

LITERACY CAN ENHANCE LEARNING AND ASSESSMENT IN ALL THE ARTS



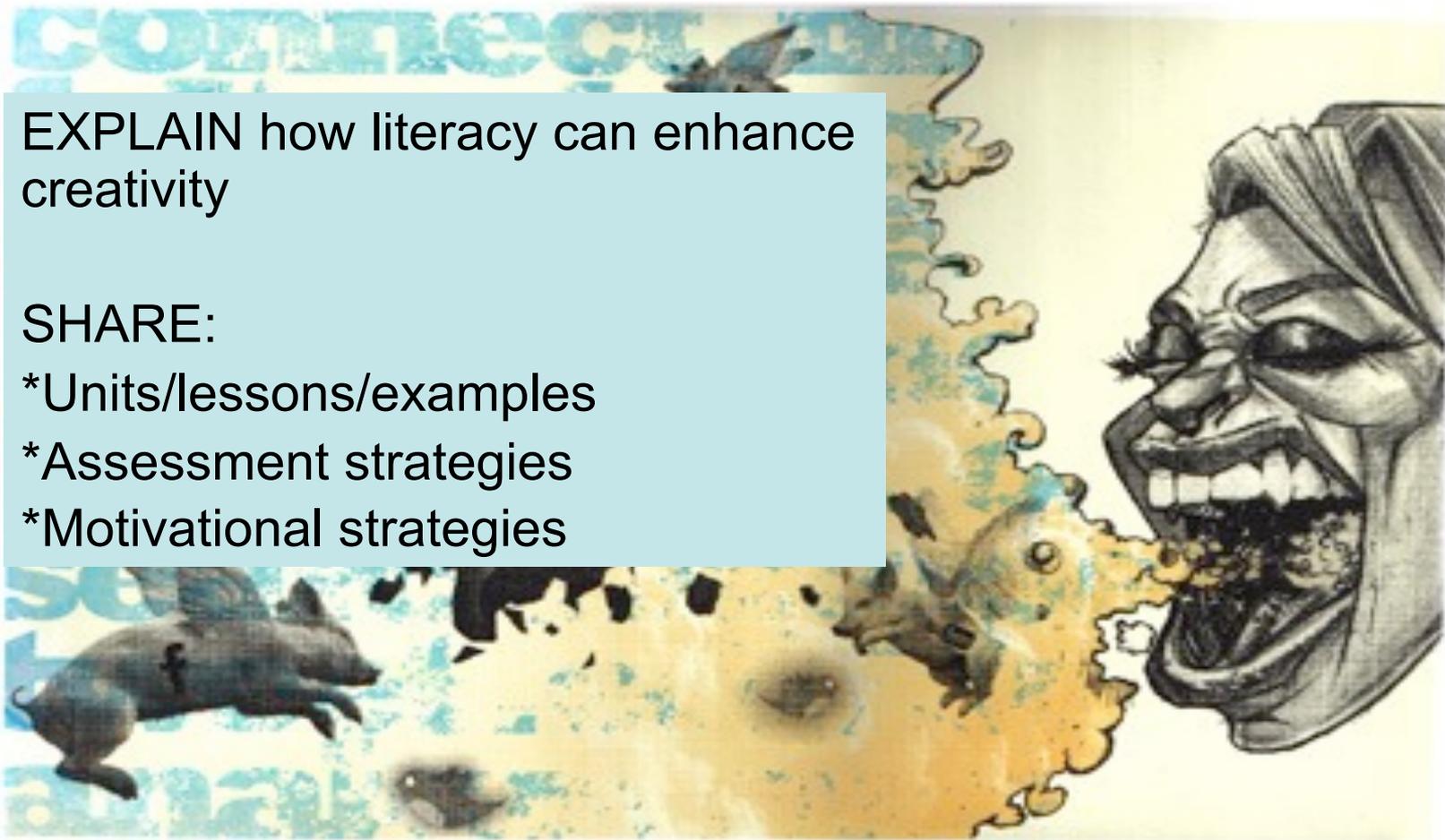
By:
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MAAI
2014 Summit
on Arts Education

