

1996

A handbook of creative writing lessons which integrate the visual arts

Linda L. Brown
University of Dayton

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A HANDBOOK
OF CREATIVE WRITING LESSONS
WHICH INTEGRATE THE VISUAL ARTS

MASTER'S PROJECT

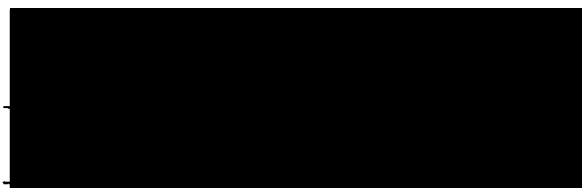
Submitted to the School of Education
University of Dayton, in Partial Fulfillment
of the Requirements for the Degree
Master of Science in Education

by

Linda L. Brown
School of Education
UNIVERSITY OF DAYTON

July, 1996

Approved by:



Official Advisor

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CHAPTER I

INTRODUCTION

Background of Study

Many people, when trying to understand where they are at a certain point in their life, will look to the past for significant events. For this writer the four most significant professional experiences that have lead to this study are attendance in 1980 at the twenty-four-day Ohio Writing Project Summer Institute offered at Miami University in Oxford, Ohio; attendance in 1995 at the two-week Ohio Writing Project Advanced Summer Institute in Taos, New Mexico; nine years of arts experiences and arts education workshops offered by The Muse Machine, founded and located in Dayton, Ohio; and the opportunity the last seven years to teach creative writing to high school seniors in a semester-long creative writing course.

The Ohio Writing Project is a part of the National Writing Project which began in 1973 at the University of California at Berkeley and which currently has 161 sites in the United States and five sites in Canada and Europe. Richard Sterling (1996), executive director of the National Writing Project , describes the project as follows: "The NWP is teacher-centered with teachers, from the primary grades through the university, working together as colleagues in a collaborative university-school program to improve student writing and the teaching of writing in our nation's schools." Further, the National Writing Project operates from the following nine basic assumptions:

1. The university and schools work together as partners, believing that the "top-down" tradition is no longer acceptable as a staff development model.
2. Successful practicing teachers are the best teachers of other teachers, having

credibility no outside consultant can match.

3. Summer Institutes involve teachers from all levels of instruction, elementary school through university as well as teachers from across the disciplines; writing is as fundamental to learning in science, in mathematics, and in history as it is in English and the language arts.
4. Writing needs constant attention and repetition from the early grades on through the university.
5. Teachers of writing must also write; the process of writing can be understood best by engaging in that process first hand.
6. Real change in classroom practice happens over time.
7. Effective staff development programs are on-going and systematic, bringing teachers together regularly throughout their careers to test and evaluate the best practices of other teachers and the continuing developments in the field.
8. What is known about the teaching of writing comes not only from research but from the practice of those who teach writing.
9. The National Writing Project, by promoting no single "right" approach to the teaching of writing, is open to whatever is known about writing from whatever source. (Sterling, 1996)

Attendance at both Ohio Writing Project summer institutes has allowed this writer to learn about the writing process and to implement this process the past sixteen years in the classroom.

The Muse Machine, another significant professional experience for this writer, is an arts education organization for young people and educators. Its philosophical foundation is that the arts are integral to the full development of humans. Lorna Dawes (1995), executive director of The Muse Machine, describes The Muse Machine in its informational pamphlet as follows:

The Muse Machine was established on the belief that the arts can make a profound contribution to every aspect of human life. Founded in 1982 by Suzy Bassani with twenty-two charter teachers from twenty area schools, The Muse Machine now involves 126 schools in 11 counties, serving combined student audiences of over 100,000 through professional performances and workshops. Approximately 450 teachers across many academic disciplines receive training in the performing and visual arts annually. (1995)

