

VIRTUAL GALLERIES AND DIGITAL COLLECTIONS: INTERACTING WITH  
DIGITAL MEDIA IN THE 21ST CENTURY ART CLASSROOM

By

AMANDA QUAY

A CAPSTONE PROJECT PRESENTED TO THE COLLEGE OF FINE ARTS OF THE  
UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARTS

UNIVERSITY OF FLORIDA  
2013

©2013 Amanda J Quay

### **Acknowledgments**

First, a big thank you goes to my committee chair Dr. Jodi Kushins for all the late night calls and numerous emails she endured in order for me to succeed. The additional insight and advice from my committee member, Dr. Elizabeth Delacruz, gave me more confidence in my research. Lastly, my thanks and appreciation goes to my mom and significant other for sticking by my side over the two years it took to reach this point. Between the two, they were a second set of eyes for assignments, a set of ears to vent my frustrations, and a helping hand when I was stuck in front of a computer from the time I came home from work until my head hit my pillow at night.

ABSTRACT OF CAPSTONE PROJECT PRESENTED TO THE COLLEGE OF FINE  
ARTS OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS

VIRTUAL GALLERIES AND DIGITAL COLLECTIONS: INTERACTING WITH  
DIGITAL MEDIA IN THE 21ST CENTURY ART CLASSROOM

By

Amanda Quay

May 2013

Chair: Jodi Kushins

Committee Member: Elizabeth Delacruz

Major: Art Education

**Abstract**

The ways learning occurs and is encouraged in a museum environment form the basis for my capstone research. Based on preparatory reading in the literature and the action research, I brought self-directed exploration and aspects of the interactive experience of learning in the art museum to my classroom through a web based activity built upon digital media provided by art museums and other sources.

The activity was integrated into my regular classroom instruction and allowed students to direct their own learning through the choice of artwork for study and opened-ended questions provided in a student packet. I curated two archives of images on Scoop.It! and a related work packet. I created a web page to serve as a portal for the students to access the activity and the links for the Scoop.It! pages as well as additional information for other educators to access (<http://ajquay.wix.com/artofwar>). Through observations during class, student reflections, and their responses in the activity packet, I examined student learning in relation to the interactive qualities that the Internet resources provide. Resulting recommendations based on my research deal with use of technology, class management, and preparatory measure needed for incorporating a web-based, art appreciation/history activity in the art room.

**Table of Contents**

Title Page .....	1
UF Copyright page .....	2
Acknowledgments .....	3
UF Formatted Abstract .....	4
Table Of Contents .....	6
Introduction .....	7
Purpose of the Study .....	8
Research Questions .....	8
Significance of the Study .....	8
Assumptions .....	9
Definition of Terms .....	9
Study Limitations .....	10
Literature Review .....	10
The Museum Experience .....	10
Art Classroom v. Art Museum .....	11
Museum Use by School-Based Art Educators .....	11
Concept of Self-Directed Learning .....	12
The Use of Self-Directed Learning in Formal Instruction .....	12
The Future of SDL? .....	13
Conclusion .....	13
Methodology .....	13
Subject Selection, Site, and Description .....	14

Data Collection Procedures and Instrumentation .....	14
Data Analysis Procedures .....	15
Limitations .....	15
Findings .....	16
Having a Choice .....	16
Interactive Learning .....	18
Reading? .....	19
Summary Across All Findings .....	19
Discussions and Conclusion .....	20
Discussion and Interpretation of Findings .....	20
Significance, Implications and Recommendations .....	21
Conclusion .....	24
References .....	26
List of Figures and Figure Captions .....	28
Appendix A .....	29
Appendix B .....	30
Appendix C .....	31
Author Biography .....	37

## Introduction

*Each Friday I see the same fifth grade class, but today was different. As I walk through their classroom door, many students are suddenly surprised to see me, curious as to why I am there instead of in my art room. The laptops from the grade level cart are handed out as the curiosity builds. "Are we having art today?" "Why do we have the laptops for art?" several students ask I connect my own laptop to the SMARTBoard. Today was the day my students were introduced to their next project, but it was different from the usual. Instead of a studio-based project, fifth grade was engaging in an activity focused on art history and art interpretation.*

If one were to walk into an elementary art class, more than likely the students would be producing a work of art. The emphasis on studio work has pushed art history and art discussions to the wayside. In the past, a field trip to a nearby art museum or gallery was used to supplement art history standards. Education is changing. Funding has decreased or has been reprioritized. Due to lack of funding or the location of some schools, there are few opportunities for field trips where students can interact and view a work of art in person. Our current budget crisis in education has limited our outside resources as educators. By tapping into what is readily available through Internet access, art educators can continue to provide interactive and memorable experiences guiding students to insightful interpretations of visual art.

On a field trip to an art museum, learning is embedded into the experience of being in the galleries and interacting with original works of art. My research in the literature on museum education emphasized the informal approach to learning that takes place in a museum environment in contrast to the structured classroom. From there, I began to wonder on how informal learning through museums might be translated into the art classroom by modifying self-directed learning through digital media, specifically online museum and gallery resources.

