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Exploring the Visual Arts with Rog: A Four-Part Series

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Lindenwood University
School of Arts, Media and Communications

EXPLORING THE VISUAL ARTS WITH ROG
A FOUR-PART SERIES

By
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A Thesis Project Submitted in Partial Fulfillment of the Requirements for the Degree of
Master of Arts in Art History and Visual Culture

Submitted December 9, 2020

Introduction/Background Information

The deliverable for this project includes a series of uniquely created pre-recorded class presentations. The video presentations have been critiqued by the author's Master of Arts Committee members and suggested revisions have been included. Prior to the Oral Defense Session, Committee Members received the most current recorded modules and links to a YouTube account which hosts duplicates of the videos.

This project report addresses the research which led to the choice of content, formatting of curriculum, delivery system, and video conference management. The combined art appreciation and art history classes are innovative as they are built around high-interest key art events or movements instead of linear chronologies or systematic reviews of art elements. The research for this Thesis II project extended beyond art historical materials. The literature review and analysis additionally explored educational theories which could be adapted for use with the target audiences of 65+ aged seniors and lifelong learners. The original project submitted in mid-2019 was for in-class use with an emphasis on stimulating student engagement and active participation through various anticipatory set plans.

To accommodate newly instituted 2020 social distancing requirements, classes for seniors are now, and for the foreseeable future, conducted online. To adapt to the situation, The Osher Lifelong Learning Institutes reported in their October 2020 virtual National Conference that 81% of their Fall 2020 classes were online only, with 19% a hybrid of online with some classroom sessions. 100% of Spring and Summer 2021 classes will be online.¹ Field-testing of this Thesis II's approach has led to the use of a hybrid format-flipped classroom, where each

¹ Steven P. Thaxton, "2020 State of the Osher Institute Network, Virtual Conference, October 20, 2020" (Virtual National Conference).

series session uses one or more pre-recorded lectures for individual asymmetrical viewing prior to an interactive class Zoom video conference. In this context, asymmetrical refers to the review of materials at a time of the student's choosing. Symmetrical designates that the students access content and/or meet as a class at a particular time. Questions are interspersed in the modules and become discussion points for the video conference discussions. The *Exploring the Visual Arts with Rog Series* advances the field as it treats art history and art appreciation as highly interactive "art-edutainment" for recreational senior and lifelong learners.

The classes in the series use 2-part pre-recorded lecture modules for self-paced viewing before each week's scheduled all students' Zoom session.

Class 1: "Get Excited Looking At Art:" Art Appreciation.

Class 2: "The 1863 Paris Salon and How It Led to Impressionism."

Class 3: "The Ashcan American Art School: Painting Urban Life Outside Their Doors."

Class 4: "The Armory Show and How it Brought Modernism to America."

The literature review investigates the educational theories researched during the series' planning: Pedagogy, Andragogy and Geragogy. Curriculum planning methods were explored: spiral curriculum, anticipatory sets, and flipped classrooms. With the new distance learning paradigm, delivery methods and video conference management were added to the project report. Today's format includes 15-18-minute pre-recorded modules (2 per topic) with interspersed questions available for asymmetrical viewing by students. 75-90-minute symmetrical Zoom video conferences follow for class discussion using the embedded questions as a starting point for an engaging and highly participative session. For convenience, participants receive an outline of the video content to facilitate note taking.

Field research has been collected and is ongoing that covers the modules and related presentation elements. To date, there is data from pilot programs run with the Osher Lifelong Learning Institute (OLLI) at Northwestern University (NU), University of South Florida-Tampa (USF), and from docent training classes conducted for the Nova Southeast Fort Lauderdale Art Museum (NSU-FL). Appendix A features a summary of findings. Appendix B includes raw questionnaire data.

Literature Review

Pedagogy, Andragogy and Geragogy

Seniors and lifelong learners view education as recreation. Multiple education theories were investigated while configuring the classes. Each session is built around an impactful art historic event or development, which is used to lead students into the art scholarship in an enjoyable and unconventional manner. The intention is to progress beyond the “art in the dark” tradition of study – where professors pedantically spoke to slides projected on a screen in a darkened classroom. This new approach also takes a more diverse and inclusionary view of the art cannon. Class discussions in *The Exploring the Visual Arts* are moderated in a manner that increases awareness towards cultural diversity issues. The present four classes investigate the primary art canon related to each topic. In all cases, that uses a focus on Western-centric, Caucasian, primarily male art. However, discussion topics include questions on why more ethnicities and women are not being studied. Various critical theories for critiquing artworks are introduced: matters of gender, historicism, Marxism, colonialism and more.

Before reviewing the latest in older adult learning, it was suggested by the Committee Chair that one become familiar with the latest in the fields of childhood and adult education. It proved beneficial in formulating the lectures for both classroom and virtual environments. 47%

of the Osher Lifelong Learning participants in Florida are 70-79 years old. Another 17% are 80+.² In many countries, Pedagogy relates to just childhood education, while in others, it is not distinguished from Andragogy, the investigation of adult learning. With scant experience and knowledge, children benefit from being instructed in a didactic manner. The teachers talk and the children listen. It is teacher driven and highly effective in teaching core reading and writing skills. Such a dogmatic approach is not acceptable for presenting materials to a well-educated, experienced audience.

As students acquire more knowledge, their learning needs and how they relate with their instructors shifts. Professor Ellen Pilsworth sees the shift as moving from Paulo Friere's "Pedagogy of the Oppressed" child students to one of active and engaged dialog.³ In a study of young adults the pedagogical style was found to be no longer effective. While still not as experienced as the older cohorts, the freshman students saw benefits in receiving content in a more contextual sense than refined dogma.⁴ In this report, Geragogy is a further refinement which distinguishes the eldest adults. The St. Louis area and Lindenwood University in particular are the hub of Andragogical study. Professor John Henschke, Lindenwood University, is extensively published in the topic. Chairwoman of the Committee reviewing this project, Dr. Piper Hutson, has a specialty in Andragogy. Mary K. Cooper of the University of Missouri, St. Louis partnered with Dr. Henschke in publishing a compendium of over 225 internationally published works in the field as support for a 2007 symposium. The Henschke/Cooper findings

² Craig A. Talmage et al., "Unleashing the Value of Lifelong Learning Institutes: Research and Practice Insights from a National Survey of Osher Lifelong Learning Institutes," *Adult Education Quarterly: A Journal of Research and Theory* 69, no. 3 (August 1, 2019): 184–206.

³ Ellen Pilsworth and Robert Eaglestone, "Research = Teaching=Dialogue: Dialogue as a Model for Research-Based Learning at University." in *Shaping Higher Education with Students: Ways to Connect Research and Teaching.*, ed. Vincent Tong C.H. (London: UCL Press, 2018), 126–36, <https://doi.org/104,238.58.100>.