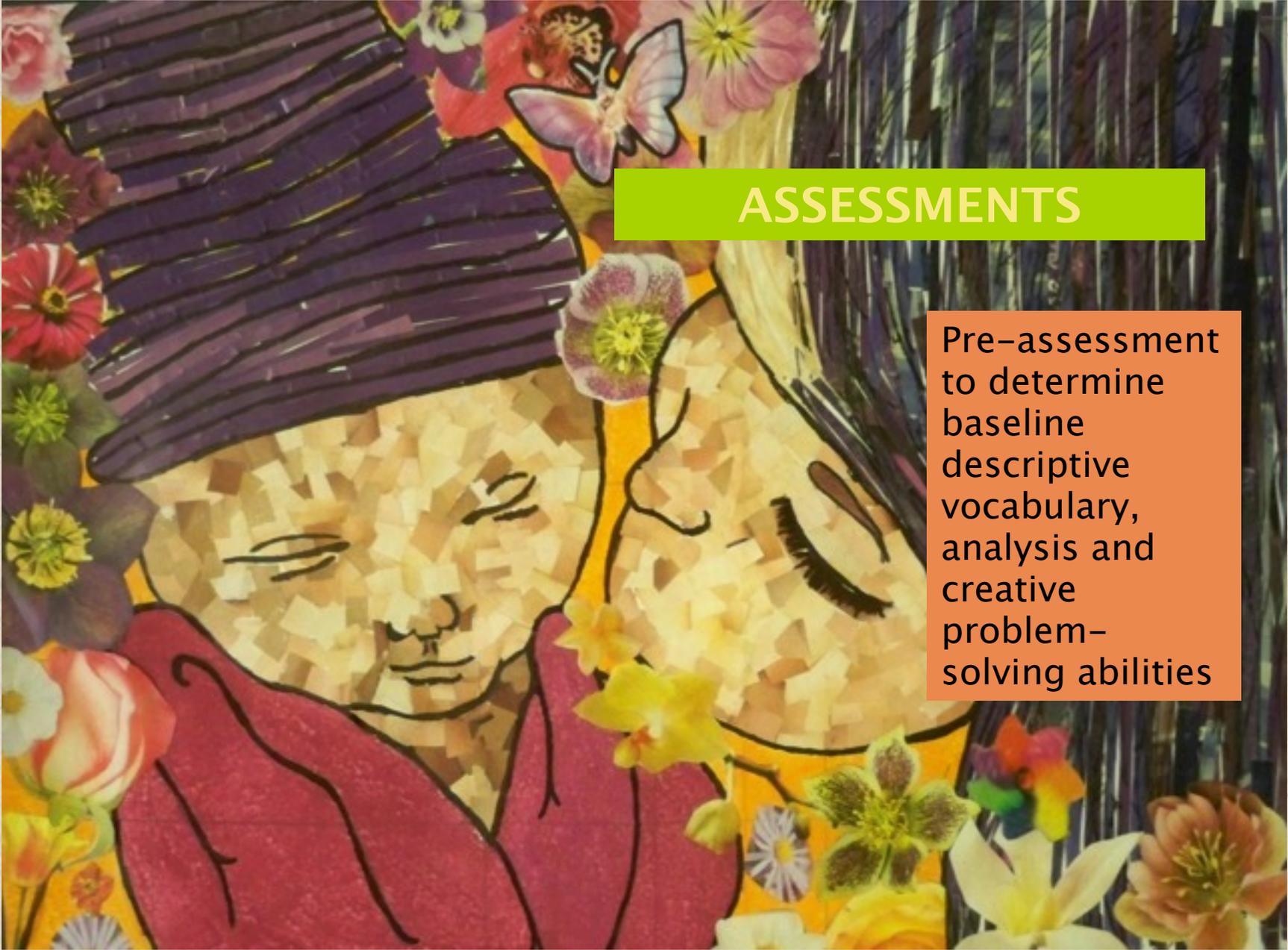
GOALS...

EXPLAIN how literacy can enhance creativity

SHARE:

- *Units/lessons/examples
- *Assessment strategies
- *Motivational strategies





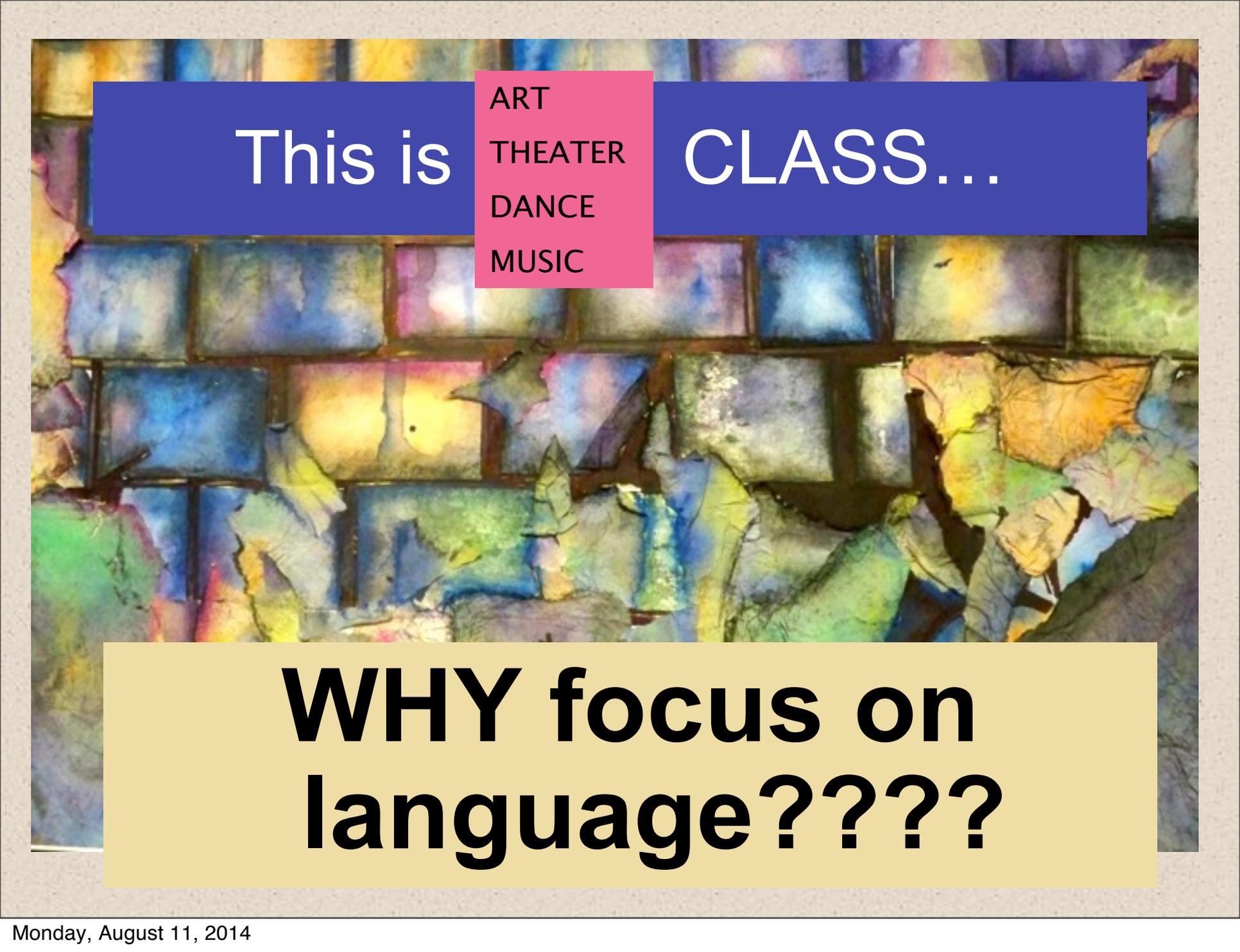
ASSESSMENTS

Pre-assessment to determine baseline descriptive vocabulary, analysis and creative problem-solving abilities



How do we think about
and discuss the arts?
What enables us to
verbalize our ideas?

“As words are
connected to visuals,
ideas become more clear
and concrete” (Hetland,
et al., 2007, p. 20).



This is

ART
THEATER
DANCE
MUSIC

CLASS...

**WHY focus on
language????**



Artists use language...

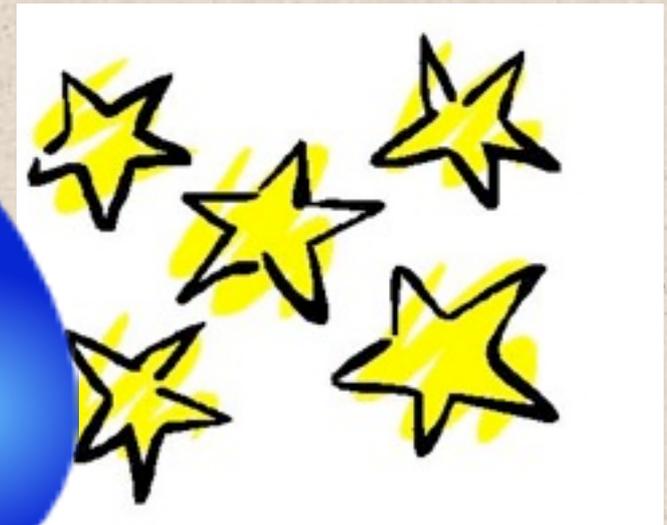
Some artists, such as Roni Horn, use language as a means to arrive at their visual responses. Horn explains, “My relationship to my work is extremely verbal... extremely language-based. I move through language to arrive at the visual” (Art 21, 2005).

I want to equate the experience of the work with its meaning.



more WHY??

A telling statistic stated by Taylor and Ballengee-Morris (2003) is that “...students consume popular culture in its many forms for more hours than they are in the classroom” (p. 23). When students are challenged with a visual problem, these ingrained icons quickly surface. Bronson and Merryman, (2010) state “Creativity scores had been steadily rising. . .until 1990. **Since then, creativity scores have consistently inched downward**” (para. 1). Popular images have been more securely imprinted in the minds of adolescents over the last 20 years due to increased exposure facilitated by technological and media advancements.



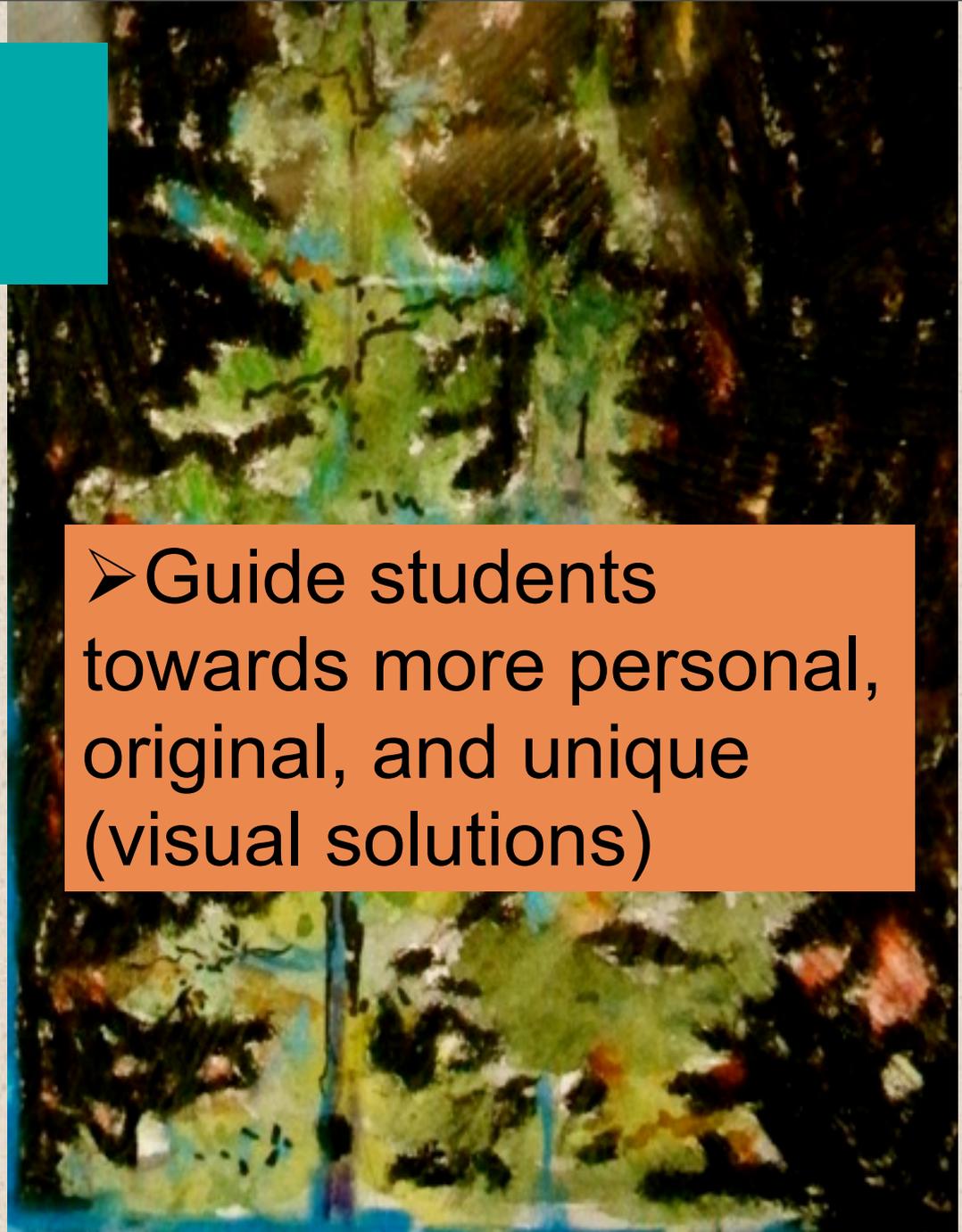
We need to get students beyond the Cliché, Mundane, Unoriginal, Uninspired...