### **Purpose of the Study**

As an art educator, I have noticed the difficulty or lack of experience in my students with discussing and developing an opinion of works of art. I wanted to find a way in which students can interact and experience art much like they would during a museum visit. With the accessibility of information through technology, there are resources available to mimic what occurs on a field trip to an art museum and offer opportunities for the types of self-directed learning that occurs in those spaces. By navigating through images identified on a bookmarking web site, students chose what to focus on and investigate based on personal interest. Students met selected visual art standards by answering interpretive questions in relation to selected works of visual art through the use of digital media.

### **Research Questions**

The main question fueling my capstone research is: How can the self-directed learning that takes place on a museum visit be replicated in an art classroom to enhance and extend learning?

To generate a conclusion, I considered two sub-questions:

1. How can self-directed learning be used in an art classroom?
2. How can digital art museum resources be incorporated into school-based art instruction?

### **Significance of the Study**

My study was guided in part by the identification and exploration of parallels and overlaps between the Visual Art GPS (Georgia Performance Standards (see Appendix A for specific standards), and NETS (National Education Technology Standards (see Appendix B for specific standards). The NETS in particular are important because my students have tested very low in technology related skills and terminology. By connecting visual art with digital media,

students were given an opportunity to interact and connect with works of art based on personal interest.

### **Assumptions**

I believe there are a lot of digital resources on the web made specifically for art educators and their students. The current art room is heavily based on studio art. I assume that once art educators know these resources are available, they will make as best use of them that their classroom technology will allow.

I also assume educators will be more successful in getting and maintaining students' attention by using digital media in which information is being presented. Many image and museum web sites build in interactive option for individuals to use and experience as they wish.

### **Definition of Terms**

*Informal learning* describes the process whereby individuals acquire attitudes, values, skills and knowledge from daily experience and the educational influences through their community, playing, and exploration (Conner, 2012).

*Dialogic learning* occurs when "...viewers exchange observations, memories, and associations with partners while maintaining a second, internal dialogue as they work to understand the images they encounter. A third dialogue develops with the work of art itself, as it elicits questions and responses from each viewer" (McKay & Monteverede, 2003, p. 40).

*Interactive learning* emphasizes the creation of experience and meaning by the focus of the exhibit on a personal, social, and physical basis (Chang, 2006, p. 179-180).

*Contextual learning* works to reinforce experiences accumulated before and after a museum visit on a time, personal, socio-cultural, and physical basis (Chang, 2006).

*Self-Directed learning* is when an individual takes the initiative in recognizing their own learning needs by setting goals, identifying materials needed for learning, choosing appropriate strategies for learning, and evaluating the outcome of their learning (“SDL Definition – Rationale – Background,” 2009).

### **Study Limitations**

The technology in my classroom was limited to laptop computers. Student use of digital tablets would have been ideal because they would provide access to applications not available on the Internet. Adding to this, the majority of my students (research subjects) come from low-income homes with limited access and skills in technology use. A lot of time was spent helping students correctly type in a web address and basic web navigation.

### **Literature Review**

My research in the literature began as a focus on the role of art museums within art education, but later to a focus on the self-directed learning that takes place during experiences like a trip to a museum and how that can translate to the classroom.

The most relevant resources concentrated on the type of learning that occurs in museums and the long-term effects of such visits on its patrons. Other topics highlighted in this literature are museum curriculum, variables that affect a museum experience, and the use of field trips by art educators. Ultimately, what was most important was how these issues translated to my classroom and how I could use them to support my students’ self-directed learning.

### **The Museum Experience**

One must consider: “Each visitor’s experience is different, because each brings his own personal and social context, because each is differently affected by the physical content, and because each makes choices as to which aspects of content to focus on” (Henry, 2000, p. 99). There are many factors, some of which are uncontrollable, that effect the volume of information

gained from informal learning within a museum. For example, the individual's physical or mental state, time restrictions, familiarity with the space, and the presence of a companion contribute to the experience (Stone, 1996). Crowds and aggressive guards can be a turn-off for many, resulting in the individual rushing through the exhibit or becoming distracted (Henry, 2000). To create the desired sense of "timelessness," a museum needs to consider the setup of the exhibit: spacing, lighting, clarity of traffic flow, and security that keeps their presence low key (Henry, 2000). A single experience can shape an individual's perception of art museums.

*Art Classroom v. Art Museum.* While in school, students gain a sense of comfort in their surroundings with their teachers. Most art classes in schools are heavily based in studio art with smaller portions of art history and interpretation/critiques (Zeller, 1985). Meanwhile, art museums are public spaces where much of the displays are placed in large rooms flowing from one space to another. The structure of the classroom is replaced with an informal approach to learning, as patrons are free to choose objects they want to see, read about, and spend time with (Falk, 1999).

*Museum Use by School-Based Art Educators.* Kratz and Merritt (2011) view museums as a place for innovative learning through the integration of current online resources, physically incorporating museums into schools and schools into museums, and a central place for teacher training. Zeller (1985) takes issue with museums catering to school curricula. By modeling the educational objectives of museums after school learning, he argues educators are altering students' perceptions of museums away from purposeful play, self-directed learning, and challenging new experiences for which they are best suited (1985).