This writer has participated actively over nine years in The Muse Machine's single-day workshops, its four-day summer Advanced Teacher Training Seminars in Dayton, its seven-day Advanced Teacher Training Seminars in New York, and its ten-day Advanced Teacher Training Seminar in London, England, as well as attending many arts performances in all the arts disciplines. Participating in various visual arts experiences and visual arts workshops offered by The Muse Machine has had the greatest impact on this study. Workshop experiences have ranged from those held at the Dayton Art Institute to those held in New York at the Metropolitan Museum of Art, the Museum of Modern Art, and the Guggenheim Museum to those held in London. The Muse Machine believes that by teaching teachers and giving them arts experiences, the teachers in turn will teach the students. The writer must also admit to being a "museum junkie" which has resulted in many museum visitations ranging from on-site visitations to technological visitations by interacting with CD ROM art museum materials.

Adding to other significant experiences is the fact that over the last seven years this writer has had the opportunity each year to teach from one to three sections of a semester-long course in creative writing to high school seniors. The board-adopted text for this course is Gabriele Lusser Rico's (1983) Writing the Natural Way. The significance of this text is that it is grounded in the writing process. What is also significant about the text and the course is that the teacher has the freedom to go beyond the text and create

significant creative writing lessons for students. These lessons, which are a synthesis of this writer's Ohio Writing Project experiences, Muse Machine experiences, teaching experiences, and personal creativity and study, form the core of this project.

Purpose of the Study

The purpose of this study is to create for high school language arts teachers a handbook of creative writing lessons which integrate the visual arts.

Definition of Terms

The National Writing Project is a collaborative university/school staff development program to improve the teaching and learning of writing in the nation's classrooms.

The Ohio Writing Project is one of 161 National Writing Project sites in the United States and is located at Miami University in Oxford, Ohio.

The writing process is a recursive process which embodies several stages, including prewriting, drafting, receiving responses, revising, editing, and postwriting activities, including evaluation.

The Muse Machine is an arts organization which believes that the arts are integral to the full development of humans and which provides arts experiences and arts education to teachers and students.

Creative writing is an instructional program which teaches the writing process and techniques of original composition in various literary forms such as short stories, plays, and poetry.

Arts education is the process of providing students with experiences and teaching in the arts.

The arts include the four disciplines of dance, drama/theatre, music, and visual art.

Visual art is the art discipline that includes fine arts, communication and design arts, architecture and environmental arts, and crafts such as ceramics, jewelry, and works in wood, paper, and other materials.

CHAPTER II

REVIEW OF THE LITERATURE

Since this study has grown out of the writer's participating in experiences which have provided learning in writing process and arts education, it seems appropriate to review the literature in these two areas and also to review the literature regarding an integrated approach to teaching language arts and visual arts.

If one looks at what has had the greatest impact on language arts instruction over the last twenty to twenty-five years, the answer has to be educating teachers to understand and teach writing as a process. One of the landmark books written on writing process is Writing: Teachers and Children at Work written by Donald H. Graves (1983). The value of the book is that instead of telling teachers what they should do, Graves illustrates what children and teachers actually do when they are engaged in the complex processes of writing and teaching writing. The book presents many case studies of "teachers and children at work," thus illustrating the various steps in the process.

The impact of the need to teach writing through a process approach is illustrated by reviewing the Model Competency-Based Language Arts Program prepared by the Ohio Department of Education (1992). One of the four "Assumptions" presented in the guide is as follows:

Both instruction and assessment should be process-oriented. Classroom activities should be organized so that instruction in process, procedures, and strategies is as important as the final products and so that they are valued equally at assessment points. Teachers should engage students in experiences with multiple formats and provide students with monitored practice on the variety of stages in the language-learning processes. (p. 7)

The Model also presents ten program goals. Program goal VIII reads as follows:

"Students become aware that writing is a means of clarifying thinking and that it is a process which embodies several stages, including prewriting, drafting, receiving responses, revising, editing, and postwriting activities, including evaluation" (p. 10). Also of significance is the fact that the writing component of the Model's curriculum guide includes both instructional objectives and performance objectives written in terms of writing process. For example, at the ninth grade level an instructional objective is "The learner will apply appropriate writing techniques suitable for varied writing tasks" (p. 166). This objective means that the learner will apply prewriting, drafting, revising, editing, and publishing techniques. Later in the Model this instructional objective is assessed as a performance objective which reads as follows:

3. The learner will demonstrate use of the writing process in developing writing, as evidenced in part by the capacity to
 - a. select from a repertoire of prewriting strategies to develop and organize ideas;
 - b. reflect organizational patterns in draft;
 - c. revise draft to focus on purpose and reader;
 - d. edit draft;
 - e. publish finished draft for intended audience. (p. 175)

Although funding for the arts by the Federal Government has recently been vigorously debated and the budget for the National Endowment for the Arts was reduced forty percent, arts education has a strong foothold due to significant reform. This reform began in the 1980's and was secured in 1994 with the passage and writing into law of the Goals 2000: Educate America Act "...naming the arts as a core, academic subject--as important to education as English, mathematics, history, civics and government, geography, science, and foreign language" (Consortium, 1994, p. 2). Previous to the

passage of this law, the Consortium of National Arts Education Association in 1992 anticipated that education standards would be significant to reform legislation and approached the U. S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities for a grant to determine what children in schools should know and be able to do in the arts. The grant was approved, and out of the Consortium's study grew the National Standards for Arts Education. As described in the Summary Statement: Education Reform, Standards, and the Arts, "These National Standards for Arts Education are a statement of what every young American should know and be able to do in four arts disciplines--dance, music, theatre, and the visual arts. Their scope is grades K-12, and they speak to both content and achievement" (Consortium, 1994, p. 2). The impact of the National Standards for Arts Education is that state departments of education are creating models for competency-based programs in the arts. For example, in April, 1996, Ohio's State Board of Education adopted its model entitled Comprehensive Arts Education: Ohio's Model Competency-Based Program. As stated in the "Introduction to the Model,"

The ultimate purpose of the Comprehensive Arts Education: Ohio's Model Competency-Based Program is to move Ohio toward a quality, comprehensive education for all learners by enhancing the caliber of arts learning. In order to achieve this purpose, developers of local arts curricula will use this Model as the basis for a locally/adopted competency-based program in the arts. (p. 3)

The end result of arts education is that children will have the necessary tools not only for understanding the world but also for contributing to the world and making the world as they would wish it to be.

An integrated approach to teaching language arts and the visual arts is also supported by reviewing the literature. In Ohio's Model Competency Based Language Arts Program (Ohio Department of Education, 1992), instructional objectives for each grade

level are organized sequentially by Reading, Writing, Listening/Visual Literacy, and Oral Communication. Each of these language dimensions is organized sequentially to reflect four important processes of language learning and use--Structure, Meaning Construction, Application, and Multidisciplinary. For each grade level 9, 10, 11, 12 the last subject objective for the Multidisciplinary process under Writing reads as follows, "The learner will use multidisciplinary resources in writing projects" (pp. 168, 183, 198, 213). Ohio's Comprehensive Arts Education: Ohio's Model Competency-Based Program (Ohio Department of Education, 1996) mirrors this integration approach in its first program goal "HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: UNDERSTANDING THE ROLE OF THE ARTS IN PEOPLE'S LIVES." The third program objective under this program goal reads, "As a result of a successful arts education the learner will discover the relationships among the arts disciplines and other forms of cultural expression" (p. 14).

The periodical literature is literally filled with articles by teachers who integrate visual art and writing. David Amdur (1993), a former visual arts teacher at a school in New York, suggests that discipline-based arts education promotes an interdisciplinary approach, particularly with social studies and language arts. Specifically related to language arts, Amdur writes,

Language arts share much common ground with the visual arts because both subjects concentrate on means of expression. Both employ similar methods of critical analysis and interpretation; the teaching of these skills could be coordinated. Both subjects examine similar uses of symbolism; these could be explicitly compared. Good writing can be stimulated by the richly evocative images that visual art can provide. Additionally, profitable comparisons can be made between creative processes in each area. (pp. 13-14)

Of note is that in 1989 the English Journal, the periodical from the National Council of Teachers of English, devoted its March issue to exploring the connections between the

visual and the verbal arts. In this issue Gabriele Lusser Rico (1989) discusses how the work of British sculptor, writer, and painter Michael Ayrton helped her to risk using the visual arts in the English classroom. Marilyn J. Hollman (1989) in her article recounts her use of art in the poetry-writing classroom.