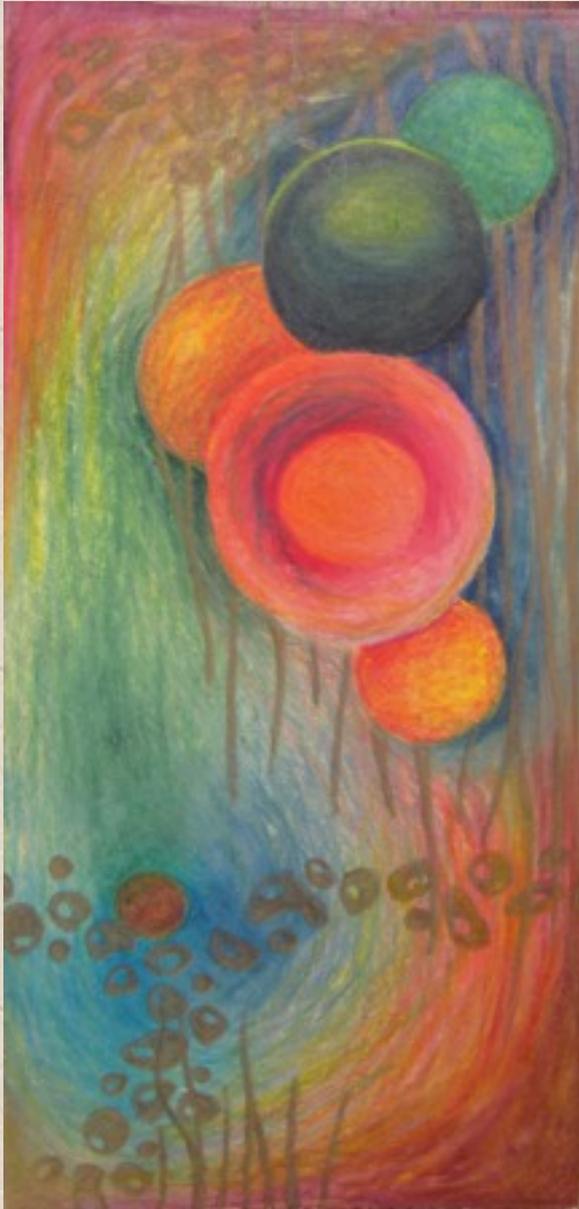
HOW...?

Build students' descriptive vocabulary and analysis skills

➤ Develop students' sensitivity to their (visual surrounds)

➤ Guide students towards more personal, original, and unique (visual solutions)





Building analysis skills provides students the opportunity to explore the depth of thought behind other artists' works-- thus informing their own creative process.

Bloom's Taxonomy

Taking students
to another level...