While Zeller opposes school curriculum in museums, others see museums as a great way to continue student learning by forming experiences that extend and enforce school-based

learning. Stone (1996) wants to see more of the classroom structure into the museum. She wants all pre-service art educators to be trained on developing pre and post-visit instruction along with in-visit instruction through questioning, scavenger hunts, and journals (Stone, 1996). One opinion Zeller, Stone, Kratz, and Merritt (2011) have in common is the “teachers’ role as facilitators is as important as their status as experts” (p. 194).

### **Concept of Self-Directed Learning**

Self-directed learning, or SDL, occurs when a motivated individual takes control and personal responsibility of the “processes in constructing and confirming meaningful and worthwhile learning outcomes” (Garrison, 1997, p. 18). SDL is commonly associated with adult learning, but is also relevant in a school setting to effectively generate deeper connections to content (Strom et al., 2009). When a student initiates in SDL, they identify learning goals, maintain purpose, and strive towards quality outcomes (Garrison, 1997). Garrison sites these qualities as essentials to achieving “Dewey’s ultimate educational goal” of becoming continuous learners and possessing the capacity for further educational growth” (Garrison, 1997, p. 31).

*The Use of Self-Directed Learning in Formal Instruction.* Though it may seem contrary to the notion of SDL, when used in a school setting, the instructor must facilitate SDL. The challenges lie in maintaining student autonomy and measuring students’ learning. “If they do not negotiate a shared purpose, the learner and the teacher are likely to draw different inferences about the learning that has, or has not, been achieved” (Garrison, 1997, p. 30). When planning a lesson/activity using SDL, a few points are important to consider:

- Make clear the learning objectives, resources, and evaluation criteria.
- Provide a high-quality guide to help direct/outline learning.
- Match resources to the needs of the learners.

- Allow for learners to reflect on what they are learning.
- Establish positive attitudes and feelings of independence in relation to learning.

(DeMauro, 2008).

When these points are considered and applied to SDL, students learn to manage their behavior through shared control motivating their feeling of responsibility for their learning (Garrison, 1997).

*The Future of SDL?* Technology based instruction is the direction in which much of education is moving. The Internet through computers and mobile devices provide vast amounts of information. In a recent study for the National Association of Secondary School Principals, responses from 956 adolescents concluded student engagement could be increased through online assignments that facilitate SDL (Strom et al., 2009). According to student, SDL combined with Internet learning is more beneficial because it permits individual and collaborative activity while working at the student's pace (Strom et al., 2009). Instruction using SDL provides experiences for students to shape their views of "both who they are as learners and what it means to learn" (Poole, 2012, p. 735-736).

## **Conclusion**

The use of digital media provides students with opportunities for exploration similar to those made in a museum, but set in the familiarity of the classroom. My capstone project focused on how 21<sup>st</sup> century digital media can be used to bring experiences of self-directed learning into the art classroom.

## **Methodology**

I approached my capstone project through *action research*. The content of the activity focused on WWI propaganda posters and art relating to events of war. This subject matter was chosen in order to align with what students were currently studying in their homerooms. Students

had prior knowledge of WWI so they were able to take what they knew to a new level of learning.

The questions I posed were answered on theoretical bases in the hopes of informing my own current practices. I attempted to incorporate a modified version of self-directed learning in my visual art instruction through the use of digital media with laptop computers and Internet access. Specifically, the study focused on how, if possible, self-directed learning can be brought into the traditional art classroom to aid and enhance instruction of specific art standards. The findings of the study will be applied to future lessons based on art history and art interpretation.

### **Subject Selection, Site, and Description**

My subjects were elementary students in a single 5th grade class. The research took place during school hours, during the class' designated art time with me. My school is located in a suburban neighborhood within Metro Atlanta. It is a Title I school meaning many of our students come from a low-income household. The students body is predominately African-American and Hispanic.

### **Data Collection Procedures and Instrumentation**

Action research directed how my research was conducted in relation to instruction in an educational setting. Through this method, I followed the phases of the research: a) diagnosing, b) action planning, c) action taking, d) evaluating, and e) specifying learning (Baskerville & Wood-Harper, 1996, p. 237). My findings from the research will be used in the future to adjust my instructional approach to art history and interpretation.

The first portion of my research was devoted to continuing research on informal and self-directed learning in the literature to grasp a better understanding of educational terms and the strengths and weaknesses of these forms of learning and how it occurs. Also, I gathered quality

digital art museum and image resources that are user friendly, appropriate for the age level, and ranging in content. The second portion of research was conducted in a manner no different from my daily instruction in the classroom. Over the span of three 45-minute class sessions, students completed a web-based activity using selected web sites as resources responding to open ended questions. While they are using the laptops, I recorded their comments, demeanor, and social interactions with peers. At the end of each class, student completed a reflection based on what they encountered, newly learned information, how they learned, and any “take-aways.”

### **Data Analysis Procedures**

The process of analysis was conducted through memos and categorizing the information (Maxwell, 2004). While reviewing data, I looked for emerging themes related to my readings in the literature review. I then noted these themes and developed personal interpretation for the project results of my research. In addition, I wanted to determine if my instructional approach to self-directed learning was effective and engaging for student.

