Visual Storybooks: Connecting the Lives of Students to Core Knowledge

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Visual Storybooks: Connecting the Lives of Students to Core Knowledge

Keven Dell Proud

A thesis submitted to the faculty of Brigham Young University in partial fulfillment of the requirements for the degree of

Master of Arts

Mark Graham, Chair
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ABSTRACT

Visual Storybooks: Connecting the Lives of Students to Core Knowledge

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Master of Arts

In order to help students find connections to the Core Knowledge curriculum and the principles of Discipline-Based Art Education, the author uses narrative and visual storytelling in the form of altered books to make meaning and relate the lives of students to the art content. The author uses methods of action research to plan a curriculum intervention, work with the students to create their visual stories, reflect on his instruction along with student learning, and collect students’ responses through surveys. The author also gathers data through the students’ journals and artworks. Through the project the author is able to give students choices and help them turn their learning environment into art practice. Ultimately, the author improves and develops his teaching practice as a result of this project.

Keyword: visual storytelling, Core Knowledge, making meaning, connections, narrative, action research, student choice, art practice, relate to students, altered books
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Prologue/ Personal Narrative

The use of sketchbooks, journals, and reflective writing in art education is nothing new. Yet, a contemporary shift from a modernist to a postmodern paradigm challenges educators to revisit and revise practices to include experiences that are not solely about formal content and the development of art skills but those which cross disciplinary boundaries, encourage conceptual development, and foster creative and critical inquiry, all within the context of an ever-changing contemporary world. (Sanders-Bustle, 2008, p. 9)

Throughout my life, I have had many experiences with journals, stories, and bookmaking that have helped direct and mold my teaching practice. Each experience has added a dimension to why I value visual stories.

My first exposure to an artist’s visual story came at the passing of my grandma. My mom lovingly shared my grandma’s journals with me. Grandma started keeping a journal after her conversion to the LDS Church in Denmark when she was only twelve years old. As I looked through my grandmother’s journals, although I couldn’t read the Danish text, I came to know more about who she was and the things that were important to her because of the pictures she drew in her journal. I missed my grandma deeply after she passed away, but experiencing a trip to the Copenhagen Zoo, visiting a dear friend’s home, and learning how to properly set a table with my grandma through the pictures in her journals allowed me to spend time with her through her visual stories.

Because I enjoyed looking through my grandmother’s journals, I began my own journal when I was fourteen. I followed my grandma’s journaling example and combined my own pictures with text to express myself. I continued journaling while serving a
mission in the Philippines. I wrote in my journal nearly every day. I have some very special experiences written in those journals.

When I first arrived in the Philippines, the Filipino saints taught me how to make a book of remembrance. These books were just simple journals called a “B.R.” I remember the first sisters, Maryann and Grace, who asked, “Elder, will you sign my B.R.?”. I thought they were asking me for my autograph like a celebrity. I felt awkward until Grace explained it was a journal that she kept, and she would ask people that she wanted to remember to add a page or two. She asked me to put a picture of myself, my address, words of wisdom and then illuminate it. When I learned the real purpose, of course I thought that this was really neat. I wanted to see more of these. I created one for myself. When it was filled, I started another. When I returned home, I had several of these journals. Those individuals that left their entries left me artworks, poetry, lots of words of wisdom and quotes.

While serving in my last area in Guimba, Philippines, I taught and baptized Brother and Sister Cabrera. Sister Cabrera was an artist. She had paintings and drawings all over her home. She offered to teach my companion and me art classes on our rest days. I started drawing even more than I had in the past. I knew that I wanted to make more art when I returned home.

Upon returning home, I enrolled in four art classes: Drawing, Color Theory, Watercolor, and a Foundations class. As time went on, I realized that I wanted to do more. I knew that I wanted to make art. I also knew that I wanted to teach others how to make and enjoy art.
In the spring of 2002, I student taught in Payson, Utah. This was right after the tragedy of the World Trade Center. Our country was going through some serious confusion and healing. One day while my students were painting, a few of my boys were talking about killing Muslims and how much they hated them. I looked at their pictures and saw a bloody mess. I was so sad. I am sure that they were hearing things on the news and from their parents and everyone else around them and they were just trying to make sense of what they were hearing. None of them had ever met an individual who was Muslim. I realized this was a great teaching opportunity. I decided that I wanted to teach a unit on Islamic art. I taught them some basics of the Muslim religion. We talked about Mohammad, Muslim basic beliefs, the five pillars of Islam, and the meaning of Mecca. We talked about the importance of the Quran and compared it to illuminated manuscripts of the Bible. The conversations in the class changed from being very hateful to very positive. In our discussions, my students and I came to the conclusion that books are something many cultures have in common. As a result, we created our own books to explore the similarities and differences of our two cultures.

Shortly after completing student teaching, I chose to join the US Peace Corps. I was assigned as a volunteer in Uzbekistan, once part of the former Soviet Union and a Muslim country. I was an Elementary English Education volunteer in the town of Gulistan, about an hour south of the capitol city, Tashkent. My primary responsibility was to teach English. I had many other secondary projects, one of which included teaching art at the English immersion camps. Interestingly, during some of the art teaching experiences in Uzbekistan I found that I had the opportunity to have similar discussions with my Uzbek students that I had had with my student teaching students. I
even taught a few of my Uzbek classes how to make the same kind of books, where we explored the similarities and differences of each other’s cultures. It was a very unique cultural exchange to have my students in both countries and cultures looking and learning in the same way.

I returned from the Peace Corps in the spring of 2005 and have been teaching art in Utah since that time. Bookmaking has become a part of my teaching practice. I have found some unique ways of having my students create fold-up books in my teaching. I have also had students create books as portfolios to display their research, journal entries, and artworks.

A good friend of mine, Bob Nickelson, introduced me to altered books. I attended his bookmaking workshop and started an altered book, but never finished. When I decided that I was going to ask my wife to marry me, I wanted a really unique way of asking her. I decided to make her an altered book and hide the ring somewhere inside. While we were dating and I was teaching school I spent the nights making this book. I took a big heavy Grimm’s Fairy Tales Collection and altered it. I enjoyed creating hidden notes and pockets for her to put mementos and photographs. I painted, wrote on, and glued the pages together. I created a little door on a hinge and cut out the hole where I tied her ring inside. I even wrote our engagement story into a fairy tale of our own.

When I proposed, I strategically placed the altered book on a shelf in the Children’s Book section of the City Library. I asked Stephanie, my fiancée, to help me find a book I needed for school. I gave her the book’s call number and she set off to find it. When she reached the spot where the call number should have been, Stephanie instead
found a large book with her name on the spine. Once it registered that the book was intended for her, I knelt down and asked her to marry me.

Throughout my life and my art teaching career I have loved books, especially illustrated picture books. I have collected many *Caldecott books*, like *The Spider and the Fly* by Howitt and DiTerlizzi, and *Tar Beach* by Ringgold. As an art teacher I have sought out many different kinds of bookbinding and bookmaking techniques. I have tried to implement them into my own work and into the work of my students. I have taught bookmaking to many ages and found that the book can take on many different forms. One day I realized I could use a form of bookmaking to help my students make connections to their learning.

One morning when I arrived at my school for a day of teaching, it was early and I was tired. I went to my classroom, unlocked the door, opened it and walked in. The stuffy smell of stale clay, dried paste, and spilt paint was a little overwhelming. I put down my student files and finished projects that were graded the night before. I turned and looked at the empty desks of the art tables that were hastily wiped down the day before at the end of last period. There were still the streaks of glue that were not quite cleaned off.

There were stacks of dried up crinkled watercolor papers on the drying rack. I walked over and pulled one out and looked at the picture of a flower where one of my 7th grade girls tried her best to render texture from the different techniques that we had been learning and I wondered to myself, “Why the big orange flower? “ I thought back to the stories the students were telling on the day she painted that flower. The students’ minds were not on what they were painting. They were talking about the trip that they took over the fall break to see their cousin. Or they were discussing what really happened to so and
so at lunch the day before. Some of these stories were very funny. There were other times that the stories were quite serious.

I looked back down at the O’Keefe looking flower and asked myself, “Do you think that she will take it home and put it on her bedroom wall? Will her mother keep it in a safe place where she can look back on it later? Will she even remember what the assignment was and how she did it?” I wonder if after I handed it back to her, would it just end up in the garbage in the hall? Will the beautiful close-up flower mean anything to her? How do I get her to put the funny or the serious stories that she was telling while she created it into her work?

While I was pondering these questions I began to reflect back to the day when I was in Jr. High. I remembered the awkwardness and the silly things that I thought were important. I recalled the notes that we passed and the ridiculous pictures that we drew of each other. I remembered a movie; *Bill and Ted’s Excellent Adventure*, which was about two teenagers that were able to take and embed themselves into the stories of the past. I began to remember the silly way that Bill and Ted talked to Abraham Lincoln and Sigmund Freud. I then started to wonder if I could, through storytelling, embed myself into the stories of the artists and artworks that we study. I could take and create an artistic journal about a time I met Dorothea Lange. This would be a great way for me to study about her and, in a small, but significant way, have my own experience with her. If I could do this, why couldn’t my students do the same?
Chapter 1: Introduction

A good art teacher wants his/her classroom to be a place where art is meaningful and interesting to his/her students. Currently, the problem I have in teaching art according to the curriculum of my school is the difficulty in helping students find connections in their lives to the content that I am required to teach. As a response to this problem I will have my students create altered books to assist them in making personal connections to the art through the use of their own narrative.

I am an art teacher at Monticello Academy, a charter school and an official Core Knowledge School in West Valley City, Utah. This charter school has a particular curriculum and philosophy in relation to the Arts. I have been asked to teach the art content from the Core Knowledge sequence as part of my curriculum. The sequence for the visual arts is mainly a list of required artists, artworks and art ideas that the Core Knowledge foundation believes students should know about art in their assigned grade. I feel as an artist and an educator that it is important for my students’ creative development and personal experience to be exposed and made aware of many different perspectives, ideas, and styles of artistic expression. The problem is that my students are not finding the study of this content interesting or relevant to their lives. In response to this problem I created a curriculum intervention called the Visual Storytelling Project that was designed to help students integrate their own interests, personalities, and stories into the content that I believe is important for them to learn.

One of the difficulties of teaching the Core Knowledge art sequence, with its main focus in Art History, is that the artworks that are required by Core Knowledge are often not relevant to the lives of students whether by time, content, or interest. The art content
from the Core Knowledge sequence is far removed from the lives of today’s students. It is difficult for both teacher and student to make connections and understand how art of long ago is important to the lives of students today.

As a teacher in a specific charter school I am bound by the school charter and state standards. I introduce the artworks and artists that are recommended by Core Knowledge. We frequently review those artists and the artworks. I create art studio projects that help students better understand the works and the artists. We talk about the artists in context to the correct art history, the students write and talk about each of the artworks critically, and when appropriate occasions arise we talk about them in context to different aesthetic questions. In spite of all these attempts at helping students find meaning in the Core Knowledge art works, students still find it difficult to relate to the content.

Because students are finding it difficult to relate to the content, they are becoming disinterested in art. This is a problem for many reasons: Most students tend to stop making art. Students tend to lose confidence in the artistic process and we will hear them say things like, “I am not an artist” and “I can’t make art.” Students will not be able to find meaning and purpose in art. Students will not turn to art as a means of expression and communication. As a more immediate consequence, students will not be motivated enough to do artwork in class, not to mention outside of class. Therefore, the lack of relevance of the artworks to students’ lives has significant educational consequences. These consequences include losing out on a significant way of making meaning and finding meaning in their lives, and wasting a significant part of their education taking seemingly pointless art classes that are getting them nowhere.
Good art teachers want their students to find meaning in art and in their classes. My response to the disconnection between the Core Knowledge art curriculum and students’ interests is to incorporate narrative into the course of study as a way to make these connections.

One semester I was preparing to teach my students about the *Migrant Mother* by Dorothea Lange. I decided to create my own visual story, embedding myself into the story of the photographer and her photographs. After I researched Dorothea Lange and her photographs, I created an altered book where I was a fictional character in her story. (See figure 1.1 and 1.2). By making this visual storybook, I felt a deeper connection to the artist and her artwork. This realization helped direct my focus on how to help my students find connections to artworks in their own lives.

*Figure 1.1. Cover of my book, Keven, Bill and Ted’s Excellent Adventure.*

After creating my own visual story, I played around with the idea of having students create stories using art. First, I had 9th graders write true stories about themselves
and illustrate them. It was interesting to see how much more engaged my students were in their artworks because the artworks were about themselves. I noticed my students were much more focused on making good art because they cared about the stories they were illustrating.

As I observed my students hard at work, I began to not only see what they were doing, but I also began to listen to what they were saying. I heard stories about my students experiences with friends or family. I saw my students engaged in listening and reacting to one another’s experiences. I began reflecting on how stories are a big part of each of us. Each person has wonderful stories. These stories are inside all of us. Yet, as the poet Carl Leggo (2007) says, “Most of us have great difficulty telling our stories. Most of us have little confidence about our abilities as storytellers” (p. 193).
Throughout history, people have been telling stories. We tell stories at home, at work, at play, and at school. This is a way for people to communicate, share, connect, and teach each other about ourselves and the reasons that we feel the way we do about particular subjects and beliefs. Storytelling is a very important part of who we are as human beings. Without storytelling, we would have a difficult time understanding the context to information. Without stories we are disconnected from others.

Mary Jane Zander, the author of the article, *Tell me a story: The power of narrative in the practice of teaching art*, explains,

Narrating our experiences about what has happened or what might happen is obviously something that all people do. Humans have what Rosen (1988) calls the “autobiographical impulse,” or the need to tell our personal stories in order to make sense of our own lives. We do this by telling stories about our own experiences and, through them, defining our personal beliefs or group memberships. (Zander, 2007, pp. 190-191)

The success I saw with my students making art from their own stories led me to wonder what type of stories could come from the artworks we were studying in class. In the Core Knowledge sequence there are many important artworks and artists with interesting stories. If storytelling was important for my students, then how could I make it important for my students to connect their stories to the stories in the artwork that they were required to study?

As a response to this question, I collaborated with my students’ Language Arts teacher and we had our students use assigned artworks as prompts to writing stories. One of my most difficult students chose van Gogh’s *Still Life of Shoes* as his writing prompt.
This student hated art, hated writing and overall had a bad attitude about school. As he studied van Gogh’s painting and began to create a story based around those shoes, I saw this student begin to change. He was, for the first time that year, excited about a work of art. He was motivated to write his story about a poor peasant boy who wore these magic shoes that would bring him good luck and fortune. This student found meaning in a work of art that he otherwise would have not taken a second look at.

Once I saw how interested my students were with this new approach to learning and exploring art, I showed them my visual storybook about my fictional experiences with Dorothea Lange and her photos of the *Migrant Mother*. I wanted to see how my students would react to this type of visual storytelling and I hoped they would want to create their own visual stories. As I presented my altered book to my students, they immediately started making their own plans for what they wanted to do with their projects—before I even gave them an assignment to make their own book!

After seeing the excitement that storytelling was bringing out of my students and the meaning they were finding through story I began to create a Core Knowledge Unit called Visual Journals: Connecting the Lives of Students to Core Knowledge. The storytelling project was the creation of a visual altered book. This project became the focus of my research. I modeled different ways to alter books so my students had a canvas on which to tell their stories. The students went through the process of choosing an artist and artwork about which they wanted to create a story. They had to research the artwork and artists and figure out how they could embed themselves into that story.

While my students began to dive into their research and artwork, I began to discover even deeper meaning behind storytelling and narrative and the effects these
strategies can have in teaching Core Knowledge art. In the next chapter I will describe the Core Knowledge movement, my background and training in Discipline Based Art Education (DBAE), the driving reasons behind storytelling and narrative, and how it is significant in Art Education.
Chapter 2: Literature Review

In this chapter, I will discuss how Core Knowledge and Discipline-Based Education influence my teaching. I will introduce my research regarding the importance and use of narrative and storytelling. Including some discussion on narrative, discourse and stories. In that section, I will present the power of narrative and how stories can engage students, the value of storytelling, and why people tell stories as well as ideas about how stories are structured. I will provide examples of how storytelling engages students and promotes learning. I will conclude with a section on the topic of storytelling in art education.

Overview of Charter Schools and Core Knowledge

A current movement in public education is the charter school educational reform. According to the US Department of Education and the Center for Educational Reform, charter schools are spreading throughout the country in the attempt to help improve traditional public education (Reform, 2009; WestEd, 2007). I have taught in two different charter schools over the past seven years and have seen great strides in seeking to improve education. Many charter schools, like the one I currently teach at, are choosing a sequenced-based curriculum called Core Knowledge ("National Charter School Directory," 2009). The Core Knowledge foundation is an “educational reform based on the premise that a grade-by-grade core of common learning is necessary to ensure a sound and fair elementary education” (Hirsch, 1993, 23). The Core Knowledge curriculum is a grade-by-grade sequenced-based curriculum. Core Knowledge sequences Language Arts, Mathematics, Science, History, Art and Music. There is a specific vocabulary taught in each subject for each grade.
For the visual arts, there are a selected group of artists and artworks that are to be taught within each grade level. These are organized primarily in chronological order and are based on specific Art History objectives. There is no reference to Art Criticism, Aesthetics, or Visual Culture. However, the Core Knowledge sequence is supportive of teaching the elements and principles of design. Unfortunately, there are no objectives in the Dr. Hirsch (the founder of Core Knowledge) series, *What Every (Child)... Should Know* as far as art production and finding meaning through art is concerned (Hirsch, 1987).

Because Core Knowledge is an integrated curriculum, the art content leans heavily on Art History. Even though students are learning about the events in history that were occurring contemporary to the artworks, it is difficult for students to understand them in relation to their own lives because the art and artists are from a very different time and culture. In many student journal entries, their criticism of the study of art reflects such feelings as “This artwork means nothing to me,” or “I don’t know why the artist chose to make this artwork.” and “This artwork is not interesting.”

I want my students to understand and be interested in the art and artworks I teach. The problem I have with teaching the Core Knowledge sequence is my students are not making personal connections to the content I am teaching. For years I have been using the Discipline-Based Art Education to supplement the art content that I feel is lacking from the Core Knowledge art sequence.

**Overview of Discipline-Based Art Education**

I graduated from Brigham Young University as an art teacher in 2002. The art education program was strongly influenced by Discipline-Based Art Education (DBAE).
I was trained and well versed in creating curriculum using this philosophy of teaching art. DBAE is a comprehensive sequenced conceptual framework that engages students in the areas of art history, art criticism, aesthetics and art production. According to Stephen Dobbs, (1998)

Discipline-Based Art Education, or DBAE is an approach to arts education developed and formalized in the early 1980s by the Getty Center for Arts Education (later known as the Getty Education Institute), a division of the J. Paul Getty Trust, which is a private foundation dedicated to the visual arts and the humanities. DBAE is not an original theory, but rather a conceptual framework which incorporates elements from many other educational theories (such as VTS). DBAE seeks to impart a well-rounded view of art by studying any given work or type of work using four different disciplines, tailored to specific ages and grade levels. (pp. 3-4)

Being trained in the use of DBAE, much of my curriculum and ideas are influenced by DBAE. As I teach the Core Knowledge art content, I naturally add in the disciplines of art criticism, aesthetics, and art production. These disciplines come from the DBAE framework. I have taken my research of narrative and storytelling and aligned it with many of the concepts and teachings from DBAE to enhance my teaching of Core Knowledge.

The Power of Narrative

When I decided to focus my teaching around storytelling and narrative, I began to search for information on the philosophy of storytelling. Zander (2007) gives a metaphor
that “discourse is a philosophical umbrella that encompasses narrative and other forms of communication such as dialogue or conversation” (p. 189).

Dictionary.com defines discourse as “communication of thought by words; talk, a formal discussion of a subject in speech or writing” (dictionary.com, from 2008, definition 1& 2). The studies on discourse are the studies of communication of thought and all forms of communication.

Narrative is one of the forms of discourse or communication. The best definition that I could find was in an article called, On Defining Visual Narrative. According to Hawthorn, (as cited in Pimenta & Poovaiah, 2010)

Narrative focuses our attention on to a story, through the direct mediation of a ‘telling’ which we both stare at and through, which is at once central and peripheral to the experience of the story, both absent and present in the consciousness of those being told the story. ( p. 29)

I interpret Hawthorn’s statement to mean that narrative encompasses stories. Narrative is the telling of the story or series of stories to better understand them. It can be a powerful tool to help me and my students better understand the world around us.

Zander adds that narrative values may be represented in many ways, including culturally learned codes, myths, and stories which reveal popular attitudes about gender, race, ethnicity, or education. As a mirror of culture, narrative appears in visual images and reflects the attitudes of society as well as the personal opinions and interests of artists and of those who use images to teach (Zander 2007, 189). In short, narrative and the story can be a way for my students to make connections to their world. Not only will they find
meaning in their world, they will increase in learning and will develop life skills through storytelling.

**The value of storytelling.**

Through learning and practice my students will obtain the social, emotional, developmental, and intellectual benefits the telling of stories have to offer. In teaching my students to tell stories I am encouraging them to develop life-long skills that will help them to find meaning and understanding in their lives. The following are examples of skills that storytelling can promote.

*Storytelling is intellectually valuable for students to learn and practice.*

- Storytelling aids in critical thinking (Aiex, 1988).
- Storytelling builds imagination (Ellis, 1991).
- Storytelling assists in comprehension (Aiex, 1988; Malkina, 1995).
- Storytelling enriches the general curriculum (Cather, 1919; Ellis, 1991; Grugeon, 2000; Ramsey, 2000; Wright, 1995).
- Storytelling offers an opportunity for creative and artistic expression (Bryant, 1910; Cass, 1967; Cather, 1919; Ellis, 1991; Sawyer, 1962; Tooze, 1959).