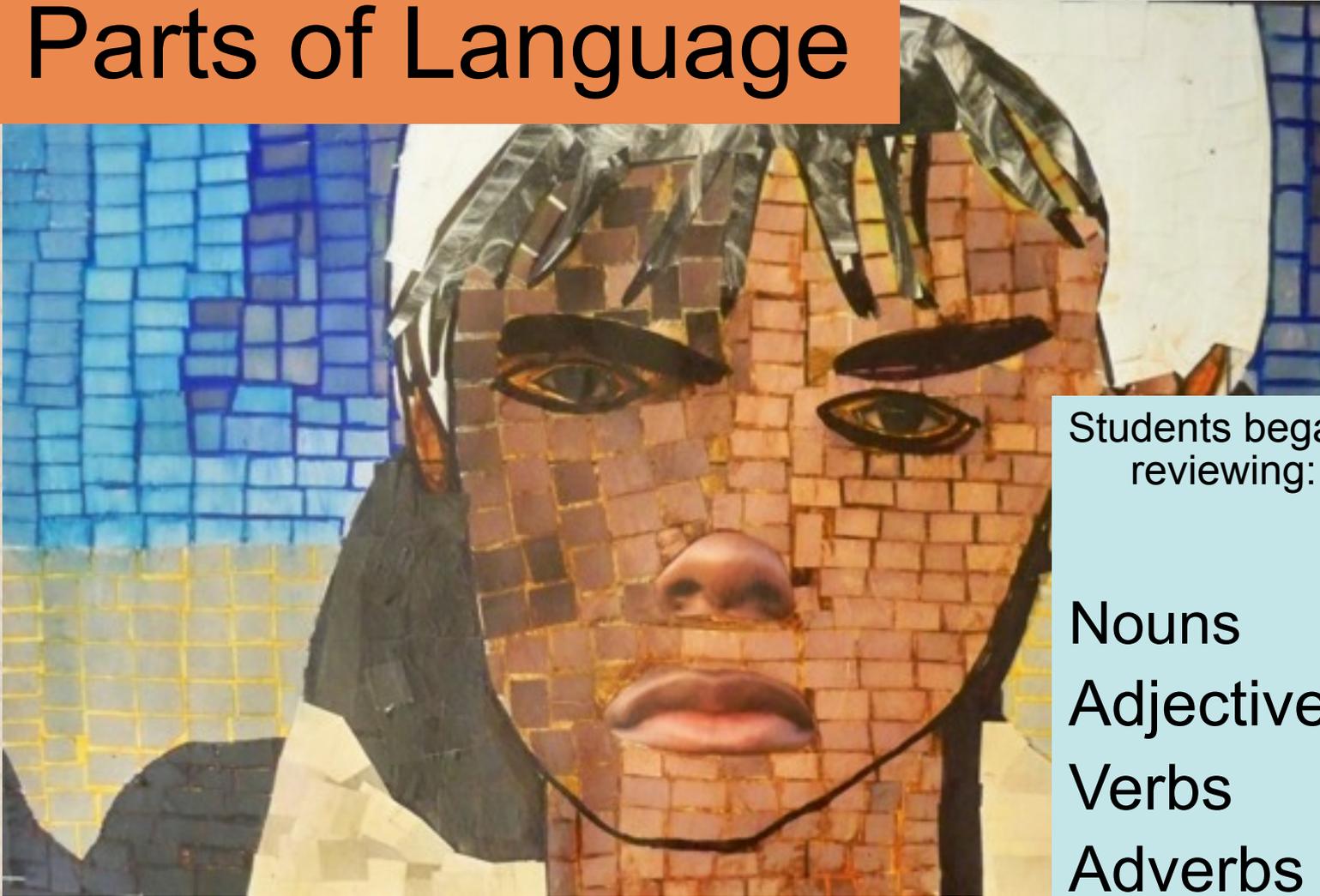




Winslow Homer, "Eagle Head"

Monday, August 11, 2014

Understanding Parts of Language



Students began by
reviewing:

Nouns
Adjectives
Verbs
Adverbs

QUALITATIVE LANGUAGE IN ART

Vocabulary that describes the (visual) qualities of (works of art).

ADJECTIVE: serves as a modifier of a noun to denote a quality of the thing named, to indicate its quantity or extent, or to specify a thing as distinct from something else

Example: Monet used soft, fuzzy brushstrokes. “Soft” and “fuzzy” are adjectives that describe the brushstrokes.

VERB: expresses an act, occurrence, or mode of being; an action word

Example: Van Gogh’s trees sway in the wind. “Sway” is a verb (to run).

ADVERB: serves as a modifier of a verb, an adjective, another adverb, a preposition, a phrase, a clause, or a sentence, expressing some relation of manner or quality, place, time, degree, number, cause, opposition, affirmation, or denial.

Example: The lines point violently at the face in the portrait. “Violently” is an adverb. How did the lines point? Violently. Adverbs often end in “ly.”

Qualitative Language...

A Starter List of Qualitative Differentiation in Art

NOUNS	QUALITATIVE WORDS
Subjects People Animals Trees Etc.	Energetic, lazy, exciting furry, scary, cuddly Billowing, scrubby, reaching
Media Paint Metal Clay Etc.	Flowing, shiny, smeary Sharp, rough, hurtful Plump, delicate, heavy
Form Line Colors Balance	Jerky, graceful, repetitious Bright, loud, glowing Symmetrical, Asymmetrical, Radial

Tollifson, J. (2011). Enhancing students' responses to art through qualitative language. *The Journal of the National Art Education Association*, 64(6), 11-19.