### **Limitations**

My research was based on what takes place during an experience using digital media from art museums and galleries. Another area of research could focus on digital exploration as a method to prepare students for museums visits, or as follow-up and extension after a visit, but this was not included in this project. Additionally, the comparison of being in a museum versus a virtual museum was not feasible.

The time for research was limited because of the class rotation schedule in place at my school. I see each 5<sup>th</sup> grade class for 45 minutes, once a week. Time was decreased as well when laptops had not be passed out and turned on prior to the beginning of art class. Technology problems, student questions, and a few behavior issues disrupted observations.

## Findings

The goal of this research was to create a museum-like experience for students using interactive digital media based on modified self-directed learning. I say modified because students were not fully in charge of their learning because images were preselected by me, the teacher. My research gave me insight into the pedagogical impact of student choice, the interactive qualities of the Internet, and the current reading habits of my student.

### Having a Choice

Students were provided with a packet to guide them through their learning made up of open-ended questions. The packet accompanied two archives of images (See Figures 1 and 2) through the online bookmarking site Scoop.It!. Students were provided a variety of images for each section of their packet. They determined which image they would use as their focus for answering the corresponding section's questions.

Many students began with scrolling down the through the web page to see what content they had to choose from. As an image caught their eye students had the option to read a descriptive caption about the work. If the image was clicked on, the student was redirected to the original site in which it came from for additional exploration of the piece. Knowing they had a choice, many students took their time looking through several images before selecting one. A few students commented on how they "couldn't decide" or were "torn between two favorites."

Time restriction did affect the packet work for some students. More time was spent exploring each piece with in the Scoop.It! collection than responding to a question. Once a piece was selected, little time remained in the class session for the students to respond to questions in the packet pertaining to their chosen piece. As the art teacher I feel that I am put in a strange place. I love that students are interested in the material and want to see it all but I also do not



Figure 1. Screen shot from WWI Propaganda Scoop.It! web page.

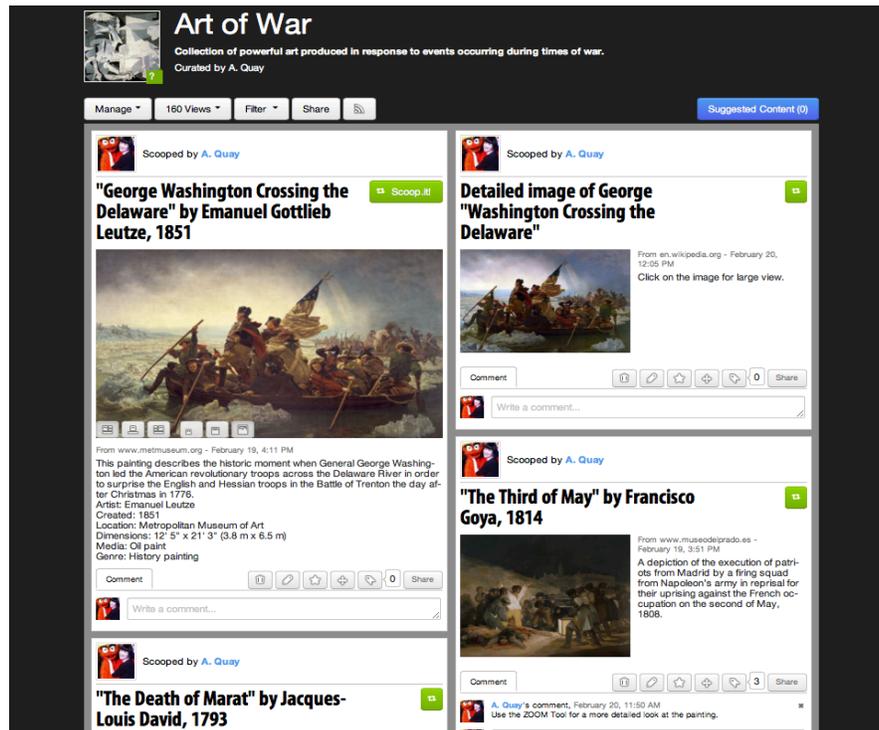


Figure 2. Screen shot of Art of War Scoop.It! page.



Figure 3. Screen shot of Tasks section of the activity web page.

want them to fall behind in time. This relates back to some of the issues that arise when trying to evaluate informal and self-directed learning because of the variance of obtained information from student to student.

### Interactive Learning

Use of laptop computers and the Internet allowed for an interactive experience in learning. A central website was created (See Figure 3) specifically for the “Art of War” learning experience. The web page linked students to the separate Scoop.It! collections and reflections. Students could navigate from image to image with the tap and click of the laptop touchpad. Several of the linked webpages allowed students to zoom in on images for closer examination. Many students took advantage of the zoom feature on many of the web pages. Students viewed entire pieces from up close discovering details that originally went unnoticed such as an object resembling a knife located in the bottom left corner of Jacques-Louis David’s, *Death of Marat*.