⁴ Steven J. Lysne, Brant G. Miller, and Karla Bradley Eitel, *Exploring Student Engagement in an Introductory Biology Course*. (December 11, 2013).

illustrate the breadth of interpretation. Andragogy can be interpreted as occupying a place on an age continuum, where to the left is Pedagogy and the right Geragogy. The positioning of the disciplines to one another is ordinal with no universally accepted start/stop points since other factors are to be considered. For some educators or in select countries, Andragogy is limited to the education and learning for adults. It can also entail the mechanics, strategies, and techniques used in reaching adult learners. For researchers, it is the theory of how adults learn, how they want to be taught, as well as modifications required for various situational changes or environments.⁵ For example, the expression “Once a man, twice a child” could apply to certain topics. Education and life experience may make a senior highly capable of processing complex topics. Yet, the same individual may have little computer experience or perhaps have some cognitive limitations, which might require step-by-step, didactic explanations of how to connect a device to the internet.

Today’s Andragogy can be linked to the work done in the 1970s through mid 1990s in the field of human resource development by Malcom Knowles. While Knowles wrote extensively in the business field of training and staff development, his research applied to more academic adult learning. Training and personnel departments tested and verified his principles. If sales or other performance metrics showed improvement, he was considered effective. If not, Knowles was not hired again. One method he touted was contract-learning, where users re-state their learning goals as a means of increasing their attention and commitment.⁶ Knowles set his theory within two foundations: learning and design. Learning required adults’ visions of

⁵ John A. Henschke and Cooper, Mary K., “Toward A Thorough Understanding of the International Foundations of Adragogy in HRD and Adult Education.,” *2007 Yearbook of Romanian Institute for Adult Education*, September 13, 2007, 7–54.

⁶ Malcolm Knowles, “Malcom Knowles on the Magic of Contract Learning,” *Training & Development Journal* 34, no. 6 (June 1980): 76.

themselves as being capable. Much of what Knowles asserted is consistent with what we know of today's senior and lifelong learners. Involvement is key. His six components of learning are:

1. They know a sensible reason as to why they are learning.
2. They have a deep need for self-direction and responsibility.
3. Adults bring experience which becomes a learning resource.
4. They are ready to learn and see how it could impact their life.
5. Adults' orient to learning around problem solving or task direction.
6. Adults are motivated more internally than externally.

In 1995 Knowles provided eight components for active involvement of design theory:

1. Preparation.
2. Create an environment conducive to learning: comfortable, respectful, trustful.
3. Involved the learners in course planning.
4. Have learners assist in defining what needs to be taught.
5. Allow them to set learning objectives.
6. Participate in creating learning plans.
7. Help facilitate peer to peer learning.
8. Have learners evaluate the outcomes.⁷

The Knowles, Henschke and Cooper findings provide practical direction for curriculum development. Adult learners want to be self-directed and autonomous. That means teacher / instructors can shift from providing all content to becoming facilitators of a shared learning experience. For the facilitator role to work, the class must understand and accept their responsibilities in the collaborative environment.⁸ Participants have a role in providing content and context for the class. Personal experiences are valuable, but scholarly input is still needed. The Northwestern Osher Lifelong Learning Institute relies on peer to peer learning. Coordinators collaborate with the class to assign content responsibilities. In some cases, that may mean leading a discussion based on assigned readings. In others, such as the program this author has been coordinating for 9 years, a mix of the coordinators and classmates cite content rich

⁷ Knowles.

⁸ John A. Henschke, "Considerations Regarding the Future of Andragogy.," *Adult Learning* 22, no. 1 (2011): 34–37.

presentations for the two-hour classes. A greater number of students have become strong presenters as they gained greater computer proficiency and web access along with increased use of content rich YouTube clips. The quality of work and commitment is aided by the social dynamic of classmates who are active members of the same learning community year after year.⁹ 50% of Osher participants have graduate degrees, and that education level displays itself in the selection of topics offered and depth to which they are addressed and discussed.

Geragogy is closely related to the more familiar gerontology. The former recognizes that advanced age individuals may have measurably different learning needs than the younger segments. In 1987-1990, critical theorist David Battersby elevated use of a similar term, critical educational gerontology, CEG. Its aim was for higher levels of empowerment and emancipation for this elderly cohort.¹⁰ Professor Peter Mayo presents Geragogy as addressing a fourth-age: one for post-work, post-family, and sometimes including frail and / or intellectual limitations.¹¹ Professors Brian Findsen and Marvin Formosa continued exploration of Gerontology and education which led to the 2011 *Lifelong Learning in Later Life: A Handbook on Older Adult Learning* and the related *Critical Gerontology* journal article.¹² Their work emphasized that elderly educational participants should consider education as fun and something they chose to do. This reinforced their sense of independence. The earliest studies also identified that “top down” pedantic instruction was not widely supported. More highly educated groups accepted the format, while the broader base found it alienating.¹³ The highly interactive and thought-

⁹ Talmage et al., “Unleashing the Value of Lifelong Learning Institutes: Research and Practice Insights from a National Survey of Osher Lifelong Learning Institutes,” 186.

¹⁰ David Battersby and F. Glendenning, “Why We Need Educational Gerontology and Education for Older Adults,” *Ageing, Education and Society: Readings in Educational Gerontology*, Association for Educational Gerontology, 1990, 4–10.

¹¹ Peter Mayo, *International Issues in Adult Education: A Handbook on Older Adult Learning*. (Rotterdam: Sense Publishers, 2011), 103–4.

¹² Formosa, “Critical Geragogy: Developing Practical Possibilities for Critical Educational Gerontology,” 1–15.

¹³ Formosa, 5–6.

provoking style of *The Exploring the Visual Arts with Rog Series* addresses the needs of this age learner. Andragogy does not capture the need for self- control and independence. Natural aging and/or a disability can attenuate hearing and verbal response. Thoughtful facilitation by the class instructor can encourage and assist participation. Both Zoom video conferencing and in-classroom sessions benefit by good moderating. Once computer proficiency is reached, internet delivered classes can favorably address some of the limitations many seniors might experience. Computers or tablets offer closer viewing of the content, self -paced learning, replay as needed, improved audio via individual listening through speakers or personal headsets, and lastly, closed captioning. Once the technology threshold is bridged, the benefits are tremendous.