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Then students learned about:

Similes

Analogies

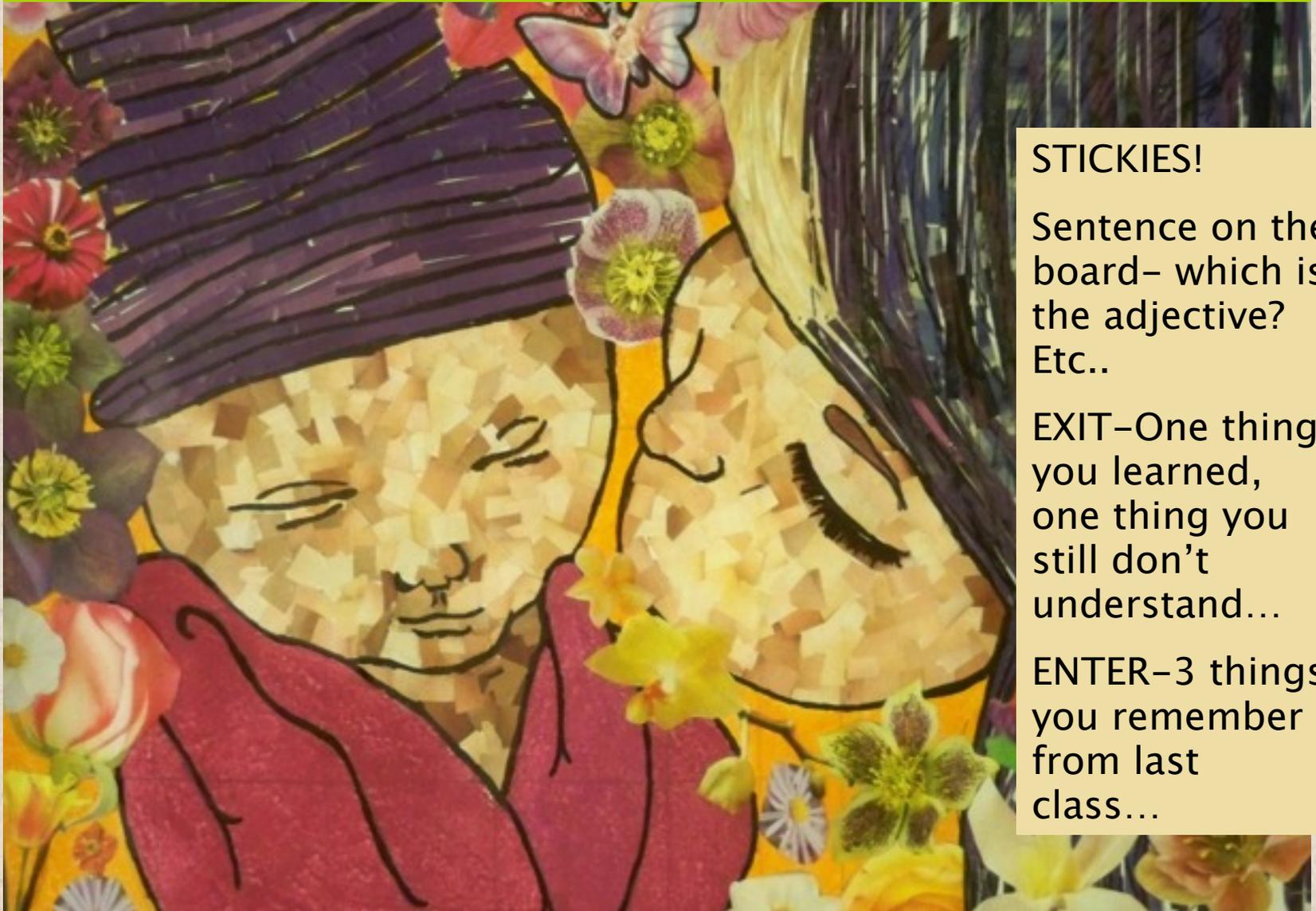
Metaphors

- Victor Lowenfeld (1947) wrote, “We do not paint and draw objects in our world; we paint and draw our relationships with them” (as cited in Burton, 2000, p. 333).

Students are able to relate personal sensations and experiences to art, music, dance, theater through the use of these literary concepts.

Helping students develop a firm understanding of adjectives, verbs, adverbs, metaphors, similes, and analogies, art educators thus, “set the stage for critical reflection, redirected awareness, and heightened appreciation of art” (Moore, 1994, p. 6).

FORMATIVE ASSESSMENTS



STICKIES!

Sentence on the board- which is the adjective?
Etc..

EXIT-One thing you learned,
one thing you still don't understand...

ENTER-3 things you remember from last class...

MOTIVATION

- Relevance - This isn't English class... etc.
- Personal connections create greater understanding
- Understanding engenders excitement, confidence, and motivation
- Codes to be cracked... intriguing, challenging
- Competitions - Teamwork, natural competitive nature
- Get wacky, get excited!
Attitude is contagious



Qualitative Language

NOUNS (Inventory), MEDIA, FORMAL ELEMENTS	ADJECTIVES	VERBS	ADVERBS	METAPHORES, SIMILES, ANALOGIES	



Teams at
work...

A little friendly
competition
never hurt
anybody...



Using Mixed
media...

The Visual Problem

Students were
challenged to
create
metaphorical,
surreal self-
portraits



Assessing the planning process...

IDENTITY WEB AND STILL LIFE LIST

Self and teacher evaluation

Scale: 1-Poor, 2-Fair, 3-Good, 4-Excellent

1. Web shows effort and depth of thought (at least 4 branches off main bubble, at least 3 tiers of related thoughts for each branch).