Dialogic learning allowed students to learn from each other's discoveries and insights through conversation. While sharing findings and discussion of the topic was encouraged between students, some individuals became derailed and lost focus. The ability to interact with images and view other web pages also proved to be distractions for some.

Much like before, time became a factor in the amount of information students encountered. Navigating from page to page proved to be confusing for some students demonstrating their limited experience with browsing the Internet. If a student does not have that prior skill and experience with the Internet, much time is lost on just figuring out where everything is located.

### **Reading?**

The activity packet was designed to guide students through each section encouraging independent exploration and working at ones own pace. Each section of the packet contained step-by-step directions leading students through resources. For much of the first class session and part of the second, several students had questions about what they were expected to do or how to answer a question. I responded with "Read the question" or, I would re-read the direction or question back to them aloud. The common response was, "Ohhhh." Student packets contained several questions that were not answered completely. Mainly, the two part questions asking students for their opinion and an explanation. This continued trend among the students showed that they are not use to the idea of art appreciation and perhaps exposed a hole in my overall delivery of course curriculum.

### **Summary Across All Findings**

Students were intrigued and excited about the idea of using current technology to aid in their learning. Having a choice in their education showed to be preferable among most students, allowing their personal interest to be a part of class instruction. The interactive characteristics of

working on a computer and the Internet grabbed student attention keeping them engaged for the majority of class. Often students would share a discovery with another classmate opening up further discussions and interpretations. Perhaps one of the most eye opening discoveries is student interaction, or lack of, with text. Many students had proven during class, and within their activity packets, that they do not fully read provided information and directions. This appears to be an area of concern as reading and comprehension is an important skill to practice and strengthen for use through the rest of ones life.

### **Discussions and Conclusion**

The purpose of my research was to determine if self-directed learning, paired with digital media, could be used in art classroom instruction to replicate a similar experience that one may gain from a visit to an art museum. Based on literary research, a museum experience allows for informal learning, enabling the viewer to tailor their experience based on personal interest through choice. Self-directed learning produced a similar experience for classroom instruction. Both informal and self-directed learning provide the element of choice to students, allowing them to have a deeper and more personal connection to a visual art experience. Action research was used to discover how self-directed learning effected my instruction and the type of learning gained by students. In this section, I will share my interpretation of my findings and identify the significance of the research along with recommendations for other educators.

### **Discussion and Interpretation of Findings**

The foundation of my research looked to bring the museum experience into the classroom. The experience with in the classroom using digital museums and image resources shared commonalities to a museum visit, but could not replace viewing works of art in person. While in a museum, you are in a space to which you can move through freely. When viewing a

work of art in person the individual has a true sense of size. Viewing artworks in a museum is a social act, something done with, or at least in the presence of others. This can have benefits and costs. The same can be said of looking at works on the computer.

Using bookmarking sites on the Internet, a teacher can collect digital images and curate an exhibit based on specific needs. Students can select which images in the digital collection to place more attention. Most importantly are the functions built into many museum web sites that help to encourage close examination of works. The ability to zoom in and out of an image allows students to take a detailed look at the work much like one would at a museum. Much like the museums, there are outside distractions that can hinder the Internet experience. Distractions come from other Internet sites and confusion with navigating through web pages. If a student's computer skills are not at the appropriate level for the activity, they struggled navigating from one page to another as well as utilizing the zoom feature built into many of the websites.

### **Significance, Implications, and Recommendations**

My research allowed me to experience how capable my current students are at forming opinions and interpreting artwork. Many of my concerns that I expressed at the beginning of my paper with today's test-driven instruction have been confirmed. Most of the questions and tasks placed within the activity packet were open ended, interpretive, or required application of information. The current standardized tests use bubble sheets with multiple-choice questioning resulting in a right or wrong answer. In my activity packet, students were asked to explain or back up their opinion with concrete information. When asked to share their interpretation, many students were unable to form an opinion at all, leaving behind a one-word answer. In contrast, many students generated insightful responses to their chosen works of art.

By using interpretive questioning, students examined works more closely beginning with what they see, the subject matter, and then to the emotions evoked by the imagery. Section 2 of the web based activity focused on works that recorded, or were made in response to, times of war. The emotional response to Picasso's *Guernica*<sup>1</sup> by a female student (See Figure 4) was that of sadness and terror by the senseless death and destruction of the bombing that occurred. A male student (See Figure 5) felt strength and inspiration in the struggles of victory in war depicted by Joe Rosenthal's photograph *Raising the Flag*<sup>2</sup>. Choice in content combined with open-ended questioning contributes to the development of self. Students are creating connections based on personal experience and emotion. They are working more abstractly and developing their own ideas tapping into a higher level of thinking.

I was disappointed in the responses gathered from the student reflections based on SurveyMonkey.com. They provided no real insight. This tells me that perhaps the questions were the problem. The first questions, "Did you like having a choice in your learning today?" was leading, expressing information that I already knew. In the future the questions should focus around how the activity made them feel overall and the suggestions they may have to improve the overall experience of the activity.