*Storytelling is socially valuable for students to learn and practice.*

- Storytelling nurtures a sense of humor (P. Scott, 1985).
- Storytelling provides an ethical value system (E. Scott, 1971).
- Storytelling contributes to a relaxed and intimate classroom atmosphere (Bryant, 1910; P. Scott, 1985).
- Storytelling provides enjoyment (Bryant, 1910; Cass, 1967; Cather, 1919; Ellis, 1991; Tooze, 1959).
• Storytelling provides entertainment (Achebe, 1996; Fisher, 1985; Larkin, 1997; Ramsey, 2000).

**Storytelling is emotionally valuable for students to learn and practice.**

• Storytelling provides familiarity with events beyond one’s personal experience (Baker, 1977; Cass, 1967; Harding, 1977).

• Storytelling stimulates a positive attitude for reading and an appreciation of literature (Aix, 1988; Baker, 1977).

• Storytelling contributes to mental health and sense of wellbeing (Bettelheim, 1976; Campbell, 1988; Erickson, 1950; Wigren, 1994).

**Storytelling is developmentally valuable for students to learn and practice.**


• Storytelling facilitates recall of content and facts (George, 1986; National Council of Teachers of English, 1998, November).

• Storytelling develops listening skills and concentration skills or attentiveness (Baker, 1977; Bryant, 1910; Ellis, 1991; P. Scott, 1985).


• Storytelling assists in writing development (Grugeon, 2000; National Council of Teachers of English, 1998).

• Storytelling supports reading development (Grugeon, 2000).
Why people tell stories.

Students have many stories to tell. They have stories about themselves, stories about home, stories of school, stories about friends and stories about family. As a teacher, I am hearing my students tell stories all of the time. Sometimes the stories that I hear are sad. Sometimes they are happy. Some are silly and often they are very interesting.


Anthropologists tell us that storytelling is central to human existence. That it’s common to every known culture. That it involves a symbiotic exchange between teller and listener — an exchange we learn to negotiate in infancy.

Just as the brain detects patterns in the visual forms of nature — a face, a figure, a flower — and in sound, so too it detects patterns in information. Stories are recognizable patterns, and in those patterns we find meaning. We use stories to make sense of our world and to share that understanding with others. They are the signal within the noise. (para. 1)

In other words, we were born to tell stories. Storytelling is part of who we are and what we do. Therefore, my students and I need more opportunities to tell stories. In a sense, my students are longing to find ways to share their stories. They just need a place and a way to tell them. As my students desire to understand their lives, storytelling can help give life and art meaning. If I can find ways to share my stories with my students and encourage them to tell their own stories, we are all able to gain more perspective and meaning. Zander (2007) adds that, “as both teachers and students…these narratives play an important role in making sense of human experience and in forming self-awareness”
(p. 191). I understand that stories help us find meaning in life and art. At this point in my research, I needed to know more about the kind of learning a student can receive through storytelling.

Types of learning storytelling promote.

As a teacher, I am always trying to find ways to meet the needs of all or as many students as possible. In my education classes, we were taught that there were many kinds of learning styles. I learned that it is important to create learning opportunities that meet the different kinds of learning styles. The best examples are demonstrated in Howard Gardner’s theory of Multiple Intelligences. In one of his books Gardner (2000) takes the now nine intelligences or learning styles and lists different ways that intellectual ability is demonstrated. Although he identified additional skills for each of these intelligences, I list only the examples he gives that would promote storytelling.

- **Visual/ Spatial intelligence** - skills in reading, writing, creating, interpreting visual images.
- **Verbal/ Linguistic intelligence** - skills in listening, speaking, writing, storytelling, explaining, teaching.
- **Logical/ Mathematical intelligence** - skills in problem solving, questioning, and wondering.
- **Bodily/ Kinesthetic intelligence** - skills in dancing, body language, acting, miming, expressing emotions through the body.
- **Musical/ Rhythmic intelligence** - skills in singing, playing musical instruments, and composing music (Music can also tell stories. A good example of this would be like the story by Russian composer Sergei Prokofiev, *Peter and the Wolf*).
• **Interpersonal intelligence**- skills in seeing things from other perspectives, listening, understanding other people’s moods and feelings, communicating verbally and non-verbally.

• **Intrapersonal intelligence**- skills in reflecting and analyzing one’s self, desires and dreams, understanding one’s role in relationship to others.

• **Naturalist intelligence**- ability to nurture and grow things. It is also a greater ease in caring for, taming and interacting with animals. Recognizing and classifying things are at the core of a naturalist. This type of learner will find it easier to tell stories when talking about nature, animals, and the weather.

• **Existential intelligence**- the ability to be sensitive to, or have the capacity for, conceptualizing or tackling deeper or larger questions about human existence, such as the meaning of life, why are we born, why do we die, what is consciousness, or how did we get here. This type of learner will find it easier to tell stories when talking about life after death, religion, surreal, fantasy or the spiritual in artwork (pp. 135-156).

On the whole, stories encourage many different learning opportunities. Using stories in teaching can meet the many needs my diverse learners of all levels, abilities and interests. In order to have my students use stories to learn, I need to better understand the story and what educators are using to teach the writing of good story.

**Narratives, Discourse, and Stories**

There are many types of stories. According to Roland Barthes (1975), anywhere there are people, there are stories.
There are countless forms of narrative in the world. First of all, there is a prodigious variety of genres each of which branches out into a variety of media, as if all substances could be relied upon to accommodate man’s stories. Among the vehicles of narrative are articulated language, whether oral or written, pictures still or moving, gestures, and an ordered mixture of all those substances; narrative is present in myth, legend, fables, tales, short stories, epics, history, tragedy, drame {suspense drama}, comedy, pantomime, paintings, stained-glass windows, movies, local news conversation. Moreover, in this infinite variety of forms, it is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narrative; all classes, all human groups, have their stories, and often those stories are enjoyed by men of different and even opposite cultural backgrounds; Narrative remains largely unconcerned with good or bad literature. (p. 237)

Narrative and stories can take on many different forms. Aristotle, in his Poetics essay, believed that poetry was organized into three groups: tragedy, comedy and epic verse. Aristotle (2008) defines tragedy as,

An imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. (p. 10)

Comedy (from the Greek κωμωδία, komodia), as a popular meaning, is any humorous discourse generally intended to amuse. (Henderson, 1993) An epic is a lengthy
narrative poem, ordinarily concerning a serious subject containing details of heroic deeds and events significant to a culture or nation (Meyer, 2005).

**Characteristics of stories.**

All sources seem to agree that the development of characters, setting, and plot are vital to well-written stories. The following terms describe elements of a story.

- **Antagonist:** The person or force that works against the hero of the story.
- **Character:** A person or an animal in a story.
- **Conflict:** A problem or clash between two forces in a story.
  - Person versus person- a problem between characters.
  - Person versus himself or herself- a problem within a character’s own mind.
  - Person versus society- a problem between a character and society, the law, or some tradition.
  - Person versus nature- a problem with an element of nature, such as a blizzard or a hurricane.
  - Person versus destiny- a problem or struggle that appears to be beyond a character’s control.
- **Mood:** The feeling a story creates in a reader.
- **Narrator:** The person or character who tells the story, gives background information, and fills in details between dialogue.
- **Plot:** The events or actions that move a story along from start to finish.
- **Point of view:** the angle from which a story is told.
- **Protagonist:** The main character or hero in a story.
- **Setting:** The place and time period in which a story takes place.
• **Theme:** The author’s message about life or human nature.

• **Tone:** The writer’s attitude toward his or her subject (e.g., angry, humorous, and the like) (Kemper, 2007).

**Story patterns.**

According to *Write Source*, (Kemper, Meyer, and Sebranek, 2007), a language arts text, there are six patterns to writing stories: the quest, the discovery, the rite of passage, the choice, the union, and the reversal. Most stories can fit in these few patterns:

• **The Quest**- The main character goes on a journey into the unknown, overcomes a number of obstacles, and returns either victorious or wiser. Heroic myths follow this pattern, as do many modern stories.

• **The Discovery**- The main character follows a trail of clues to discover an amazing secret. Mystery and suspense novels use this pattern.

• **The Rite of Passage**- A difficult experience changes the main character in a significant and lasting way. These stories are also called Coming of Age stories.

• **The Choice**- The focus in this type of story is a decision the main character must make. Tension builds as the decision approaches.

• **The Union**- Two people fall in love, but they are held apart by a number of obstacles. Their struggle to come together only causes their love to grow stronger. Sometimes, they succeed, and sometimes they fail.

• **The Reversal**- In this pattern, the main character follows one course of action until something causes him or her to think or act in a different way (Kemper, 2007). The quest, the discovery, the rite of passage, the choice, the union, and the reversal are common patterns for writing stories appearing in literature or mythology.
They are also taught as a pattern for stories in school. It is no wonder that students have a
difficult time writing about the events in their lives, given such a complex pattern. A
student writer often has a hard time writing a story because of the restrictive and specific
way in which they are taught to write a story. The poet and educational researcher Carl
Leggo (2007) relates his experience growing up in just this way;

I often recall how I was taught in school that good stories needed many elements.
The process of making a story was taught as a process much like baking a cake.
The good story-writer apparently mixed various elements together in a way that
resembled the stories in class anthologies. I spent a lot of time in school trying to
imitate the kinds of stories that I read or watched on TV. So, I wrote stories with
convoluted plots, and lots of suspense like spices, and strong emotions, and fast
action, and hair-raising adventures. I never wrote about my daily life, never wrote
about the events, experiences, and emotions of growing up in a working-class
neighborhood in a working-class town. I never wrote about anything or anybody
that was personally meaningful. As far as I. was concerned, the ordinary stories of
my family and neighborhood experiences, lived daily, lived year after year, were
not appropriate or legitimate or sufficient for writing stories in school. (p. 192)
The trial now lies in getting those everyday stories out where we can share them
with others. What are the different ways in which stories are told? Leggo reminds us that
there are stories all around us when he says:

We live stories all the time. We attend to the stories of others. We linger in the
stories of dreams, imagination, fantasy, and memory. We hear stories from friends
and strangers; we view stories on TV; we understand the past in terms of stories,
just as we seek to understand the future in stories. We explain our actions in stories, and we tell the same stories over and over at family gatherings. Our spiritual beliefs, our sense of national identities, our accounts of emotional and psychological needs and desires are all woven through and through with stories.

(p.192)

**Techniques of storytelling.**

Often when we think of storytelling, we think of stories being told to children. These are a few techniques used in effective storytelling to children that can be adapted to effective storytelling to other audiences (Boer, 2006):

1. Prepare well. Read the story through several times—for your own pleasure and to acquire a sense of the story sequence. (Do not memorize it.) Then let yourself go, telling it smoothly and dramatically in your own words.

2. Establish a routine for putting the *listener* into a listening mood.

3. Experiment with characterization. In your preparation, try visualizing each personality in the story. Then, as you tell the story, give each character a particular voice or gesture to make that person come alive in the minds of your little listeners. Don't hesitate to try some first-person narratives too.

4. Vary your position and make good use of gestures. Surprise the *listener* occasionally by changing the place in which you usually gather to hear the story; for a change of pace, tell the story standing up instead of sitting down.

5. Identify the climax of the story before telling it. Then save your energy for that part of the story, building toward it gradually and purposefully.
6. Make use of silence and pauses as an invitation to your listeners to ponder parts of
the story—or to anticipate what comes next.

7. Highlight emotions and feelings as you tell each story; invite the listener to feel as
they listen, to empathize and identify with the characters in the narratives. And let
the listener sense how deeply you yourself are moved by the stories (p.37).

Although there are countless strategies and techniques for storytelling, there is no
right way to tell stories, says the author of *Improving Your Storytelling,*

Since each situation is unique, it follows that there is no one right way to tell stories.
There is only a way that works for you at a given moment with a given audience.

Thus, the storyteller’s job is not to imitate ‘the perfect storyteller’ or ‘ideal
storytelling.’ It is to find a way to tell that meets the requirements of the moment.

(Lipman, 1999, p.15)

**Basics to writing stories.**

When writing stories, a technique commonly suggested and popular today is the *Six +
1 Traits of Writing,* by Ruth Culham. As the title suggests, there are seven traits to good
writing. Culham encourages writers to use the following traits to improve their writings.

- **Ideas** are the main message, choose an interesting topic. Focus on what matters to
  the writer.

- **Organization** is the structure of the piece. Include a beginning, middle, and
  ending.

- **Voice** is the person behind the words. Make writing sound like the writer. Show
  that the writer cares about the topic.
• **Word Choice** is the use of rich language. Use precise language. Choose specific nouns and active verbs.

• **Sentence Fluency** is the structure and flow of sentences. Make writing smooth and easy to read aloud.

• **Conventions** are the rules that guide readers toward meaning. Check spelling, capitalization, punctuation, and grammar.

• **Presentation** is how the writing looks on the page. Make the overall appearance pleasing to the eye. (Culham, 2003. p. 58)

**Literary Structures for Telling Stories.**

There are many different structural ideas for a story. They all come down to the development of the plot. To me, the simplest and least confusing is the outline provided by the *Write Source* (Kemper, 2007) text. There are five parts for writing a plot. (See Figure 2.1). They are exposition, rising action, climax, falling action, and resolution.

• **Exposition**- The main character, conflict, setting are introduced.

• **Rising action**- two or three important actions involving the main character and his or her problem; this builds suspense into story.

• **Climax**- the moment of truth or most exciting action when character confronts problem head on, best stories character is changed by the climax.

• **Falling action**- main character learns how to deal with life after the moment of truth.

• **Resolution**- brings the story to a natural, thought-provoking or surprising conclusion.
According to Doug Lipman, (1999) author of *Improving Your Storytelling*, the expectations of how the story is told are not the same for each individual listener. Those expectations might be:

1. The believability of the plot.
   - A well-developed, believable plot.
   - A well developed, patently impossible plot (e.g., a tall tale).
   - A skeletal plot--- whether believable or implausible---that serves as a vehicle for songs, comedy, or social commentary.

2. Certain kinds of actions in the plot, such as:
   - Violent, scary actions in the plot.
   - Absence of violent, scary actions in the plot.

   - Familiar, realistic, common characters (e.g., the boy next door).
   - Familiar, realistic, uncommon characters (e.g., kings and queens, or historical heroes).
   - Stylized imaginary characters (e.g., dragons, or space commanders).

4. Character development.
• Three-dimensional characters.
• Flat, stereotyped characters.
• Stereotyped characters who are not flat but express internal emotions and ambivalence (e.g., characters in soap operas).

5. Ending lines.
• A punch line.
• A gentle, lyrical ending.
• A formulaic ending.

• Clearly defined moral choices and actions.
• Morally ambiguous choices and actions.

7. Commentary.
• Clearly stated moral or practical deductions.
• The absence of explicit commentary (p. 77).

Throughout my research on storytelling, I have discovered that there is not one perfect way to make and tell a story, but stories can be created in many different ways. A story can be as complex and detailed as Aristotle’s work or as simple as a child’s remembrance of a dream. I have learned that I need to provide options for my students in their writing but not hold them to a strict pattern of writing. My students need the tools to create their own stories along with the freedom to give life to those stories.

**Storytelling and Art Education**

Zander’s (2007) focus in her article, *Tell Me a Story*, is on “narrative as discourse, and suggests how it might be used by teachers to encourage students to think more
critically and to understand the role of art in their own lives and culture” (p. 189). She continues in telling us that narrative in the classroom is important because it “fosters deeper awareness, by assisting students in their search for personal meaning and social ethics” (p. 189). Zander emphasizes the importance of using art to help children find meaning in their own lives and then expresses how she thinks that it is “possibly under-utilized” (p.189) in the classroom.

As I have been contemplating the type of artwork that my students and I have created in the past, these artworks often lack real meaning. Students tend to focus more on the technical parts of a work rather than its meaning. As a teacher, I was trained to write curriculum using the Discipline-Based Art Education approach to teaching. This approach draws from the five art disciplines of art history, art criticism, aesthetics, art production, and visual culture. This is an effective way of teaching students not only to make art but also to look critically at other’s art, learn the history of art and talk about the meaning of art. Nevertheless, as an art teacher, I sometimes feel there is something missing in the artwork that my students make. Often their works do not have any meaning to them and they lack a compelling story.

Carroll (2003) tells us the reasons that storytelling in art education has become important.

Over the course of the last thirty years, interest in narrative art and visual storytelling has come to the fore in art education practice. It reflects the convergence of several ideas. First, there is the recognition that the narrative impulse is very compelling. Everything to a young child is a story. Second is the
notion that the development of graphic narrative conventions helps children tell richer and more wonderful stories visually. (para. 1)

Storytelling in art education has become an important part of what students do to make meaning in their artwork. As a teacher I want to improve my practice and help my students include their stories in their works of art. The implementation of the Visual Storytelling project that I created was a big part of how I helped my students find meaning in their art but also help my students better relate to the art content that I am required to teach.

As I discussed earlier in this chapter, narrative is under the umbrella of discourse and communication. Art is another form of communication. I agree with what Eisner (2002) says: “the arts help children learn to say what cannot be said” (para. 8). In the article, *On Defining Visual Narrative*, the authors explain how we as humans have always used visuals to tell stories.

As human beings we have found a novel way of telling stories by illustrating those using visuals. We do this with a motive of communicating to an audience; explaining what, how, where, and in what manner the event took place. We employ the help of visual narratives to do this. The technique of illustrating stories has existed and continues to exist today. (Pimenta & Poovaiah, 2010 p. 44)

If narrative is a way of telling the story that exists then the story that exists can also be told through visual images. Therefore, visual storytelling (telling stories through art) is yet another way of communication. What is visual storytelling or visual narrative? These terms can be defined separately.
Visual Narrative can be defined as an image or series of images that essentially and explicitly narrates a story; where – Visual signifies – something that can be seen using the human eye.

Story signifies – a series of events linked by causality, temporality or sequence or the order of occurrence. Narrative signifies – the act of telling a story or the story itself or the order of presentation (Pimenta & Poovaiah, 2010 p. 30).

My students are telling stories all of the time, similarly their art can tell stories. As students learn how to effectively communicate their story through visual stories and narratives, they can make connections to their own lives. If they can make connections through their own visual storytelling they can also learn to interpret the visual narratives that exist within Core Knowledge artists and artworks.
Chapter 3: Research Methodology

My research methodology is an action research method employing a curriculum intervention designed to test my hypothesis that narrative will make the study of art in the core more relevant, memorable, and interesting for the students. I planned a unit of study aligned with the Core Knowledge sequence, the state core and visual storytelling. After creating the unit I taught it to the students and collected data by recording student comments, personal reflection, student journal entries, and responses from a post-project student questionnaire. After we created the visual journals I pulled all of the data together to analyze whether students were able to find the study of art more relevant, memorable and interesting.

The purpose of using action research was to improve my practice by creating an intervention in the curriculum that would address my questions. Action research allows me to not only intervene but also to analyze and reflect on both the process and the results of my curriculum changes.

Action Research

Ideas about action research began back when John Dewey said, “Learning to teach well requires being conscientious students of our own practice” (Dewey, 1904, p. 18). According to May (1993), the term action research was started by American Kurt Lewin, in 1946. His work focused on the dynamics of communication and social change in minority groups. According to May, his model was a repeated cycle of parts: planning, acting, fact-finding, and analysis. She tells us that interest in action research received more attention in the United Kingdom, Canada and Australia than in the United States. May goes on to tell us that Corey (1953) and Shumsky (1958) took Lewin’s model and
used it in education to help educators to become researchers in their own classrooms (p. 120).

Today, action research is being used by many educators to improve their practice and field. May (1993) describes six main beliefs of action researchers today:

1. Teachers theorize.

2. Action research is not always aimed at problem solving.

3. You don’t have to be an art teacher to engage in action research.

4. The methods matter.

5. Action research can be collaborative.

6. Change toward social equity is possible and equitable.

I also believe that teachers are researchers. I feel that all good teachers are currently doing some form of action research in their practice. I believe that action research is what makes a good teacher continue to progress as a teacher. I don’t believe that it is through others’ research that a teacher gets better but through their own action and reflection and evaluation. Action research has a deep root in every day practice. It is a living practice.

So where did action research as a living practice originate? In 1994, researchers Carson and Sumara (1997) were investigating the relationships between action research, educational action research and the lived experiences of action researchers. Their proposal is that researchers have experiences in their lives that are intertwined with the action research they are performing. They believe that new possibilities and understandings can be revealed as a result of this kind of research (p. xvii).
Are there different kinds of action research? As a researcher I want to make sure that I do the action research that best fits my questions and my practice. According to O’Brien (2001) there are four types of action research. There is the traditional action research stemming from Lewin’s work. This approach tends to lean towards the conservative, generally maintaining the status quo with regards to organizational power structures. There is contextual action research or action learning. This approach is derived from Eric Trist, a social psychiatrist, whose work on relations among actors in a social environment is domain based in that it tries to involve all affected parties and stakeholders as each participant understands the working of the whole. There is radical action research, also known as participatory action research. O’Brian says participatory action research, …has its roots in Marxian ‘dialectical materialism’ and the praxis orientations of Antonio Gramsci, has a strong focus on emancipation and the overcoming of power imbalances. Participatory Action Research, often found in liberationist movements and international development circles, and Feminist Action Research both strive for social transformation via an advocacy process to strengthen peripheral groups in society. (As in Current types of action research, para. 1-3) Lastly is educational action research which O’Brian (2001) states it is derived from the writings of John Dewey who believed that professional educators should become involved in community problem-solving. Its practitioners, not surprisingly, operate mainly out of educational institutions, and focus on development of curriculum, professional development, and applying learning in a social context. It is often the case
that university-based action researchers work with primary and secondary school teachers and students on community projects (as in Current types of action research, para. 4).