In conclusion, a review of the literature in writing process, arts education, and integrating writing and visual art supports the purpose of this study which is to create for high school language arts teachers a handbook of creative writing lessons which integrate visual art.

CHAPTER III

DESIGN

The lessons in the handbook of this study reflect a synthesizing of this writer's experiences and learning in writing process, the visual arts, and a creative writing course the writer has taught for seven years. They are intended to be used by high school language arts teachers or other teachers desiring to integrate creative writing and the visual arts. With modification, the lessons could likely be used at other grade levels.

Each lesson is structured to include the following four sections: instructional objectives, instructional and teacher resource materials, instructional time, and instructional strategies. The instructional objectives and instructional strategies reflect the areas of emphasis and integration in the lessons which are writing process and the visual arts.

Writing process emphasis is on prewriting strategies, writing, and sharing. The prewriting strategies which are taught and used integrate the language arts and visual arts and include thinking, the dominant impression, clustering, listing, drawing, observing, listening, talking, imagining, vocabulary development, learning about specific artists, art movements, and art processes, and the students' own art products. The form of the student's writing is not controlled by the instructional strategies and allows the student writer freedom based on what naturally flows from the clustering process. The forms range from poetry to plays to essays to short stories. The sharing is intended as a limited publishing opportunity for a real audience and/or the opportunity for the writer to receive responses from which to revise. Each teacher using these lessons will complete the process in his/her own way as related to the revision and editing lessons needing to be taught and the frequency and opportunity for publishing.

The visual arts emphasis is also reflected in the lessons. Every lesson includes some form of visual prewriting stimulus. Examples of these stimuli are slides, sculpture, students' drawings, art prints, video, postcards, photos, posters, books, magazines, and students' art products. Through the teaching of art vocabulary, students learn about elements of art, principles of design, art processes, and art products. Students' art products include drawings, photos, assemblage, collage, and publicly displayed language. The students also learn art history by learning about specific artists and art movements. The artists include Walt Disney, William M. Harnett, David Smith, Louise Nevelson, Rene Magritte, and Jenny Holzer. Art movements include impressionism and surrealism.

The instructional time of the lessons ranges from two to six class periods and is based on forty-five to fifty-minute class periods. This number of class periods is only suggested and obviously will depend on the teacher's pacing and modifications to the lessons. The instructional time will also need to be increased appropriately when individual writings are taken through the entire writing process. The suggested instructional time does not include time for revision and editing lessons, final draft preparation time, and final public sharing--all of which can add substantial additional instructional time.

The instructional materials fall into three categories: teaching materials, art project materials, and teacher resource materials. Some of the teaching materials are specifically suggested as they are ones this writer has used and thus are known to work. Others, such as slides and prints, are suggested generally to allow the teacher to draw from his/her own interests and/or available materials. The suggested art project materials are those commonly found in schools. Students can help supply out of the ordinary materials or pay a small fee. The teacher resource materials are ones this writer has used and found to be very helpful and work especially well with the lessons as designed.

This handbook has been designed so that a teacher can adopt it in its entirety or can select individual lessons. The sequence of the lessons also is flexible. "Lesson I," however, must be taught first as it teaches the prewriting strategies of clustering and arriving at a dominant impression. Clustering is included in every lesson but one, and the use of the dominant impression is included in every lesson but two. Also, this writer hopes that teachers will implement the last lesson which is writing in an art museum or art gallery space. This physical space and its art intensive environment provide for the ultimate integration of creative writing and the visual arts.

