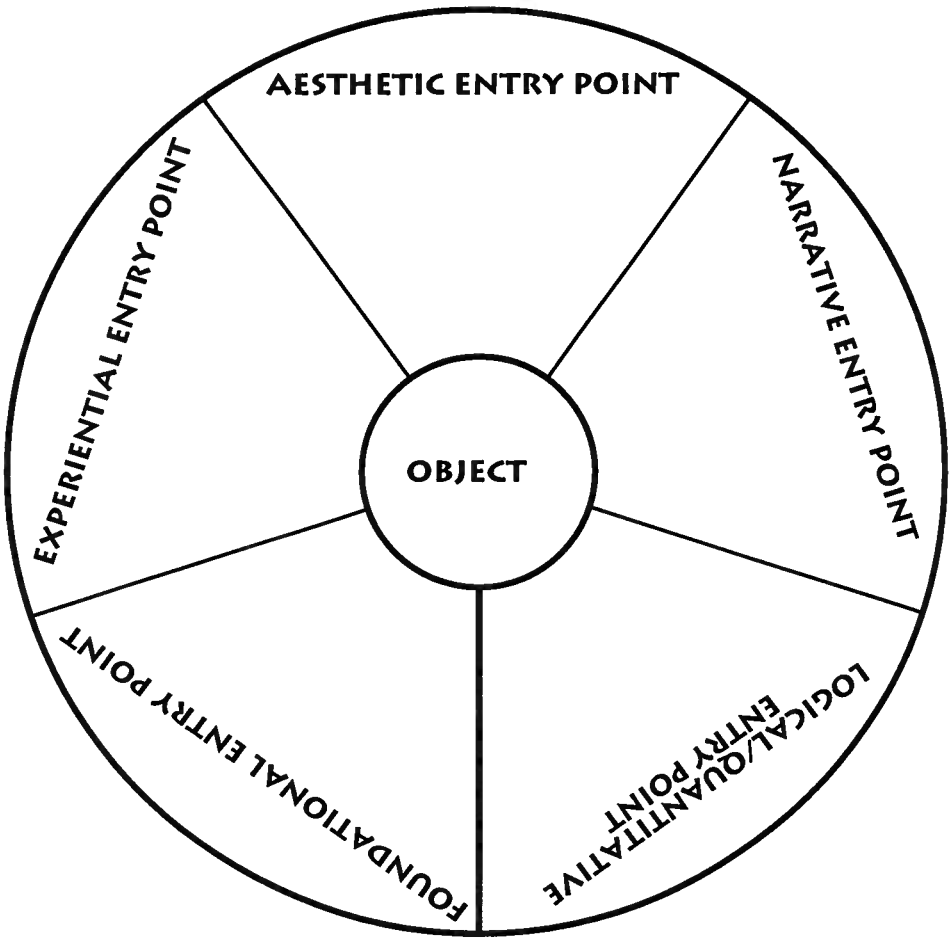

Figure 4.7: The Entry Points as a Frame for Reflection

The chart is structured like a wheel to indicate that the different aspects of the work of art or topic being considered interrelate and inform one another. By representing the five windows as related, but separate points of entry, a wheel chart may provide a useful format for reflecting upon the differences in understanding what the entry points illuminate. The suggested reflection questions for use with the wheel were:

ENTRY POINT PREFERENCES?

FOUR

- ☐ *Aesthetic:* How does this work of art feel? Is it happy? Sad? Angry?
- ☐ *Narrative:* Does this work of art remind you of a story you know? Which one and why?
- ☐ *Logical/Quantitative:* Does it look as if the artist spent a long time making this work or do you think the artist put it together quickly? How can you tell?
- ☐ *Foundational:* Is art a language? Why and/or why not?
- ☐ *Experiential:* Can you clap a rhythm that sounds like what you see?

FIVE

- ☐ *Aesthetic:* How do you think the colors of this work contribute to the emotions it expresses?
- ☐ *Narrative:* If you were to give this work of art a title, what would it be? Why?
- ☐ *Logical/Quantitative:* Which part of this work do you think the artist considered to be most important? Why?
- ☐ *Foundational:* Does it matter if this image is an original work? Why?
- ☐ *Experiential:* Can you respond to this image in clay?

Take a look at your responses. Did you:

- most often choose Aesthetic?
- most often choose Narrative?
- most often choose Logical/Quantitative?
- most often choose Foundational?
- most often choose Experiential?
- not seem to have a clear preference?

Do you think you would:

- have responded differently if you were looking at a different work of art than the one you were considering?
- have responded differently if you were considering a non-art object (like a human skeleton) instead of a work of art?
- be most interested in the entry point you most often chose, regardless of what you were looking at or learning?

You might try this exercise, or some version of it, with a group of peers or students. It can be used to explore the question of entry point preferences and to think about the relationship between the object of learning and the process of learning. The exercise can be tried in the classroom with a reproduction, non-art object, or text as easily as in the museum with a work of art.

AN EXERCISE THAT CAN BE USED TO EXPLORE THE QUESTION OF ENTRY POINT PREFERENCES

Considering any work of art, review the following five sets of questions. In each cluster, put a check (√) in the box beside the question you find most engaging—the one you would choose to answer regarding the work of art.

ONE

☐ *Aesthetic:* What textures do you see in this work of art?

☐ *Narrative:* What are the figures or objects in this work saying to one another?

☐ *Logical/Quantitative:* How would you go about making this work twice as big as it is?

☐ *Foundational:* Is this art? Why or why not?

☐ *Experiential:* Can you move like the motion you see in this work of art?

TWO

☐ *Aesthetic:* How would you describe the shapes that you see in this work of art?

☐ *Narrative:* Where does the story depicted in this work take place?

☐ *Logical/Quantitative:* Is there a part of this work of art that seems to tie the whole thing together? Is there a part of this work that doesn't seem to fit?

☐ *Foundational:* Does this work of art speak to you? If so, is it asking you a question or giving you an answer?

☐ *Experiential:* Using only lines, can you draw the emotions that you see in this work?

THREE

☐ *Aesthetic:* Does this work of art look true to life?

☐ *Narrative:* When does the story of this work take place?

☐ *Logical/Quantitative:* Why do you think this work of art is the size that it is?

☐ *Foundational:* Does this work of art have a purpose? What is the purpose of art?

☐ *Experiential:* If this work is the artist's half of a conversation, what do you say back to the artist?

- What were the differences?
- What did they learn about science and learning science by using the windows in the art museum?
- What did they learn about themselves as different learners?

Students were enthusiastic and able to respond to all these questions. Several students commented on the way their use of the windows in the art museum changed their attitude about particular windows. For example, one student grabbed the Logical/Quantitative window on Day Three and exclaimed, "I hated the diamond window until I used it with the painting. That was fun. Now I can use it with anything!"

WINDOW JOURNALS

These students documented their learning in notebooks they called "Window Journals." The exercises were primarily pencil and paper design so that they could be completed in the journals in the museum as well as in the classroom. Other exercises could involve different materials and activities, such as three-dimensional constructions or theatrical productions. This teacher planned to use the Window Journals and *The Entry Point Approach* throughout the year with a range of different activities and subjects including math and English.