Art-edutainment for presenting Art History /Art Appreciation

For many, it is fun to talk about art. Meanings and readings of a work are different for each person, so discussions promote increasingly more participation. That creates an inclusionary environment and reinforces that every student's opinion matters - providing equity and diversity at the same time. Scholarship, artist names, dates, and circumstances behind a creation can be provided by the instructor. However, interpreting and appreciating is highly individual. That is especially empowering for lifelong learners since they bring so much experience into the classroom. It could be from travel, education, art collecting, or just days on this planet – but the class benefits as participants share. Andragogy and Geragogy emphasized the importance of respect and self-determination. Active dialog with peers meets those needs. *The Exploring the Visual Arts* classes are actively managed to facilitate high levels of interaction. Content is provided in an interesting and fun way, and then the focus is on attaining great peer led discussion. Recorded lectures are provided in advance of class Zoom sessions.

The study of art has been changing as interest increases to shake the Euro-male dominant curation and history of the art canon. Probing the diverse interpretations of the critical theory of art requires open and plentiful discussion¹⁴. Artworks are introduced to the class through a traditional lens. At the same time, or posed as questions for discussion, the same pieces can be reviewed from Feminist, African American, Gay, Post-Colonial, or historic perspectives. The four classes are presented in a manner that poses many provocative topics and introduces questions for the class to think about before each follow up Zoom session. The goal is to drop the “art in the dark” method and find the fun in art. The arts education community has been exploring ways to contemporize the teaching of art history and appreciation. Part of the interest looks at the delivery system, while others challenges what is included in the art canon. For the past 25 years, there has been increased interest in changing the standard art survey classes.¹⁵ In response, some schools are adding classes to offset the West-centric view of art history. 2020 is becoming a critical year for rethinking how history has been presented.¹⁶ Museums are currently scrambling to create shows which support Non-Western, Asian, and African art among others and are “de-Centering” the Art Survey.¹⁷

The original, in-classroom, highly animated, and participative version of the lecture series used anticipatory sets and other unconventional means to stimulate class participation. The decision to configure the *Exploring the Visual Arts* around big events in art history, came from

¹⁴ Mark Miller Graham, “The Future of Art History and the Undoing of the Survey,” *Art Journal* 54, no. 3 (September 1, 1995): 30, <https://doi.org/10.1080/00043249.1995.10791704>.

¹⁵ Josh Yavelberg, “‘Discovering the Pedagogical Paradigm Inherent in Introductory Art History Survey Courses, a Delphi Study.’ Order No. 10245641, George Mason University, 2016. Diss.” (George Mason University, 2016), <https://search.proquest.com/docview/1864629135?accountid=12104>. Pg. 36-37.

¹⁶ Mitchell Schwarzer, “Origins of the Art History Survey Text,” *Art Journal* 54, no. 3 (September 1, 1995): 24–29, <https://doi.org/10.1080/00043249.1995.10791703>.

¹⁷ Melissa Kerin and Andrea Lepage, “De-Centering ‘The’ Survey: The Value of Multiple Introductory Surveys to Art History,” *Art History Pedagogy and Practice* 1, no. 3 (2016): 15.

experimenting with various approaches with extension class participants in the North Suburban Chicago, New Trier and Stephenson School districts. In both the in-classroom (ground) classes and online distance learning versions, Pablo Picasso's 1937, *Guernica*, was used to shock the class into an active discussion regarding art's role as a metaphor. Rejected artworks from the 1863 Paris Salon jump-start the second lecture. Scholarship is conveyed and topics covered using a patchwork assemblage. In academic terms, these warm-up modules are anticipatory sets. They get the class thinking and stoke them to participate early and often. The methods have been refined to meet the distance learning requirements, which developed halfway through the Seminar/Thesis series. Experiments with Northwestern University, University of South Florida, Tampa, and the Nova South-East Ft. Lauderdale University Art Museum have garnered feedback used for adjusting the project. Adjustments to the curriculum have included splitting the pre-recorded modules into 15-18 minute segments, adding weekly Zoom discussions and including participants in a class 1 orientation session.

Beyond the Knowles specific theories is the most common of all training practices. "Tell them what you're going to tell them, tell them, then tell them what you told them." The original, pre-Covid, in-classroom version of these classes followed that approach as a means of priming conversation, increasing learning, and creating an avenue for discussion. Online instruction still benefits by variants of the tell, tell, tell again. Modules start with a quick recap of what is to be covered. Then, the topic is presented with plenty of colorful illustrations and rhetorically answered and posed for later discussion questions. The follow up Zoom conference sessions include a recap before plowing into the questions. Back up slides from the original presentation are staged for use as needed during the class discussion. Active moderation is important to draw each student into the discussion. The goal is to keep as much in-classroom type spontaneity as

possible. Keeping participation up while in a Zoom environment has been possible by having a second person monitor hands up indicators and when possible, a third to monitor text activity.

Before the shift online occurred, the plan was always to create a curriculum using two interlocking methods: the spiral curriculum and the flipped classroom. The spiral is about content presentation and connections between topics. The flipped classroom corresponds with adjusting the delivery of the content, not the material itself. The spiral curriculum is similar to the radio ads about how easy it is for anyone to learn new languages. First students learn the words while repeating the phrases. Then, hear the words in another context and repeat. Later, they pop up again. The theory itself dates to 1960 when Jerome Bruner tested retention of material by students over time. Each time, what was to be learned appeared more advanced and different. Each new ring in the spiral represented a new topic, then was revisited as an adjacency to a newer term.¹⁸ In artistic terms, the methods allows an artist or a work to be introduced, or studied as part of a movement, style, or mechanics. Using the same artist or artwork but using varying criteria. For example, Robert Henri was American and leader of the Ashcan School, but he was a portraitist who oil painted, and he was among the Americans who studied in France. In this example, Henri might be a lead or subordinate participant in any of five different ways to categorize his art. Consider each as a turn of the spiral.

New Hybrid Class Management

The flipped classroom approach became of interest for this project after first learning about it in early 2019. Now, with the distance learning required, the application of flipped classroom has been, and is constantly being, adjusted as the *Exploring the Visual Arts* program is

¹⁸ C. S. Coelho and D. R. Moles, "Student Perceptions of a Spiral Curriculum.," *European Journal of Dental Education* 20, no. 3 (August 2016): 161–66.

used in multiple venues. Months prior to the Covid outbreak, Dr. Olivan Blazquez published “The Use of the Flipped Classroom As An Active Learning Approach Which Improves Performance.” With a flipped classroom, activities that have traditionally taken place in the classroom are done outside the classroom. That frees time in the classroom for active discussion, peer to peer sharing, examples, and possible exercises which reinforce the material. The flipped classroom was proven to be more effective when tested at the University of Zaragoza, Spain. Performance was improved. Students were equally satisfied with the flipped format as with the lecture based traditional approach.¹⁹ Today, that approach is key in art history / art appreciation class series. Freeing up class-time for more spontaneous and facilitated discussion is great for the life experienced, traveled, and educated adult lifelong learning cohort.