This last example is the action research that I feel is the best for my situation following the practice and philosophy of John Dewey, an educator. I believe that educational research should help a teacher and researcher improve their professional practice. I feel that a good teacher often employs an action research stance as they are reflective and are constantly evaluating and reevaluating his teaching practice, methodology and strategies to help his students learn and inquire. As a teacher and a good researcher I should always be asking questions. In my practice I strive to teach my students to also ask good questions and then teach them strategies and methods to finding their own answers. I believe that this teaches them how to teach and learn for themselves. This is a form of enquiry-based learning.

Enquiry means asking questions for which you do not know the answers.

Engaging in enquiry means that you want to learn something new. Authentic research is where you do not already have the answers. Authentic action research adds to this the idea that what you find out is going to make you change what you are doing, both mentally and in the practical world. (McNiff, 1996 p. 13)

In my research project I chose to use action research because I wanted to take my current knowledge and teaching practices, along with my questions about storytelling and narrative, to improve my teaching and my students’ abilities to make connections to art content and their lives.

Bassey (1995) and McNiff (1996), tell us that action researchers are intent on describing, interpreting and explaining events (enquiry) while they seek to change them
(action) for the better (purpose). They are saying that action researchers are seeking answers to questions they don’t know the answer to and taking the action steps to change themselves for the better. This is how I plan to find the answers to my research questions.

McNiff (1996), explains that

Action research shares the following characteristics with other research:

- It leads to knowledge.
- It provides evidence to support this knowledge.
- It makes explicit the process of enquiry through which knowledge emerges.
- It links new knowledge with existing knowledge.

Action research is different from other research because:

- It requires action as an integral part of the research process itself.
- It is focused by the researcher’s professional values rather than methodological considerations.
- It is necessarily insider research, in the sense of practitioners researching their own professional actions. (p. 14)

McNiff, an advocate of action research, believes that well-conducted action research can lead to your own personal development, better professional practice, improvements in the institution in which you work, and making contributions to the good order of society.


1. A commitment to educational improvement
2. A special kind of research question
3. Putting the ‘I’ at the centre of the research
4. A special kind of action that is informed, committed and intentional
5. Systematic monitoring to generate valid data
6. Authentic descriptions of the action
7. Explanations of the action

In many ways as a teacher I am doing action research all of the time. I feel that I am constantly planning, acting, reflecting, fact finding and analyzing what I do in the classroom. I feel that action research is the best way for me to help me answer my question, on how I can help my students find relevance in the Core Knowledge art content. With the visual storytelling project I used action research through my practice in teaching. I will use McNiff’s outline to guide my action research and the visual storytelling project which were designed answer the questions that I have about my students finding their own connections to the content of Core Knowledge.

_A commitment to educational improvement_ was reflected in my interest in improving my practice, classroom, and school by using my teaching situation to test my hypothesis; that through the use of visual storytelling my students will be able to make personal connections to the Core Knowledge curriculum that I have been assigned to teach them. I used action research because it allows me to reflect on the different things that I am testing within my unit of instruction.

My project involved a special kind of research question. My question, “how can I help my students make connections and the find the art content of Core Knowledge more interesting and relevant to their lives”, is a question that is relevant to my situation and
particular to where I teach and the curriculum that I use. I am looking at a question that will be explored through action research.

Some critics like David Silverman would say McNiff’s next guideline for action research, “[putting] the ‘I’ at the centre of the research” (p. 14) is a form of, as he calls it, navel-gazing (Silverman, 1997 p. 240), I believe that it is important for me to be in the center of the research because I am seeking to improve my own practice and teaching. I am doing this with action research which is not only telling my story but is also the search for the theory behind the story.

My action research requires *a special kind of action that is informed, committed and intentional*. My research is informed because I have read what others have written and done about storytelling not only in art education but in general education also. It is committed because as McNiff adds, “I am a stakeholder in the action, and I can commit my values to the project” (p. 18).

In order to show that the results of this research have changed my professional practice I need to carefully collect data about my action. McNiff (1996) calls it a “systematic monitoring to generate valid data.” I had a plan to collect and record data. I collected it from students’ comments in class, I had method of accumulating my own reflections and notes, I also created a survey that helped me gather data about student attitudes. Along with the other forms of data, I also collected the students’ artwork, and photographed them as a form of data. Later, I then reflected on the data and the attitudes that I had during and after the project. Last of all, I analyzed the different types of data.

While recording my research I needed to keep it authentic. McNiff calls it “authentic descriptions of the action.” She warns us not to “mix up the explanation with
the description of the data.” This is carefully done separately when I describe what I did and then explain why I did it.

**Visual Storytelling: The Project and the Action in the Research**

In response to the problem that my students find it difficult to relate to the art content of the Core Knowledge curriculum, I created the visual storytelling project. This project is made up of three parts; a curriculum unit, the creation of a story, and the creation of an altered storybook. The project took my students through the process of creating a visual story. The students chose an artwork that they wanted to find connections and relate themselves, their lives and their interests.

**The curriculum unit.**

The first part of my action research was to create a unit of instruction. As part of a Core Knowledge school, I used the outline and rubric of creating a unit that is provided by the Core Knowledge foundation to submit a unit plan and have it approved for publishing and presentation at their national conference. I wanted to show that I could follow the guidelines given to me by the school and Core Knowledge foundation and still be able to incorporate my implementation of DBAE and the ideas of visual storytelling and altered books. The Visual Storytelling project was designed as a six lesson unit to assist in the teaching of the Core Knowledge sequence for grades six, seven, and eight. It also meets the needs of the Utah State Standards for the Visual Arts at the same grade levels (See Appendix A: Visual Storytelling Unit).

The Core Knowledge foundation has a particular format for writing Units. As seen in Appendix A, I have written the Unit to those specifications to show that, although some of the content of Core Knowledge art is difficult to connect to students lives, it can be
done. After the planning I was ready to introduce my students to the concepts and ideas of story and narrative and how they were going to embed themselves into the narratives of the artists and artworks we had been learning about.

**The story.**

Students started by choosing an artist and his or her artwork from Core Knowledge or artworks that we had studied throughout the year that they wanted to embed into their visual story. Following a review of all of the artworks in the Core Knowledge sequence, students chose one artist and one of the artist’s artworks around which to create a story.

Once the students made their decisions, I asked them to research the artist and the artwork to be included in the project. I felt that this was important for both inquiry and helping the students see connections between art and the skills that they acquire in their language arts classes. For this part of the project, the students created a type of an epilogue which included two parts: an art criticism and artist biography. On the back signature of the book, the students wrote an art criticism answering provided questions on one side of the page and on the other side they wrote a short artist biography and real facts about the artwork. I wanted the students to provide a written criticism of the artwork and how they felt about the artwork before they started writing the story. This would give them something to contrast with their feelings toward the artwork after the creation of the visual story book.

After the students created the epilogue page layout, they created a story plot from the artwork and outlined from the beginning to the end. Criteria for the story were designed to allow creativity but also make the project doable. They included;
• The stories could be true or pretend (I only asked that there be no horror or gore)
• The story must be interesting
• The story must be easy to read. I should be able to understand and know all that happened in the story. I would like to see images and words.

At first the students were having fun coming up with ideas. The conversations we were having in class were exciting. The students were excited to try their hand at writing stories. After the initial idea the students became slightly discouraged but I worked with their English teacher to assist in improving their writing. The process of having students write stories was much more difficult and took up a lot more time than I originally anticipated.

**The altered book.**

Finally, once the stories were written and the students had the opportunity to go through a few drafts, the students were ready to put their visual stories together. The students needed a canvas for their visual stories. I chose to have the students use a similar process to the way that I had created my altered book. I chose books that were the least expensive and the most practical size for the type of story that students would need to create. I provided them with a children’s board book. I chose books that were about 12-16 pages of all different sizes and shapes. Each student chose their book size and length. They were then to use the following steps to help them prepare their books as a clean slate for creating their visual stories:

1. Student will gently rough-up the surface of the board book pages using sand paper. The idea is to remove the slick, plastic surface of the book so that the
gesso will adhere better. When finished sanding, use an old rag to wipe away all the dust.

2. Students will use a paint brush to paint the front cover, the back cover, and the spine of the board book with the gesso. Let dry. Apply another coat of gesso, if necessary, to cover up the book's original words and text.

3. Students will open board book and find the center. (If there are not even numbers of pages, keep the extra page on the back end.) The two pages in front of you are called a double-page spread. They will use paint brush to cover these two pages with gesso. Let dry. Apply another coat of gesso, if necessary.

4. Students might have to paint it a few times so that the original pictures are not visible.

5. When the book pages are dry, student will then be painting each open page section with different colors of acrylic paint. Create interest by making texture and if the students know color schemes, they can pick a color scheme to help unify their books.

After the book was dry, they were ready to begin their story books. At this point, I explained that the students needed to include the following as part of their visual story:

- They need to introduce their characters. They did this by including pictures of the characters. This was done with digital photography.
- They need to introduce the artwork and artist into their story books. Students included a picture of the chosen artwork somewhere in their project. This is where students were introduced to the idea of appropriation and copyright. We
discussed the aesthetic issues and had students discuss and write about their feelings toward art appropriation.

- Students need to create a cover and a title of his/her book.
- Students need photographs of themselves and any other characters
- The pages need to be visually interesting and tell the story
- Students will write in the text and also tell the story with the pictures.

**Documenting the Project**

Throughout the project I wanted to know if my students were able to make connections and how well they were able to relate to the art content. Did I create a project that met the needs and interests of the students that I work with? Were the students able to integrate their own stories into the stories of the artists and artworks that we were learning about? I wanted to know what they believed was successful in the project, not just what I believed. I needed a way to document students’ responses and interest in the project.

The research that I am doing is qualitative and not quantitative. According to Eisner (1991), qualitative research is the search for qualities—the characteristics of our experience. We translate these qualities through our chosen representation form and conceptual outlook. Six features of qualitative study are that it is 1) field-focused, 2) constructed so that the researcher is an instrument, 3) interpretive in nature, 4) expressive in language, 5) highly detailed, and 6) persuasive. (Eisner, 1991, pp. 32-40)
My research is also practitioner research in that I will use it to help me improve my professional practices in my particular workplace. To increase the validity of my research I included several methods of collecting data. I used a survey to collect responses from students. I also recorded my own reflections in notes and journal entries. Lastly I recorded comments my students make in class. This technique of incorporating different viewpoints and methods is what Wolcott (1988) recommends as “crosschecking and ferreting out varying perspectives” (p. 192).

McNiff (1996) reminds us that the focus of the research is about the teacher. “Remember that the focus of the enquiry is mainly you. You are aiming to bring about change in yourself, so that you can try to have a positive influence on your situation” (p. 42). I then ask myself, how am I impacting my students, the classroom and those in my particular situation? How am I changing my practice? McNiff goes on to tell us, “In order to gauge the impact that such change is having on other people, you need to check their reactions to you” (p. 42).

Using the survey I asked questions about the students’ beliefs towards themselves, their peers, and the project. These responses were designed to give me an idea of their attitudes. I used their responses to reflect on how I am doing as a teacher and where I can improve my practice. I cannot prove that the responses and attitudes changed because of me, but as McNiff states,” I can show that they are happening with me” (p. 42).

The purpose of the survey was to give my students the opportunity to give me written documentation of their reactions to the tasks, artworks, their choices and teaching methods that I used in the classroom to encourage visual storytelling. I wanted my
students to rate their beliefs about their experiences by telling me how much they agreed with certain statements about different aspects of the visual storytelling project.

To measure the relative strength of students’ beliefs I used a simple Likert scale with the five following options to help students express their belief in a statement:

- Strongly Agree
- Agree
- Undecided
- Disagree
- Strongly Disagree

In addition to having my students rate themselves, I also wanted to allow them the opportunity to give more personal responses. I asked opened ended questions to make sure that the students were able to communicate, in their own ways, how they felt about this project. Having both types of responses: the Likert scale ratings and the personal reflection responses, gave me a deeper understanding of my students experiences.

For tracking my students’ reactions I wanted statements that dealt with their perceptions of themselves and perceptions of those around them. I chose to do a survey based on the research of the Krietler brothers. They (Krietler, 1972) state that, “In order to gain more knowledge the connotative meaning of the stimulus is established by checking the representation of the stimulus against the complex structures of beliefs in the extensive network of cognitive orientation” (p. 328).

This means that I needed to create statements that related to the four beliefs that the Krietlers describe as structures within cognitive orientation. After my students rated themselves based on the different beliefs that they have about the project and their art
making experiences, I was then able to gain insight and understanding from the different responses of my students.

When conducting the survey I placed each student’s artwork in front of the student and asked him/her to answer the survey questions based upon this particular artwork. This type of belief inventory was used as a concluding reflection to collect responses from students about how they view themselves, others, their work, and their experiences in art making. Krietlers’ (1972) system of cognitive orientation is based on an individual’s beliefs which are defined as:

1. **Belief about self** – which include beliefs referring to one’s more constant or more temporary traits, feelings, abilities, past events and present engagements.

2. **Belief about the common reality** – which include beliefs about the world and anything in it, ranging from people and objects to various interrelations and causal effects.

3. **Belief about a goal** – for the future, long-term and short-term ones, regardless of whether their attainment is planned, plausible, possible or not.

4. **Belief about a value or norm** – reflect the various should and should-nots with regard to any act of behavior, irrespective of whether they are widely accepted, socially enforced, or personally conceived (p. 328).

Within the project survey, I wrote the following statements to help determine the four beliefs of my students. These were beliefs about self, about common reality, about a goal, and about a value or norm.

**Belief about self.**
1. This artwork shows a lot of ideas about what I am like as a person.

2. I think that through making this book I was able to make a connection with the artist that I would not have been able to if I had not made the book.

3. This art project helped me to understand more about how to tell stories and what it takes to make a story interesting.

4. This project helped to make the lives of the artists that we learn about more interesting and exciting.

5. This project helped me feel more like an artist than other projects that we have done.

6. I believe this project gave me many choices.

7. I think that this project gave me a lot of freedom to do what I wanted to do.

8. I liked not knowing exactly what the teacher wanted me to do (no step by step instructions).

9. What was your favorite part about making this book?

10. Why did you choose the artwork or artist that you chose?

11. What was the most difficult part of this project for you? Why?

12. How do you feel that this project has helped you grow as an artist?

   **Belief about common reality.**

13. I think that the other students’ books, show things that they like.

14. I think that other students were able to make good connections to their artists or artworks through this project.

15. I believe that other students learned how to create interesting stories.

16. I think that other students thought that the artists and artworks they learned about were more interesting than before the project.
17. This project helped other students feel more like artists than before the project.
18. This project allowed us to choose what we wanted our artwork to look like and be about.
19. If you would change anything about this project what would it be?
   
   **Belief about a goal.**
20. Next year in art class, I would love to keep making more artworks like this.
21. I would like to create artworks that tell stories.
22. I would like the artists that we learn about to be more interesting and exciting.
23. I would like more art projects that give us more choices on what the artwork will look like and how it is made.
24. I want the art project to tell me exactly what I am supposed to do, no choices.
25. If you were to make another book what artwork would you choose?
26. If you were to make another book what would you do differently next time?
   
   **Belief about a value or norm.**
27. My book is really cool!
28. I think that my story is really interesting.
29. I will keep my book and show it to others.
30. I think that my book is as good as all of the other students’ books.
31. What advice would you give other students that are going to make these books next year?

Analyzing the Results
After giving the survey I compiled the results into two different types of data. For each statement from the survey I analyzed the numerical data and then I critically reflected on that data to interpret it as it pertains to my teaching and students.
Chapter 4: Results

After the students finished making their visual stories, I had them reflect on the process of making their books, their attitudes towards what they had just done, and their abilities as artists. I had them write about the things they learned and tried to get them to also reflect on the meaning of what they had created. After I had given them time to write down their thoughts and ideas, the survey was given to the students to record their beliefs about the project. The survey was given to them to do in class, but there was not enough time for all of them to complete it. Therefore, I sent the survey home with many students and they were asked to return it. Out of 114 students that did the project, 73 students returned their surveys so that 64 percent of the students’ results are included in these findings.

Students were told to fill out the survey honestly for me to better understand their beliefs and how I could better improve future projects and help improve art instruction. The survey was handed out during the last week of the school year after the students’ grades were complete and turned in. The students were informed that their responses would not affect their grades.

Some of the participants did not return the survey for analysis. I wanted the students to answer honestly, without worrying about how their answers might influence their grade, so I conducted the survey after the grades were turned in. I believe that most of those that did not return the survey were students that had difficulty completing the survey. The students were told if they needed help reading or writing responses in the survey they could ask any of the faculty in the school for help. Some of the students chose not to turn the surveys in because they were no longer motivated by the grades. I
was still able to get the majority of the students’ survey responses. Although not all of the surveys were returned, the results of the survey will not have any major influence on my interpretation because the results I am interested in are whether I was able to make any impact on my students and my professional practice. I feel that I have enough student responses to be able to make that determination. I will take that data that I get from the majority of my students and critically reflect on their feedback to improve my practice.

Results of the Survey

Once the surveys were returned, I compiled the student responses for each statement into spreadsheets. I then took the information and created a graph for each survey statement. I visually depicted the averages of students who agree, disagree, and are undecided about each statement so that it was easy to compare the information of the responses. After putting the data together I then analyzed the information from each graph and critically reflected on what the information meant. For each statement I wrote up a small description and analysis of each point.
Belief about self, question 1.

1. This artwork shows a lot of ideas about what I am like as a person.

![Pie chart showing responses to question 1: Agree 36%, Disagree 17%, Undecided 47%]

Figure 4.1. Question #1: Students that agree – 26, disagree – 12, undecided – 34.

**Analysis.** Thirty-six percent of the students felt that the book they created showed a lot of ideas about themselves. Seventeen percent of the students felt that it did not. Forty-seven percent were undecided.

**Critical reflection.** This data shows that more of the students felt they were successful at putting themselves into their books. I am a little surprised that more of the students don’t feel that the books are a reflection of themselves since they were created by them and the students were asked to put themselves in the book. I think that those students that are undecided are either unsure of whether the book reflects who they are or they do not want to share their belief that they are reflected in their book. I feel that most of the students’ books showed their ideas and interests. As I looked through their books collectively, I realized some students had a hard time actually placing themselves as a character in their books. It was my observation that those students were the ones who were either undecided or did not feel their books showed ideas about themselves.
Belief about self, question 2.

2. I think that through making this book I was able to make a connection with the artist, which I would not have been able to do if I had not made the book.

Agree 33%
Disagree 32%
Undecided 35%

*Figure 4.2.* Question # 2: Students that agree – 24, disagree – 23, undecided – 25.

*Analysis.* Thirty three percent of the students agreed that they were able to make a connection to the artist. Thirty two percent of the students felt that they did not make any connection to the artist.

*Critical reflection.* The results for question two do not entirely surprise me. I think that it is pretty split down the middle. About half of the students believe they made a connection to the artists and about half believe they did not. I think that far more students felt they made a connection to an artist than I felt they had in previous projects and artist research projects that I had previously assigned. This is probably because of the personal narrative that the students were able to create with the artists.
Belief about self, question 3.

<table>
<thead>
<tr>
<th>3. This art project helped me to understand more about how to tell stories and what it takes to make a story interesting.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree 65%</td>
</tr>
<tr>
<td>Disagree 10%</td>
</tr>
<tr>
<td>Undecided 25%</td>
</tr>
</tbody>
</table>

Figure 4.3. Question # 3: Students that agree – 47, disagree – 7, undecided – 18.

Analysis. Sixty five percent of the students felt that this project helped them better understand how to tell stories and how to make them interesting. Only seven percent disagreed.

Critical reflection. I was very excited to see the results of question three. Many of the students believed that this assignment helped them understand the importance of telling stories but also how important it is for them to work on their own storytelling. They were able to make a connection between the success of their book and their storytelling skills.
Belief about self, question 4.

<table>
<thead>
<tr>
<th>Question</th>
<th>Agree</th>
<th>Disagree</th>
<th>Undecided</th>
</tr>
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<tbody>
<tr>
<td>4. This project helped to make the lives of the artists that we learn about more interesting and exciting.</td>
<td>60%</td>
<td>19%</td>
<td>21%</td>
</tr>
</tbody>
</table>

*Figure 4.4. Question # 4: Students that agree – 43, disagree – 14, undecided – 15.*

**Analysis.** Sixty percent of the students felt that the project helped make the lives of the artists that we learned about more interesting and exciting. Nineteen percent did not feel that it helped.

**Critical reflection.** The results to question four were also very exciting to me. I found it fascinating that although only half of the students in question two felt they made a connection to the artist, many more than half felt that the project of making the book involving the artist helped learning about the lives of the artists become more interesting. Again, this was much higher an interest than I have seen in my students in previous projects.
Belief about self, question 5.

<table>
<thead>
<tr>
<th>5. This project helped me feel more like an artist than other projects that we have done</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree 38%</td>
</tr>
<tr>
<td>Disagree 26%</td>
</tr>
<tr>
<td>Undecided 36%</td>
</tr>
</tbody>
</table>

Figure 4.5. Question # 5: Students that agree – 27, disagree – 19, undecided – 26.

Analysis. Thirty eight percent of the students felt more like artists with this project than they did with other projects. Twenty six percent disagreed.

Critical reflection. Often while teaching 7th and 8th grade students I hear many of the students say, “But I am not a real artist” or “This is not how a real artist would do it” I believed that the reason that students would say these statements was because of the types of materials that we were using. In the past I tried to make sure that we were getting our students higher quality supplies and materials. I tried not to include materials like construction paper and crayons as often. This did not always seem to help students feel like artists.

I included question five in the survey to get data on how the students believed this project helped them be more like artists and do what real artists do. I was pleased to see that after creating these books many of the students feel that they were able to be more like an artist. With this project I did not really tell the students what supplies they were to use. I believe that more of the students felt like real artists because they were able to make their own choices. They were able to choose like artists do.
Belief about self, question 6.