THE WINDOWS AS WAYS TO EXPLORE ONE'S OWN THINKING AND LEARNING

In introducing the entry points to MUSE participants, we suggested an exercise that had been tried in a number of MUSE presentations. In those settings, we would mount a slide or print of a work of art, and ask the members of the audience to review five sets of questions (each containing a question from each entry point) in terms of the work. Rather than actually answering any of the questions, viewers were asked to select which question they thought they would be most interested in answering.

This exercise was seen not only as a useful way of introducing the five different entry points and the different sorts of learning that could be accessed through each of them, but also as a good way to explore with collaborators the possibilities that different learners do or do not consistently favor one entry point over another. Here is the exercise.

INTRODUCTION

The teacher introduced the unit by placing the emphasis on the learner. She explained to her students that there are many ways to learn about any subject—about science, about numbers, or about art. It's not only *what* you want to learn, but also *how* you go about learning that matters.

This teacher told her students that exploring various ways into learning is like looking through different kinds of windows: what we see through different windows will differ. She explained to the students that they were going to use the five windows to learn not only about science, but also about *how* they learn.

DAY ONE

On the first day, small groups of students were assigned to various tables on which they found a designated science object (aphids, a bonsai tree, or some flowers) and one set of the five different cardboard windows. The students completed the entry point activity written on each window so that by the end of the first class period, they had experienced one science object through all five windows.

DAY TWO

On the second day, the students took their cardboard windows to the Fogg Art Museum in Cambridge, MA, and experienced a designated work of art (an expressionist painting, a modern sculpture, or a French seventeenth century painting) through the same five entry point activities.

DAY THREE

On the third day, back in the classroom, the students experienced a different science object through the same five entry point activities.

After each experience—classroom and museum—students reflected in their small groups on what they had done and learned with the different windows. They chose their preferred windows, and considered their preferences:

- Which window was easiest or hardest for each of them?
- Did one window "work best" with the science object and another with the work of art?
- Did any student always prefer looking through one window?

At the end of the third day, the students reflected as a class on what they had learned about learning with the windows in the art museum and in the classroom:

THE ENTRY POINTS AS CHANNELS

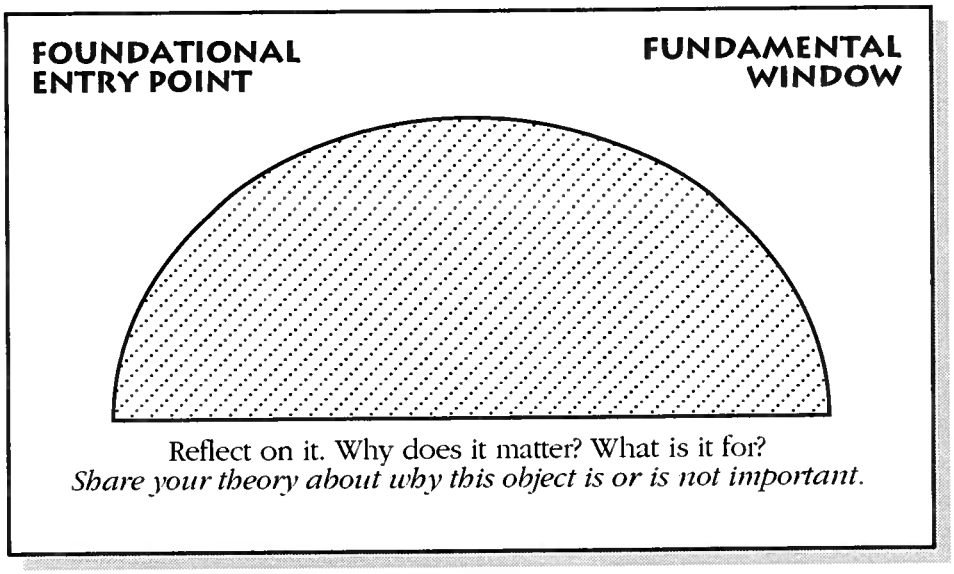

Figure 4.5: The Foundational Window

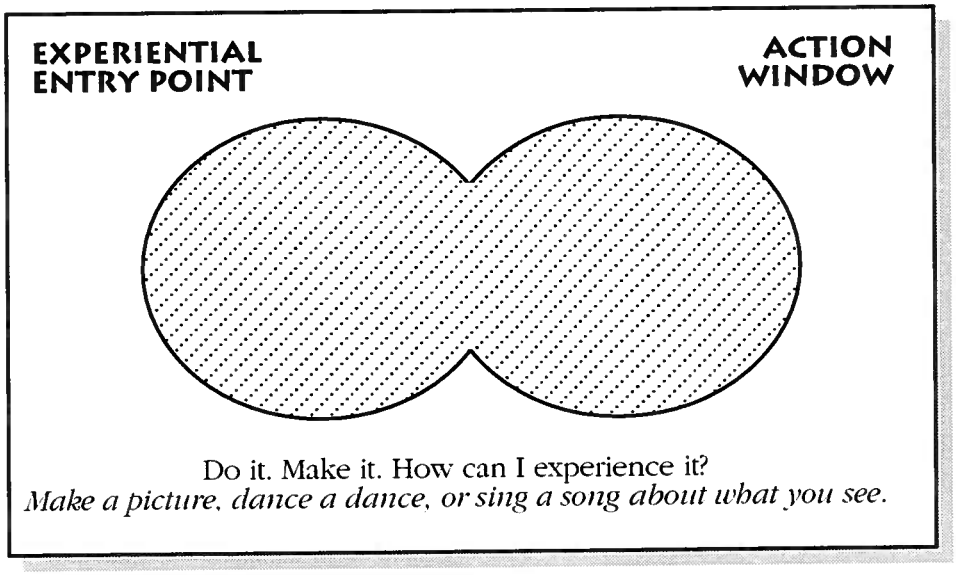

Figure 4.6: The Experiential Window

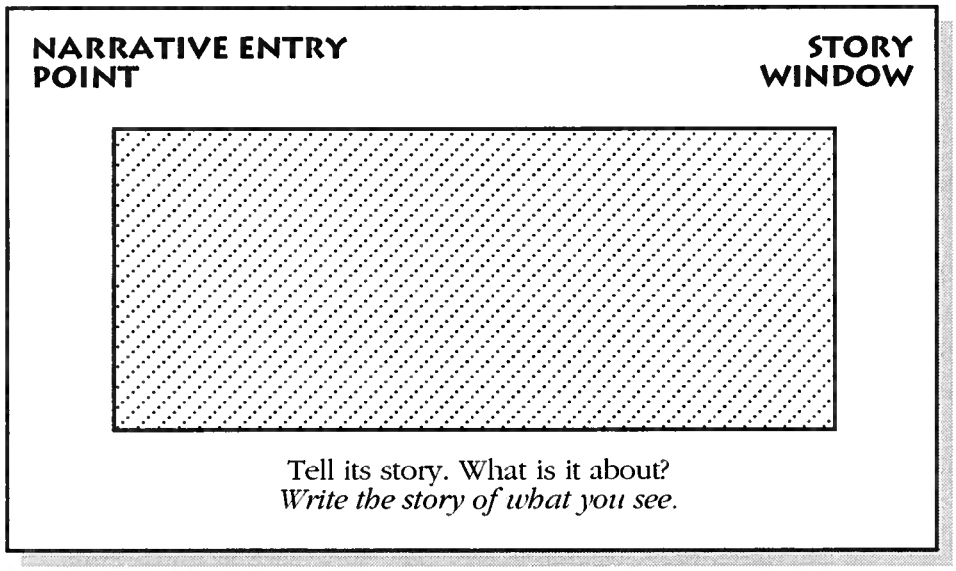

Figure 4.3: The Narrative Window

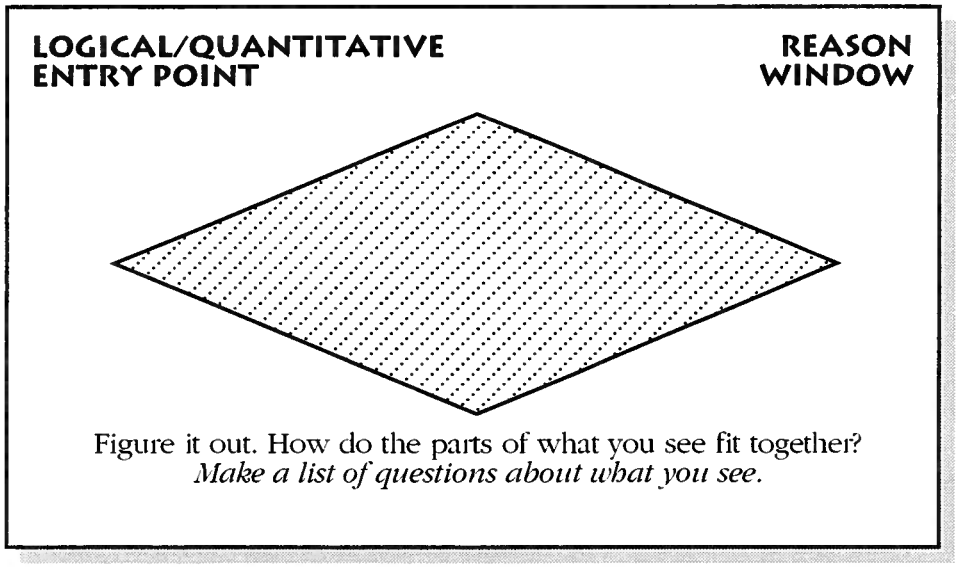

Figure 4.4: The Logical/Quantitative Window

HOW *THE ENTRY POINT APPROACH* HAS BEEN OR MIGHT BE USED: THE WINDOWS AS CHANNELS BETWEEN LEARNING IN MUSEUMS AND SCHOOLS

A fifth grade teacher in Dorchester, MA, used *The Entry Point Approach* to extend a science unit beyond school walls into the art museum. Her students used five actual windows—a cardboard cutout for each entry point—to discover different ways into learning and to reflect upon those differences.

As in the following illustrations (Figures 4.2–4.6), the five cardboard windows were cut out with different shaped openings to indicate the five entry points (the shapes of the openings were arbitrarily chosen). Written on each cardboard window was the name of the entry point alongside of a descriptive window title. A particular entry point activity was also indicated (in italics in the diagrams). These cardboard windows were used in a three day learning project.

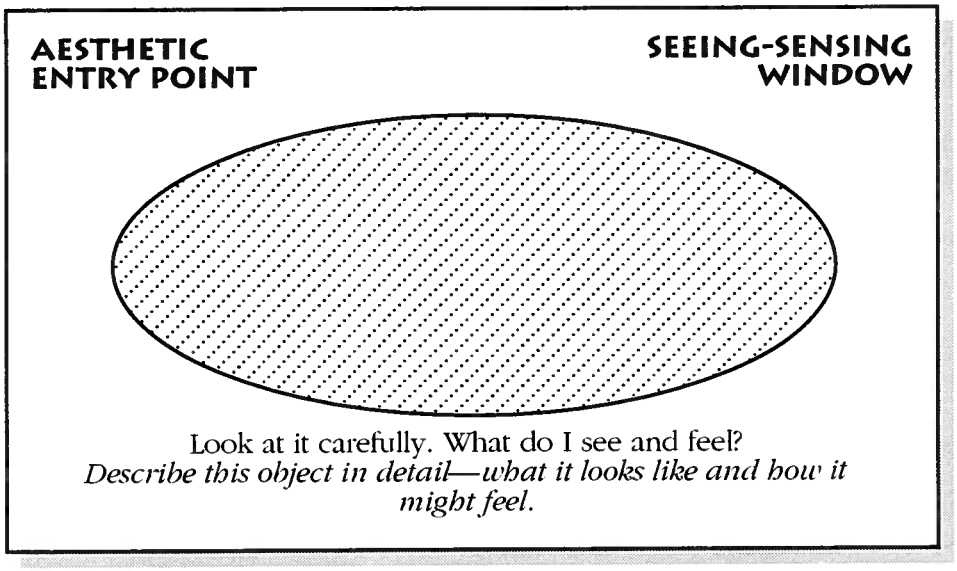

Figure 4.2: The Aesthetic Window

an inquiry-based curriculum, there was no reason why the entry points could not also be used to organize a lecture on a work of art or to design a class assignment on any topic.

Using the entry points in this way, an educator would attend to information about the work or topic that invites learning through all five windows. Such information would therefore include aesthetic concerns, narrative associations, logical/quantitative considerations, foundational issues, and experiential possibilities. Indeed, one other museum professional told us that he enlarged the diagram in Figure 4.1 and keeps it on his wall for designing and critiquing written materials prepared for exhibits and gallery shows.

In presenting the approach, we suggested that questions or curricula that frame the different windows can enrich a variety of topics and engage a range of different learners. Additionally, our hope was that reflection on their use of the entry points would also provide students with channels between learning in the art museum and learning in school.

In the context of Project MUSE, *The Entry Point Approach* was seen as embodying our three prong objectives of Inquiry, Access, and Reflection in the following ways:

Inquiry: by providing a structure with which to design a range of open-ended questions without right or wrong answers;

Access: by providing access (delineated by the five entry points) for a range of different learners with different profiles of intelligence and different experiential backgrounds; and

Reflection: by providing tangible means with which learners can reflect on their learning.

The realization of these objectives and the channeling of learning across art museum and school walls is demonstrated in the following description of a project that MUSE researchers designed and implemented in collaboration with Ileana Williams, then a fifth grade teacher at the Sarah Greenwood School in Dorchester, MA. This example was shared with MUSE participants as a part of the entry point mailing.

SAMPLE ENTRY POINT QUESTIONS

AESTHETIC

- How would you describe the lines that you see?
- What colors do you see in this work of art?
- Does what you see seem balanced or off-balance?
- What emotions appear to be expressed in this work of art?

NARRATIVE

- If this work of art tells a story, who or what is the main character?
- When and where did the story of this work of art take place?
- What is the beginning, middle, and end of the story depicted in this work of art?
- If you were to give this work of art a title, what would it be?

LOGICAL/QUANTITATIVE

- Do you think there is any part of this work of art that ties the whole thing together?
- In making this work of art, what do you think the artist did first?
- Why do you think this work of art is the size that it is?
- How can you determine the age of this work?

FOUNDATIONAL

- Is this art? Why or why not?
- Why do we look at art?
- Is it still art if it is not beautiful or makes you feel uneasy?
- How might this work of art change the lives of people who see it?