The University of South Florida/Northwestern University *Travels in Vermeer-Perspectives in Art* class for which this author was one of three instructors, started using the series as a hybrid, in class, and online mix. It was adapted to asymmetrical content with Zoom follow up classes. Students heard several questions before the class video conference. Classroom sessions for lifelong learners are often 2 hours with a break after the first hour. To date, class lengths vary by institution. The long-standing Northwestern Class, where 60% of the group are recurring participants, fills two hours. The University of South Florida class and one including additional University of North Florida participants, had fewer socially connected participants, so the 90-minute classes covered the topics. Content from the pre-recorded module is kept staged for use as discussion points are posed. A short recap will lead into the questions from the video. The facilitator/instructor’s role is to create a welcoming, high participation environment where all seniors feel comfortable adding their thoughts. Quieter students will be

¹⁹ Olivan Blazquez, “The Use of Flipped Classroom as an Active Learning Approach Improves Performance.,” ed. Andrew R. Dalby, *Journal Pone. PLoSOne* PMID 30947270 (April 2019): 1–2.

gently encouraged to share. The OLLI Northwestern University/University of South Florida pilot was initially to be a blend of in classroom sessions with 3 weeks of pre-recorded video modules in the middle and live again for the final week. Social distancing became a need after the first class. The remainder of the classes became online only. Based on feedback, future video modules were split into shorter segments.

The Post-Lindenwood University Program, *Exploring the Visual Arts With Rog Series* will be delivered in a hybrid manner. Content will come via 2 part 15-18-minute pre-recorded modules. The anticipatory sets are not applicable via the medium. Instead, similar propositions will be posed rhetorically and then answered in a manner that anticipates many of the answers which often appear.

The flipped classroom/learning field is booming as teachers adapt to meet distance learning needs. There is more use of pre-video, pre-conference activities to prime students for when the entire class convenes. This series already uses some of those elements, with others falling outside current technology, and other limitations. The questions posed, pace of the videos and discussion facilitation parallel much of what flipped learning pedagogical trainers such as Catlin Tucker promote but adapted for lifelong learners.²⁰ This series' audiences are self-directed, recreational art enthusiasts, so classes need to maintain a sensible threshold for participation. Some of the most recently released video production and interactive applications are currently beyond Osher seniors and also this instructor's practical capabilities. For example, for ease of use and note taking, participants now receive a scanned mini deck of the lecture which features thumbnail images and questions being posed. It is an analog, non-interactive

²⁰ Catlin Tucker, "A Flipped Learning Flow for Blended or Online Classes," July 24, 2020, catlintucker.com.

solution for now. By contrast, elementary school children are interfacing with their teachers and sometimes classmates, in real time as content, questions, answers, and grading occurs.

Examples of Supporting Questions

Questions which apply to each video

- Artworks can have many meanings: originally for the artist, possibly their patron if they had one, the first purchaser, and subsequent owners. How do you read the work and what does it mean to you?

- How do you think the work was interpreted by its audience when it was first shown?

- Do you think the work was ordered by a patron? If so whom?

- Looking back, how might an artwork have been read by a subordinated social class? Or by Feminist, Gay, African American or marginalized group?

Video 1. "Get Excited Looking At Art."

- What was more impactful to you, the photograph of the burned *Guernica* city or Picasso's painting? Why do you feel as you do?

- Do you know any artworks where the artist did not use or could not paint in perspective?

- Now that you heard about Japonisme, can you think of artists/artworks using their techniques?

- What do you think is happening in Goya's *Third of May 1808*? What do you think now that you know it was painted in 1814, 6 years after the incident?

Video 2. "The Paris Salon of 1863 and How It Led to Impressionism."

- Do you agree with all the fuss about *Luncheon on the Grass*?
- Would you have displayed your rejected work at the Salon de Refuses?
- Where have you seen that busy, rainy street before?

Video 3. "The Armory Show. European Modernism Comes to America."

- Why did the Americans put on the show and what was their goal?
- Why the big deal about the *Nude Descending the Stairs*?
- Why do you think Matisse was hated in Chicago but loved overseas?

Video 4. "The Ashcan School"

- How do you compare the American street scenes to the Europeans?
- Is the name pejorative?
- Should they have been more famous?
- What strikes you about their style?

Research

The *Exploring the Visual Arts with Rog Series* content was field tested. In 2019, the in-classroom versions were presented. In 2020, the curriculum was adapted for Covid Period use. Adult and lifelong learning participants were affiliated through Northwestern University, Nova Southeast University Fort Lauderdale Art Museum, and the University of South Florida-Tampa.

For nine years, this author has been affiliated with Northwestern University as a co-coordinator of the Evanston campus Osher Lifelong Learning Institute, OLLI, art appreciation class. Portions of the four lectures have been used at NU since starting the Lindenwood University program. In 2019, the in-classroom variants were presented. The high interaction, animated classroom approach to the material was very successful with the 24 students. The recent challenge has been how to adapt what was learned from the live sessions to the asymmetrical pre-recorded version. In September and October 2020, the first three in the series were used in the flipped-classroom format: with independent viewing of recorded lectures, then 26 participant, 2-hour Zoom follow up.

In January, this author was approached to represent OLLI at Northwestern University in a joint program with the University of South Florida – Tampa OLLI. The first class of *Travels in Vermeer -Perspectives in Art* was presented live from Northwestern's Evanston and jointly connected with the OLLI USF-Tampa classroom. Connecting the two classrooms proved problematic; soft voices could not be picked up by microphones and some of the graphics lacked resolution. Fortuitously, the two areas of difficulty were remedied by use of the hybrid approach and personal computers or tablets. Pre-recorded modules were prepared to replace what was to be in the classroom. Three classes were conducted using only pre-recorded video. The final class was conducted via Zoom. The surveys received indicated high acceptance of the presented

material and Roger's delivery. As referenced, the audio/video connectivity received low marks. Observations were made about how the 20+ participants interacted during the Zoom session. For the Fall Term, September 2020 class content was presented via pre-recorded modules and Zoom discussions. The USF Tampa students would prefer weekly Zoom sessions as a vehicle for discussing the week's videos vs waiting weeks between Zoom sessions.

A third institution is The Nova Southeast University Fort Lauderdale Art Museum. For several years, this author was seasonal docent and member of the Speakers Bureau for the Nova Southeast University – Fort Lauderdale Art Museum. Although currently emeritus, the museum used *The Exploring the Visual Arts with Rog* modules for 2020 docent education. The 1st generation recordings of the Class 2, "The 1863 Paris Salons and Impressionism" and Class 4, "How the Armory Show Introduced Modernism to America" used asymmetrical viewing with symmetrical Zoom follow up as a group. Survey data, particularly qualitative feedback, was reviewed and used for refinements to the series.