Figure 4.6. Question # 6: Students that agree – 53, disagree – 7, undecided – 12.

Analysis. Seventy four percent of the students felt that they had many choices with this project. Nine percent did not feel like they had many choices.

Critical reflection. This data was strong. The majority of the students believed that they were given many choices. I believe that this was also why many of the students felt that this project helped them feel more like artists. When beginning this project I hoped that the students would feel empowered in what they were doing and be more successful with the project as a result of their choices.
Belief about self, question 7.

![Pie chart showing responses to question 7]

**Figure 4.7.** Question # 7: Students that agree – 49, disagree – 8, undecided – 15.

**Analysis.** Sixty eight percent of the students felt that they had a lot of freedom to do what they wanted for this project. Eleven percent of the students felt they were not free to do what they wanted with this project.

**Critical reflection.** More than believing that the students were getting a lot of choices, I knew that it was important that the students felt that they were getting the freedom to do more of what they wanted to do in an art project. Clearly this data shows that the students were given the freedom to do what they wanted to do. I believe that this was because of the amount of choices they had.
Belief about self, question 8.

8. I liked not knowing exactly what the teacher wanted me to do (no step-by-step instructions).

![Pie chart showing the distribution of responses: Agree 56%, Disagree 22%, Undecided 22%]

Figure 4.8. Question # 8: Students that agree – 40, disagree – 16, undecided – 16.

**Analysis.** Fifty percent of the students liked not knowing exactly what the teacher wanted them to do for this project. Twenty two percent of the students would rather have the step-by-step instructions.

**Critical reflection.** This data was a little more surprising to me. When I started the project, I believed that all of my students would like a project more if they could make more decisions and that they did not have to do another project where I told them what they had to do. I expected most of my students to agree that they liked not having a step-by-step set of instructions on how to do the project. I see from these results that there is still a small group that would rather do a project that tells them exactly what to do. It would be interesting to do more research to see why they would rather not have so many choices or no choices at all. I believe that this might be because they either believe they are not skilled enough or that they have a difficult time making their own choices. I think that maybe there is also a small number that would rather not have to make their own choices at all.
Belief about self, question 9.

What was your favorite part about making this book? Out of the seventy two students, forty eight stated that they really liked painting the pages in the book. Seventeen expressed that they liked finding photos, taking photos and manipulating photos on the computer. Fourteen of the students liked writing, creating, and telling the story. Others liked “imagining I was in the book.” “I like that we were able to make it about whatever we wanted.” “I liked making a mess.” “We got to use our imaginations and be creative.” “I was able to have a chance to come up with something by myself.” “Put a little bit of ourselves into the book” “It was creative and dealt with many different areas”

Belief about self, question 10.

Why did you choose the artwork or artist that you chose? Most students seemed to have chosen the artwork or artist that they did because it was similar to their interests, likes or they were already familiar with the artwork. Many stated that it was similar or went well with their story. One stated that the artwork he chose, “had a lot of story to tell.” Another said that “the artwork really stood out,” to him. A student also said that she first “thought of a story and then decided what would go best with it, then I changed my story a bit so it would match the painting.” Another stated that “it had so much information in one little painting.” One girl said that she chose hers because, “I have always been curious about what was behind the story” of the painting. Another girl felt that “because women didn’t get a lot of people to enjoy their work I feel I should give it to her.”
Belief about self, question 11.

What was the most difficult part of this project for you? The three main difficulties stated by the students were coming up with a good story, finding or creating the right pictures, and time to put it all together.

Belief about self, question 12.

How do you feel that this project has helped you grow as an artist? About 60 percent of the students felt that they had improved as artists, whether in skill, ideas, or in freedom to do it their own way. Some of their responses were: “I got a taste of what it is like to have a deadline for a project. I also got to combine different mediums of art.” Another stated, “You have to think for yourself and not just follow an instruction sheet.” One boy liked how, “it allowed me to express myself a bit more than the other artworks did.” One said, “it has helped me be a better storyteller.” Another student felt, “it helped me with my painting skills and unlocking my creativity.” This boy has learned to pull all of what he has learned this year together when he said, “I have learned how to tie in pieces of work that we have learned all year and bring it together.” Another felt he was able to “try out lots of techniques.”
Belief about common reality, question 13.

Figure 4.9. Question # 13: Students that agree – 50, disagree – 3, undecided – 19.

**Analysis.** Seventy percent of the students felt that the rest of the students’ books showed things they were interested in. Only four percent of the students felt that the other students’ books showed things they were interested in.

**Critical reflection.** I find this data fascinating. Almost all of the students believe that the books that others made had a connection to the things they like and who they are. When the students were asked about their own books the number was quite lower. I find it interesting that a student’s belief about others is so much more certain than they are about themselves. It is good to see that they believe that others were able to connect their books to themselves even if they were not able to make that connection themselves. I think that this is a good indicator that students at this age do not always have the self confidence that they can succeed or they lack the belief that they are successful. Even when the majority believe that most everyone was successful at connecting themselves to the book, they have a hard time seeing that in themselves.
Belief about common reality, question 14.

<table>
<thead>
<tr>
<th>Question</th>
<th>Agree</th>
<th>Disagree</th>
<th>Undecided</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. I think that other students were able to make good connections to their artists or artworks through this project.</td>
<td>58%</td>
<td>7%</td>
<td>35%</td>
</tr>
</tbody>
</table>

**Figure 4.10.** Question # 14: Students that agree – 42, disagree – 5, undecided – 25.

*Analysis.* Fifty eight percent of the students believed that other students were able to make connections to their artists or artworks through this project. Only seven percent thought they did not.

*Critical reflection.* The results were similar to #14. The majority of the students believe that the other students were able to make good connections to the artists through this project. The results in #2 show that they did not believe that for themselves.
Belief about common reality, question 15.

15. I believe that other students learned how to create interesting stories.

<table>
<thead>
<tr>
<th></th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>82%</td>
</tr>
<tr>
<td>Disagree</td>
<td>0%</td>
</tr>
<tr>
<td>Undecided</td>
<td>18%</td>
</tr>
</tbody>
</table>

*Figure 4.11. Question # 15: Students that agree – 59, disagree – 0, undecided – 13.*

*Analysis.* Eighty two percent of the students believed that other students learned how to create interesting stories. None of the students disagreed.

*Critical reflection.* In the results from #3 we see that students feel that they learned how to write better stories and how to make them interesting. We find in these results that students believe that other students also learned how to create interesting stories. I would say that these results show that almost all of the students believe that the stories that other students wrote were interesting.
Belief about common reality, question 16.

16. I think that other students thought that the artists and artworks they learned about were more interesting than before the project.

![Graph showing the distribution of responses.]

- Agree 53%
- Disagree 22%
- Undecided 25%

*Figure 4.12.* Question # 16: Students that agree – 38, disagree – 16, undecided – 18.

**Analysis.** Fifty three percent of the students believed that other students thought the artworks and artists they learned about were more interesting than before the project. Twenty two percent did not.

**Critical reflection.** The results from #4 and these results are very similar. Not only do the students feel that the artists and artworks are more interesting because of the project they also felt that it helped other students as well.
Belief about common reality, question 17.

17. This project helped other students feel more like artists than before the project.

<table>
<thead>
<tr>
<th></th>
<th>Agree 39%</th>
<th>Disagree 14%</th>
<th>Undecided 47%</th>
</tr>
</thead>
</table>

*Figure 4.13. Question # 17: Students that agree – 28, disagree – 10, undecided – 34.*

**Analysis.** Thirty nine percent of the students believed that this project helped other students feel more like artists than before the project. Fourteen percent believed that the students did not feel more like artists.

**Critical reflection.** This data is interesting in that it is very similar to #5 and the belief that the students have about themselves is similar in that students believe that not only did the project help them feel more like artists but the belief was very similar for other students. I think that the reason that there are probably more undecided on this statement is that the students did not really think about others as artists before they had to think about this statement.
Belief about common reality, question 18.

<table>
<thead>
<tr>
<th>18. This project allowed us to choose what we wanted our artwork to be about and look like.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree 85%</td>
</tr>
<tr>
<td>Disagree 8%</td>
</tr>
<tr>
<td>Undecided 7%</td>
</tr>
</tbody>
</table>

*Figure 4.14*. Question # 18: Students that agree – 61, disagree – 6, undecided – 5.

*Analysis*. Eighty five percent of the students believed that this project allowed them to choose what they wanted the artwork to look like. Only eight percent of the students did not.

*Critical reflection*. This data shows strongly that the students felt responsible for the choices they made in the making of their books. Very few of the students felt they did not get any choices.
Belief about common reality, question 19.

If you would change anything about this project what would it be? The three major changes that students would make to this project were more time, the creation of the book, and the writing of the story. Twenty three of the students expressed that they would have liked to have had more time to work on the book. This was either to use their time they were given more wisely or for them to have been given more time overall to work on the project. Fourteen of the students would change the creation of the book. They would either change the way that they chose to do their book or the way that they were required to create the book. Some would like more choices and some would like fewer choices. Twelve of the students would change the story. Out of those students they would change the way they wrote the story, not to write a story and some would have liked to have not included themselves in the story.

Other students’ changes were minor. Six students would like not to use particular artists and artworks. Some would like more artist and artwork choices. Others would like to choose any artist or artwork. This of course would not help with the objective of making connections to the artists and artworks from the Core Knowledge sequence.

Five of the students would like to eliminate or change the research portion of the project. Some mentioned not doing the epilogue, biography, or criticism. A few of them mentioned not understanding the purpose of this in the book. I think that I could have spent more time helping the students understand why this was important.

Three of the students mentioned that they did not like the sanding of the pages and the repurposing of the old books. I think that in the future I would offer to those students that complain the option of going out and purchasing their own blank book from
a craft store. I think that this would probably help them see that we repurpose to not only cut down on expense but to reuse things that are not being used.

There were also 8 students that said they would not change anything in the project. They were happy with the project the way it was.
Belief in a goal, question 20.

20. Next year in art class, I would love to keep making more artworks like this.

![](image.png)

**Agree 54%**  
**Disagree 15%**  
**Undecided 31%**

*Figure 4.15.* Question # 20: Students that agree – 39, disagree – 11, undecided – 22.

**Analysis.** Fifty four percent of the students would like to continue to make artworks like this project. Fifteen percent of the students would not like to continue making artworks like this.

**Critical reflection.** Based on the data of this statement, I think that overall it was a successful project. I also feel that it is fair to believe that students at this age more often than not enjoy creating art that has a connection to them personally. They enjoy projects that give them more opportunities to choose how and what they make, even if that choice is to choose a project that they can do that tells them how to do the project step-by-step.
Belief in a goal, question 21.

**Figure 4.16.** Question # 21: Students that agree – 36, disagree – 16, undecided – 20.

**Analysis.** Fifty percent of the students would like to continue to make artworks that tell stories. Twenty two percent of the students would not like to continue to make artworks that tell stories.

**Critical reflection.** Most of the students feel that they would be happier with making artworks that include some type of narrative. It may not necessarily need to be a personal narrative but they feel that the story is important to making a good artwork. The most difficult part of this project was getting the students to write their stories. I learned that many of the students did not know how to write well and were struggling in their English class.
Belief in a goal, question 22.

22. I would like the artists that we learn about to be more interesting and exciting.

Figure 4.17. Question # 22: Students that agree – 54, disagree – 4, undecided – 14.

**Analysis.** Seventy five percent of the students would like the artists they learn about to be more interesting. Six percent of the students disagree.

**Critical reflection.** The data from this statement is obvious. It confirmed what I think I already knew. It is good to have the data. The majority of the students would like the artists that they learn about to be more interesting and exciting. I cannot change the artists and the facts related to their lives or their artworks. It would be alright to assume that students would like the strategy in which they learn about artists to be more interesting and exciting. From this data and the other statements the students believe that this project helped make the artists and their artworks more interesting to learn about.
Belief in a goal, question 23.

23. I would like more art projects that give us more choices on what the artwork will look like and how it is made.

<table>
<thead>
<tr>
<th></th>
<th>Agree 75%</th>
<th>Disagree 7%</th>
<th>Undecided 18%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Question # 23:</strong> Students that agree – 54, disagree – 5, undecided – 13.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Analysis.** Seventy five percent of the students would like more art projects that give them more choices on what the artwork they create will look like and how it is made. Only seven percent disagree.

**Critical reflection.** This data confirms that the majority of the students would like to be involved in projects that allow them more choices in creating art. They want more freedom to choose how they will make something. This would be more choices in the mediums that they use. They want more choices on the final result of the project and having created a project like this, I believe that they want more of the responsibility of what the result of the project will be.
Belief in a goal, question 24.

<table>
<thead>
<tr>
<th>Question 24: I want the art project to tell me exactly what I am supposed to do, no choices.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree 11%</td>
</tr>
<tr>
<td>Disagree 67%</td>
</tr>
<tr>
<td>Undecided 22%</td>
</tr>
</tbody>
</table>

Figure 4.19. Question # 24: Students that agree – 8, disagree – 48, undecided – 16.

**Analysis.** Sixty seven percent of the students do not want the project to tell them exactly what they are supposed to do. They would like more choices. Only eleven percent of the students want to be told exactly what to do. They don’t want choices.

**Critical reflection.** The results of this statement come to an agreement with the last statement. Most of the students enjoy the choices. They do not like being told exactly how to do the work. Although this is the majority there is still a small number of students that want to be told what to do. As we were doing the project, those that did not like having to make the choices were not reserved in expressing how they felt. They complained about not having the direction of someone telling them what to do. These comments came from two kinds of students. They came from either students with lower level thinking skills or students that are complacent and often are lacking the motivation to push themselves. With these students I did not immediately accommodate their desire to not make choices. I found ways to push them along with all of the other students. This was partially because not all of the lower leveled thinking students and the students with lower motivation felt this way. There were several students with lower level thinking skills that found this project doable. There were also a few students that often find it
difficult to find motivation in different learning activities that really got into making their books and felt that their books were enjoyable to make.
Belief in a goal, question 25.

25. If you were to make another book what artwork would you choose?

<table>
<thead>
<tr>
<th>Artwork</th>
<th>Number of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cakes, Wayne Thiebaud</td>
<td>14</td>
</tr>
<tr>
<td>Starry, Starry Night, by Vincent van Gogh</td>
<td>12</td>
</tr>
<tr>
<td>Scream, Edvard Munch</td>
<td>10</td>
</tr>
<tr>
<td>Impression Sunrise, Sunday</td>
<td>8</td>
</tr>
<tr>
<td>Happy with the one I chose</td>
<td>6</td>
</tr>
<tr>
<td>Nighthawks, Edward Hopper</td>
<td>4</td>
</tr>
<tr>
<td>Red Poppies, Georgia O’Keeffe</td>
<td>3</td>
</tr>
<tr>
<td>Christina’s World, Andy Wyeth</td>
<td>3</td>
</tr>
<tr>
<td>Wham, Roy Lichtenstein</td>
<td>3</td>
</tr>
<tr>
<td>I and the Village, Marc Chagall</td>
<td>3</td>
</tr>
<tr>
<td>Persistence of Memory, Salvador Dali</td>
<td>3</td>
</tr>
<tr>
<td>A celtic painting</td>
<td>2</td>
</tr>
<tr>
<td>Our School</td>
<td>2</td>
</tr>
<tr>
<td>The Dancing Class, Edgar Degas</td>
<td>2</td>
</tr>
<tr>
<td>One of the Four Freedoms</td>
<td>2</td>
</tr>
<tr>
<td>Something not on the list</td>
<td>2</td>
</tr>
<tr>
<td>Gumballs, Wayne Thiebaud</td>
<td>2</td>
</tr>
<tr>
<td>Campbell Soup, Andy Warhol</td>
<td>2</td>
</tr>
<tr>
<td>The Thinker</td>
<td>2</td>
</tr>
<tr>
<td>I don’t know</td>
<td>1</td>
</tr>
</tbody>
</table>

Figure 4.20. Question # 25: What artwork would you chose?

The top choice for the artwork the students would use would be *Cakes*, by Wayne Thiebaud. Interestingly this was the top choice for the artwork that was used by most students in the books that were created for the project. Another interesting result is that ten students said they would use *Starry, Starry Night* by Vincent van Gogh. The reason I find this so interesting is that on the original project we only had four students that chose to use that artwork. I find it
interesting that the total number of artworks that students said they would choose from narrowed considerably from the total number of artworks that they originally chose from. You can also see that students chose a few choices outside of the original list.

**Figure 4.21.** The artworks that were chosen in their books.
Belief in a goal, question 26.

If you were to make another book what would you do differently next time? There are five major things that students would change in how they would do their books next time. They learned that they needed to use their time wisely. Ten of the students mentioned they would use their time more effectively not wasting the time they had. Two mentioned that they would finish the book. I was surprised that that none of them mentioned they did not have enough time. Those that mentioned time mentioned that they did not give themselves the time. Four students were really happy with what they did and would not change anything. Three students could not think of anything they would change in their books. The other two areas that students mentioned that they would change was either the way that they created something in the book or the way that they wrote their story. I feel that most of their comments they were able to give themselves honest feedback on how they thought they could have improve the artwork.
Belief about a value or norm, question 27.

**Figure 4.22.** Question #27: Students that agree – 36, disagree – 8, undecided – 28.

**Analysis.** Fifty percent of the students like the books that they created. Only eleven percent were not pleased with what they have done.

**Critical reflection.** Being an art teacher I would like to see that all of my students feel that what they have done is really cool. It is difficult to teach a lesson to Jr. High students and have them do a project, and then have them all like it by the end. I have had times where at the beginning, most if not all of my students were excited to attempt a project but by the end they either hated it or did not want to do it again.

I am excited to see that half of the students were definite enough about this statement to agree and that although it was only 50 percent that there was a fairly small amount of students that disagree and feel that their book was not cool. From the statements made about what they would do differently next time they did the project, the majority of the students that disagreed and were undecided felt this way because they did not complete the project because of time, did not like their story or were not totally satisfied with the way they created something for the book. They were unhappy with a drawing, painting, or photograph they included in their book.
Belief about a value or norm, question 28.

28. I think that my story is really interesting.

<table>
<thead>
<tr>
<th></th>
<th>Agree 52%</th>
<th>Disagree 15%</th>
<th>Undecided 33%</th>
</tr>
</thead>
</table>

*Figure 4.23.* Question # 28: Students that agree – 37, disagree – 11, undecided – 24.

**Analysis.** Fifty two percent of the students think that the story they created is interesting. Fifteen percent were not happy with their stories.

**Critical reflection.** It is great to see how many of the students really liked their stories. It would have been interesting to find out how many of the stories were narratives about the artist and how many were written as a personal narrative.
Belief about a value or norm, question 29.

<table>
<thead>
<tr>
<th>29. I will keep my book and show it to others.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree 39%</td>
</tr>
<tr>
<td>Disagree 28%</td>
</tr>
<tr>
<td>Undecided 33%</td>
</tr>
</tbody>
</table>

*Figure 4.24.* Question # 29: Students that agree – 28, disagree – 20, undecided – 24.

**Analysis.** Thirty nine percent of the students say they will keep their book and show it to others. Twenty percent of the students will not keep it or show it to others.

**Critical reflection.** I would have liked to have seen a larger number of students say that they would keep their book and that they would show it to others. Originally I included this question to show students belief about displaying their own work. In statements 27 and 28 you can see the data shows that more than half like their books and their stories. It is interesting to me to see how the interest of showing or displaying what they have done to others goes down so much. I can really see how many of my students do not necessarily like to show off what they have done. This could be partially because they do not see the purpose of display.
Belief about a value or norm, question 30.

30. I think that my book is as good as all of the other students’ books.

![Pie chart showing the distribution of responses to question 30.]

- Agree 40%
- Disagree 28%
- Undecided 32%

*Figure 4.25. Question # 30: Students that agree – 29, disagree – 20, undecided – 23.*

*Analysis.* Forty percent of the students feel that their book is as good as the other students’ books. Twenty eight percent of the students do not feel their book is as good as other students’ books.

*Critical reflection.* This data is interesting in that most of the students like their books, but when compared to their peers’ artwork, they do not believe it is as good. This could also be the reason that in statement 27, “My book is really cool.” The data for them agreeing with this is not higher. They are reluctant to think that what they did is as good as what others have done.
Belief about a value or norm, question 31.

What advice would you give other students that are going to make these books next year? Students’ advice to others students that will do this project would be to enjoy the project and make it a good experience. I think that many of the students realized that they got what they wanted out of the project. It was interesting that with their answers the students really thought about how they could help others learn from what they learned.

Twenty one of the students found the way they used their time important to how the project would go. They felt that it was important to use time wisely to get all they could out of the project. Many were focused on not wasting time but others mentioned not rushing through their work, to do their project well, and take the time to do a good job. A couple of the students even mention the importance of planning out the project and being prepared to work.

I found it interesting that eight of the students learned and wanted to share the importance of having a good story and that it needed to be interesting to be a better book. I also thought it very interesting that sixteen students felt that it did not only need to be interesting and to have a good story but that they needed to be creative and make the story a part of themselves, not necessarily about them but interesting to them and an expression of them.

As I have reflected on this data and the responses of my students, I have gained a clearer understanding of their attitudes and perceptions as artists, their connections to the art content, and the ways they prefer to work and learn. This information will be the catalyst for changing the way I teach and plan future projects for my students.
Chapter 5: Discussion

Figure 5.1. Students’ visual story altered books.

I strive to create experiences for my students that will bring meaning to what they are doing. I plan lessons and research what others are doing and I try to find out what will interest my students. As an art teacher, I want my students to have an experience in my classroom where they will want to continue and use what they have learned to benefit their lives for whatever future they might have whether it is a career in the arts or not. Core Knowledge and its art content has many artists and artworks that students should learn about. The content and skills of the art curriculum has so much to offer my students. The tricky part for me is to take the content of the art curriculum and help my students to relate to it. I know that the concepts, skills, experiences and life-long lessons that they can get from art can prepare my students for many future situations. Through the process of the visual storytelling project I have strived to help my students make meaning in their work.