EXPERIENTIAL

- Can you write a poem about what you see?
- Can you sing a song about what you see?
- Can you do a dance in response to this work of art?
- Can you make a collage using elements from this work of art?

IS *THE ENTRY POINT APPROACH* (LIKE *THE GENERIC GAME*) AN INQUIRY-BASED APPROACH?

In presenting this approach, we pointed out to participants that, from our developing perspective, *The Entry Point Approach* was not exclusively an inquiry-based approach. Although the preceding questions might stimulate ideas for using *The Entry Point Approach* in

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B EL JUEGO GENERICO

(THE GENERIC GAME)

EL JUEGO GENERICO (THE GENERIC GAME)

EL JUEGO GENERICO

Esta versión en español de El Juego Genérico fue producida en colaboración con el Museo Nacional de Arte de la Ciudad de México. El Proyecto MUSE expresa su agradecimiento a sus colegas de México y del Proyecto Cero quienes también contribuyeron a este trabajo.

EL Proyecto MUSE agradece el apoyo de la Fundación Bauman.

Este es un juego para jugar en el museo. Lo puedes jugar solo, con alguien más o con un grupo de personas. El juego está diseñado para personas de toda edad. Si lo juegas solo, puedes hacerte las preguntas a ti mismo; si lo juegas acompañado cada quien debe tomar su turno para contestar.

Comienza por escoger una obra de arte de cualquier sitio del museo, es tu elección. Por favor trata de no leer nada acerca de la obra de arte antes de jugar.

Te darás cuenta de que las preguntas del juego invitan a dar diferentes respuestas, de acuerdo a la obra de arte que selecciones y dependiendo de qué manera juegues, solo o acompañado. Puedes jugar una y otra vez con distintas obras de arte y en diferentes situaciones.

¡IMPORTANTE!

Para jugar este juego, no necesitas saber sobre arte en general ni sobre esta obra en particular.

No hay respuestas correctas o incorrectas a las preguntas de este juego.

ANTES DE COMENZAR A JUGAR...

¿Te gusta esta obra de arte? ¿Por qué sí, o por qué no?

El juego consta de diez preguntas y una más al terminar.

UNO

Observa cuidadosamente la obra de arte que se encuentra frente a ti. ¿Qué colores ves? Enumera los colores específicos que ves (por ejemplo: "Veo rojo". "Yo veo morado".). Si vienes acompañado, tomará cada uno su turno para contestar.

Cuando no encuentres más colores, pasa a la pregunta dos.

DOS

¿Qué ves en la obra de arte frente a ti? Menciona los objectos que observas (por ejemplo: "Veo una manzana". "Yo veo un triángulo".). Recuerda que si vienes acompañado, tomará cada uno su turno para contestar.

Cuando no encuentres más objectos, pasa a la pregunta tres.

TRES

¿Qué está sucediendo en esta obra de arte? Menciona cualquier cosa que observes que esté sucediendo, por pequeña que sea.

Cuando no encuentres nada más, pasa a la pregunta cuatro.

CUATRO

Hasta este momento, ¿has notado alguna cosa en esta obra de arte (por ejemplo: colores, objetos o acontecimientos) que te recuerde algo de tu vida propia? Si juegas con otros, recuerda que cada quien debe tomar su turno para responder.

Cuando ya no encuentres más respuestas, pasa a la pregunta cinco.

CINCO

¿Corresponde esta obra de arte a la vida real? ¿Qué tan reales ha hecho el artista que se vean las cosas?

Por favor, recuerda que no hay respuestas correctas o incorrectas en este juego.

SEIS

¿Qué ideas y/o emociones crees tú que esta obra de arte expresa?

Tan pronto estés listo, pasa a la pregunta siete.

SIETE

¿Cómo piensas que se habrá sentido el artista en el momento de realizar esta obra de arte? ¿Te hace sentir de alguna manera en particular?

En cuanto estés listo, pasa a la pregunta ocho.

OCHO

Mira las obras de arte que se exhiben alrededor de ésta. ¿Se parecen? ¿Qué encuentras que es similar (por ejemplo: objetos, acontecimientos, sentimientos, la manera cómo están realizadas)? ¿Qué diferencias encuentras?

Por favor, pasa a la pregunta nueve.

NUEVE

Piensa en las observaciones que has hecho hasta el momento. ¿Qué has descubierto al observar esta obra de arte? ¿Has aprendido algo acerca de ti mismo o de los demás?

Cuando estés listo, pasa a la pregunta diez.

DIEZ

¿Cómo llamarías esta obra de arte si tú la hubieras hecho?

Si la obra tiene título, ¿te parece que es un título apropiado?

DESPUES DE TERMINAR EL JUEGO...

¿Te gusta esta obra de arte? ¿Por qué sí o por qué no?

Habrás notado que ésta es la misma pregunta que se te hizo antes de comenzar el juego. ¿Ha cambiado tu reacción acerca de la obra? ¿Te gusta más o menos que al principio? ¿Por qué?

RECUERDA...

Estas diez preguntas pueden ser contestadas con base en tus propias observaciones. Probablemente, este juego te ha hecho crear tus propias preguntas. El texto en la pared o en los folletos, así como el personal del museo podrán proporcionarte información adicional acerca de la obra de arte. El museo puede tener otros recursos para contestar las preguntas que has estado pensando durante el juego.

¡Aventúrate a explorar tus propias preguntas!

PROJECT MUSE
Museums Uniting with Schools in Education

EDUCATIONAL MATERIALS SHARED BY MUSE PARTICIPANTS

Prepared for Project MUSE by Brenda Leach and Mimi Michaelson

EDUCATIONAL MATERIALS SHARED BY MUSE PARTICIPANTS

[redacted]

INTRODUCTION

As part of each of our Project MUSE mailings, respondents were asked to share materials from their museums or schools which they felt were similar to the learning tools and approaches under development in Project MUSE. In response to this request, numerous respondents shared examples of educational materials that were invaluable to our thinking, and especially in educating us to the range of diverse and innovative curricula being used in the field.

From simple packets with materials cut out of construction paper to elaborate compendiums of videos, slides, and curriculum guides, the materials we received were greatly appreciated and carefully reviewed by MUSE researchers and frequently also by the Harvard Project Zero Bauman Museum Seminar. We are indebted to MUSE collaborators for sharing these rich resources and hope that we can do justice to their efforts in this overview.

The materials we received are most certainly diverse, with topics and approaches for use in a variety of learning environments including art museums and classrooms. The specific activities include treasure hunts, games and puzzles, gallery tours, workbook questions and exercises, hands-on art activities, and teacher/docent training packets.

These materials were also designed to reach out to diverse audiences including preschool and school age children, parents and families, teachers and docents. Finally, the content covered was also varied, from emphasizing art historical ideas suggested by a painting, to highlighting the aesthetic experience associated with appreciating a work of art, to seeing the museum as context for learning other subjects such as language or philosophy.

While we are only able here to present a small sample of the abundant materials, we hope to provide a feel for the depth and breadth of the ideas that were shared. Please note that we selected examples on the basis of the extent to which the described materials represented the different trends noted throughout the whole collection of materials. In no way did we attempt to select and represent the "best" materials shared with us. There were numerous other examples of each approach that would have served our purposes equally well.