Conclusion

The *Exploring the Visual Arts with Rog Series* was created as an innovative, lively in-classroom, highly animated and interactive work of art-edutainment. High impact events in the history of art would drive each class session instead of linear chronologies and study of the elements of art. Since conceiving of the idea and gaining Lindenwood University approval, the project has evolved. Firstly, a major component was added to the project related to the research, documentation, and analysis of the learning theories, which would be considered during the planning. The series was improved by the lessons from Geragogy and the Andragogy. The newly required challenges of distance learning are being met through application of the flipped classroom, and spiral curriculum. Through field testing, the hybrid approach-flipped classroom has been field-tested and will be used with the *Exploring the Visual Arts With Rog Series*. With it, students first receive the asymmetrical, self-paced modules and their corresponding questions. Then, at the preset “class time” an all participants Zoom conference is held each week. The goal then is to come as close to what one would normally have seen in a highly participative, lively classroom. The questions included in the video modules are used as discussion prompts for the group. This author’s role expands to include that of conference call moderator, with an aim of drawing participants into the discussion. With the increase in scholarship and application of varying flipped classroom approaches, this lecture series will evolve. The evolution will be multi-pronged: Adaptation to changing social distancing requirements, new teaching and class management methods, and as interest is expressed, the addition of topics beyond the initial four.

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Appendix A.

Excerpts from Exploring the Visual Arts With Rog Surveys

Excel tables and scans surveys in attached Appendix B.

Includes:

Northwestern University, Osher Lifelong Learning Institute, Exploring the Visual Arts.
University of South Florida-Tampa Osher Lifelong Learning Institute, Perspectives in Art
NOVA SE University, Fort Lauderdale Art Museum, Docent Training Class.

Class 1, Get Excited Looking at Art

- Art as Metaphor
- Really liked how this gets at what art does.
- Wished we had time to keep conversation going.
- The use of a photograph of the destroyed town of Guernica as a contrast to Picasso's painting was a very effective way to discuss art as metaphor.
- I liked the juxtaposition of the photograph and the painting and how they both told the same story in such a different way.

- Mondrian Tree Story

- Another effective observation regarding Mondrian's move from traditional painter to greater abstraction via his simplification of trees.→†
- The evolution of Mondrian's style was fascinating.
- Could have used more about the way his style evolved. I liked topic but wanted more.

- Color Theory

- I liked discussion and seeing how Monet applied color theory in Sunrise.
- Color is so important, so worth the discussion.

- Perspective

- Matisse Red Room
- Enjoyed hearing how he knew perspective but didn't use it.

- Formalism

- Useful, but discussion went too fast. Didn't fully follow.

- Manet's Bar

- Seeing connections between artists who used mirrors was great.
- Liked seeing Manet compared to the photographer (Jeff Wall) using mirror method.
- Jeff Wall impersonating Manet loved.
- Get questions about the mirror's importance.
- This was something that I noticed but had not really considered, there are so many aspects to the painting! If , when ever i look at it , I see something new that is great.

- Goya's 3rd of May 1808.

- Probably my favorite painting in the world. Backs of riflemen vs faces of the peasants.
- I saw things in the painting that I would never have thought about if not for you pointing them out.

Class 2, Paris Salon

-Salon des Refuses

- A very enjoyable and instructive presentation.
- Not sure what good scholarship is about?
- Interesting dilemma whether to show or now if you had been rejected.
- I found this part of the history fascinating.

Commented [rh3]:

-Académie System

- I especially appreciated your discussion of the hierarchy of genres for the French Academy System.
- A place for criticism and analysis to control the art sector
- Everything is always so political and so subjective.

-Manet's Luncheon on the Grass

- This was shocking and criticized to do this as opposed to the classical artists.↵
- Negative reaction as Paris was revolting against glamorizing prostitution at that time.

-Art Star Eco system.

- Raised many intriguing questions. Spurred me to think a more about what I look at.
- Very useful. --Art star eco system created great discussion.
- It takes a lot of skill ,luck and backing to be recognized as an artist.
- I have always found this to be an excellent way to view the artistic process.

-Edouard Manet

- He was so influential. I never knew.
- Thank you for sharing this info about his role.

-Impressionist Group Show

- Like a fraternity they joined together to share ideas, thoughts and influenced one another.
- It would be lonely to be a starving artist without friends.
- I love impressionism and always enjoying learning more about this period.
- Well done.
- They shared ideas for a movement that had a marked change from the classical artist that preceded them
- I was amazed at the magnificent paintings not accepted into the established salon and a bit troubled as to the reasons why.

-Class 3, The Armory Show

Marginalized Artists and Euro-White-Male Curation

- I would like to have seen a more extended discussion about this topic. Perhaps more information about the presence of artists who were not white men.; if there was little to no representation of non-white males, what accounted for it?

--Newspaper Coverage of Show

- I found the collage of newspaper headlines to be effective: it telegraphed very rapidly what the critical response was all about.
- Definitely more than i knew , added a twist .

--*The Nude Descending the Stairs*

--This work captivated our class, judging by the great deal of interest and discussion following your presentation.

--This is one of my very favorite all time! I truly inspired me, as a child to explore abstract art.

--Braque/Picasso/Cubism vs Orphism

-Munch Multiple Titles

--Titles are always interesting...I find titling my own works very challenging. I'd prefer to allow my viewer to respond without prejudice, but many people will not say anything or actually don't have a response at all. Therefore, a title and statement are important to express what was in the artists mind. Very often it is not what anyone sees.

-Redon

--Well done. I especially enjoyed the second set of works you presented, as I'm more familiar with those.

--Redon is an artist about whom I do not know much . The two images did not elicit a strong in me.

-Other Comments:

- It as interesting to learn about the Armory Show. Shocking to see the negative press.

-Loved seeing pictures of the exhibit hall. Very cool. Floor plan was interesting.

-Appreciated how you broke-down how eye moves around Matisse's Red Room.

Appendix B.

Exploring the Visual Arts With Rog Surveys: Excel tables and scans surveys

Includes:

- Northwestern University, Osher Lifelong Learning Institute, Exploring the Visual Arts.
- University of South Florida-Tampa Osher Lifelong Learning Institute, Perspectives in Art
- NOVA SE University, Fort Lauderdale Art Museum, Docent Training Class.

[Dashboard](#)
2020 Fall

Northwestern University CSS OLLI FALL Exploring Visual Arts Quiz Statistics

Quiz Summary

Exploring the Visual Arts Section Filter

Generate student analysis report Report has never been generated. Student Analysis Report has never been generated.
 Generate item analysis report Report can not be generated for Survey Quizzes. Item Analysis Report can not be generated for Survey Quizzes.
 Summary statistics for all turned in submissions.