For current educators planning a class activity based around self-directed learning, time is an important element to be aware of. The amount of time spent looking through and discovering works of art ranged from student to student. Also, the amount and level of learning differs from student to student. It is best to have a teaching aid, such as an activity packet to help guide and focus students through their learning. The Scoop.It! collection were beneficial because I could

---

<sup>1</sup> Mural painted by Pablo Picasso in 1937 in response to the German bombing of Guernica, Spain.

<sup>2</sup> Photograph taken on the island of Iwo Jima as the allies invaded the coast of Japan during WWII. It depicts five military soldiers raising the American flag.

TITLE: Guernica

ARTIST: Pablo Picasso



a. What colors, shapes, and things do you see?  
 It's all white gray and black, you see people and some weird dragon thing too.

b. What is happening in this picture?  
 Guernica is being bombed by Germany and it's pretty horrifying.

i. What do you see that makes you say that?  
 Well there are people dying, distatched limbs, and lots of screaming people too.

c. How does the art make you feel? Why?  
 Well kinda sad actually, if you look in the upper left corner you see a mother holding her dead or dying child, its head.

Figure 4. Scanned work from female student's activity packet.

TITLE: Rais' by the flag

ARTIST: Joe Rosenthal



a. What colors, shapes, and things do you see?  
 soldiers, a flag, a battle field

b. What is happening in this picture?  
 soldiers are raising the flag

i. What do you see that makes you say that?  
 soldiers are struggling to lift the flag pole up in the air

c. How does the art make you feel? Why?  
 The art makes me feel like I should join the army and help america in war

Figure 5. Scanned work from male student's activity packet.

pre-select the works in which students could use and to prevent students from being overwhelmed by too much information. This helps the instructor have some type of consistency in student learning.

Time slips away quickly when materials are not prepared. I relied on classroom teachers to have laptops passed out and turned on before I arrived. Students missed out on 10 min. worth of working time when this was not completed. Technical issues are another concern to factor in when embarking on web-based learning. Finally, find one focus for the activity. I bit off more than I could chew by asking students to complete two separate sections. Section one suffered because the students needed more background information on propaganda methods. Allow time to really focus on one issue or topic.

## **Conclusion**

Advancements in technology and access to the Internet open many doors for self-exploration. The Internet is an important tool that teachers need in their repertoire of instructional methods. Students can access images and information about any given topic. Presenting students a chance to interact with information offers opportunity for discovering new areas of interest and encourages learning outside of the school. Based on how museums present information, Scoop.It! allowed me to organize images accompanied with descriptive captions about each selected work of art. WWI Propaganda Posters (<http://www.scoop.it/t/wwi-in-visual-art>) draws attention to how images can effect and persuade our way of thinking. The collection of posters sheds light how imagery was used in America during WWI. The Art of War (<http://www.scoop.it/t/art-of-war>) is a collection of powerful art produced in response to events occurring during times of war. The fact that I preselected information for the students means that

I was not sticking to the true form of the SDL model. In order for SDL to fit with the classroom activity and my students, it needed to be modified, and that is okay!

This experience taught me much about how I approach art interpretation. Too often I openly ask questions in relation to a work of art and receive little to no response from the class. There is security in sharing their thoughts on paper instead in front of their peers. I learned that my web-based activity needs some alterations but am proud of what we tried and I know that the students benefit, some in ways I might never fully know.

### References

- Baskerville, R. L. & Wood-Harper, A. T. (1996). A critical perspective on action research as a method for information systems research. *Journal of Information Technology*, 11, p. 235-246. doi: 10.1080/026839696345289
- Chang, E. (2006). Interactive experiences and contextual learning in museums. *Studies in Art Education*, 47(2), p. 170-186. Retrieved from <http://www.jstor.org/stable/3497107>
- Conner, M. (2012). Introduction to informal learning. Retrieved from <http://marciaconner.com/resources/informal-learning>
- DeMauro, K. (2008). Self-directed learning. *Fire Engineering*, 161(2). p. 20-22. Retrieved from: <http://www.fireengineering.com/articles/print/volume-161/issue-2/departments/training-notebook/self-directed-learning.html>
- Falk, J. (1999). Museums as institutions for personal learning. *Daedalus*, 128(3), p. 259-275. Retrieved from <http://www.jstor.org/stable/20027574>
- Garrison, D. R. (1997). Self-directed learning: Toward a comprehensive model. *Adult Education Quarterly*, 48(1), p. 18-33. doi: 10.1177/074171369704800103
- Henry, C. (2000). How visitors relate to museum experience: An analysis of positive and negative reactions. *Journal of Aesthetic Education*, 34(2), p. 99-106. Retrieved from <http://www.jstor.org/stable/3333580>
- Kratz, S. & Merritt, E. (2011). Museums and the future of education. *On the Horizon*, 19(3), p. 188-195. Retrieved from <http://dx.doi.org/10.1108/10748121111163896>
- Poole, G. (2012). The culturally sculpted self in self-directed learning. *Medical Education*, 46, p. 728-737. doi: 10.1111/j.1365-2923.2010.04312.x