As we reviewed these materials, three overarching educational approaches became evident, which can be differentiated as: 1) hands-on, 2) information-based, and 3) inquiry-based. While in

this presentation we organize most of the activities according to these large categories, we also are aware that in practice these lines sometimes or even often blur. Accordingly, some examples fall outside or cut across categories.

In the following sections, we provide a more in-depth discussion of the characteristics delineating each category, sharing examples of the different activities that exemplify each approach. While most of these activities were designed for use with a specific exhibit, many of them clearly could be used in a variety of contexts.

HANDS-ON ACTIVITIES

Broadly defined, "hands-on" activities include those in which the participant is asked "to do" or "to make" something, often with the apparent twin goals of self-expression and felt experience. Further distinction can be identified as "product" or "process oriented" activities. Hands-on activities which are *product oriented* include creating something tangible such as a story, a poem, or a painting. Process oriented activities are also experiential, but focus on the actual doing or making rather than on the finished piece itself. Hands-on activities which are *process oriented* emphasize different content areas such as aesthetic development or cultural enrichment, or focus on a mode of expression, such as drawing, creative writing, or movement. You will notice these distinctions in the examples of hands-on activities presented below.

STRIKING A POSE

One museum included two process oriented hands-on activities which are physical in nature. In the first example, students are asked to observe and imitate the pose of a central figure in a drawing or sculpture. Through this "reenactment," students are encouraged to make observations about the intent of the artist and a particular culture's view of the human form. With regard to the artist's intentions, students respond to questions such as, "Is the pose comfortable? What do you think the artist was trying to emphasize?" By physically holding an uncomfortable pose, for example, students may suggest that a particular artist is stressing suffering. In a second example, students are asked to imitate figures from Egyptian and Greek sculpture. Afterward they respond to questions such as, "Which pose is easiest to hold? Is the Egyptian pose natural or unnatural? How does the Greek figure reflect the culture's respect for the human body?"

DRAWING AS A WAY TO SEE

Drawing seems to be a frequent exercise in experiential learning. In some instances, the drawing is intended to be the product—a form of self-expression. In others, drawing is incorporated into a process through which students explore what can be seen. At one museum, educators view drawing in the museum as "a way of helping people to see and develop perception." For example, when analyzing large realist or baroque paintings, people are encouraged to "deconstruct" the painting by drawing simple shapes or directional lines observed in the painting. Viewers then fill in dark areas and suggest textures in an effort to capture not content, but rather the active experience of painting.

This museum also includes an exercise in which people of all ages from six years old to adult draw with dots. It doesn't matter if the viewers have protested that they cannot draw a straight line. Here, they are only asked to draw a dot and then to draw dots which hop, skip, jump, slither, and dance and ultimately draw a line that can be happy or sad. The purpose of the exercise is to encourage viewers to experience the range of expression that can be achieved through line, and thereby increase their range of perception and ability to trust what they see.

TEACHING IDEAS: WRITING FROM THE ARTIST'S STANCE

The examples given so far illustrate some ways in which viewers are encouraged to respond while looking at art in the classroom or at the museum. One museum designed a teacher packet for introducing American Art of the eighteenth and nineteenth centuries. Of the many suggested writing exercises, one instructs the students to imagine themselves as landscape artists. "Write a brief description of what scene you would choose to paint to symbolize life in the United States today. List at least five objects you will include in the painting. Create a drawing or write a poem that includes five objects."

WRITING ON BOTH SIDES OF THE CANVAS

For use on the class trip to a museum of modern art, a tenth grade English teacher has her students select three paintings that interest them (at least one of which they know they could never "live with") and for each of the paintings, write a paragraph on one of the following three approaches:

1) For the painting you could not live with: Explain why.

2) For another painting: You are the artist. Write a letter to your dealer. Show how your life experiences contributed to the vision you had when you did the painting.

3) For the next painting: Pretend you are one of the figures or objects in the painting and write an explanation of what is happening within the world of the painting from your point of view.

SEEING THROUGH A VIEWFINDER

A family guide to an exhibit of the work of photographer Moneta Sleet, Jr. is comprised of a booklet made of glossy paper in the shape of a camera with a small viewfinder cut through the top. Museum-goers are asked to set up actual shots using the view finder. For example, the visitor is encouraged to find a "picture" that is a close up, one that is taken from an unusual angle, another that contains straight lines, angles, or curves, and yet another that is candid. The text inside combines open-ended questions with factual information about six specific photographs. The main focus, however, is on a "hands-on" encounter with the process considerations of working photographers.

RESPONDING WITH COLORFUL CUT-OUTS

One museum educator sent us a gallery game involving colorful paper cut-outs used as symbols. In this game, children place the cut-out symbols in front of an art work as a way to express their feelings about the piece. A red heart means they love the work, a house indicates they would like to take it home, a blue ribbon suggests it is the best piece, a clock means they think it took the most time to produce, a dollar sign indicates they think it the most valuable, and "yuk" means they hate it! The symbols are used to generate discussion among the students. Rather than provide information or suggest what to look at or how to observe, this game focuses on the reactions and judgments of the viewer.

USING TEACHER PACKETS IN NON-ART MUSEUMS

One packet is geared for teachers in preparation for their class' museum visit. The teacher is asked to photocopy student activity sheets which the students are expected to review prior to their visit. There are four different sheets which cover four different "skill areas": describing, sketching, comparing, and questioning. Students are asked to select one of the four skill areas ahead of time and complete the pre-visit research asked of them on their corresponding activity sheet. The research involves finding

information about the professions—Archaeologist, Anthropologist and Cryptologist—and determining within the context of these professions, how, when, where, and why to use skills of describing, sketching, questioning, or comparing.

BUILDING ON NATIVE AMERICAN TRADITIONS

As part of a set of preparatory and follow-up materials which include historical information and relevant vocabulary for a trip to an exhibit of Iroquois Art and Culture, a teacher has developed activities for elementary school-aged children. Sixth grade children develop in the museum and share in class afterwards "Word Wampums" which they construct out of their word associations with artworks that they see. Borrowing from the idea of the "traditional wampum which was used to encode, understand, and remember important agreements and events," the children encode these words throughout the museum and reflect on them and their similarity to poetry.

For children in grades 2–5, the teacher suggests the following listening activity in the oral tradition: "Each student has a ball of clay to work with while listening to the Creation Story. As the story is being told, each student forms the clay into a representation of the Skywoman on the back of a turtle (Turtle Island)."

WORKING HANDS-ON IN A CHILDREN'S GALLERY

One set of materials centers around a Children's Gallery. The activities include treasure hunts, locating art works which fulfill specific criteria, drawing, and story writing. The worksheets encourage children to recognize and identify specific elements of an art work and to create new stories, drawings, or words from the information derived from viewing art.

One worksheet asks the observer to find works of art in different media, e.g., a pastel, a pencil drawing, a still life, an abstract painting, etc. Next, it asks the observer to select among works of art which is the loudest, smoothest, roughest, etc. Another sheet is on faces. It asks a series of questions like, "How does an artist make a face look scary? Why is the subject smiling? What feelings do you see in a subject's face?"

The worksheet ends with an activity in which the observer looks in the mirror and makes a face that would fit into the painting or art

work. Finally, the observer pretends s/he is the artist and draws the face s/he imagined. Through these exercises, again, the observer is encouraged to experience the considerations of the artist, the subject of the work of art, and the actual creation of a work of art.