This meaning-making capacity is the ability to engage and entertain ideas and images; it is the ability to make use of images and ideas to re-imagine one’s own life experiences. It is the ability to investigate and represent one’s own
experiences. Contemporary art education must become a sophisticated hybrid practice that uses style (in its visual and verbal manifestations) to interest (and even to enchant) students in order to enhance students’ abilities to engage, to analyze, to apprehend, and to enjoy. (Gude, 2008, p. 101)

This chapter will explore to what degree my students were able to engage in, analyze, apprehend and enjoy their experience. It will also discuss how the project was successful in assisting students in meaning making and imbedding themselves in the stories of the content in they are learning?

When we began the project, the students were excited to get started. The discussions in class about storytelling in art and sharing the story, Keven, Bill and Ted’s Excellent Adventure that I created, motivated my students to begin working. Some students had stories that they already wanted to tell, others were a little hesitant at first. They jumped on the computers immediately and started to research the artists and the artworks that they chose. Pretty soon the students all had an idea of what they were going to do. The class began their story writing. The English teacher and I had some writing prompts and drawing prompts to get them going.

There were many situations during the process where I wondered if the project was going to be successful and if it was going to help my students relate to the art content. I had to watch and listen carefully as they worked. In the beginning of the project my students and I struggled to get through the writing of the stories. Some of the students breezed through it and had some great stories right away. Others struggled even with the ideas. Quickly I learned that I had to let the students work at their own pace. The more advanced storytellers moved on to the altered book preparation of sanding and covering
their books with gesso. Again, some were able to do it quickly and others were slow and had to rush through it to finish on time. At this point, students started to make choices on what they wanted to put on their pages. Some started taking photographs and using the computers to find silly images they could print and include in their work. Others spent countless hours experimenting with the paint. It was difficult, at first, not having all of the students working on the same thing at the same time.

As we continued day after day, I realized that the students were engaged in and enjoying what they were doing. They explored the medium and tried different things. They started collaborating and sharing what they learned with each other. They were having discussions about the facts they learned about artists and the artworks. Students would try an idea and would get very excited to show me or a friend what they had done. There were fewer students tardy for art class. In fact, students would show up early and get started right away. Many students would ask if they could come for a while after school. On short days the classroom was packed with students who wanted to use their extra time at school working in the art room.

Students began bringing in supplies, materials and photographs from home to include in their artworks. My art room began to change from a classroom with just students and lessons to a studio filled with boxes of scrap paper, fabric, and piles of books. I had to rearrange my room so that students had a place where they could work on different parts of the projects and with different kinds of medium. At times it felt very crowded and messy. It reminded me of my art classes in college where students would come and go, all doing something very different.
Because of the length of time it took to work on the stories and prepare the books, many of the students fell behind. As the end of the school year was coming, I had to have students take their books home to get them finished. I had parents telling me that some would work on them late into the night and on the weekends.

After the projects were turned in there was so much to do. Students graded their own projects. I gave them a checklist and rating scale to assess their own work. (See Unit Appendix S). I also had to conduct the survey, and give them and myself opportunities to reflect on our experiences. Because it was the end of year time was very critical for all of us. I was very worried that we were getting rushed and that it would affect their work negatively. In order to give them more time and to allow me time to also get to look at the books, I moved the deadline and then let them know I would be keeping the books over the summer so I could photograph them and look at them in more detail. There were some students that never turned in their books and some who turned in sloppy work, but overall I thought the books were really good. They exceeded my expectations. Some books were so impressive, I wanted to keep them for future examples, but I eventually had to give them all back.

Over time I have read through and looked at the books many times. The focus of my research is to find out if the project helped assist students in meaning making and if they were able to imbed themselves in the stories of the content they were learning. I want to discuss some of the meaning making that I found in the students’ books. I have separated this into three different areas. The students were able to:

- Make meaning through their art making.
- Make meaning through their stories.
• Make meaning through personal connections and relating personally to the artists and artworks.

Students Make Meaning Through Their Art Making

The visual storybooks that my students created were rich with images. Students were able to experiment with different art mediums. Students chose to draw images, paint images, take photos and even print images with stamps and photo transfers. It was great to observe the students taking the skills that they had learned previously and experiment with them. One of the students came up to me one day and said, “Mr. Proud, I was painting with the acrylic paint and I remembered that when we were painting with watercolors that we could get different textures by playing with the paint. I took rubbing alcohol and sprinkled it on my book and it made some really cool designs.” The students experimented with the mixture of color and tried to see what would happen if they used a lot of paint or if they added a lot of water to the paint.

Here are a few examples where students made meaning through their art making.
Figure 5.2. Pages from *Tales of the terrible two year old*.

In Figure 5.2 the student experimented with the gesso to create a texture and then tried different techniques to apply watered down paint.
Figure 5.3. Pages from *Monet madness*.

Figure 5.3 the student tested her knowledge in mixing paint to make different colors, shades and tints. She tried to imitate the technique that Monet would have used.
Figure 5.4. Pages from *The old guitarist*.

The student in Figure 5.4 worked with composition of her photography and her collage. On each page she tried a different color scheme.
Figure 5.5. Front cover from *Our search for the star of life*.

In Figure 5.5 the composition of this student’s cover catches one’s eye at first. But upon closer look, his trial of the rubbing alcohol on acrylic paint becomes apparent.
Figure 5.6. Back cover from *Disappearance*.

Figure 5.6 reveals the experimentation the artist did after painting her cover and adding water to spread the paint to make it more interesting.
Students Making Meaning Through Their Stories

One of the important connections that I have made as a teacher is that story is all around us. Everyone has stories. My students were all able to tell a story. I have learned that there is no wrong way to tell a story. Some of my students’ stories were very complex and complicated yet some were very simple. Some of the stories were well written and they were able to communicate ideas effectively and some of the students did not. Some of the students’ stories were very logical and obvious and some were very abstract and less obvious. I found it interesting that some included more text in their books while other included more imagery and almost no text.

As I looked at the books carefully, I found a group of students who, instead of experimenting with the art making, experimented more with the plots, writing and storytelling techniques. One of my students included the epilogue requirement as part of her story. Another student tried to be poetic and played with her words. In the following figures I would like to show some examples of the meaning made through their stories.
Figure 5.7. Pages from *Souper Soup*.

The student in Figure 5.7 was able to make connections and better relate to his artist by creating a dialogue with his artist. Although it was simple writing he was able to explore things that were interesting to him and talk to the artist about them.
Figure 5.8. Pages from Join Amber and Claude in the past.

In Figure 5.8 the student used very simple language, but was able to communicate her story very effectively.
The writing in the book from Figure 5.9 was very effective at combining the words and images together to tell her story. She experimented with fantasy and her characters’ personalities.
This student that created the book in Figure 5.10 was much more concerned with the meaning of the words than the images in her book. She used Georgia O’Keefe’s *Red Poppies* as a metaphor to her own spirituality. She talks about how these flowers helped her change and blossom.
Figure 5.11 is an example of how the student took and used her criticism and artist biography as part of her story. The main character in her story is curious about the Chrysler (building) castle and so she goes into the library and these are the character’s notes. I thought this was a clever way of including her research in her story.
Students Make Meaning Through Personal Connections

Throughout this journey I have continued to come back to the original question of this research: Will the students, through story and narrative in their visual altered books, be able to make connections and relate to the artists and artworks? As I go through and look at the books that were created, I see that the students were able to make connections by telling stories about their families and friends. They were able to talk to artists about their work as part of the story. Students were able to use the visual story to also make connections to other subjects like music and science. I had one student that did her own version of a favorite children’s book, *If you give a mouse a cookie...* by Laura Numeroff. The books all had their own unique story and each of their personalities were reflected in the way they chose to tell their stories. The following examples show how students make meaning through personal connections.
Figures 5.12 & 13. Pages from *String for My Birthday*.

Figures 5.12 and 13 show a student’s personal narrative of his life. He chose the artwork, *Cakes* by Wayne Theibaud. He used the artwork of the cake to make a connection to birthdays and a string, as a gift, to represent his life line. The visual representation was clever in the way he used one string to represent his whole life as it went from one page to the next. Each page was another year of his life.
In Figures 5.14 and 15 this student learned about Maya Lin’s Vietnam War Memorial. She immediately put the connection together because of her personal experience with her grandfather, whose name is on the wall. She even included a copy of the rubbing that her family had from the wall. She writes about how much she loves him and how her family visits her grandfather’s grave each year.
In Figures 5.16 and 17 this student used the way that she felt when she learned about this artwork to create a story about her two year old brother. Her story shows how he makes her feel by exaggerating the things that he does to her and her family. She uses a photograph of herself to recreate the artwork, *Scream* by Edvard Munch.
Figure 5.18 & 19. Pages from *Our Search for the Star of Life*.

The student that created the book in Figure 5.18 and 19 learned that the artwork he chose, *Icarus* by Henri Matisse is about a Greek god. After seeing the stars in *Icarus*, he immediately made a connection to his interest in astrology and science and wrote his own mythology about his own search for the star of life.
The book in Figure 5.20 and 21 was modeled after the artist’s favorite children’s book, *If you give a mouse a cookie*. She uses the artwork *Cake* by Wayne Thiebaud as an illustration in her book.
These are a few examples of the many ways that students were able make meaning in their works of art and to relate their lives to the artists and artworks they learn about. Through the visual storytelling project I have learned that my students have been very successful in learning about the art content to make meaning through the art making, storytelling and in the personal connections to the lives of artists and the artworks from the curriculum. I have learned much from my students and their interests. I feel that the process of creating visual story helped my students and me have a deep and meaningful learning experience.

**Unexpected Results**

The work the students did on these journals was exceptional. I am very pleased with what they were able to do. The students had a variety of ideas and each journal was unique. Each student got out of the project what they put into it. The most unexpected results of the project were the ways that so many of the students who struggled with previous projects were able to do the project at their own level and were able to tell their own story.

One of my 7th grade students with autism normally had a difficult time with previous projects. Creativity was not his strong point. He was alright with simple step by step instructions. For his book he was able to tell his life story through a balloon string (see figure 5.11 and 12). Normally this student usually struggled with making art because he did not find a purpose in many of the projects he was asked to do. I observed during this project that because this student was telling his own story, he found purpose in what he was doing and did not get as discouraged as he usually did. He was extremely proud of what he accomplished.
I had another student with selective mutism. All year he worked hard on his projects and was able to do everything that was asked of him. It was challenging for us both to communicate about his artwork throughout the year. This student was able to communicate through his artwork.

I had another student that had complained all year about not having any talent and hated art because she did not think that she was very good. She put very little effort into her work and was just biding her time. She turned in one of the most amazing books. It has some interesting imagery, a funny story and a lot of humor. After the project she commented on how it was the best project she had ever done and that she enjoyed the freedom to choose and was able include text in what she was creating. This was one of the few projects she actually finished.

Another unexpected result from the project was when I was able to have a dialogue with one of my students, the only African American I was teaching, about the art we were studying. He commented on how all of the images and artists we studied were white and that he struggled to find ways to make connections to the artwork and artists we learned about. Being a sequenced curriculum, Core Knowledge in 7th grade was very Eurocentric and the major artists of the 17th century were white. I wished that I had been more sensitive to that. This is where I think that it would be better in the future to open up the choices of artworks and artists that we study for this kind of a project. I did include the Harlem Renaissance and works by Romare Bearden and Jacob Lawrence. He just did not recognize they were African American because we did not learn about them in the 7th grade curriculum.
The student and I discussed how there would be more opportunity to learn about African American art in the 8th grade curriculum for Core Knowledge. We also looked at *Grace Abounding*, the Core Knowledge anthology on African American culture. We read the words of W.E.B. Du Bois where he said, “Thus it is the bounden duty of black America to begin this great work of the creation of Beauty, of the preservation of Beauty of the realization of Beauty” (Core Knowledge Foundation, 2006, p. 739). I showed him some works from Faith Ringgold, like her story quilts, and Henry O. Tanner’s, *Banjo Lesson*. It was an eye-opening conversation for both of us.

**Conclusion and Recommendations**

The Visual Storytelling project was a response to the problem that students were not finding relevance in their lives to the Core Knowledge art content. This project allowed me to test many ideas of what I thought would better help my students make meaning in art through the artistic process, storytelling, and personally connecting to the artists and artworks they study. It allowed me to confirm some of my beliefs about how students will perform when given more choices.

As art educators we have a responsibility to allow students to explore the artistic process and to do it in a way that they can feel like artists and not just students. As an educator it is important to be sensitive to the students’ skill levels and interests. It is also important to work side by side the student so they can see what an artist does to make decisions and how to solve problems. I think that Mark Graham said it best when he described the roles of an art educator.

The roles of artist and teacher require a delicate balance for it is easy for a teacher’s artistic passions to overwhelm a burgeoning, fragile student voice.
Teaching is an enormously complex endeavor requiring judgment and skill that extend far beyond the knowledge of any particular discipline. Nevertheless, teachers’ artistic involvement can shape pedagogy in significant ways that profoundly influence how they interact with students, shape learning environments, and interpret their field of knowledge. (Graham, 2010, pg. 230)

I feel the implementation of visual storytelling as a way for students to learn about the Core Knowledge content was a success. Consistent with action research methodology, this study caused me to reflect on my own teaching practice. As a result, I have made a few changes to help the flow of the unit. These changes are based upon the responses I received from my students and my personal observations. These would include the following:

- I added a lesson to the original unit. I felt that a stronger lesson needed to be included that involved the aesthetic issue of appropriation and using others’ photographs or artwork in your art.
- I added a small discussion on criticism to give students more opportunity to talk about and write about other artists’ work.
- In the first lesson that reviews the artworks that the students have learned about I included an interactive activity that would help the students better recall what they had learned.
- Last of all, I would recommend allowing more time to work on the writing of the stories, collaborating with the students’ English teachers to improve the stories and allow for more time on the creation and putting together of the books.
After a thorough analysis of data, the following recommendations for further research might explore how this same process could be created in an electronic format. With the current improvements in technology and digital storytelling, blogs, and video storytelling, it would be interesting to see the connections that students could make in a more contemporary medium.

For additional understanding of Core Knowledge Art sequence it would be interesting to compare experiences of individuals that are exposed to the Core Knowledge sequence verses groups that are not exposed to the sequence. I personally feel that the Core Knowledge sequence, although it gives the students exposure to a large variety of major artworks and artists, is a little broad and is difficult for an educator to delve into more current topics that may interest students more. It would be interesting to see more research that looks at the sequence and finds ways to include more contemporary works and artists, and includes current art topics and minority groups in art history.

In conclusion, I return to my original question: How can I help my students make connections and find meaning in their lives to the art content I am required to teach? Throughout this Visual Storytelling project, I have discovered the answer to my question. Students can find meaning through art and storytelling. They can relate to artists and artworks from long ago. My students simply needed the opportunity to make choices and discover for themselves the connections I hoped they would find. As a result of this project, my teaching has changed. I have changed. I recognize the need for choice and I see the benefit of stepping back and allowing my students to become more than just pupils in a desk but artists in a studio. Students have stories and they can communicate those stories in many ways. I agree with what Eisner (2002) says: “The arts help
children learn to say what cannot be said” (para. 8). Visual storytelling provides a way for my students to combine text and image in a powerful way to communicate their own stories and connections.

*Figure 5.22. Students’ Visual story altered books.*
References


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Appendix A

VISUAL STORYTELLING: Connecting the lives of students to Core Knowledge narratives

Grade Level or Special Area: 6-8th Art
Written by: Keven Proud, Monticello Academy, West Valley, UT (K-9)
Length of Unit: 6 lessons- Sixteen 90 minute class periods
(6th Lesson may take longer)

I. ABSTRACT
A. The students are to produce personal visual stories in which they juxtapose—or better still, in which they link, connect, interrelate, embed—their life stories with narratives relating to core knowledge paintings (and their histories, artists’ biographies, etc.). Students will choose one artist and artwork from the sequence that they would like to examine and research more thoroughly. Students will alter an old book and create their own visual story using the artist and artwork.

II. OVERVIEW
A. Concept Objectives
1. (Making): Students will assemble and create works of art by experiencing a variety of art media and by learning the art elements and principles. (Utah Visual Arts Standard 1)

2. (Perceiving): Students will find meaning by analyzing, criticizing, and evaluating works of art. (UVAS 2)

3. (Expressing): Students will create meaning in art. (UVAS 3)

4. (Contextualizing): Students will find meaning in works of art through settings and other modes of learning. (UVAS 4)

B. Content from the Core Knowledge Sequence
1. Core Knowledge Art 6th Grade (pg 144-145)
   A. Classical art
      • Parthenon & Pantheon
      • The Discuss Thrower
      • Apollo Belvedere
   B. Gothic art
      • Cathedrals
   C. The Renaissance
      • Raphael, School of Athens
      • Michelangelo, David, Sistine Chapel
      • Leonardo da Vinci, Mona Lisa, The Last Supper
   D. Baroque
      • El Greco, View of Toledo
      • Rembrandt, a self-portrait
   E. Rococo
      • Jean Honore Fragonard, The Swing
   F. Neoclassical
      • Jacques Louis David, Oath of Horatii, Death of Marat
• Bertel Thorvaldsen, *Jason, Christus*

G. Romantic
• Francisco Goya, *The Bullfight*
• Eugene Delacroix, *Liberty Leading the People*
• Caspar David Friedrich, *The Chalk Cliffs of Regan*

H. Realism
• Jean Millet, *The Gleaners*
• Gustave Coubet, *The Stone Breakers*
• Winslow Homer, *Noreaster*
• Thomas Eakins, *The Gross Clinic*
• Henry O’ Tanner, *The Banjo Lesson*

2. Core Knowledge Art 7th Grade (pg 168-169)

A. Modern American Painting
• Edward Hopper, *Nighthawks*
• Andrew Wyeth, *Christina’s World*
• Georgia O’Keeffe, *Red Poppies*
• Grant Wood, *American Gothic*
• Diego Rivera [Mexican], *Detroit Industry*
• Wayne Theibaud, *Cakes*
• Norman Rockwell, *Triple Self-Portrait*

B. Impressionism
• Claude Monet, Impression: *Sunrise, Bridge Over a Pool of Lilies*
• Pierre Auguste Renoir, *Luncheon of the Boating Party*
• Edgar Degas, *Dancing Class*
• Mary Cassatt, *The Boating Party*
• Japanism

C. Post Impressionism
• Paul Cezanne, a still life such as *Apples and Oranges*, a version of *Mont Sainte-Victoire, The Card Players*
• Georges Seurat and pointillism, *Sunday Afternoon on the Island of the Grande Jatte*
• Vincent van Gogh, *The Starry Night*, one of his Sunflowers, a self-portrait such as *Self-Portrait [1889]*
• Paul Gauguin, *Vision After the Sermon, Hail Mary (La Orana Maria)*
• Henri Toulouse-Lautrec, *At the Moulin Rouge*
• Art Nouveau as a pervasive style of decoration

D. Expressionism and Abstraction
• Henri Matisse, *Madame Matisse, The Red Room*, cutouts such as *Beasts of the Sea*
• Edvard Munch, *The Scream*
• Marc Chagall, *I and the Village*
• Pablo Picasso early works, such as *Family of Saltimbanques*
• Cubism
  • Pablo Picasso and Marcel Duchamp, *Nude Descending a Staircase*
• Picasso after cubism, *Girl before a Mirror, Guernica*
• Other developers of abstraction:
  o Vassily Kandinsky, *Improvisation 31 (Sea Battle)*
  o Paul Klee, *Senecio* (also known as *Head of a Man*)
  o Piet Mondrian, *Broadway Boogie Woogie*
• Surrealism
  o Salvador Dali, *The Persistence of Memory*

3. Core Knowledge Art 8th Grade (pg 192-193)

A. Painting since World War II

• Abstract Expressionism
  o Jackson Pollock and Action painting, *Painting, 1948*
  o Willem de Kooning, *Woman and Bicycle*

• Modern and Minimalist art
  o Mark Rothko, *Orange and Yellow*
  o Helen Frankenthaler, *Wales*

• Pop Art
  o Andy Warhol and Pop Art, *Campbell’s Soup Can, and Marilyn*
  o Roy Lichtenstein, *Whaam*

• Harlem Renaissance
  o Romare Bearden, *She-Ba*

• Jacob Lawrence, a work from his *Builder series* or *Migration of Negroes series*

B. 20th Century Sculpture

• Figure sculpture
  o Auguste Rodin: *The Thinker, Monument to Balzac*

• Abstract sculpture
  o Constantin Brancusi, *Bird in Space*
  o Pablo Picasso, *Bull’s Head*
  o Louise Nevelson, *Black Wall*

• Mobile Sculpture
  o Alexander Calder, *Lobster Trap and Fish Tail*

• Large scale sculpture
  o Henry Moore, *Two Forms*
  o Claes Oldenburg, *Clothespin*

• Memorial sculpture
  o Maya Lin, *Vietnam Veterans memorial*

C. Architecture Since the Industrial Revolution

• Demonstrations of metal structure:
  o Crystal Palace, Eiffel Tower

• First skyscrapers:
  o “Form follows function” Louis Sullivan: Wainwright Building

• Famous skyscrapers:
  o Chrysler Building,
  o Empire State Building

• Frank Lloyd Wright:
  o Falling-water,
  o Guggenheim Museum

• The International Style
  o Walter Gropius, Bauhaus Shop Block
D. Photography

- Examine representative artists and works, including
  - Edward Steichen, *Rodin with His Sculptures “Victor Hugo” and “The Thinker”*
  - Alfred Steiglitz, *The Steerage*
  - Dorothea Lange, *Migrant Mother, California*
  - Margaret Bourke-White, *Fort Peck Dam*
  - Ansel Adams, *Moonrise, Hernandez, New Mexico*
  - Henri Cartier-Bresson, *The Berlin Wall*
  - Steve McCurry, *Afghan Girl 1985, Afghan Girl 2002* (added for color example)