Assessment of any creative processes and products is difficult, but each teacher must come to terms with it and create an assessment component. For this writer, assessment related to creative writing grows out of personal beliefs and the way the classroom and course are structured. One personal belief is that writers learn to write by writing, and thus students should write frequently. A second belief is that each student should attempt each writing and art experience. A third belief is that all writings should be collected into a folder by the student, but not all writings should be evaluated by the teacher. No writer produces a writing of substance every time he or she writes. Also, teachers who ask their students to write frequently do not have the time to evaluate all of the writings. What works for this writer/teacher is to have students write frequently, to read but not evaluate all writing (responding when appropriate), and to have students complete the writing process leading to teacher evaluation at least twice during a semester course.

Following is the assessment process used by this writer/teacher. At the end of the first grading period, students are required to select two writings from their writing folder, are given instruction and response in revision and editing, are required to prepare each of the two writings as a final draft to be evaluated by the teacher, and must present one of the two writings orally to the class. The teacher applies a rubric evaluating the oral

presentation and then each of the writings according to creativity, use of language, correctness, and formatting. This evaluation counts for one-half of the student's grade for the grading period, and the other half is the student's attempting and completing each writing experience and art experience.

At the end of the second grading period, a class anthology is produced. Thus students select writings, produce final drafts, and design anthology pages that will reach a much broader audience. Basically this writer uses much the same evaluation process and instrument as first nine weeks, but added to the evaluation criteria is cooperation during the publishing process, especially meeting all publishing deadlines. Again, one-half the student's grade is based on the final drafts, this time in the form of anthology pages, and the other half is based on completing each writing experience and art experience.

In conclusion, the lessons in this study have been designed to integrate writing process and the visual arts and have been designed to fit within a carefully orchestrated writing classroom management system and assessment system.

CHAPTER IV
A HANDBOOK OF CREATIVE WRITING LESSONS
WHICH INTEGRATE THE VISUAL ARTS

Lesson 1

Clustering, Dominant Impressions,
Writing from Slides

- Objectives:
1. The student will learn to cluster.
 2. The student will learn to create dominant impressions from visual art experiences.
 3. The student will form dominant impressions, cluster, and write from visual art experiences.
 4. The student will share his/her writings.

Materials: Book: Writing the Natural Way by Gabriele Lusser Rico, pp. 28-44 and 96-97. (Teacher and/or student resource)

10-12 preselected slides and slide projector

EXTENSION: Pieces of sculpture

Instructional Time: 4 class periods

Strategies: Class Period #1

1. The teacher teaches student to cluster.

Class Period #2

- 2a. The teacher discusses the concept of "dominant impression" with students.
- b. The teacher shows a variety of 10-12 evocative slides one by one.

- c. The student views each slide and writes dominant impressions for each slide.
- d. The students share dominant impressions for each slide.
- e. Students discuss and agree on which two or three slides had the most effect on them and produced the strongest dominant impression.

Class Period #3

- 3. The teacher shows the chosen two or three slides individually, and for each slide the student creates a dominant impression, uses the dominant impression as a nucleus for clustering, clusters, and writes in any form: poem, story, essay, play.

Class Period #4

- 4. Each student selects a writing from among his two or three writings and shares it with the class.

EXTENSION: This lesson also works with sculpture. Repeat the lesson at a later time using a variety of pieces of sculpture.

Lesson 2

Metaphorical Thinking Skills, Autobiographical Sketch,

Art Project

- Objectives:
- 1. The student will practice metaphorical thinking skills by thinking of his/her life in terms of a road map.
 - 2. The student will write an autobiographical sketch.
 - 3. The student will practice metaphorical thinking skills by thinking of the content of his/her autobiographical sketch in terms of a controlling image.

4. The student will create an art project incorporating text and imagery.
5. The student will share the art project and his/her autobiographical sketch.

Materials: Book: The Story of Your Life: Writing a Spiritual Autobiography by Dan Wakefield, pp. 93-94. (Teacher Resource)

Drawing paper, crayons, magic markers, colored pencils

Construction paper and whatever supplies students need and may supply themselves for the art project (wallpaper, ribbon, foil, tissue paper, personal items such as photographs, etc.)