INFORMATION-BASED ACTIVITIES

In contrast to the hands-on/experiential orientation, the primary goal of exercises categorized as information-based is to convey specific content, such as, information about an artist, a particular work, a medium, or an artistic period. The activities are often directed and involve looking at art work with the help of an expert guide who informs or leads the viewer to consider what is important to see or know. While information-based questions are frequently closed-ended (i.e., with right or wrong answers), and use fill-ins or multiple choice to solicit a specific response, they can also be open-ended, eliciting a variety of equally viable responses. In either case, the primary goal is to convey pre-selected information. Focusing on different content areas such as design, history, or culture, the following are examples of the range of information which we saw covered in this way.

FOCUSING ON DESIGN

Seeing the museum as a place not only filled with paintings, but also as an environment filled with different shapes and patterns, one museum offers a family guide which focuses on elements of design. With the help of parents, children 4–8 years of age are asked to look for shapes and patterns in the building that surrounds them. Their attention is directed to a range of items including a mobile, a sculpture, a tapestry, as well as to structural aspects of the architecture (the marble floors, skylights, atrium, and glass walls).

This family tour combines facts about the artists and architects with information about design. For example, visitors begin the tour by looking at a mobile by Calder and reading a definition of the term "mobile." The tour booklet presents descriptive words like "horizontal" and "flat," shapes like "trapezoid" and "parallelogram," as well as structural terms like "atrium." Information mixed with open-ended questions, can be seen in the following excerpt: "What do the shapes look like? Some people imagine they see flower petals and fish fins. What do you see: boomerangs, airplanes, birds? Calder liked to name his sculptures after they were completed, since, as he said, 'You don't name a baby until it's born.' What would you name it?"

While this booklet features information, it also provides a mix of other kinds of activities. One of these activities is integrated with a "hands-on" approach. For example, looking at a sculpture made of boulders, the child is encouraged to touch the piece and reflect about the texture of the sculpture's surface. The child is asked: "How did the artist change the feeling of the rock when he carved out the seat? Is the seat smooth or bumpy? What does the polished stone remind you of: glass, water, ice, metal, silk?"

In another section, reasoning is emphasized. The child is encouraged to think about the different uses of space, like "outside" or "inside," design features such as height or level, or how spaces are brought together using structures, like stairs, elevators, or tunnels. The final pages include biographical information about the artists and architects whose work is described throughout the booklet.

SOLVING A MYSTERY

Another museum designed an interactive exhibit which leads families on an art-historical mystery tour. Here the information is focused not only on the paintings, but also on clarifying the role of the curator. The exhibit begins by giving the viewers a sense of what a curator does and how art works are collected or displayed. Questions include: "Did you even wonder what goes on behind the scenes in a museum? How do they get works of art?... Curators ask a lot of questions about the works of art in their care. In fact, they are much like detectives working on a case. They look for clues to the mysteries hidden in each painting, sculpture, drawing or print. Who painted this? Where was it made? etc."

As the viewer moves forward in the exhibit, a fictional vignette unfolds centering on an English art historian named Addison Tate who is cast in the role of sleuth. Led by panels in the display, the viewer is asked to join "Addie Tate" in following a trail of clues to solve seven art-historical mysteries. Relying on clues seen in art work or text and with the aid of a case book to record the details, the participant follows a trail of questions to solve the mysteries. Hints are provided under several headings: observation, description, comparison, research, and interpretation. For example, Addie Tate is asked by one of the curators to discover the title and story associated with a painting by S. F. Dubois in 1854. In the exhibit, the trail begins with observation and description questions which lead Addie Tate and the viewer to discover that a flag found in the painting is an important clue.

FOCUSING ON CULTURE

A colorful, orange and blue fold-out brochure from another museum, also a family guide, highlights information on modern African Art. The guide begins by asking: "When you hear the words 'African Art,' do you think of carved wooden masks and figures?" Corresponding to different gallery rooms, the inside of the brochure contains information about different types of art: Past, Traditional, International, New Functional, and Urban Art. Each page has a photograph of a work of art along with a short description of the type of work.

On the flip side of the fold-out page are printed "who," "what," or "why" questions. For example, presented along with some descriptive information about a painting by the Zairian artist Moke, are the following questions: "Who are the two people standing up in the car in this painting? What does Moke do to help us see the two presidents immediately? Name some things in the paintings that show the power of the two presidents. What modern things do you see in the painting?" Questions about a piece of sculpture by the artist Koffi Kouakou include: "Why would someone carve a coat out of wood? What details has the artist used to make the wooden coat look like a cloth one?" This brochure also incorporates a hands-on activity which involves making a "moveable sculpture" by cutting out and stringing together the different photographs in the brochure.

LOOKING AT LANDSCAPE ART: NEW HORIZONS

This "self-guided" tour of landscape art designed for children looks at nontraditional landscape art. Combining some art-historical information in a treasure-hunt format, the tour asks children to look beyond traditional landscape paintings and find works which are made from different kinds of materials: a piece made from wood, another made from a video-monitor, a landscape composed of words, or a work made with felt pens.

The activities which follow mix description (asking about color or what is happening in the work) with more open-ended questions such as those about the artist's intent, how the piece might have been made, what the child might learn about the people depicted in the painting, why things in the work might be called a certain name, or what kind of image the painting might conjure up. Examples include: "Find a work made with colored pencils or felt pens. It is depicting the traditional way of life of the Inuit people in Northern Canada. What do you see happening in the drawing?"

There are also accompanying hands-on activities in which the child is asked to write a poem, draw a picture, or use a compass. For example, the artist, Klaus von Bruch, created a sculpture to represent a radar monitor used to locate and observe things in the landscape. Considering this work, the child is asked to find the four directions on the edge of the screen and then to use the compass to locate other works in this room.

FOCUSING ON SPECIFIC PAINTINGS

One activity concentrates on two paintings within an exhibition. Some concise information pertaining to historical and chronological context is given at the outset. Participants are then encouraged to observe details that might identify time and space, or to consider various themes, such as what the people depicted in the painting are doing and how the relationship between light and dark affects mood. The final part is experiential in nature. Viewers are asked to "imagine this painting is an illustration for a short story and write a first line of that story."

HIGHLIGHTING CULTURE: ANCIENT AND NATIVE

ANCIENT

In one instance a game is adapted from "A Teacher's Guide to Learning from Objects" by Durbin, Morris, and Wilkinson. The game is comprised of a series of questions focusing on an object or objects in the galleries of Ancient Cultures. Viewers are asked to consider five aspects of an object: physical features, construction, function, design, and value.

For example, under physical features, viewers are asked a series of questions such as, "What color is it? What material is it made of? Is it complete? Has it been repaired or adapted? Is it worn?" There is space on the sheet for viewers to note, "what you found through looking" and "points you might research." After considering the questions under each of the five categories, all of which are addressed through observation, viewers are asked to tour the galleries of Ancient Cultures and to then return to the object and posit an hypothesis about the object's cultural origin. Questions help to direct the viewer to information about the object's cultural origin.