- Maxwell, J. A. (2004). Methods: What will you actually do? In J.A. Maxwell, *Qualitative Research Design: An Interactive Approach*. p.95-99. Thousand Oaks, CA: Sage.
- McKay, S. W. & Monteverde, S. R. (2003) Dialogic looking: Beyond the meditated experience. *Art Education*, 56(1), p. 40-45. Retrieved from <http://www.jstor.org/stable/3194031>
- Stone, D. L. (1996). Preservice art education and learning in art museums. *Journal of Aesthetic Education*, 30(3), p. 83-96. Retrieved from <http://www.jstor.org/stable/3333323>
- Strom, P., Strom, R., Wing, C., Berkert, T. (2009) Adolescent learning and the Internet: Implications for school leadership and student engagement in learning. *NASSP Bulletin*, 93(2), p. 111-121. doi: 10.1177/0192636509340436
- Self-directed learning, (2009). SDL Definition – Rationale – Background. Retrieved from: <http://www.selfdirectedlearning.org/sdl-definition-rationale-background-2>
- Zeller, T. (1985). Museum education and school art: Different ends and different means. *Art Education*, 38(3), p. 6-10. Retrieved from <http://www.jstor.org/stable/3192885>

**List of Figures**

*Figure 1.* Screen shot from WWI Propaganda Scoop.It! web page.....17

*Figure 2.* Screen shot of Art of War Scoop.It! page. ....17

*Figure 3.* *Figure 4.* Screen shot of Tasks section of the activity web page .....18

*Figure 4.* Scanned work from female student’s activity packet. ....23

*Figure 5.* Scanned work from male student’s activity packet. ....23

## Appendix A

### Visual Art Georgia Performance Standards Contextual Understanding

The student understands the visual arts in relation to history and culture (National Standard 4). The student recognizes the impact of art on history and different cultures and how history and culture have influenced art. The student plans for and participates in a variety of activities that promote personal engagement in the study of art history and culture.

VA5CU.1 Investigates and discovers personal relationship to community, culture, and the world through creating and studying art.

- a. Recognizes the unique contributions of contemporary and historical artists and art forms.
- b. Explores and articulates ideas, themes, and events from diverse cultures of the past and present.

VA5CU.2 Views and discusses selected artworks.

- a. Identifies elements, principle, themes, and/ or time period in a work of art.
- b. Investigates how art history shapes contemporary life.
- c. Discusses how social events inspire art from a given time period.

## **Appendix B**

### **National Education Technology Standards**

#### **Design and Develop Digital Age Learning Experiences and Assessment**

Teachers design, develop, and evaluate authentic learning experiences and assessment incorporating contemporary tools and resources to maximize content learning in context and to develop the knowledge, skills, and attitudes identified in the NETS·S.

- a. Design or adapt relevant learning experiences that incorporate digital tools and resources to promote student learning and creativity
- b. Develop technology-enriched learning environments that enable all students to pursue their individual curiosities and become active participants in setting their own educational goals, managing their own learning, and assessing their own progress
- c. Customize and personalize learning activities to address students' diverse learning styles, working strategies, and abilities using digital tools and resources.

**Appendix C**

**IRB-2 Form**

**UFIRB 02 – Social & Behavioral Research**

**Protocol Submission Form**

*This form must be typed. Send this form and the supporting documents to IRB02, PO Box 112250, Gainesville, FL 32611. Should you have questions about completing this form, call 352-392-0433.*

<b>Title of Protocol:</b>	VIRTUAL GALLERIES AND DIGITAL COLLECTIONS: INTERACTING WITH DIGITAL MEDIA IN THE 21ST CENTURY ART CLASSROOM		
<b>Principal Investigator:</b>	<b>AMANDA QUAY</b>		<b>UFID #:</b>
<b>Degree / Title:</b>	<b>B.S. ART ED</b>	<b>Mailing Address:</b> (If on campus include PO Box address): -	<b>Email:</b>
<b>Department:</b>	<b>FINE ART</b>		<b>Telephone #:</b>
<b>Co-Investigator(s):</b>	<b>n/a</b>	<b>UFID#: n/a</b>	<b>Email: n/a</b>
<b>Supervisor (If PI is student):</b>	<b>Jodi Kushins</b>	<b>UFID#:</b>	
<b>Degree / Title: PhD/Assistant Professor</b>		<b>Mailing Address:</b> (If on campus include PO Box address):	<b>Email :</b> -
<b>Department: Art Education</b>			<b>Telephone #:</b> -
<b>Date of Proposed Research:</b>	<b>01-2012</b>		
<b>Source of Funding (A copy of the grant proposal must be submitted with this protocol if funding is involved):</b>	<b>n/a</b>		

**Scientific Purpose of the Study:** With the accessibility of information through technology, alternative sources are available to help replicate the interactive learning that traditionally took place on a field trip to an art museum. Students will experience informal learning through the exploration of virtual galleries and examination of high resolution images of art works. By independently navigating through gallery websites and digital applications, students can choose what to focus on and investigate based on personal interest. By generating a single website containing museum resources, digital collections, and applications, students and educators can access these resources while in school and at home through mobile devices such as a lap top, tablet, or smart phone.