S____ T____

2. Web items demonstrate honest reflection.

S____ T____

3. Still life list has at least 5 items.

S____ T____

4. Still life list has explanations about how each item is a symbol or metaphor for personal identity.



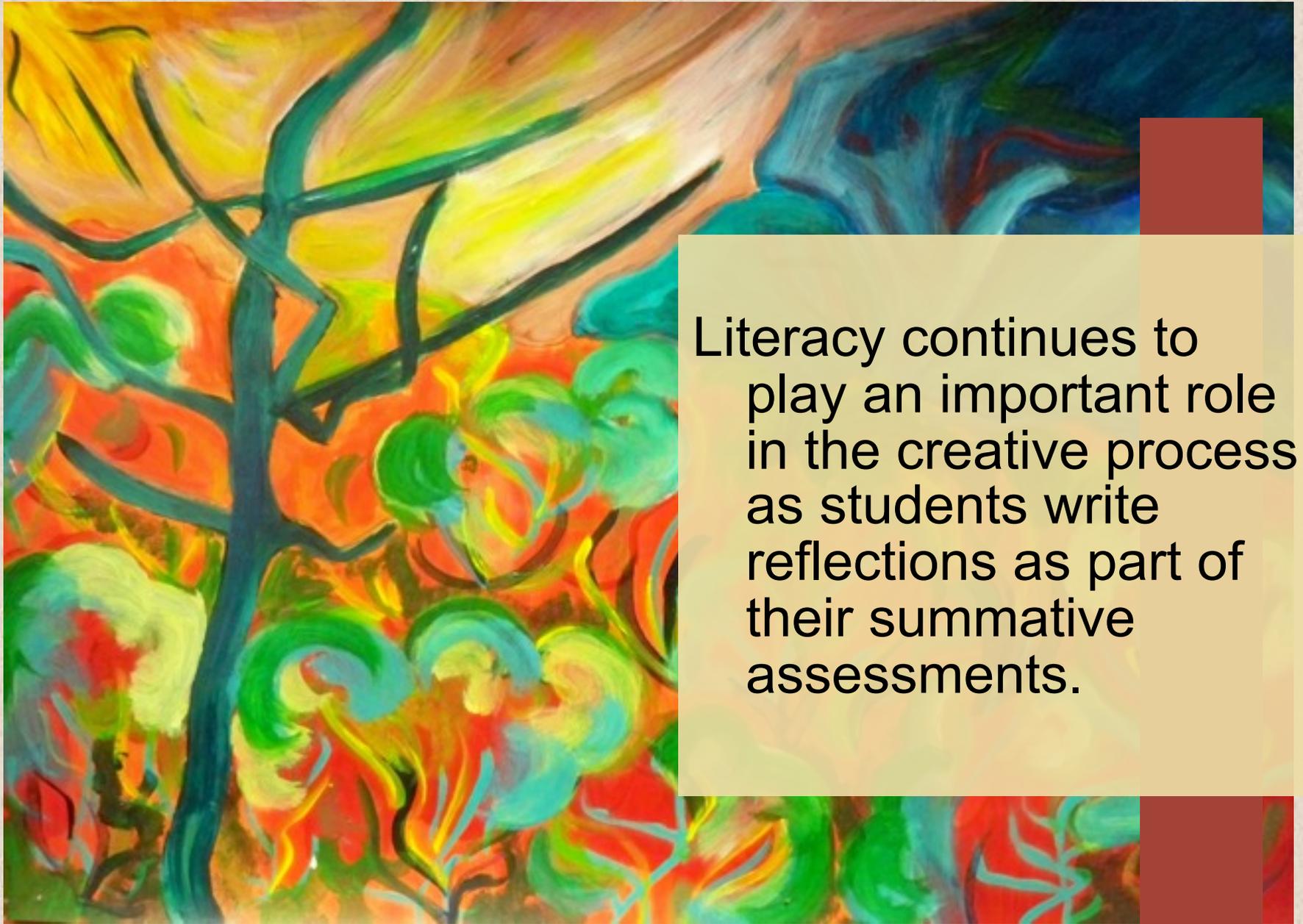
SUMMATIVE ASSESSMENTS

- Qualitative Language Assessment
- Metaphorical Surreal Self-Portrait
- Rubric (Student Generated?)

Surreal Metaphorical Self-Portrait Rubric

	EXEMPLARY	PROFICIENT	BASIC	DEFICIENT	SCORE
Surreal Metaphor Expressing Personal Identity	Sophisticated Demonstration (exceeds standards) 4 14-15 pts.	Proficient Demonstration (meets standards) 3 13pts.	Partial Demonstration (partially meets standards) 2 12 pts.	Attempted Demonstration (does not meet standards) 1 0-11 pts.	Student/Teacher
1. Creative Problem-Solving and evidence of planning, brainstorming/ thumbnail sketches, etc.	Well developed metaphor handout and identity web show great depth and thorough thought about possible metaphors and composition (placement in relation to meaning and idea communicated).	Metaphor handout and identity web show depth and thought about possible metaphors and composition (placement in relation to meaning and idea communicated).	Weak metaphor handout and/or identity web Two or three thumbnail sketches show some thought about metaphors and composition (objects' placement in relation to meaning and idea communicated).	Very weak or missing Metaphor handout and/or identity web sketch shows lack of thought about metaphors and composition.	
2. Creativity Reflection of personal identity- evidence of critical thinking	Image is dynamic and inventive with strong visual impact. Image demonstrates confident understanding of metaphor as a creative vehicle of visual communication.	Image is interesting with good visual impact. Image demonstrates clear understanding of metaphor as a creative vehicle of visual communication.	Image has a couple interesting elements. May contain some cliché imagery. Metaphor is weak but evident. Could be more developed Idea or image may be weak.	Idea and Image are limited, very underdeveloped, cliché, and visually weak. Little sense of metaphor. Imagery is direct and obvious.	
3. Creative Problem-Solving					
Fixed Media Creation, Making Learning, and evidence of effective communication using visual vocabulary	Successful experimentation/risk-taking with media to communicate and describe identity through metaphor. Demonstrates serious, successful engagement with a broad range of design elements and principles. Portrait addresses sophisticated/complex ideas with confidence and verve . Form and content are synthesized to communicate identity.	Good use of media with generally strong execution to communicate and describe identity through metaphor. Demonstrates engagement with a broad range of design elements and principles. Portrait addresses complex ideas with some success . Form and content are clearly linked to communicate identity.	Fair use of media to communicate and describe identity through simple metaphor. Engagement with some design elements and principles. Portrait addresses simple ideas . Form and content are somewhat linked to communicate identity.	Poor use of media to communicate and describe identity. Demonstrates little understanding of metaphor or design elements and principles. Portrait addresses simple, cliché ideas . Form and content are weak communicating superficial aspects of identity.	
4. Craftsmanship- Creation, Media Skills, and evidence of care, precision, attentiveness to process and learning	Media is very well handled in keeping with the mood and meaning communicated. For example, cut edges are smooth with clear, sharp edges defining the forms. Values have excellent transitions. No smudging, fingerprints. Clearly, great care has been taken.	Media is well handled in keeping with the mood and meaning communicated. For example, cut edges are fairly smooth with clean edges defining the forms. Values have good transitions. No smudging, fingerprints.	Media is handled inconsistently with regard to the attempted mood and meaning communicated. For example, some cut edges may be rough. Some values have awkward transitions. A little smudging, fingerprints.	Media is handled poorly communicating little mood or meaning. For example, cut edges are rough and values have awkward transitions. Smudging, fingerprints.	