NATIVE

One hands-on activity related to a Native American exhibit is suggested for completion at home. The child is given a pattern for

a moccasin, and asked to cut and assemble it. The brochure illustrates how moccasins were made (from one piece of leather, etc.) A personalized family discussion, stemming from a Native American belief in the special meaning of objects, is also suggested.

USING WORKBOOK EXERCISES FOR A MUSEUM VISIT

Designed for an eighth grade English class museum trip, this workbook is intended for independent student use, rather than for group discussion. The booklet contains a mix of art historical information as well as examples from literature. The questions pose open-ended writing exercises which ask the students to observe and think for themselves.

For example, in a four-page worksheet on Olmec stone figures, students are asked to describe the color and texture of the stone figure, its facial features, shape, and body posture. While most of the questions highlight looking, some of the later questions also involve reading the labels and thinking about native cultural practices in comparison to those described in the worksheet and on the labels.

INQUIRY-BASED ACTIVITIES

The third overarching category includes exercises which are distinguished by their emphasis on personal reasoning or interpretation in response to questions that do not have right or wrong answers. Centered on observation, with questions addressing various aspects of a work of art (e.g., note the color, shape, or symbols), these open-ended questions go beyond noticing artistic detail and ask the viewer to interpret or make sense of what is depicted.

COMPOSING A FAMILY TRAVEL LOG

At one museum, a gallery tour develops into a personal travel story, with the where, what, and who of the story inspired by the exhibit. For example, entry into a new room is guided by a theme and an associated set of questions. The guide begins by having the museum-goers look for and describe a painting of a place: "Choose a painting that looks like somewhere you would like to visit." This somewhere becomes the trip destination which is further described through a set of open-ended questions: "What kind of place is it? What in the picture tells you this? What is the weather like? How can you tell?"

The viewers then move on to the next galley to look for a painting of a person, who becomes included in the journal as someone met on the trip: "Who do you see here? What can we learn from looking at his/her clothes, expression, pose? How would you describe your new friend's personality?" Following the development of a character, the viewers concentrate on choosing a painting which shows action. This becomes a story line, something done while on the trip: "What is happening in the picture? Can you add to that? Are you one of the characters or are you watching? If you are one of them, describe yourself. If you are watching, do they know you are there? How can you tell?" Finally, the trip ends with the museum travelers being asked: "What did you like best about your trip?"

PLAYING WITH PUZZLES

At one site, a guide asks children from seven to ten years of age to consider specific works at the museum as a puzzle; the various pieces of the puzzle include line, shape, color, material, subject, and meaning. Although questions are directed at specific art works, the aim is for children to learn to apply these concepts more broadly to other art forms. The guide is printed as a workbook with places for children to note their answers. The puzzle game combines information and inquiry.

For example, one exercise is built around the "Duck Family" in a pre-Columbian exhibit. After reading some information about the historical period, the children are asked to name the material from which this work is made. They then answer the following question: "When considering the material, you: a) get your hands dirty, b) use a hammer and chisel, c) scratch designs into the surface, d) bake it." (One of the possible answers is incorrect.) The children are also asked to describe texture or shape or suggest a message that this work conveys.

FINDING FIGURES: A PORTRAIT HUNT

At another museum the treasure hunt format is adapted for use in a portrait gallery. This "self-guided" hunt is aimed at having the children "get to know" the characters—the painter as well as the painted. The handouts include a map and five sets of questions, each of which is focused on a different portrait, or a comparison of two. The questions are diverse, including prompts for description as well as more open-ended questions which call for broader thinking. These later questions urge the viewer to consider the personality or life of the portrait subject or the artist.

Questions about the subject or description include: "When did the man live?" "What is his age?" "What color is the wall or fireplace?" Referring to a figure in a portrait, broader questions include: "Do you think he was an American?" "Is he rich or poor? Why?" "Would he be pleased with this portrait?" "How long would he take to dress?"

In another example, the child is asked to compare two self-portraits made by the same artist and to consider differences or similarities between the paintings with questions such as: "Which artist would you rather have paint your portrait?" "Who would you rather talk to at a party? Why?" Also included is a question about the artist's intent: "Is either artist making a comment about his world or his society?" Finally, a broad question about a sculpture portrait includes: "What does she do on a Friday night?" "How does she feel about herself? "If you had to describe this to a blind person, what would you say?"

FORMATTING QUESTIONS

One museum educator formatted similar questions and clues on a sheet of paper in the shape of an artist's palette on which responses to handwritten questions and sequentially numbered clues were entered into each colored oval on the palette.

DEVELOPING A CRITICAL EYE

At another institution, a four step process for critiquing any art work is described. The focus is on description and analysis with judgment by the viewer at the end of the process. Several open-ended questions fall under the headings of description, analysis, interpretation, and judgment.

Questions based on description point to color, shape, object, subject, and media. Questions on analysis focus on the relationship between things. For example, viewers direct their attention to tools or techniques of an artist, contrasts of light and dark, compositional organization, contrasting colors, or realistic/abstract qualities.

Following exercises on description and analysis, viewers are encouraged to interpret what they see. Interpretation questions ask the viewer to consider the artist's point of view, what the artist is "trying to communicate," and whether the "art serves a purpose." After these descriptive, analytical, and interpretive considerations, viewers are asked to assess the work. They are asked questions like "How did the artist involve you in the work? Do you feel that the artist was successful?" Finally, the viewer is asked whether s/he likes the work. As a follow-up class exercise, art works on postcards are distributed to students who repeat this process in small groups.

IDEAS FOR DOCENTS WORKING WITH STUDENTS

One training packet includes several approaches for docents to use with students on Baroque paintings tours. In one exercise, the student selects all the "idea cards" that apply to the painting he or she has chosen to observe. These cards contain statements such as "The artist chooses the point of heightened drama," or "Objects and/or figures seem to spill out of the canvas" as well as simple cards pertaining to the action and/or appearance of the work, such as "holding" or "pearlescent young skin."

Students are then asked to discuss the reasons they selected those cards to describe the painting and are encouraged to come up with their own statements by creating their own cards. They are also expected to use their card selections as a guide to develop some statements or questions which describe "the essence and power of the painting which would enhance the visitor's experience of the artwork" or to use the cards as a starting point for the composition of a poem.

LOOKING AT AMERICAN FOLK ART

This is a museum guide for an exhibition of American Folk Art, geared for children aged four to eight to use in conjunction with their parents. The glossy brochure is divided into six sections, each one focused on a different piece in the exhibit. Three sections use a painting as the catalyst to ask questions. Some of the questions are open-ended allowing the child to come up with his/her own responses, while others are more "right/wrong" answer and rely on multiple choice. Two sections focus on objects, such as pieces of furniture, rather than on paintings, as the subject of the questions. The guide is designed to be facilitated by a "parent."

The brochure also includes small spaces for drawing. One space asks the viewer to draw a design for a piece of furniture and another asks the child to draw a weather vane. The brochure also includes black and white photos of the objects so that the child has a reproduction to which s/he can refer when outside the museum.

For example, referring to the painting *Peaceable Kingdom*, by Edward Hicks, questions include: "How many animals do you see in the picture?" Name them." "Animals have different characteristics. Circle the words that you think describe these animals..." "Notice the group of settlers and Indians on the left of the painting. What do you think they might be talking about?" Referring to weathervanes,

information is included with questions like: "Who would need to use weathervanes? As you go through the exhibition, look closely at the paintings and try to find weathervanes on the tops of buildings. Do they give you a clue as to what kind of buildings they are?"