Instructional Time: 6 class periods

Strategies: Class Period #1

1. The teacher and students discuss both the denotation and connotation of the word road map.
- 2a. The teacher directs each student to draw a road map of his/her life.
The teacher explains that the road map may cover the entire life of the student or it may represent only a part. The teacher also explains that the road map may focus on an interest and/or talent such as a particular sport, music, etc.
- b. The student draws the road map of his/her life.

Class Period #2

- 2c. In pairs, each student explains his/her road map to the other person.
3. The student selects and clusters a significant person, place, event, or image related to his/her road map and writes an autobiographical sketch based on the road map.

Class Periods #3, #4, #5

- 4a. The teacher shows students a photograph of Margo Humphrey's 1991

color lithograph and foil collage The History of Her Life Written Across Her Face. (This piece was viewed and photographed by this writer at the Cincinnati Art Museum on October 19, 1993.)

- b. Using an overhead, the teacher projects the text of Humphrey's autobiographical sketch.
5. The student thinks of the story of his/her life in terms of a controlling image: image of the student, a place, an object.
6. The student creates an art project incorporating language and image(s) which reflects "the story of my life written across (my) _____." (Students should be encouraged to think in terms of mixed media for their art project.)

Class Period #6

7. The student shares his/her art project with the class and reads the accompanying autobiographical sketch.

Lesson 3

Imagery

- Objectives:
1. The student will learn about the background of Walt Disney's movie Fantasia.
 2. The student will learn selected art vocabulary: line, color, shape, form, movement.
 3. The student will apply selected art vocabulary to an art print.
 4. The student will apply selected art vocabulary while listening to the first segment of Walt Disney's Fantasia, Bach's "Toccatina and Fugue in D Minor."

5. The student will observe how Disney animators applied elements of art (line, color, shape, form) and the design principle of movement in response to Bach's "Toccatina and Fugue in D Minor."
6. The student will learn that music creates images in the mind which can be used as subjects for writing or details for writing.
7. The student will write, consciously focusing on including strong images.
8. The student will share his/her writing.

Materials: Vocabulary sheet of selected art vocabulary (Book: "Glossary" in Arttalk by Rosalind Ragans - Teacher Resource)

Selected art print to demonstrate elements of art and design principle

Large sheets of drawing paper

Crayons, colored pencils, and/or markers

Video: Walt Disney's movie Fantasia

Instructional Time: 4 class periods

Strategies: Class Period #1

1. The teacher provides information on the background of Walt Disney's movie Fantasia.
- 2a. The teacher provides a vocabulary sheet of selected art vocabulary, and the teacher and students discuss this vocabulary.
- b. The student applies this art vocabulary to a selected art print.
3. The student listens to Bach's "Toccatina and Fugue in D Minor" and imagines artistic responses using line, color, shape, form, and movement. (Play this section from Fantasia with the TV monitor covered or turned around.)

Class Period #2

4. The student listens to Bach's "Toccata and Fugue in D Minor" again, this time responding to the music by drawing images on large sheets of drawing paper using line, color, shape, form, and/or movement.
5. The student views the first segment of Walt Disney's Fantasia, observing the animators' use of line, color, shape, form, and movement in response to Bach's composition.
6. The student shares and discusses his drawing with another student or students and discusses subjects which the drawing suggests that he/she might write about and/or details that might be included in the writing.

Class Period #3

7. The student determines a subject or dominant impression from his drawing and/or discussion, clusters the subject or dominant impression, and writes, consciously focusing on using strong images.

Class Period #4

8. The student shares his writing with a small writer's group or the class.

EXTENSION: Publishing

9. The student revises, edits, and prepares a final draft which is displayed with his/her drawing.

Lesson 4

Contrasts, Imagery

- Objectives:
1. The student will understand the nature of contrast and the power of contrasts to create tension for the right brain to respond to.
 2. The student will learn that the combination of music and images creates

impressions that the right brain can respond to.