**Describe the Research Methodology in Non-Technical Language:** *(Explain what will be done with or to the research participant.)* Using the phenomenological research method, I will observe what happens when I incorporate interactive digital museum and gallery resources into my instruction. I will document my observations of students while using the provided digital media sites. Research will not affect the everyday routine of my classroom or my students. A few general questions and a reflective writing piece for students to be used for data as well. I will explore emerging themes from that data in relation to published research in the field of Art Education.

**Describe Potential Benefits:**  
Ideally, the use of the selected digital resources will help make meaning of art standards and enhance students' connection with visual art through the exploration of digital museum and gallery sponsored interactive web sites and applications. By observing students, information will be gathered to elevate student experience and shed light on any emerging themes that may occur with using digital media in art education

**Describe Potential Risks:** *(If risk of physical, psychological or economic harm may be involved, describe the steps taken to protect participant.)* **Students encountering works with inappropriate imagery for the age level.**

**Describe How Participant(s) Will Be Recruited:** Participants are my art classroom students. Research will be conducted during the normal scheduled time for art class.

**Describe How Participant(s) Will Be Recruited:** Participants are my art classroom students. Research will be conducted during the normal scheduled time for art class.

<b>Maximum Number of Participants (to be approached with consent)</b>	65	<b>Age Range of Participants:</b>	10-11 years old	<b>Amount of Compensation/ course credit:</b>	3 credits
---	----	-----------------------------------	-----------------	---	-----------

**Describe the Informed Consent Process. (Attach a Copy of the Informed Consent Document. See <http://irb.ufl.edu/irb02/samples.html> for examples of consent.)**  
The form will first be approved by my school principal. Once approved, a copy will be sent home to each student involved in the research.  
See page 4-5 for consent form example.

**(SIGNATURE SECTION)**

<p><b>Principal Investigator(s) Signature:</b></p>	<p><i>Amanda Quay</i></p>	<p><b>Date:12-2-12</b></p>
<p><b>Co-Investigator(s) Signature(s):</b></p>	<p>n/a</p>	<p><b>Date: n/a</b></p>
<p><b>Supervisor's Signature (if PI is a student):</b></p>	<p>-----</p>	<p><b>Date: -----</b></p>
<p><b>Department Chair Signature:</b></p>		<p><b>Date:</b></p>

Dear Parents/Guardians,

While teaching visual art at [REDACTED], I am also earning my Masters in Art Education from the University of Florida. I am in the final stages of the program which requires research for my final Capstone project. My research will focus on the student exploration of virtual galleries and examination of high resolution images of art works through a web quest. By independently navigating through gallery websites and digital applications, students can choose what to focus on and investigate based on personal interest. This research hopes to assist art educators in the use of these digital museum and art resources to make meaning of art history and interpretations while enhancing students' connection with visual art. With your permission, I would like to ask your child to volunteer for this research.

The use of digital media will be incorporated into my usual classroom instruction. While students explore and interact with the selected digital media, I will observe and record the reactions of the students. Students will also be asked to write a reflection and answer a few questions based on their experience. While the reflection and survey is a part of the class, it will also be used in my data collection. Your child's identity will not be used in my observations or in the final product. Participation or non- participation in this study will not affect your child's grade.

You and your child have the right to withdraw consent for your child's participation at any time without consequence. There are no risks or immediate benefits to the participants. If you have any questions, please feel free to contact me by email at [REDACTED] or by calling the school at [REDACTED]

Sincerely,

Amanda Quay  
Art Instructor

## CONSENT FORM

Please return this form signed and dated identifying your intentions.

Check one:

I voluntarily give my consent for my child, \_\_\_\_\_, to participate in Amanda Quay's study of using digital media in art exploration. I have received a copy of the research description.

I do not want my child to participate in Amanda Quay's research.

\_\_\_\_\_  
Parent / Guardian Signature

\_\_\_\_\_  
Date

## Assent Script

To \_\_\_\_\_, 5<sup>th</sup> grade students at \_\_\_\_\_,

I, Ms. Quay your visual art teacher for the past three years, am also a graduate student at the University of Florida. For three class sessions beginning at the end of January, we will be using the laptops for self-exploration and learning through designated art museum websites. If you decide to participate, you will be asked to complete a written reflection at the end of each class explaining what you were interested in and what information was important to you. Your responses will be kept anonymous and will not be shared with your teachers or classmates. There are no known risks to participation. You do not have to be a part of this study if you do not wish and can quit at any time with no effect to your class grade.

Your parent / guardian said it would be OK for you to participate. Would you be willing to participate in this study? Check the box next to your answer below and sign your name and date.

**YES**

Name \_\_\_\_\_

**NO**

Date \_\_\_\_\_

### **Author Biography**

Amanda Quay was born and grew up in the state of Pennsylvania where she attended California University of Pennsylvania located south of Pittsburgh. There, she earned her Bachelors of Science in Art Education. Shortly after graduating from college, she relocated to Atlanta, Georgia where she has been teaching elementary art for close to three years. Along with teaching, she works part time with High Museum of Art as a teaching artist, and with the non-profit group ArtsNOW as a visual arts specialist. Artistically, Quay prefers pencil, pen, and ink drawing. Much of her work uses clean edges and high contrasting colors. She continues to practice her skills with watercolor and gouache while exploring new methods and media in which to express her self artistically.