Average Score	High Score	Low Score	Standard Deviation	Average Time
0%	0%	0%	0	123 hours and 31 minutes. 23:31:46

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% 975310 students scored above or at the average, and 0 below. 9 students in percentile 0.

Question 1

The Art as a Metaphor: Guernica topic was INTERESTING.

A table of answers and brief statistics regarding student answer choices.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
Agree,	1 respondents	11 %	
Strongly Agree,	6 respondents	67 %	
No Answer,	2 respondents	22 %	

Question 2

The Art as a Metaphor: Guernica topic had good SCHOLARSHIP.

A table of answers and brief statistics regarding student answer choices.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
Agree,	1 respondents	11 %	
Strongly Agree,	5 respondents	56 %	
No Answer,	3 respondents	33 %	

Question 3

Please share any comments on this topic.

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers,	9 respondents	100 %	

Question 4

The Mondrian evolving his style story was INTERESTING.

Answer Text	Number of Respondents	Percent of respondents selecting this answer	Answer Distribution
Strongly Disagree		0 %	
Disagree,		0 %	
Agree,	3 respondents	33 %	
Strongly Agree,	3 respondents	33 %	
No Answer,	3 respondents	33 %	

Question 5

The Mondrian evolving his style story had good SCHOLARSHIP.

A table of answers and brief statistics regarding student answer choices.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
Agree,	2 respondents	22 %	
Strongly Agree,	4 respondents	44 %	
No Answer,	3 respondents	33 %	

0% answered correctly

Question 6

Please share any comments regarding the Mondrian story. Attempts: 3 out of 9

Please share any comments regarding the Mondrian story.

A table of answers and brief statistics regarding student answer choices.

Answer Description	Number of Respondents	Percent of respondents selecting this answer	Answer Distribution
Ungraded answers, (Correct answer)Ungraded answers	9 respondents	100 %	

Question 7

The Color Theory and Use topic was INTERESTING.

A table of answers and brief statistics regarding student answer choices.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
Agree,	1 respondents	11 %	
Strongly Agree,	4 respondents	44 %	
No Answer, (Incorrect answer)No Answer	4 respondents	44 %	

Question 8

The Color Theory and Use topic had GOOD SCHOLARSHIP.

A table of answers and brief statistics regarding student answer choices.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
Agree,	1 respondents	11 %	
Strongly Agree,	4 respondents	44 %	
No Answer,	4 respondents	44 %	

Question 9

Please share any comments on this topic.

A table of answers and brief statistics regarding student answer choices.

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers, (Correct answer)Ungraded answers	9 respondents	100 %	

Question 10

The explanations of perspective and review of Matisse *Red Room* and Montagna's *Dead Christ* was *INTERESTING*.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree		0 %	
Agree,	2 respondents	22 %	
Strongly Agree,	3 respondents	33 %	
No Answer,	4 respondents	44 %	

Question 11

The explanations of perspective and review of Matisse *Red Room* and Montagna's *Dead Christ* had *GOOD SCHOLARSHIP*.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
Agree,	1 respondent	11 %	
Strongly Agree,	4 respondents	44 %	
No Answer	4 respondents	44 %	

Question 12

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers, (Correct answer)Ungraded answers	9 respondents	100 %	

Question 13

The presentation on methods for describing art such as Formalism, Literally and Interpretively was INTERESTING.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
Agree,	3 respondents	33 %	
Strongly Agree,	1 respondents	11 %	
No Answer,	5 respondents	56 %	

Question 14

Formalism, Literally and Interpretively had GOOD SCHOLARSHIP.

A table of answers and brief statistics regarding student answer choices.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
Agree,	3 respondents	33 %	
Strongly Agree	1 respondents	11 %	
No Answer,	5 respondents	56 %	

Question 15

Please share any comments on this topic.

A table of answers and brief statistics regarding student answer choices.

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers,	9 respondents	100 %	

Question 16

Discussing the role of the mirror in E. Manet's The Bar at the Folies Bérgere and other works was INTERESTING.

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers,	9 respondents	100 %	

Question 17

Discussing the role of the mirror in E. Manet's The Bar at the Folies Bérgere and other works had GOOD SCHOLARSHIP.

A table of answers and brief statistics regarding student answer choices.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree		0 %	
Agree,	1 respondents	11 %	
Strongly Agree,	4 respondents	44 %	
No Answer,	4 respondents	44 %	

Question 18

Please share your comments on this topic.

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers,	9 respondents	100 %	

Question 19

The discussion regarding changing meanings of F. Goya's The 3rd of May was INTERESTING

A table of answers and brief statistics regarding student answer choices.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
Agree,	2 respondents	22 %	
Strongly Disagree,	2 respondents	22 %	
No Answer,	5 respondents	56 %	

Question 20

The discussion regarding changing meanings for F. Goya's The 3rd of May had GOOD SCHOLARSHIP.

A table of answers and brief statistics regarding student answer choices.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
Agree,	1 respondents	11 %	
Strongly Agree,	4 respondents	44 %	
No Answer,	4 respondents	44 %	

Class 2: The French Art Salons of 1863 & Impressionism

Question 1

The French Salon & Salon des Refuses & Impressionism was INTERESTING

Answer Text	Number of Respondents		Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
No Opinion,		0 %	
Agree,	2 respondents	50 %	
Strongly Agree,	2 respondents	50 %	

Question 2

The French Salon & Salon des Refuses & Impressionism had good SCHOLARSHIP.

A table of answers and brief statistics regarding student answer choices.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
No Opinion,	1 respondent	25 %	
Agree,	1 respondent	25 %	
Strongly Agree,	2 respondents	50 %	

Question 3

Please share any comments on this topic.

A table of answers and brief statistics regarding student answer choices.

Answer Description	Number of Respondents		Answer Distribution
Ungraded answers, (Correct answer)Ungraded answers	4 respondents	100 %	

Question 4

Q2a. The French Academy Art System was INTERESTING.

Answer Text	Number of Respondents		Answer Distribution
Strongly disagree,		0 %	
Disagree,		0 %	
		0 %	
Agree,	2 respondents	50 %	
Strongly Agree,	2 respondents	50 %	

Question 5

Q2b. The French Academy System discussion showed GOOD SCHOLARSHIP.

Answer Text	Number of Respondents	Percent of respondents selecting this answer	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
No Opinion,		0 %	
Agree,	2 respondents	50 %	
Strongly Agree	2 respondents	50 %	

0% answered correctly

Question 6

Please share any comments on this topic.

Attempts: 3 out of 4

Please share any comments on this topic.

A table of answers and brief statistics regarding student answer choices.