C. Skill Objectives

1. Experiment with a variety of media, including current arts-related technologies. (UVAS 1.1)
2. Experience the expressive possibilities of art media, techniques, and processes. (UVAS 1.1)
3. Practice safe and responsible use of art media, equipment, and studio space. (UVAS 1.1)
4. Create expressive works of art using the art principles, including balance, repetition, color relationships, and emphasis, to organize the art elements. (UVAS 1.2)
5. Interpret works of art. (UVAS 2.1)
6. Learn how to use aesthetic approaches to compare and discuss works of art. (UVAS 2.2)
7. Identify subject matter, themes, and content in works of art. (UVAS 3.1)
8. Create works of art that show subject matter, themes, or individually conceived content. (UVAS 3.1)
9. Express subject matter, themes, or content through applications of art media and by applying the art elements and principles. (UVAS 3.1)
10. Exhibit works of art selected by themes such as mastery of a medium, Core objectives, and significant content. (UVAS 3.2)
11. Evaluate own relationship with artworks from various periods in history. (UVAS 4.1)
12. Explore how visual arts can be integrated across disciplines. (UVAS 4.2)

BACKGROUND KNOWLEDGE

D. For Teachers

1. Knowledge of the CK 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> Grade artists, art periods and schools and artworks
2. Knowledge of basic photography and photo-editing
3. Knowledge of State standards for storytelling for each grade
4. Knowledge of basic altering of book skills


E. For Students
1. Students should have basic painting and drawing skills
2. Students should be able to write a story of fiction or non-fiction
3. Students should be able to use a camera and know how to print pictures
4. Students should have an understanding of the different Core Knowledge content for their grade and how it has impacted the art world today

RESOURCES
F. Access to the following websites for students to be able to access the art images
1. www.artcyclopedia.com
2. www.artchive.com
3. www.artlex.com
4. www.nga.gov
5. www.artic.edu/aic/
6. other art museum and gallery websites

G. Student will need access to Google images and flickr.com to be able to gather images

H. Access to art books and magazines

II. LESSONS
Lesson One: Art History/ Core Knowledge Art Review/ Introduction
A. Daily Objectives
1. Concept Objectives
   A. (Perceiving): Students will find meaning by analyzing, criticizing, and evaluating works of art. (UVAS 2)
   B. (Contextualizing): Students will find meaning in works of art through settings and other modes of learning. (UVAS 4)
   C. Review of past Units for assessment and to pull all art periods and schools together

2. Lesson Content
   A. 6th Grade CK art content (pg 144-145)
   B. 7\textsuperscript{th} Grade CK art content (pg 168-169)
   C. 8\textsuperscript{th} Grade CK art content (pg 192-193)

3. Skill Objective(s)
   A. Students will review what they have learned from the previous units
   B. Students will interpret works of art. (UVAS 2.1)
   C. Students will learn how to use aesthetic approaches to compare and discuss works of art. (UVAS 2.2)
   D. Students will identify subject matter, themes, and content in works of art. (UVAS 3.1)

B. Materials
1. Jeopardy categories for the board
2. Jeopardy questions for each category (Appendix A, B, C)
3. Digital images to show when necessary (posters, slides, or overheads)
4. If possible buzzer or a bell for each team
5. A print-out of all of the CK artworks and artists for 6th, 7th, & 8th grade (a type of a study guide)

C. Key Vocabulary
1. No new vocabulary, review of old vocabulary from previous units

D. Procedures/Activities

Day One
1. Students will be given a study guide to help them with the questions that might be on the test.
2. Students will fill out the study guide and study for the test that will be given

Day Two
1. Teacher will have prepared the board with the categories for the Jeopardy game that they will play to help them review for the final exam
2. There will be 4 categories and two rounds.
3. For each category there are 5 questions Each question is worth so many points
   4’.s= 100 points, 2’’s= 200 points, 3’’s- 300 point, 4’’s- 400 points & 5’’s= 500 points
4. For second round you can make it worth more points

Day Three
1. Students will take a test to assess their overall knowledge of the art periods, artists, and artworks

B. Assessment/Evaluation
1. Study guide- from questions that will be in the game
2. End of Unit tests can be given as a comprehensive exam

Lesson Two: Art Criticism/ Writing the Epilogue for the book

A. Daily Objectives
1. Concept Objective(s)
   A. (Perceiving): Students will find meaning by analyzing, criticizing, and evaluating works of art. (UVAS 2)
   B. (Expressing): Students will create meaning in art. (UVAS 3)
   C. (Contextualizing): Students will find meaning in works of art through settings and other modes of learning. (UVAS 4)

2. Lesson Content
   A. 6th Grade CK art content (pg 144-145)
   B. 7th Grade CK art content (pg 168-169)
   C. 8th Grade CK art content (pg 192-193)

3. Skill Objective(s)
   A. Students will interpret works of art. (UVAS 2.1)
   B. Students will learn how to use aesthetic approaches to compare and discuss works of art. (UVAS 2.2)
   C. Students will identify subject matter, themes, and content in works of art. (UVAS 3.1)
D. Students will research an artist and one of their artworks
E. Students will compile information that they have learned into a short report
F. Student will use mode of criticism to write about artwork

B. Materials
1. video clip (Ratatouille- of the food critic- from http://www.youtube.com/watch?v=-JPOoFkrh94&feature=related
2. Example criticism questions, mode of criticism chart (based off of the Hamblin model without the speculation) (Appendix D)
3. Computer lab with internet and printer
4. paper
5. handout with helpful websites
6. handout on Jeff Koons criticism (Appendix E)
7. Examples of Jeff Koons work
8. Biography of Jeff Koons can be found on his website, http://www.jeffkoons.com
9. Power-point with Criticism model and Jeff Koons works of art

C. Key Vocabulary
1. art criticism- the act or art of analyzing and evaluating or judging the quality of an artistic work
2. art critic- a person who specializes in evaluating art. Their written critiques, or reviews, are published in newspapers, magazines, books and on web sites.
3. research- To study (something) thoroughly so as to present in a detailed, accurate manner
4. initial response- your first reaction to an artwork
5. description- facts about the artwork, what do you see
6. interpretation- searching for the meaning behind the artwork, trying to understand it
7. evaluation/ judgment- to form an opinion about the artwork
8. biography- a written account about another person

D. Procedures/Activities

Day One
1. Display examples of Jeff Koons work in Power point presentation
   A. Balloon dog, 1994-2000
   B. Lips, 2000
   C. Michael Jackson and Bubbles, 1988
   D. Puppy, 1992
2. Introduce Jeff Koons to students- give brief information
3. Hand out the Jeff Koons sheet with different examples of criticism good and bad
4. Discuss with students what criticism is. Go over vocabulary
5. Show the video clip, of Anon Ego from Ratatouille
6. Discuss the power and importance of art criticism
7. Introduce the outline and criticism questions for Criticizing works of Art (Appendix D)
8. As a class, go through the different parts of criticism using one of the works of Jeff Koons
A. Initial Response
B. Description
C. Interpretation
D. Evaluation/ Judgment- encourage students to have positive judgments and not just vague statements like, “I don’t like it,” or “It’s ugly”
E. Explain to the students that they will be choosing one of the artworks that they have learned about in previous classes and they will be writing a story using that artwork. Tell them that they will be a character in the story.
F. The students will be choosing an artwork that they like and then will write a criticism on that artwork.
G. Have the students imagine that they are writing for a prestigious newspaper and that they have been asked to write an article to convince others to go and see the artwork that they have selected.

**Day Two- Three**

1. Students are going to take the artwork that they chose for their art criticism and they are going to do research on the artwork
2. Using the handout they will create a small outline about the artwork and the artist
3. Both the criticism and the art biography will be typed out to be turned in (These will be used as the epilogue for the book that the student will create)

E. Assessment/Evaluation

1. Criticism written assignment (Appendix D)
2. Research report on artwork and artist

**Lesson Three: Writing Story/ How to put you into the story**

Bill & Ted’s Excellent Adventure/ or Night at the Museum 1 or 2

A. Daily Objectives

1. Concept Objectives
   
   A. (Perceiving): Students will find meaning by analyzing, criticizing, and evaluating works of art. (UVAS 2)
   
   B. (Expressing): Students will create meaning in art. (UVAS 3)
   
   C. (Contextualizing): Students will find meaning in works of art through settings and other modes of learning. (UVAS 4)
   
   D. 6th grade- Writing: Students write daily to communicate effectively for a variety of purposes and audiences
   
   E. 7th grade- Writing: Students will write informational and literary text to reflect on and recreate experiences, report observations, and persuade others.
   
   F. 8th grade- Writing: Students will write informational and literary text to reflect on and recreate experiences, report observations, and persuade others.

2. Lesson Content

   A. 6th Grade CK art content (pg 144-145)
   
   B. 7th Grade CK art content (pg 168-169)
   
   C. 8th Grade CK art content (pg 192-193)
   
   D. 6th grade- CK LA- Writing (Sequence pg.136)
VISUAL STORYBOOKS

• Epic
• Literal and figurative language

E. 7th grade- CK LA- Writing (Sequence pg. 160)
• Review aspects of plot and setting
• Theme
• Point of view in narration
• Conflict: external and internal
• Suspense and climax

F. 8th grade- CK LA- Writing (Sequence pg. 184)
• Review: Plot and setting, theme, point of view in narration, conflict, suspense and climax
• Characterization
  • As delineated through a character’s thoughts, words, and deeds; through the narrator’s depiction; and through what other characters say
  • Flat and round; static and dynamic
  • Motivation
  • Protagonist and antagonist
• Tone and diction

3. Skill Objective(s)

6th grade
A. Prepare to write by gathering and organizing information and ideas (prewriting). (ULAS 8.1)
B. Compose a written draft. (ULAS 8.2)
C. Revise by elaborating and clarifying a written draft. (ULAS 8.3)

7th grade
A. Retell or summarize and make connections to clarify thinking through writing. (ULAS 2.1)
B. Write to identify and reflect on feelings to recreate experiences. (Emphasize autobiographical or narrative essays.) (ULAS 2.2)
C. Revise and edit to strengthen ideas, organization, voice, word choice, sentence fluency and conventions. (ULAS 2.3)

8th grade
A. Evaluate information, interpret ideas, and demonstrate thinking through writing. (ULAS 2.1)
B. Write to identify and reflect on feelings to recreate experiences.(Emphasize short biographies, narratives, or memoirs.) (ULAS 2.2)
C. Revise and edit to strengthen ideas, organization, voice, word choice, sentence fluency and conventions. (ULAS 2.3)

B. Materials

1. DVD of Bill & Ted’s Excellent Adventure, or Night at the Museum 2 (If showing the movie in class is not possible can use the books, Magic Treehouse from Random House will work, there are about 26 books where the characters of the stories go back in time.)
2. Parent permission slip to watch the movie (Appendix F)
3. Movie worksheet (a similar worksheet can be given for students who read the book) (Appendix G)
4. Story Plot examples (Appendix H-O) and story outline in Power-point
C. Key Vocabulary

1. **story plot**- structure and relationship of actions and events in a story
2. **Journey**- The main character goes on a journey into the unknown, overcomes a number of obstacles, and returns either victorious or wiser. Heroic myths follow this pattern, as do many modern stories.
3. **The Discovery**- The main character follows a trail of clues to discover an amazing secret. Mystery and suspense novels use this pattern.
4. **The Rite of Passage**- A difficult experience changes the main character in a significant and lasting way. These stories are also called Coming of Age stories.
5. **The Choice**- The focus in this type of story is a decision the main character must make. Tension builds as the decision approaches.
6. **Romance**- Two people fall in love, but they are held apart by a number of obstacles. Their struggle to come together only causes their love to grow stronger. Sometimes they succeed, and sometimes they fail.
7. **The Reversal**- In this pattern, the main character follows one course of action until something causes him or her to think or act in a different way. (Kemper, 2007)
8. **Drama**- a story involving conflict or contrast of character
9. **Epic**- heroic; majestic; long series of events in a story
10. **Horror**- Story intended to elicit a strong feeling of fear.
11. **Comedy**- Story that is light and often humorous or satirical in tone and that usually contains a happy resolution of the thematic conflict.
12. **Climax**- the exciting part of a story
13. **Exposition**- the part of a story in which the basic facts of setting and character are made known
14. **Rising Action**- series of events that lead to the climax of the story
15. **Falling Action**- sequence of events that follow the climax and end in the resolution
16. **Resolution**- the end of the story. It occurs after the climax. It is when you learn what happens to the characters after the conflict is resolved
17. **Character**- anyone in a story, and the main character is the most important character
18. **Theme**- topic, subject, a broad idea, message, or lesson that is conveyed by a work
19. **Dialogue**- a story written in the form of a conversation

D. Procedures/Activities

**Day One**

1. Show the movie *Bill & Ted’s Excellent Adventure*, or *Night at the Museum 2* (movie may take 2 art periods)
2. After the movie have the students fill out the following questionnaire (appendix G ) questionnaire can be adapted to fit the *Night at the Museum 2* or if showing a movie is not an option, can use the *Magic Tree House* series
3. After the movie discuss with the students their answers to the questionnaire

**Day Two**

1. Power-point Discussion- Discuss with the students what it means to connect, interrelate, and embed their lives with the lives of the artists that they study in class
2. Discuss with the students different kinds of stories that can be told with an artwork
3. Share story plot examples using the artworks from the sequence
4. Go over the different kinds of stories that can be created using the artworks
5. Discuss with students fiction vs. non-fiction
6. Discuss with students how the artwork has many different kinds of stories, sometimes they are the artist’s story, the person viewing the artwork has their own story, and sometimes there are stories about how the artwork was made
7. Stories can bring meaning to an artwork
8. Explain to the students that they will be writing their own story using the artwork that they chose from the criticism lesson
9. Review the parts of writing a story old and new vocabulary
10. Their stories need to have the following:
   • Can be a fiction or non-fiction story (no horror or gore)
   • Must be interesting
   • The student has to write themselves as one of the main characters in the story
   • The story must be easy to read
   • The story has to involve the artwork or artist they have chosen somewhere in their story

Day Three- Four
1. Students will use the computers to type up their story plot
2. When students are finished with their story they will make an appointment with the English teacher to go over what they can do to improve their story
3. Students will then create a second draft with all of their corrections
4. Student will then go through and edit to strengthen ideas, organization, voice, word choice, sentence fluency, grammar, and punctuation
5. Student will turn in final draft for grading

E. Assessment/Evaluation
1. Movie Worksheet (Appendix G)
2. Students first draft of story (hand written or typed)
3. Students Final draft of story (Must be typed)

Lesson Four: Self Portrait Photography/ Photo editing
A. Daily Objectives
1. Concept Objectives
   A. (Making): Students will assemble and create works of art by experiencing a variety of art media and by learning the art elements and principles. (Utah Visual Arts Standard 1)
   B. (Expressing): Students will create meaning in art. (UVAS 3)
   C. (Contextualizing): Students will find meaning in works of art through settings and other modes of learning. (UVAS 4)
2. Lesson Content
   A. 8th grade VA
      1. Photography (Sequence pg 192)
3. Skill Objective(s)
   A. Experiment with a variety of media, including current arts-related technologies. (UVAS 1.1)
B. Experience the expressive possibilities of art media, techniques, and processes. (UVAS 1.1)
C. Practice safe and responsible use of art media, equipment, and studio space. (UVAS 1.1)
D. Create expressive works of art using the art principles, including balance, repetition, color relationships, and emphasis, to organize the art elements. (UVAS 1.2)
E. Evaluate own relationship with artworks from various periods in history. (UVAS 4.1)

B. Materials
1. Digital cameras, with USB cables
2. Computer lab
3. Printer
4. Photo editing program (Microsoft photo manager, paint, Photoshop)
5. Paper
6. Projector
7. Flash drives
8. Power-point with student examples
9. Self portrait photograph portfolio scoring rubric (Appendix P)

C. Key Vocabulary
1. **crop**- to trim off edges
2. **contrast**- the difference in brightness between the light and dark areas of a picture
3. **digital camera**- A camera that encodes an image digitally and stores it for later reproduction
4. **light balance**- Refers to the adjustment of the relative amounts of light and dark, contrast.
5. **composition**- Arrangement of artistic parts so as to form a unified whole.
6. **portrait**- a picture of a person
7. **cut**- to intentionally remove from a document
8. **paste**- copy an object (picture or text) into a document
9. **copy**- to make a copy of an object (picture or text) in a document
10. **Xerox**- copy using a photo-copy machine
11. **Xerox transfer**- when one takes a fresh photocopy, puts it emulsion side down on another paper (or substrate that is absorbant) and then transfers it
12. **rule of thirds**- imagine breaking an image down into thirds (both horizontally and vertically) so that you have 9 parts. With this grid in mind the ‘rule of thirds’ now identifies four important parts of the image that you should consider placing points of interest in as you frame your image. Read more: [http://digital-photography-school.com/rule-of-thirds/?ixzz0KW0Nw91k&C](http://digital-photography-school.com/rule-of-thirds/?ixzz0KW0Nw91k&C)
13. **balance**- places subjects/objects in picture so that they are evenly distributed. In layouts with an even balance the objects don't overpower anything else and the image doesn't seem to tilt to one side or the other.

D. Procedures/Activities.
Day One- Three
1. Using a Power-point and student examples explain to students that they are going to need to take photographs of themselves
2. Demonstrate composition
   - Close up
   - Centering
   - Rule of thirds
   - Balance

3. Demonstrate how to import image onto computer

4. Demonstrate how to open up in photo editing programs (Microsoft photo manager, paint, Photoshop)

5. Demonstrate photo editing
   - Crop
   - Cut, paste, copy
   - Light and color balance

6. Demonstrate how to print images

7. Students will create a small portfolio of images for their book
   - Students are going to go back to their stories that they wrote and they are going to figure out as partners of two what kinds of pictures they are going to need for their books, will need to make a list before getting a camera
   - Students will then take camera and take their pictures with a partner
   - When pictures are taken they will then take the camera to computer lab and download them to the computer and then save them onto their flash-drive
   - Once the images are saved onto the flash-drive, student will open them into a photo editing program and edit them to the size and look that they want for the book
   - After images are saved the way they want them then they will print them for their books and put them into a small portfolio to be turned in.

E. Assessment/Evaluation
   1. Image portfolio
   2. Self portrait photograph portfolio scoring rubric (Appendix P)

Lesson Five: Aesthetics/ Using others photographs or artwork in your art/ Appropriation

A. Daily Objectives
   1. Concept Objective(s)
      A. (Perceiving): Students will find meaning by analyzing, criticizing, and evaluating works of art. (UVAS 2)
      B. (Expressing): Students will create meaning in art. (UVAS 3)
      C. (Contextualizing): Students will find meaning in works of art through settings and other modes of learning. (UVAS 4)

   2. Lesson Content
      A. No Core Knowledge content
      B. Aesthetic questions- Artistic Creation & Art and Other Values- Is it legal to use other artists’ work in your art?
      C. Copyright vs. using others’ photographs or artwork in your art
      D. Art Appropriation

   3. Skill Objective(s)
      A. Interpret works of art. (UVAS 2.1)
B. Learn how to use aesthetic approaches to compare and discuss works of art. (UVAS 2.2)
C. Identify subject matter, themes, and content in works of art. (UVAS 3.1)
D. Students will form their own opinions about art
E. Students will become familiar with copyright laws and art
F. Students will learn the ideas of appropriation in art

B. Materials
   1. Need the worksheet with the images of Jeff Koons vs. Rogers and Koons vs. Blanch (Appendix Q)
      • String of Puppies, Jeff Koons 1998
      • Puppies, Art Rogers 1988
      • Niagara, Jeff Koons 2000
      • Silk Sandals by Gucci, Andrea Blanch, 2000
      • Other examples of appropriation

C. Key Vocabulary
   1. appropriation- adopting, borrowing, recycling or sampling aspects (or the entire form) of man made visual culture.
   2. copyright- gives the creator of an original work exclusive right for a certain time period in relation to that work, including its publication, distribution and adaptation, after which time the work is said to enter the public domain.
   3. creativity- originality, ability to produce new ideas and concepts is one definition to creativity
   4. fair-use- the conditions under which you can use material that is copyrighted by someone else without paying royalties
   5. parody- a work created to mock, comment on, or poke fun at an original work, its subject, or author, or some other target, by means of humorous, satiric or ironic imitation

D. Procedures/Activities
   1. Using a Power-point go over the vocabulary
   2. Hand out the sheet with examples of Jeff Koons and his appropriation gone good and bad (have colored examples on Power-point)
   3. Students will glue the sheet in their sketchbook/journals
   4. Discuss with students the differences between the two incidents of Jeff Koons and his artwork
   5. Have students record in their journals two entries, “When is it alright to use an artwork by another artist” and “When is it not appropriate.”
   6. This will lead students into the part of the assignment of choosing images from the internet or books that they would like to use for their books.
   7. Students will choose images, manipulate, edit, and print for their portfolio of images to use for their books

E. Assessment/Evaluation
   1. Two Journal entries on good and bad appropriation- check off that students did this

Lesson Six: Visual Storytelling/ Creating your book
A. Daily Objectives
   1. Concept Objectives
A. (Making): Students will assemble and create works of art by experiencing a variety of art media and by learning the art elements and principles. (Utah Visual Arts Standard 1)

B. (Perceiving): Students will find meaning by analyzing, criticizing, and evaluating works of art. (UVAS 2)

C. (Expressing): Students will create meaning in art. (UVAS 3)

D. (Contextualizing): Students will find meaning in works of art through settings and other modes of learning. (UVAS 4)

2. Lesson Content
   A. 6th Grade CK art content (pg 144-145)
   B. 7th Grade CK art content (pg 168-169)
   C. 8th Grade CK art content (pg 192-193)

3. Skill Objectives
   A. Experiment with a variety of media, including current arts-related technologies. (UVAS 1.1)
   B. Experience the expressive possibilities of art media, techniques, and processes. (UVAS 1.1)
   C. Practice safe and responsible use of art media, equipment, and studio space. (UVAS 1.1)
   D. Create expressive works of art using the art principles, including balance, repetition, color relationships, and emphasis, to organize the art elements. (UVAS 1.2)
   E. Interpret works of art. (UVAS 2.1)
   F. Learn how to use aesthetic approaches to compare and discuss works of art. (UVAS 2.2)
   G. Identify subject matter, themes, and content in works of art. (UVAS 3.1)
   H. Create works of art that show subject matter, themes, or individually conceived content. (UVAS 3.1)
   I. Express subject matter, themes, or content through applications of art media and by applying the art elements and principles. (UVAS 3.1)
   J. Exhibit works of art selected by themes such as mastery of a medium, Core objectives, and significant content. (UVAS 3.2)
   K. Evaluate own relationship with artworks from various periods in history. (UVAS 4.1)
   L. Explore how visual arts can be integrated across disciplines. (UVAS 4.2)
   M. Students will learn about altered books as a form of art.
   N. Students will create an altered book using the story of themselves and the artwork or artist
   O. Students will use a variety of materials to create the books: collage, paint, and two of their own choosing.