INTEGRATED APPROACHES

The museum activities described so far focus primarily on one of our identified educational approaches: hands-on, information-based, or inquiry-based. The examples which follow are representative of activities which explicitly combine two or all three of the approaches identified.

MASKS IN THE CLASSROOM AND THE MUSEUM

A twelfth grade English teacher combines a study of literature with a study of masks. As part of the process students visit two museums, and in a culminating experience working with a ceramicist and photographer, each student creates a clay character mask based on the literature that is studied. On one museum visit, students are encouraged to find the room that houses the art of Africa and take a look at the entire collection before responding to the activities ("This will give you a chance to take in its beauty").

Student activities in the museum integrate educational approaches. For example, instructions ask students to find a mask and describe it, draw it, or list three things they notice about it, as well as listing three things written about it. Later on, students are asked to find another mask and compare it with the earlier one they described or drew. Descriptions and drawings are combined with the activity of writing a poem and contextualizing the object ("If you were the owner of this shield (Solomon Islands), what might it mean to you?") At the end students are reminded, "This assignment will be collected, and you will be given credit for having done it. Thank you."

A FOUR STEP STRATEGY

In one publication, museum educators clearly define their instructional goals as four-fold, related to: "aesthetic perception, creative expression, visual art heritage, and values and judgment." Each unit includes transparencies of works of art, discussion guidelines, vocabulary lessons, information on artists and their works, and hands-on and writing activities. In order to encourage discussion and critical thinking, the educators also outline a four-step strategy for experiencing a work: reacting, describing, thinking, and elaborating.

In one unit, this four-step approach is applied to Seurat's painting *Sunday Afternoon on the Island of La Grande Jatte.* After an initial quiet moment during which participants are asked to take note of their personal reaction, a series of questions are asked pertaining to the particular aesthetic components and the artists' use of formal properties in the painting.

- Describe the colors the artist has used. What kinds of lines do you see? What kinds of shapes are repeated? How long might it take to walk from the front of the painting to the far end of the island?
- If we draw a line down the center, is the balance symmetrical or asymmetrical? Has the artist brought any part of the painting to your attention? Is the emphasis made through the shapes, spaces, colors?
- Can we tell what the people are thinking or feeling? What has the artist chosen to include in describing this scene and what has he left out?

And finally, viewers elaborate by responding to questions such as:

- If this is a park scene, where is the action?"

This publication also includes a full page of factual information on Seurat's life and on visual aspects of his painting to be used as a stimulus for further discussion. Both open- and close-ended questions are used.

The "hands-on" component of this unit is referred to as an "experiment." The instructions are:

- With the image projected on the wall, have students hold 9 by 12 inch white paper at various distances from the projected image—3 feet, 2 feet, 1 foot, 6 inches—and observe the brush strokes as they appear on the paper.
- Next, tape the sheets of paper to the wall where the image falls, until the image is completely covered. Students trace the portion of the image projected onto their piece of paper, simulating the direction and shapes of the brush strokes.

LEARNING ABOUT LATIN AMERICAN FOLK ART: A CLASSROOM LESSON

In this classroom activity, students are given introductory information regarding societal change and examples of how folk artists have responded to these changes:

- One kind of folk art in Latin America is the making of doll-sized genre figures, often made from clay or wood. Entire scenes of family and village life are recreated in miniature. These scenes... give us a real glimpse into the lives of the people: what they wear and eat, how they celebrate and mourn, how they make their living. Another common element in contemporary Latin American folk art is the use of recycled materials.

In this activity, students transform recycled materials into a genre scene of their classroom or neighborhood.

GOING OUTDOORS TO MOVE AND BE MOVED

One museum's guide takes the visitor outside to view seven specific pieces in an outdoor sculpture garden. The sculptures are described as either having motion (they move) or emotion (they move you) or both. For each sculpture, there are activities (e.g., find a stick and run it along the bars of Paul Matisse's musical fence) and questions (e.g., How does your music make you feel?) Among the activities, drawing, pretense, and physical activity like stretching are engaged.

CROSS-DISCIPLINARY APPROACHES

As noted above, we have been using the term "integration" to refer to the use of combined approaches to an exhibit or topic. Another type of integrative activity described by some museums, including some non-art museums, is the design of activities which cut across disciplines or rely on the museum as an educational resource in different domains. A few examples include having students discuss a painting in French, using art work to stimulate poetry writing, and studying a period in history through a focus on the life and time of a particular artist. Other examples follow.

EXPLORING RELIGION AND HISTORY THROUGH AN ARCHEOLOGICAL DIG

One museum with a religious and historical focus outlines a simulated archeological dig. Throughout the tour children are asked information-based questions with an emphasis on learning about religious history and archaeology.

A simulated dig is set up outdoors on "sand tables" stocked with replicas of oil lamps, pottery shards, flints, spears, weights, and other artifacts. For this activity, children are given digging tools, sifters, brushes, and clipboards with paper and pencil for recording their finds.

The docent sets the scene by asking the children to role play. For example, they are asked to imagine that they are a trained team of volunteer archaeologists digging in the hot sun in Israel. The children are asked questions about the proper use of the tools and are then given a demonstration by the docent. At the end of the dig, the students bring their replicas to the table and try to identify what they've found.

INTEGRATING ART AND PHILOSOPHY

One teaching packet includes a brief introduction to Minimalist theory, as well as exercises and questions for group discussion on specific works of art. The introductory questions involve observation (a discussion of the materials used, images evoked, the title) and progress to more general philosophical issues, such as, "Why do you think human beings are generally uncomfortable with an object that professes to have no meaning beyond itself?" "Why do we seek to apply meaning?"

DISCUSSING MORAL DILEMMAS

At another museum, a lesson on moral issues accompanies a museum visit. In this case, two real-life art-related moral dilemmas are described. The first concerns ownership and rights of the dead. For example, questions include: "Even though it may be the only way to learn about ancient cultures, do art historians and archaeologists have the right to disturb sacred burial sites?" "What should we do about the tribes and communities who claim their artifacts were stolen and want them back from the museums who now house them?"

The second dilemma asks students to step into the role of a museum director who is offered the opportunity to purchase a stolen piece of Mayan sculpture. In a hypothetical scenario they are asked: "If you do not purchase and preserve this piece in your museum, you risk its disappearance into a private collection, where neither scholars nor the public could benefit from it, and there's a chance it may not be properly cared for. What do you think you should do?"

Students are also asked to discuss one of these dilemmas at home and document the family discussion. In their write-up they are told to consider the following questions: "What ideas and attitudes were brought to the table? What was the area of greatest disagreement?"

SUMMARY

Our review of these materials was guided by the identification of three major educational approaches: hands-on, information-based, and inquiry-based. Embedded in these large categories, further subdivisions reflecting audience, nature of activity, or type of institution were also apparent. The materials represented many kinds of institutions—primarily art museums and schools, but also galleries, children's museums, and museums of history and archeology. Uniting this work is a single theme: a shared appreciation for and interest in facilitating students' learning in both museums and schools.

PROJECT MUSE
Museums Uniting with Schools in Education

PROJECT MUSE BIBLIOGRAPHY

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