Answer Description	Number of Respondents	Percent of respondents selecting this answer	Answer Distribution
Ungraded answers, (Correct answer)Ungraded answers	4 respondents	100 %	

Question 7

Q3a. The E. Manet, Luncheon on the Grass Controversy was INTERESTING.

A table of answers and brief statistics regarding student answer choices.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree		0 %	
Disagree,		0 %	
No Opinion,		0 %	
Agree	2 respondents	50 %	
Strongly Agree,	2 respondents	50 %	

Question 8

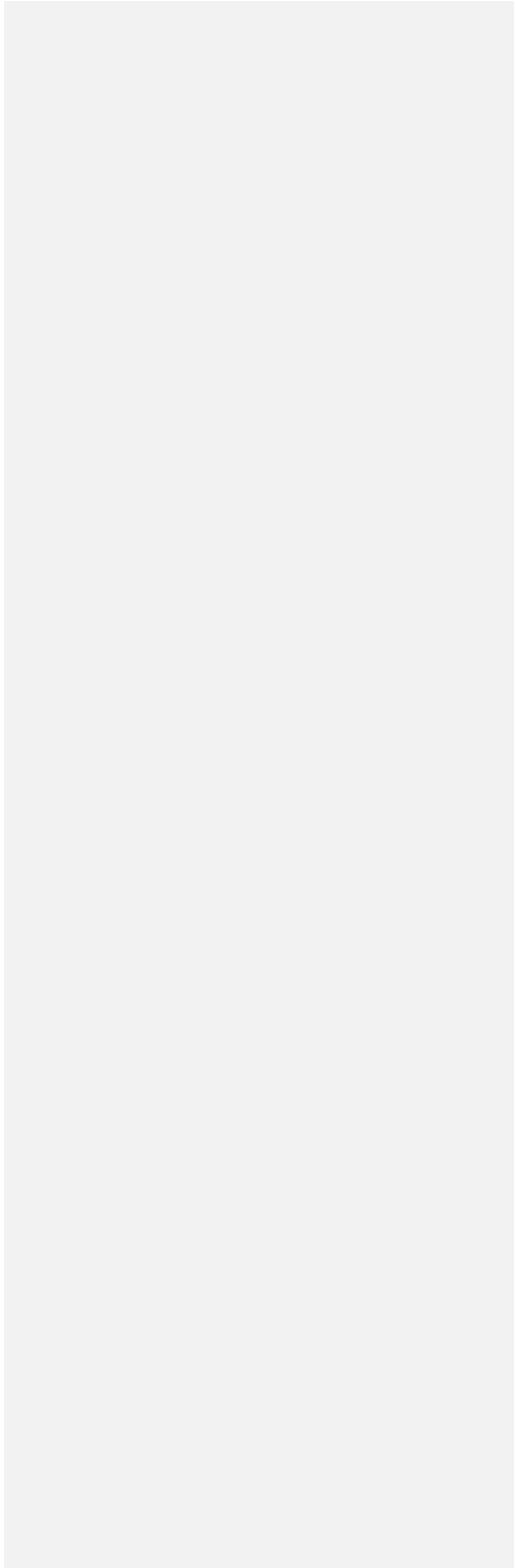
Q3a. The E. Manet, Luncheon on the Grass Controversy showed GOOD SCHOLARSHIP.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree,		0 %	
No Opinion	1 respondent	25 %	
Agree,	1 respondent	25 %	
Strongly Agree	2 respondents	50 %	

Question 9

Please share any comments on this topic.

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers	4 respondents	100 %	



Question 10

Q4a. The Art Ecosystem Star Chart Discussion was INTERESTING.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree		0 %	
Disagree,		0 %	
No Opinion,		0 %	
Agree,	2 respondents	50 %	
Strongly Disagree	2 respondents	50 %	

Question 11

Q4a. The Art Ecosystem Star Chart Discussion used GOOD SCHOLARSHIP.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree		0 %	
No Opinion		0 %	
Strongly	1 respondent	25 %	
Strongly Agree, (Incorrect answer)Strongly Agree	3 respondents	75 %	

Question 12

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers	4 respondents	100 %	

Question 13

Q5. Learning about Edouard Manet's influence was INTERESTING.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree,		0 %	
Disagree		0 %	
Agree	1 respondent	25 %	
Strongly Agree,	3 respondents	75 %	

Question 14

Q5b. Learning about Edouard Manet used GOOD SCHOLARSHIP.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree		0 %	
Disagree		0 %	
Agree	1 respondent	25 %	
Strongly Agree	3 respondents	75 %	

Question 15

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers	4 respondents	100 %	

Question 16

Q6a. Seeing how the Impressionist painters banded together was INTERESTING.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree		0 %	
Disagree		0 %	
No Opinion		0 %	
Agree	1 respondent	25 %	
Strongly Agree	3 respondents	75 %	

Question 17

Q6b. Seeing how the Impressionist painters banded together showed GOOD SCHOLARSHIP.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree		0 %	
Disagree		0 %	
No Opinion		0 %	
Agree	2 respondents	50 %	
Strongly Agree	2 respondents	50 %	

Question 18

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers, (Correct answer)Ungraded answers	4 respondents	100 %	

Question 19

Q7a. Reviewing the paintings from the 1st. Impressionist Exhibit was INTERESTING.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree		0 %	
Disagree		0 %	
No opinion		0 %	
Agree	2 respondents	50 %	
Strongly Agree	2 respondents	50 %	

Question 20

Q7a. Reviewing the paintings from the 1st. Impressionist Exhibit used GOOD SCHOLARSHIP.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree		0 %	
Disagree		0 %	
No Opinion		0 %	
Agree	2 respondents	50 %	
Strongly Agree	2 respondents	50 %	

Question 21

Answer Description	Number of Respondents	Percent of respondents selecting this answer	Answer Distribution
Ungraded answers	4 respondents	100 %	

Armory Show Survey, NU Olli. 10/18/2020.

Question 1

1a. The "thinking about the Armory Show if you were from a "marginalized population" discussion was interesting.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree,		0 %	
Disagree	1 respondent	50 %	
Agree	1 respondent	50 %	
Strongly Agree		0 %	

Question 2

1a. The "thinking about the Armory Show if you were from a "marginalized population" was backed by good scholarship.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree		0 %	
Disagree		0 %	
Agree	2 respondents	100 %	
Strongly Agree		0 %	

Question 3

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers	2 respondents	100 %	

Question 4

2a. The Discussion of Armory Show Newspaper Coverage was interesting.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree	1 respondent	50 %	
Disagree		0 %	
Agree		0 %	
Strongly Agree	1 respondent	50 %	

Question 5

2b. The discussion of newspaper coverage was backed by good scholarship

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree	1 respondent	50 %	
Disagree		0 %	
Agree		0 %	
Strongly agree	1 respondent	50 %	

Question 6

2.c. Please add your comments about the Newspaper Coverage fo the Armory Show.