RUBRIC:
Standards with descriptors
Self-reflection/
evaluation



Literacy continues to play an important role in the creative process as students write reflections as part of their summative assessments.

Student (2012) reflection: I used many media because I couldn't explain my life with just one. The burnt edges on the outside is a metaphor for the struggles and worries I have been through in my life, such as my dad leaving and how hard it was to get over the feeling of abandonment.... The pearl earring is a metaphor for my need to have material items. This is something I'm not proud of, however, it's true. After my dad left I think I felt I needed to fill that gap with something, and I did it with material items. (Personal communication, March 21, 2012)





Student reflection: "I have things coming out of a bag in a jumble and in a clutter because that's how my life is; full and busy.... I put the skeleton because...I look for people's inside personality. I put a dinosaur because they are from long ago... [when] things were simple, like my childhood, which I miss.... The random pieces of magazine represent my... interest in being spontaneous. The pieces are random and unexpected.... The bag is ripped open because that's how I [wish] I could be, open instead of shy and nervous all the time. (Personal communication, March 21, 2012)

ART ANALYSIS can lead into any

Through metaphor Trompe l'oeil drawings can represent personal stories. Narratives or stories are “an important and effective way for people of all ages and all cultures to order, reflect upon, and make sense of their life experiences.”
(Olsen, 1998, p 165).



Exemplars:

- ε *Portrait of Marcel Duchamp*, 1962, Marvin Lazarus
- ε *Time and Eternity*, circa 1886, John Haberle
- ε *Reproduction*, 1901-1902, John Haberle

TRIPLE-ENTRY VOCABULARY JOURNAL

1/21/14

NAME _____

Word in Context

Definition
In Your Words

Visual Cue, Picture,
Memory Aid

The focal point of the painting is a faceless, skeletal female figure

a point where your attention is



Word in Context

Definition
In Your Words

Visual Cue, Picture,
Memory Aid

The scale of the cropped foreground figure and the low horizon line lead the viewer's eye into the work's deep, surreal space.

The focal point of the painting is a faceless, skeletal female figure

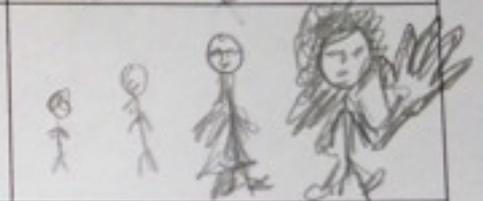
a point where your attention is drawn to



The scale of the cropped foreground figure and the low horizon line leads the viewer's eye into the work's deep, surreal space.

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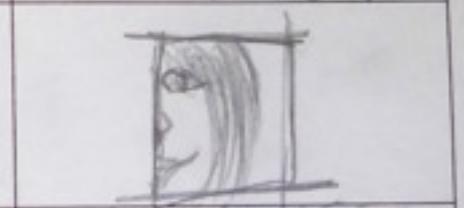
the size of something on the page



The scale of the cropped foreground figure and the low horizon line leads the viewer's eye into the work's deep, surreal space.

The scale of the cropped foreground figure and the low horizon line leads the viewer's eye into the work's deep, surreal space.

making an image to appear "cut" in a certain kinda way



Just about every natural law has been reversed in this painting - objects float, elongate, dissolve, change, decay.

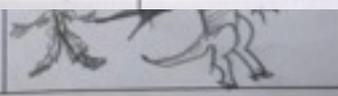
The scale of the cropped foreground figure and the low horizon line leads the viewer's eye into the work's deep, surreal space.

a line across the page that conveys a large distance of space



The painting's bleak, nearly monochromatic (low color-blue) color scheme, give it an even more nightmarish quality.

change into something else



In *Autumn Carnation*, the figures suggested by the two central shapes are undergoing a complete metamorphosis. Forms gradually change into something else.



Conclusion

Understanding language enables students to better analyze, further improving their abilities to plan and create original works- whether those works be visual, musical, theatrical or dance/movement.

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