B. Materials
   1. Old board-books (you can find these at second hand stores for cheap, I usually get books with about 12 pages, will have to start collecting in advance)
   2. Sometime at the beginning of the year is a good time to have students create a supply of decorated papers to use for all projects
3. Suggested items but not limited to- hole punches, scissors, X-acto knives, stamps and stamp pads, gloss medium, craft knives, glue and glue sticks, assorted papers – Student decorated papers, vellum, repositionable glue, snaps, hooks, wire, screws, brads, crayons, stickers, contact paper, oil pastels, wallpaper scraps, watercolors, gesso, acrylic paint, fabric pieces, markers, ribbon, lace, collage items – dog tags, charms, game pieces, button

4. Xeroxed copies of images for transfers (Students may use the images that they collected for their portfolio) colorless blender pens for transfers (be careful, using too many of these pens at one time can cause terrible headaches. I only let two students use them at a time)

5. Student Instruction sheet (Appendix R)

6. Student assignment checklist/rating scale sign off (Appendix S)

7. Power point presentation on altered books, with examples of student past work

8. Suggested that teacher make a sample book to show the students what they have done


C. Key Vocabulary

1. form- to give shape, 3 Dimensional
2. functional- useable, duty of an object
3. sculpture- an artwork that is formed, 3 dimensional and seen from all sides
4. 3 dimensional- to give height, width, and depth
5. mixed media- A technique involving the use of two or more artistic media, such as ink and pastel or painting and collage, that are combined in a single composition.
6. altered- changed, to make different in some particular, as size, style, course, or the like; modify
7. collage- a technique of composing a work of art by pasting on a single surface various materials not normally associated with one another, as newspaper clippings, parts of photographs, theater tickets, and fragments of an envelope
8. visual culture- the images and objects we encounter in our daily lives, such as those on television, movies, books, magazines, advertisements, housing and apparel design, shopping mall and amusement park design, performance arts, and other forms of visual production and communication
9. epilogue- a concluding part added to a literary work, as a novel.

D. Procedures/Activities

Day One

1. Start by introducing examples of past projects through power-point
2. Talk to students about the history of the altered book and explain the project to students
3. Discuss with students that they will be taking their story and their image portfolio and creating a visual storybook
4. Students will choose their board-book, can get books in different sizes, shapes, and with different amount of pages
5. Demonstrate the process of painting gesso on pages of book
6. Students will then gesso the pages
   • Before painting gesso students will need to lightly sand off the
glossiness of the board-book (do not have to sand the images off,
should be easy and quick)
   • After the book has been sanded and the dust wiped off, the book is
ready to painted gesso
   • Start with the cover and then paint pages
   • I have students fan out the pages of the board book, I cover the tables
with old mattress liners to keep the tables clean and clean up is quick
   • The sloppier the gesso is painted the more interesting the texture
   • I have students paint two layers of gesso if they don’t want the original
images showing through

**Day Two- Until complete**
1. In Power-point go through different techniques of altering books
   • A good website for ideas on how to alter books go to the following:
   http://www.princetonol.com/groups/riad/lessons/middle/Linda-
books.htm
2. Hand out the checklist and rating scale for this assignment (Appendix S).
Discuss with students that the books will give them a lot of freedom but there
are a few things that must be in the books. They are:
   • A book epilogue- In this part I want them to use the last book signature
as their epilogue
     o On one side I want the student to put their art criticism that they
wrote in lesson two
     o On the other side I want them to take the information that they
collected when they researched the artwork and the artist and
summarize it for the epilogue
   • Introduction of their characters (need pictures of characters)
   • Introduction of the artwork (picture of the artwork)
   • Photographs of themselves
   • The pages need to be visually interesting and tell the story
   • You can write in the text or tell the story with the pictures
3. Discuss with students the criteria and how they will be grading themselves
   for half of the points and that the teacher will grade the other half
4. Explain that creativity, craftsmanship, and use of time are worth more points
   than the rest of the criteria
5. With this assignment it is very important that students choose how they are
   going to create their book. This may be different than assignments that they
have previously created. There will be a lot more choices that they will have
to make. Discuss this with students. Discuss with students that as artists they
must do a lot of problem solving and that sometimes there is no one answer
on how to do things and that they will have to play around with materials
until they get what they want.
6. I like to explain that the students are artists and that I am there to help them if
they need it but I won’t tell them how to do it.

E. Assessment/Evaluation
1. Final book
2. Checklist/ rating scale

II. CULMINATING ACTIVITY
   A. Display the Final books if possible in the library- Invite parents, teachers, and students to an art show opening

III. HANDOUTS/WORKSHEETS
   A. Appendix A Jeopardy 6th grade questions and answers
   B. Appendix B Jeopardy 7th grade questions and answers
   C. Appendix C Jeopardy 8th grade questions and answers
   D. Appendix D Criticizing Works of art
   E. Appendix E Jeff Koons artwork criticisms
   F. Appendix F Parent movie permission slip
   G. Appendix G Bill & Ted’s Excellent Adventure worksheet
   H. Appendix H Christina’s World example story plot
   I. Appendix I The Dancing Class example story plot
   J. Appendix J Still life of shoes example story plot
   K. Appendix K I and the Village example story plot
   L. Appendix L Whaam example story plot
   M. Appendix M Migrant Mother example story plot
   N. Appendix N The Thinker example story plot
   O. Appendix O The Eiffel Tower example story plot
   P. Appendix P Self portrait photograph portfolio scoring rubric
   Q. Appendix Q Jeff Koons example of Appropriation sheet
   R. Appendix R Visual Storybook student instructions
   S. Appendix S Visual Storybook checklist/ rating scale
BIBLIOGRAPHY


Unit Appendix A

Jeopardy 6th grade questions

Classical Art: The Art of Ancient Greece and Rome
1. What are the names of the three kinds of Greek columns?
2. What is the name of this building?
3. What is the name of this building?
4. What is the name of this sculpture?
5. What is the name of this sculpture?

Gothic Art
1. What is a Cathedral?
2. What is a gargoyle?
3. What is the Book of Kells?
4. What is the famous Cathedral in Paris?
5. What is a flying buttress?

The Renaissance
1. Who painted the Mona Lisa?
2. Who painted The School of Athens?
3. What was the name of the ceiling that Michelangelo painted?
4. What great drawing style did the artists of the Renaissance create?
5. In art, what was the revival the Renaissance artists were trying to bring back?

Baroque
1. What element of art was strong in Baroque art?
2. The Catholic Church encouraged what theme in Baroque art?
3. The art and sculpture of the Baroque period was more dramatic than art before, why?
4. Aristocrats of the Baroque period used art for what?
5. What does the Italian word chiaroscuro mean?

Rococo
1. What was Rococo?
2. What kinds of colors were used in Rococo art?
3. What kinds of subjects were found in Rococo art?
4. Who painted The swing?
5. A common type of sculpture found from the Rococo period is little figurines made of what?

Neoclassical
1. Neoclassical art was a reaction to Baroque and Rococo art. What did they bring back?
2. During the Neoclassical period there was a belief that art had a high what?
3. Who painted the Oath of Horatii?
4. Who was the Danish Neoclassical sculptor?
5. In the painting The Death of Marat, which revolution was his murder a part of?

Romantic
1. Romantic art was a reaction against which art periods?
2. Who painted The Bullfight?
3. Who painted Liberty Leading the People?
4. Who painted the Chalk Cliffs of Rugen?
5. What were the characteristics of Romantic art that made it different than the Neoclassical?

Realism
1. Realists believed that art should represent what?
2. Who painted The Gleaners?
3. Who painted Noreaster?
4. Who painted The Gross Clinic?
5. Who painted The Banjo Lesson?
Jeopardy 6th grade answers

Classical: The Art of Ancient Greece and Rome
1. Doric, Ionic, Corinthian
2. Parthenon
3. Pantheon
4. The Discus Thrower
5. Apollo Belvedere

Gothic Art
1. A religious place of worship
2. A gargoyle is a small sculpture set in the stone work on a cathedral
3. The Book of Kells is a book of illuminated manuscripts dated to the art of the Middle Ages
4. Cathedral of Notre Dame
5. A flying buttress is an architectural arm that supports the walls of a cathedral

The Renaissance
1. Leonardo da Vinci
2. Raphael
3. The Sistine Chapel ceiling
4. Perspective
5. They were bringing back the classical subjects

Baroque
1. Light and shadow
2. Religious
3. To evoke emotion, and spiritual experiences
4. To impress visitors
5. It is the use of contrast of lights and darks in a painting

Rococo
1. A style of French art and interior design
2. Soft pastels
3. Refined, sentimental, playful subjects
4. Jean Honore Fragonard
5. porcelain

Neoclassical
1. They brought back classical form and subject
2. Art had a high moral purpose
3. Jacques Louis David
4. Bertel Thorvaldsen
5. French Revolution

Romantic
1. Baroque and Rococo
2. Francisco Goya
3. Eugene Delacroix
4. Casper David Friedrich
5. Interest in the exotic or in powerful forces in nature

Realism
1. Art should represent ordinary people
2. Jean Millet
3. Winslow Homer
4. Thomas Eakins
5. Henry O’ Tanner
(Unit Appendix B)

Jeopardy 7th grade questions

Modern American Painting
1. Who painted Cakes?
2. Who painted American Gothic?
3. Who painted Red Poppies?
4. Who painted Christina’s world?
5. Who painted Nighthawks?

Impressionism
1. What was important in painting to the Impressionists?
2. Who was well known for painting dancers on the diagonal?
3. Who painted many pictures of mothers and child?
4. Who painted Luncheon of the Boating Party?
5. What artist went blind at the end of his career?

Post-Impressionism
1. Who painted many still life pictures of apples and oranges?
2. Who painted Starry Night and Bedroom at Arles?
3. Who painted with many small colored dots?
4. Who painted Woman with a flower?
5. Which artist lived with Vincent van Gogh for a short while?

Expressionism & Abstraction
1. What is a representative artist?
2. Henri Matisse painted, what other medium did he use at the end of his life?
3. Edvard Munch is known for which famous image?
4. Which Russian-born artist painted I and the village?
5. Picasso had several art movements that he was a part of. Name three.

Modern American Painting
1. Which Mexican artist was known for painting large murals?
2. Which artist painted for the Saturday Evening Post and Boys Life?
3. Which female artist painted close up images of flowers and animal bones?
4. Which artist worked for Walt Disney?
5. Which artist was married to the female artist, Frida Khalo?

Impressionism
1. Who painted images of lilies and gardens?
2. Who painted images of people at play?
3. In what way did Edgar Degas like to paint people?
4. Who painted Impression: Sunrise, Bridge over a pool of lilies?
5. What is Japanism?

Post-Impressionism
1. Why was it that so many artists painted still life pictures?
2. Who painted Sunday Afternoon on the Island of the Grande Jatte?
3. Which artist was well known for painting posters for the Moulin Rouge?
4. What is pointillism?
5. What is Art Nouveau?

Expressionism & Abstraction
1. Who painted Guernica?
2. What is Cubism?
3. What is Abstraction?
4. What does Surrealism mean?
5. Who painted The Persistence of Memory?
Jeopardy 7th grade Answers

Modern American Painting
1. Wayne Theibaud
2. Grant Wood
3. Georgia O’Keefe
4. Andrew Wyeth
5. Edward Hopper

Impressionism
1. light and color
2. Edgar Degas
3. Mary Cassatt
4. Pierre Auguste Renoir
5. Claude Monet

Post-Impressionism
1. Paul Cezanne
2. Vincent van Gogh
3. Georges Seurat
4. Paul Gauguin
5. Paul Gauguin

Expressionism & Abstraction
1. A representative artist is one who paints a representation of something real, or the representation of a feeling
2. Paper cutouts
3. The Scream
4. Marc Chagall
5. representational, blue period, rose period, cubism,

Modern American Painting
1. Diego Rivera
2. Norman Rockwell
3. Georgia O’Keefe
4. Wayne Theibaud
5. Diego Rivera

Impressionism
1. Claude Monet
2. Pierre Auguste Renoir
3. Edgar Degas liked to paint people as if they did not know he was there
4. Claude Monet
5. Japanaism is when Japanese art has had an influence on western art

Post-Impressionism
1. Often still life paintings were good practice and the artist did not have to hire a model
2. Georges Seurat
3. Henri Toulouse-Lautrec
4. Pointillism is the process of painting with small dots of color and letting the eye mix the colors
5. Art Nouveau was a new style of decorating during the time of the post impressionists

Expressionism & Abstraction
1. Pablo Picasso
2. Cubism is a style of painting a form from different views and perspectives
3. Abstraction is not realistic or representational
4. Surrealism is dream, fantasy or beyond reality
5. Salvador Dali
(Unit Appendix C)

Jeopardy 8th grade questions

Painting Since World War II
1. Who painted *Campbell’s Soup Can*?
2. Who painted *Whaam*?
3. What is Pop art?
4. What is color field painting?
5. What was the Harlem Renaissance?

Photography
1. Who took the picture *Migrant Mother, California*?
2. Who took the picture *Rodin with his sculptures*?
3. What photograph was on the cover of Life magazine taken by Margaret Bourke-White?
4. What photograph is Steve McCurry famous for?
5. Which photographer is most well known for his large majestic landscapes?

20th Century Sculpture
1. What is sculpture?
2. What is a mobile?
3. What is a relief sculpture?
4. Who sculpted *Bull’s Head*
5. *Clothespin* by Claes Oldenburg is an example of what kind of sculpture?

Architecture since the Industrial Revolution
1. What is architecture?
2. What is an architect?
3. What was the Eiffel Tower built for?
4. What is the Industrial Revolution?
5. Who is considered one of the most influential architects in the world?

Painting Since World War II
1. What is action painting?
2. Who painted *Marilyn*?
3. What painted *Orange and Yellow*?
4. Who painted *She-ba*?
5. What did Romare Bearden mean by Visual Jazz?

Photography
1. What two sculptures are captured in the photograph by Edward Steichen called *Rodin and his sculptures*?
2. What is photo journalism?
3. What was the photograph by Dorothea Lange depicting?
4. Why did the photograph *Afghan Girl*, by Steve McCurry become so famous?
5. Who took the photograph of the Berlin Wall?

20th Century Sculpture
1. Who sculpted *The Thinker*?
2. What kind of sculpture is Alexander Calder unique for?
3. What is an abstract sculpture?
4. Who sculpted *Bird in Space*?
5. Who was the architect that sculpted *The Vietnam Veterans Memorial*?

Architecture since the Industrial Revolution
1. The Guggenheim in New York and Falling-Water were designed by what famous architect?
2. What is a skyscraper?
3. The crystal palace and the Eiffel Tower demonstrate what kind of structure?
4. What was the Bauhaus Shop built for?
5. What is International style architecture?
Jeopardy 8th grade answers

Painting Since World War II
6. Andy Warhol
7. Roy Lichtenstein
8. Pop art is an art movement that was created using popular people and objects from everyday culture
9. Color Field painting was the experiment of color and pigment and how it would mix on the canvas
10. The Harlem Renaissance was a movement of artist in Harlem, New York that was inspired by Jazz, mostly created by African Americans like Louis Armstrong, Romare Bearden, and Jacob Lawrence

Photography
6. Dorothea Lange
7. Edward Steichen
8. Fort Peck Dam
9. Afghan Girl on the cover of National Geographic
10. Ansel Adams

20th Century Sculpture
6. Sculpture is a 3 dimensional artwork that is created as a form
7. A mobile is a hanging sculpture that moves
8. A relief sculpture is a sculpture that has been carved out of a 2 dimensional surface
9. Pablo Picasso
10. Clothespin is an example of large scale sculpture

Architecture since the Industrial Revolution
6. Architecture is the designing and construction of buildings
7. An architect is one who designs a building
8. The Eiffel Tower was built for the World’s Fair in 1887-89
9. The Industrial Revolution was a major change in the world largely due to the mass production and efficiency of steel
10. Frank Lloyd Wright

Painting Since World War II
6. Action painting was the process of movement while painting
7. Andy Warhol
8. Mark Rothko
9. Romare Bearden
10. It was what he called spontaneous, improvisational art like jazz music

Photography
6. The Thinker and Monument of Balzac
7. Photo journalism was the record keeping of history through photograph, kind of like photo documentaries
8. The depiction of poor family of migrant workers during the Great Depression
9. It was a startling image on the cover of National Geographic
10. Henri Carier-Bresson

20th Century Sculpture
6. August Rodin
7. Mobiles
8. An abstract sculpture is a sculpture that is not realistic
9. Constantin Brancusi
10. Maya Lin

Architecture since the Industrial Revolution
6. Frank Lloyd Wright
7. A skyscraper is a very large building designed to be very tall
8. Metal structure
9. The Bauhaus Shop built for a group of artists and designers in Germany during World War II
10. International style was a design style to create a better use of space, balance rather than symmetry and the getting rid of fancy ornament.
Criticizing works of Art

Initial Response- your first reaction
What do see first in the picture?
What do you want to know more about?
How does it make you feel?

Description- facts about the artwork
What do you see?
What is this a picture of? (Images, Living things)
What is in the Foreground, Middle Ground, and Background?
What is happening?
When and where is it happening?

Interpretation- Search for Meaning
What is the artist trying to say?
What does it mean to you?
How is the artwork important to us today?
Why do you think the artist created this artwork?
What is the meaning of the artwork?

Evaluation/ Judgment
What do you like that the artist did?
What do you not like about the artwork?
Criticism on Jeff Koons artwork

Jeff Koons, *Lips*, Oil on Canvas 2000


**Koons has received extreme reactions to his work.**

Critic **Amy Dempsey** described his *Balloon Dog* as "an awesome presence... a massive durable monument."

Jerry Saltz at *artnet.com* enthused that it was possible to be "wowed by the technical virtuosity and eye-popping visual blast" of Koons's art.

Mark Stevens of *The New Republic* dismissed him as a "decadent artist [who] lacks the imaginative will to do more than trivialize and italicise his themes and the tradition in which he works... He is another of those who serve the tacky rich."

Michael Kimmelman of *The New York Times* saw "one last, pathetic gasp of the sort of self-promoting hype and sensationalism that characterized the worst of the 1980s" and called Koons's work "artificial," "cheap" and "unabashedly cynical."

Critic **Robert Hughes** wrote that Koons is “an extreme and self-satisfied manifestation of the sanctimony that attaches to big bucks. Koons really does think he's Michelangelo and is not shy to say so. The significant thing is that there are collectors, especially in America, who believe it. He has the slimy assurance, the gross patter about transcendence through art, of a blow-dried Baptist selling swamp acres in Florida. And the result is that you can't imagine America's singularly depraved culture without him.”

To the question - “Is it important that your work be famous?” - Koons replied: "There’s a difference between being famous and being significant. I’m interested in [my work's] significance — anything that can enrich our lives and make them vaster — but I’m really not interested in the idea of fame for fame’s sake."

Dear Parent,

For our next art project we are going to be creating a visual story journal. These journals are to help students produce visual stories where they link, connect, interrelate, and embed their life stories with narratives relating to Core Knowledge.

What does this mean? I have been trying really hard to explain this to others and the best example that I can come up with is from the movie, “Bill and Ted’s Excellent Adventure.”

I would like our 7th and 8th grade students to watch the movie to better understand what it means to embed their life stories in the life stories of the Core Knowledge artists and their artworks.

The movie has a PG rating for some mild language and mild violence. If as a parent you are choosing to not have your child watch this movie, they will be taken out of the class and given an alternate assignment.

Thank you for all of your support,

Mr. Proud
Art Teacher
Monticello Academy

By signing this form I am giving permission to the mentioned student to see “Bill and Ted’s Excellent Adventure.”

____________________________________    ______________________________________
Student Name            Parent Signature
(Unit Appendix G)

Name________________________________________________________________________

Bill and Ted’s Excellent Adventure

1. List three people that Bill and Ted brought back with them on their journey.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. Choose one of the people that Bill and Ted brought back with them and describe why they are significant in history

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. How do Bill and Ted get to these places and times? (describe in detail)

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

4. Describe three things that Bill and Ted learned while on their journey

________________________________________________________________________
5. If you were to meet one of these people who would it be, and what would you ask them? 
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

6. If you could choose one place and time to visit, where and when would it be? 
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

7. Why would you choose this place and time? 
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Core Knowledge: Modern American Painting: Andrew Wyeth, Christina’s World

Christina and her friend, Mary, are walking home from school one day and decide to take a short-cut down a dirt road to see the old abandoned cabin. On the way Christina steps on an old coyote trap and her foot gets stuck. Mary runs home for help. While Christina is alone her imagination gets the better of her and she faints.