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers	2 respondents	100 %	

Question 7

3a. The Descending Stairs discussion was interesting.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree	1 respondent	50 %	
Disagree		0 %	
Agree		0 %	
Strongly Agree	1 respondent	50 %	

Question 8

3b. The Descending Stairs discussion was interesting.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree	1 respondent	50 %	
Disagree		0 %	
Agree		0 %	
Strongly Agree	1 respondent	50 %	

Question 9

3C. Please share your comments regarding the Duchamp Nude Descending the Stairs discussion.

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers	2 respondents	100 %	

Question 10

4a. Was the Braque/Picasso vs the Puteau/Orphism (Villon, Picabia) debate interesting.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree		0 %	
Disagree		0 %	
Agree	1 respondent	50 %	
Strongly Agree, (Incorrect answer)Strongly Agree	1 respondents	50 %	

Question 11

4b. Was the Braque/Picasso vs the Puteau/Orphism (Villon, Picabia) debate interesting.

Answer Text	Number of Respondents	Percent of respondents selecting this answer	Answer Distribution
Strongly Disagree		0 %	
Disagree		0 %	
Agree		0 %	
Strongly Agree	1 respondent	50 %	
No Answer	1 respondent	50 %	

Question 12

4c. Please share your comments on the Braque/Picasso vs the Puteau/Orphism (Villon, Picabia) debate.

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers, (Correct answer)Ungraded answers	2 respondents	100 %	

Question 13

5a. Was the Edvard Munch discussion about his multiple titles interesting?

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly Disagree		0 %	
Disagree		0 %	
Agree	1 respondent	50 %	
Strongly Agree		0 %	
No Answer	1 respondent	50 %	

Question 14

5.b Did the Edvard Munch discussion about his multiple titles have good scholarship behind it?

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree		0 %	
Disagree		0 %	
Agree	1 respondent	50 %	
Strongly agree		0 %	
No Answer	1 respondent	50 %	

Question 15

5c. Please share any comments on the Edvard Munch discussion about his multiple titles being interesting?

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers	2 respondents	100 %	

Question 16

6a. Odilon Redon was new to many people. He was worth learning about.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree		0 %	
Disagree		0 %	
Agree	1 respondent	50 %	
Strongly agree	1 respondent	50 %	

Question 17

6b. Odilon Redon was new to many people. The information on him showed good scholarship.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree		0 %	
Disagree		0 %	
Strongly agree	1 respondent	50 %	
Strongly disagree	1 respondent	50 %	

Question 18

6c. Please share any comments regarding the introduction and viewing of Redon.

Answer Description	Number of Respondents	Percent of respondents	Answer Distribution
Ungraded answers, (Correct answer)Ungraded answers	2 respondents	100 %	

Question 19

7a. Hearing about Henri Matisse's influence was interesting.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree		0 %	
Disagree		0 %	
Agree	2 respondents	100 %	
Strongly agree		0 %	

Question 20

7b. The Henri Matisse's influence materials showed good scholarship.

Answer Text	Number of Respondents	Percent of respondents	Answer Distribution
Strongly disagree		0 %	
Disagree		0 %	
Strongly agree	1 respondent	50 %	
Agree	1 respondent	50 %	

Z

**Feedback on Class 1, Perspectives in Art and Vermeer
Roger Heuberger Presentation
3/5/2020**

Your email (Optional): Inelson362@gmail.com

We are asking for your opinions on 3 topics within the presentation.
Please check your opinion from 1 to 5.

	Not very good 1	Very good 2	As expected 3	Good 4	Very good 5
Art Ecosystem Star Chart					
Was interesting:					✓
Had good scholarship:					✓
Had enough class participation:					✓
Comments:	<u>Raised so many intriguing questions, it's spawned me to look into some of the art works presented today.</u>				

	1	2	3	4	5
Art as Metaphor: Guernica Discussion					
Was interesting:					✓
Had good scholarship:					✓
Had enough class participation:			✓		
Comments:	<u>Given the limited time, it was very good.</u>				

	1	2	3	4	5
The Mirror Discussion: Artistic DNA.					
Was interesting:					✓
Had good scholarship:					✓
Had enough class participation:					✓
Comments:	<u>I loved this part of the presentation as it raised so many issues/questions.</u>				

Other feedback regarding presentation
I am pleased that OLLI is giving members this opportunity because, as we age, we may not always be able to come together in person.

Thank you, Roger Heuberger 847 530 4157

Lindenwood University
School of Arts, Media and Communications

EXPLORING THE VISUAL ARTS WITH ROG
A FOUR-PART SERIES

By
Roger Heuberger

A Thesis Project Submitted in Partial Fulfillment of the Requirements for the Degree of
Master of Arts in Art History and Criticism

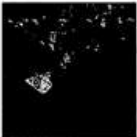
APPENDIX C.
Mini Deck for Note Taking with Questions

Submitted December 9, 2020

9/12/20

"Exploring The Visual Arts with Rog"
 Roger Heuberger, Instructor

- Class 1: Art Appreciation: Look, read, interpret.
- Class 2: Paris Salons of 1863
- Class 3: The Armory Show: Modern Art Comes to America 1913
- Class 4: "The Ashcan Artists: Painting American outside their doors."




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1

Recap Lecture 1

- Art as Establishment: It's fun.
- Art as Metaphor
- Techniques: Color, Perspective
- Multiple Meanings
- Manet with an A.
- Bar at the Folies Bergères



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2

The French Salon and The Salon de' Refuses, 1863

- Would YOU have exhibited in the Salon de' Refuses?



3

1

9/3/20

Roger Heuberger Adapted for use with
 9th Grade Learning Community

Exploring The Visual Arts
 Lecture 1
 August 29, 2020

Some of What We're Cover
 Today

- The power of art.
- Art can create special moments.
- **WHY DO YOU LIKE ART?**
- **WHAT ART DO YOU LIKE?**
- **WHAT ART LEAVES YOU FLAT?**



1. Munch, Suffering Artist with Purple Flowers, 1876, Oil on canvas, Munch T/Stone

1

The Two Rivers, Mihaly Munczay, 1886
WHY DO YOU SEE THIS? ASIAN AESTHETIC?




18. Munczay, The Rivers, 1886, 101.7" x 46", Oil on Canvas, Munczay T/Stone

2

Japontisme

Gardens Opened 1854

- New Aesthetic
- Cropping
- Horizontal line
- Diagonals down and in



19. Munczay, The Rivers, 1886, 101.7" x 46", Oil on Canvas, Munczay T/Stone

3