(Story plot idea taken from a scene in the movie, Anne of Green Gables).
Core Knowledge: Impressionism: Edgar Degas, *The Dancing Class*

This is a story of a security guard named Henry and a detective named Robert. One night, two burglars walked into the museum, tied Henry up and walked out of the museum with the painting *The Dancing Class* by Edgar Degas. Detective Robert searches everywhere for the painting. He follows several leads that take him to dodgy parts of Paris. Does he ever find the painting?

(Story plot idea made up by Keven Proud).
Core Knowledge: Post Impressionism: Vincent van Gogh, *Still life of shoes*

Van Gogh’s shoes tell the story of Colton, the small servant boy living in the castle of the Queen Victoria of England back in the late 1800’s. The castle had many hidden passage ways and secret stair cases. The story starts out rather sad and depressing until one day Colton finds these magical old shoes. When he wore them good things would happen. His wishes would come true. He became rich and he bought horses and expensive things. One day he loses his shoes. He looks everywhere for them. He finally finds them but they are not lucky anymore.

(Story plot idea written by a 6th grade student at Monticello Academy).
God asks a man to go and sacrifice his goat. There is only one problem, his wife loves that goat. He refuses to sacrifice the goat. Because he will not sacrifice the goat the man’s wife becomes very ill. The man asks what he can do to help his wife get better. God tells the man to lead the goat into the open meadow down by the stream. “There is an old tree down there.” God said. “This tree is not just any old tree. It is a colorful tree full of emotions.” “When you come to the tree you will experience many emotions.” First
he would feel hatred, then sadness, and happiness, and then love. “When you start to feel love you must kill the goat.” “Only when you kill the goat will I truly see your faith in me.”

The man did as God commanded him and led the goat to the tree. When the man felt the emotion of love, he could not sacrifice the goat. The goat got away. The man returned home. He felt so bad that he had failed the test and the next day he got up and went to church. He asked God for forgiveness. God told him that he would forgive him in time. When the man returned to his home his wife was gone. The goat had returned. After many months the man missed his wife but he took care of the goat. He learned to love the goat and the goat was very healthy. That was all the goat needed was love to turn back into the man’s loving wife. They lived happily ever after.

(Story plot idea written by a 6th grade student at Monticello Academy).
Core Knowledge: Painting Since World War II: Roy Lichtenstein, *Whaam*

Figure 6. Roy Lichtenstein, *Whaam*, 1963, Diptych

*Whaam!* The story of a fighter pilot during WWII

As a fighter pilot in World War II, Quentin C. Aanenson fought a very dangerous war. He first saw combat on D-Day, and in the ensuing year, he dive-bombed and strafed tanks, bridges and German infantry at low altitude. He took direct hits from antiaircraft shells and flak on more than 20 missions and survived two crash landings. He watched so many of his fellow pilots in the 366th Fighter Group die that he stopped making friends with the replacements.

Figure 7. Quentin Aanenson, 1944 US Army Photo

Although Mr. Aanenson had hoped to become a pilot, he was disqualified because of colorblindness. But he took the eye test enough times to memorize it, and by 1943 was accepted into the U.S. Army Air Forces. After flight training and fighter pilot training, he
was sent to England. His first combat mission was June 4, 1944, flying his P-47 Thunderbolt to Normandy, where he was among those who attacked the German positions behind Pointe du Hoc in advance of the Allies' landing.

Almost a year of vicious combat awaited him. In July 1944 over Rouen, France, he took a direct hit from an antiaircraft shell that failed to explode. On Aug. 3, 1944, on a mission over Vire, France, his plane was hit by flak and caught fire. Unable to bail out, he dived straight toward the earth, and the high-speed plunge extinguished the flames. He managed to line up with a nearby runway and crash-landed, blowing a tire, damaging the landing gear and spinning the fighter around until it broke in two. Mr. Aanenson dislocated his shoulder, cracked three ribs and whacked his skull against the gunfight. He was pulled, unconscious, from the wreckage. Ninety minutes later, a photographer for Picture Post, a prominent English photojournalistic magazine, captured the bruised and battered pilot beside his collapsed fighter.

As soon as he recovered, he flew again. During the Battle of the Bulge, he coordinated close air support on the ground. For 36 hours, he and his radio man were trapped behind enemy lines in the Ardennes.

After 75 combat missions, Mr. Aanenson rotated home for a short break. He married the girl he'd met during basic training and went to see his parents in his southwestern Minnesota home town. There, he picked up his boyhood hunting rifle and shot a pesky gopher. As he watched it die, "something snapped," he said. "I resolved never to kill again."

Fortunately, he was never asked to. By the time he was due back for duty, the war was over.
But the war never entirely left him. He was haunted by the fear that he had once mistakenly fired on Allied troops. The first time he fired on a column of German soldiers along a roadside, the impact of his shells pitched their bodies into the air. He knew he was doing what he was trained to do, "but when I got back home to the base in Normandy and landed, I got sick. I had to think about what I had done. Now that didn't change my resolve for the next day. I went out and did it again. And again and again and again," he said. (Sullivan, 2008) (Story plot taken from newspaper article by Sullivan, 2008).
Dorothea Lange retails the story of that day she took the pictures of the family of Florence Owens Thompson.

The image of a worn, weather-beaten woman, a look of desperation on her face, two children leaning on her shoulders, an infant in her lap; has become a photographic icon of the Great Depression in America. The photo was taken in March 1936 at a camp for seasonal agricultural workers 175 miles north of Los Angeles by Dorothea Lange. Lange was working for the Farm Security Administration as part of a team of
photographers documenting the impact of federal programs in improving rural conditions.

Lange had just completed a month-long photographic assignment and was driving back home in a wind-driven rain when she came upon a sign for the camp. Something beckoned her to postpone her journey home and enter the camp. She was immediately drawn to the woman and took a series of six shots - the only photos she took that day. The woman was the mother of seven children and on the brink of starvation.

After returning home, Lange alerted the editor of a San Francisco newspaper to the plight of the workers at the camp, presenting him with two of her photos. The editor informed federal authorities and published an article that included Lange's images. As a result, the government rushed a shipment of 20,000 lbs. of food to the camp. The photos' wider impact included influencing John Steinbeck in the writing of his novel *The Grapes of Wrath*.

"I saw and approached the hungry and desperate mother, as if drawn by a magnet."

In 1960, Lange described her experience in an interview with the magazine Popular Photography. "It was raining, the camera bags were packed, and I had on the seat beside me in the car the results of my long trip, the box containing all those rolls and packs of exposed film ready to mail back to Washington. It was a time of relief. Sixty-five miles an hour for seven hours would get me home to my family that night, and my eyes were glued to the wet and gleaming highway that stretched out ahead. I felt freed, for I could lift my mind off my job and think of home.

I was on my way and barely saw a crude sign with pointing arrow which flashed by at the side of the road, saying PEA-PICKERS CAMP. But out of the corner of my eye I did see it I didn't want to stop, and didn't. I didn't want to remember that I had seen it, so
I drove on and ignored the summons. Then, accompanied by the rhythmic hum of the windshield wipers, arose an inner argument:

*Dorothea, how about that camp back there? What is the situation back there?*

*Are you going back?*

Nobody could ask this of you, now could they?

To turn back certainly is not necessary. Haven't you plenty if negatives already on this subject? Isn't this just one more if the same? Besides, if you take a camera out in this rain, you're just asking for trouble. Now be reasonable.

Having well convinced myself for 20 miles that I could continue on, I did the opposite. Almost without realizing what I was doing I made a U-turn on the empty highway. I went back those 20 miles and turned off the highway at that sign, PEA-PICKERS CAMP.

I was following instinct, not reason; I drove into that wet and soggy camp and parked my car like a homing pigeon.

I saw and approached the hungry and desperate mother, as if drawn by a magnet. I do not remember how I explained my presence or my camera to her but I do remember she asked me no questions. I made five exposures, working closer and closer from the same direction. I did not ask her name or her history. She told me her age, that she was 32. She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tires from her car to buy food. There she sat in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me. There was a sort of equality about it.
The pea crop at Nipomo had frozen and there was no work for anybody. But I did not approach the tents and shelters of other stranded pea-pickers. It was not necessary; I knew I had recorded the essence of my assignment." ("Migrant Mother, EyeWitness to History," 1936)

(Story plot taken from online article, from eyewitnesstohistory.com).
Core Knowledge: 20th-Century Sculpture: Auguste Rodin: *The Thinker*

Figure 9. Auguste Rodin, *The Thinker*, 1902, Bronze

The story Geoffrey Chaucer in the movie, *Knights Tale*

*William:* Oi sir, what are you doing?

*Chaucer:* Uh... trudging. You know, trudging?

[pause]

*Chaucer:* To trudge: the slow, weary, depressing yet determined walk of a man who has nothing left in life except the impulse to simply soldier on.

*William:* Uhhh... were you robbed?

*Chaucer:* [laughs] Funny really, yes, but at the same time a huge resounding no. It's more of an... involuntary vow of poverty... really.

*William:* I'm Ulrich von Leichtenstein, from Guilderland, and these are my faithful
squires.

[gestures to Roland]

William: Delves, of Dogington,

[gestures to Wat]

William: and Falhurst, of Crew.

Chaucer: I'm Richard the Lionheart. Pleased to meet you. No, wait a minute, I'm Charlemagne. No, I'm Saint John the Baptist!

[William draws a large knife]

William: All right, hold your tongue sir, or lose it.

Chaucer: Now you see *that* I do believe, Sir Ulrich.

Later in the story

Chaucer: Look, I have a gambling problem. I can't help myself. And these people will - quite literally - take off clothes of your back.

William: What are you expecting us to do about it?

Peter The Pardoner of Rouen: He assured us that you, his liege, would pay us.

William: And who are you?

Peter The Pardoner of Rouen: Peter, a humble pardoner and purveyor of religious relics.

William: How much does he owe you?

Simon The Summoner of Rouen: Ten gold florins.

William: What would you do to him, if I was to refuse?

Simon The Summoner of Rouen: We, on behalf of the Lord God, would take him of his flesh, so that he may understand that gambling is a sin. ("A Knight's Tale," 2001)

(Story plot taken from the movie, A Knights Tale.)
(Unit Appendix O)

Core Knowledge: Architecture Since the Industrial Revolution: Eiffel Tower

Figure 10. Gustave Eiffel, Eiffel tower, 1887-89, Iron

Story of a boy and girl that grow up in a small town outside of Paris, called Provins. The boy and girl are good friends that fall in love. The girl’s parents do not approve of the small romance between the young couple and move to the city. The boy and girl promise that each year they would find a way to meet under the Eiffel tower and spend the day together. They do this for years until the fifth year the boy doesn’t show up. What happened to him? The girl spends the whole year searching for him.

(Story plot idea written by Keven Proud).
## Self portrait photograph portfolio scoring rubric

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>1 poor</th>
<th>2 moderate</th>
<th>3 good</th>
<th>4 excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>TECHNICAL QUALITIES</td>
<td>The Student: - has poorly executed work, and shows little regard for print quality</td>
<td>The Student: - technique may be irregular with little sense of challenge</td>
<td>The Student: - shows that most technical aspects are successful and materials generally well handled</td>
<td>The Student: - has high quality prints</td>
</tr>
<tr>
<td>Close ups, good facial</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>expressions, focused, good lighting</td>
<td></td>
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</tr>
<tr>
<td>COMPOSITION</td>
<td>- shows little consideration and has a poor composition</td>
<td>- needs help from teacher to create composition - shows little of own decision making</td>
<td>- Composition is generally purposeful - mostly shows own decision making</td>
<td>- has chosen excellent composition - is highly successful</td>
</tr>
<tr>
<td>Balanced, good emphasis,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONTENT</td>
<td>- shows very little thought - no pictures of self</td>
<td>- shows a little effort to include self and some decision making with help of teacher</td>
<td>Shows some effort to include self, few pictures of self and props needed, sort of plain</td>
<td>Shows inventiveness or imagination, a sense of style or engagement with experimentation Many pictures of self</td>
</tr>
<tr>
<td>Fulfills the assignment, good</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pictures of student and</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>needed prompts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMUNICATIVE PROPERTIES</td>
<td>- has little, if any, evidence of thinking</td>
<td>- shows some effort, but problems are not successfully resolved</td>
<td>- is successful at communicating some emotion</td>
<td>- Shows obvious evidence of thinking, pictures are successful and communicating story, the image is presented in an effective way</td>
</tr>
<tr>
<td>Visual impact, emotional reaction, mood.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appropriation of Jeff Koons gone bad or good?

Art Rogers, *Puppies*, Photograph, 1980


Jeff Koons has also confronted issues of copyright due to his appropriation work. Photographer Art Rogers brought suit against Koons for copyright infringement in 1989. Koons' work, *String of Puppies* sculpturally reproduced Rogers' black and white photograph that had appeared on an airport greeting card that Koons had bought. Though he claimed fair use and parody in his defense, Koons lost the case, partially due to the tremendous success he had as an artist and the manner in which he was portrayed in the media. The parody argument also failed, as the appeals court drew a distinction between creating a parody of modern society in general and a parody directed at a specific work, finding parody of a specific work, especially of a very obscure one, too weak to justify the fair use of the original.

Andrea Blanch, *Silk Sandals for Gucci*, photograph, 2000

Koons drew on part of a photograph taken by Andrea Blanch titled *Silk Sandals by Gucci* and published in the August 2000 issue of *Allure* magazine to illustrate an article on metallic makeup. Koons took the image of the legs and diamond sandals from that photo (omitting other background details) and used it in his painting *Niagara*, which also includes three other pairs of women’s legs dangling surreally over a landscape of pies and cakes.

In his court filing, Koons' lawyer, John Koegel, said that *Niagara* is "an entirely new artistic work . . . that comments on and celebrates society's appetites and indulgences, as reflected in and encouraged by a ubiquitous barrage of advertising and promotional images of food, entertainment, fashion and beauty."

In his decision, judge Louis L. Stanton of U.S. District Court found that *Niagara* was indeed a "transformative use" of Blanch's photograph. "The painting's use does not 'supersede' or duplicate the objective of the original," the judge wrote, "but uses it as raw material in a novel way to create new information, new esthetics and new insights. Such use, whether successful or not artistically, is transformative."

Students will create visual story books

1. Student will need to choose an artist and their artwork from Core Knowledge (and of the artworks that we have studied this year) that they would like to embed into their visual story.
2. On the last page layout students will create the epilogue for their book
   - provide us with the information about the artwork and artist
   - On one side student will write an art criticism using the provided questions
   - Second side student will write a short artist biography and real facts about the artwork
3. Before moving on to next step, student will get teacher’s approval
4. After the student has created epilogue page layout, he/she is going to create a story plot from that artwork and outline the beginning to the end. (To be turned in with book)
5. This story can be a true story or a pretend story (no horror or gore)
6. The story must be interesting
7. The story must be easy to read. It reader should be able to know all that happened in the story. There should be images and words.
8. Before moving on to next step, student will get teacher’s approval
9. Student will use sand paper to gently rough-up all the surfaces of the board book. The idea is to remove the slick, plastic like surface of the book so that the gesso will adhere better. When student is finished sanding, they will use an old rag to wipe away all the dust.
10. Before moving on to next step, student will get teacher’s approval
11. Use a paint brush to paint the front cover, the back cover, and the spine of the board book with the gesso. Let dry. Apply another coat of gesso, if necessary, to cover up the book’s original words and text.
12. Open the board book and find the center. (If there isn't an even number of pages, keep the extra page on the back end.) The two pages in front of you are called a double-page spread. Use your paint brush to cover these two pages with gesso. Let dry. Apply another coat of gesso, if necessary.
13. Student might have to paint it a few times so that the pictures cannot be seen underneath
14. When the book pages are dry, student will then be painting each open page section with different colors of acrylic paint. Create interest by making texture.
15. Before moving on to next step, student will get teacher’s approval
16. Student will then create their visual story book.
17. Somewhere in the book the student will need to
   - Introduce their characters (need pictures of characters)
   - Introduce the artwork (picture of the artwork)
18. Student will also need to create a cover and a title of his/her book
19. Student will need to have the following in his/her book:
   - Photographs of himself/herself-
   - The pages need to be visually interesting and tell the story
   - Student can write in the text or tell the story with the pictures
<table>
<thead>
<tr>
<th>Boxes need to be initiated by teacher</th>
<th>Objectives</th>
<th>Points possible</th>
<th>Student</th>
<th>Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Point scale as follows 4- Wow 3-Great 2-Good 1-Fair 0- Not at all</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student chose an artist and their artwork from Core Knowledge (and of the artworks that we have studied this year) that they wanted to embed into their visual story.</td>
<td>4</td>
<td>4</td>
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<tr>
<td></td>
<td>Before moving on to next step, student got teacher’s approval</td>
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<tr>
<td></td>
<td>On the last page layout students created the epilogue for their book</td>
<td>4</td>
<td>4</td>
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</tr>
<tr>
<td></td>
<td>After the student created epilogue page layout, he/she created a story plot from that artwork and outlined the beginning to the end. (This will be turned in with book)</td>
<td>4</td>
<td>4</td>
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<tr>
<td></td>
<td>Before moving on to next step, student got teacher’s approval</td>
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<tr>
<td></td>
<td>Student created a story from the artwork. The story was written beginning to the end. (To be turned in with book)</td>
<td>4</td>
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<td></td>
<td>Story is true or a pretend story (no horror or gore)</td>
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<tr>
<td></td>
<td>The story is interesting and makes sense</td>
<td>4</td>
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<tr>
<td></td>
<td>Story is easy to read. The reader can tell what happened in the story</td>
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<td></td>
<td>Before moving on to next step, student got teacher’s approval</td>
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<td></td>
<td>Student chose a board book</td>
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<td></td>
<td>Student sanded off the plastic like covering of the page</td>
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<td></td>
<td>Student painted pages with gesso</td>
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<tr>
<td></td>
<td>Student painted each open page section with different colors of acrylic paint, created interest by making texture</td>
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<td></td>
<td>Before moving on to next step, student got teacher’s approval</td>
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<td></td>
<td>Introduced the artwork in the book (picture of the artwork) Artwork could be a part of the story or an illustration for the story</td>
<td>4</td>
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<tr>
<td></td>
<td>Student created a cover and a title of their book and written by…</td>
<td>4</td>
<td>4</td>
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<tr>
<td></td>
<td>Photographs of themselves- Student is a character in the book</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The pages are visually interesting and tell the story Creativity (Unique/ Good Ideas) A big part of score</td>
<td>10</td>
<td>10</td>
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<tr>
<td></td>
<td>Student used time wisely in class</td>
<td>10</td>
<td>10</td>
<td></td>
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<tr>
<td></td>
<td>Craftsmanship (not sloppy, no smudges)</td>
<td>10</td>
<td>10</td>
<td></td>
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<tr>
<td></td>
<td>Total 102 x 2</td>
<td>102</td>
<td>102</td>
<td></td>
</tr>
</tbody>
</table>

This sheet needs to be turned in with your Visual Storytelling book.
Appendix B

Artistic Storybook Project Survey

Belief about self
1. This artwork shows a lot of ideas about what I am like as a person.
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
2. I think that through making this book I was able to make a connection with the artist that I would not have been able to if I had not made the book
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
3. This art project helped me to understand more about how to tell stories and what it takes to make a story interesting
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
4. This project helped to make the lives of the artists that we learn about more interesting and exciting
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
5. This project helped me feel more like an artist than other projects that we have done
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
6. I believe this project gave me many choices
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
7. I think that project gave me a lot of freedom to do what I wanted to do
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
8. I liked not knowing exactly what the teacher wanted me to do (no step by step instruction)
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
9. What was your favorite part about making this book?
10. Why did you choose the artwork or artist that you chose?
______________________________________________________________________________________

11. What was the most difficult part of this project for you?
______________________________________________________________________________________
Why?
______________________________________________________________________________________

12. How do you feel that this project has helped you grow as an artist
______________________________________________________________________________________

**Belief about common reality**

13. I think that the other students’ books show things that they like.
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree

14. I think that other students were able to make good connections to their artists or artworks through this project
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree

15. I believe that other students learned how to create interesting stories
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree

16. I think that other students thought that the artists and artworks they learned about were more interesting than before the project
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree

17. This project helped other students feel more like artists than before the project
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree

18. This project allowed us to choose what we wanted our artwork to look like and be about
   a. Strongly Agree
b. Agree
c. Undecided
d. Disagree
e. Strongly Disagree
19. If there were something that you would change about this project what would it be?

_____________________________________________________________________________________

Belief about a goal
20. Next year in art class, I would love to keep making more artworks like this.
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
21. I would like to create artworks that tell stories
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
22. I would like the artists that we learn about to be more interesting and exciting
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
23. I would like more art projects that give us more choices on what the artwork will look like and how it is made
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
24. I want the art project to tell me exactly what I am supposed to do, no choices
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
25. If you were to make another book what artwork would you choose?

_____________________________________________________________________________________

26. If you were to make another book what would you do differently next time?

_____________________________________________________________________________________

Belief about a value or norm
27. My book is really cool!
   a. Strongly Agree
   b. Agree
   c. Undecided
   d. Disagree
   e. Strongly Disagree
28. I think that my story is really interesting
a. Strongly Agree  
 b. Agree  
 c. Undecided  
 d. Disagree  
 e. Strongly Disagree

29. I will keep my book and show it to others  
 a. Strongly Agree  
 b. Agree  
 c. Undecided  
 d. Disagree  
 e. Strongly Disagree

30. I think that my book is as good as all of the other students’ books  
 a. Strongly Agree  
 b. Agree  
 c. Undecided  
 d. Disagree  
 e. Strongly Disagree

31. What advice would you give other students that are going to make these books next year?