3. The student will write, using contrasts provided by contrasting music and contrasting images.
4. The student will share his/her writing.

Materials: Book: Writing the Natural Way by Gabriele Lusser Rico, pp. 210-216 and 229-230 (Teacher and/or Student Resource)

Video: Walt Disney's Fantasia

Instructional Time: 2 class periods

Strategies: Class Period #1

- 1a. The student views the last segment of Walt Disney's Fantasia which includes animation set to Modest Moussgorsky's "Night on Bald Mountain" and Franz Schubert's "Ave Maria."
- b. As the student listens to "Night on Bald Mountain" and views the animation, he/she lists words representing impressions which come to mind. As the student listens to "Ave Maria" and views the animation, he/she lists words representing impressions which come to mind.
- 2a. The student selects a word from each list so that the two words exhibit some quality of contrast.
- b. The student clusters both words within the same nucleus.
- c. The student writes from the clustered word pair.

Class Period #2

4. The student shares his chosen, clustered words and the resulting writing with a writer's group or the class.

Lesson 5

Still Life, Inductive Thinking,

Metaphorical Thinking

- Objectives:
1. The student will learn selected art vocabulary: still life, composition, balance, symmetrical balance, and asymmetrical balance.
 2. The student will learn about the artist William M. Harnett.
 3. The student will practice observation skills using a single object.
 4. The student will practice metaphorical thinking skills using a single object.
 5. The student will write based on a dominant impression related to a chosen object.
 6. The student will practice symmetrical balance and asymmetrical balance by creating a still life.
 7. The student will write based on a dominant impression related to his/her still life composition.
 8. The student will share one of the two writings.

Materials: Book: Arttalk by Rosalind Ragans ("Glossary" - Teacher Resource)
Slides of still life paintings
Several prints of William M. Harnett's still life My Gems, available from the National Gallery of Art in Washington, D.C.
Book: National Gallery of Art Activity Book: 25 Adventures with Art by Maura A. Clarkin (Teacher Resource)
Optional: 35 mm camera and color film

Instructional Time: 5 class periods

Strategies: Class Period #1

1. The teacher shows selected slides of still life paintings, asks students

to infer what the slides have in common, and then defines the term still life.

- 2a. The teacher divides students into groups of three and gives each group a print of William M. Harnett's painting My Gems.
- b. The teacher and students discuss the multi-meanings of the word gem and the connotations of the word.
- c. The teacher provides information on the artist William M. Harnett.
- d. Students study the print and individually list the objects on the table, and the teacher and students compare lists.
- e. Each group selects one object on the table and lists as many details of that object as it can according to color, size, shape, and texture and also lists what the object reminds them of and makes them think of.
- f. The teacher and students discuss and compare lists of details and what the objects remind them of and make them think of.

Class Period #2

- 2g. The teacher and students discuss and define the terms composition, balance, symmetrical balance, and asymmetrical balance.
- h. The teacher and students apply the terms composition, balance, symmetrical balance, and asymmetrical balance to the painting by imagining drawing a line down the middle of the picture and discovering whether the sides are equally balanced, by observing what objects are split in two by the imaginary line, and by creating an imbalance by covering up an object on either of the two sides.

(This activity is adapted from the book National Gallery of Art Activity Book: 25 Adventures with Art by Maura A. Clarkin, p. 48.)

Class Period #3

- 3a. The teacher asks each student to bring to class something that for them is a "gem."
- b. Each student explains to the class or members of a small group why the object is a "gem."
- c. Students place their "gems" on their desks and list as many details as they can according to color, size, shape, and texture. They also list who or what the object reminds them of and makes them think of.
- d. The student places within a nucleus a word or phrase related to the object, clusters this nucleus, and writes.

Class Period #4

- 4a. The teacher asks each student to bring to class at least five objects that they consider to be "gems" and which they will arrange into a composition by applying what they've learned about composition and balance.
 - b. Students arrange their objects on their desk into a composition by applying what they have learned about composition and balance.
- OPTIONAL: Each student takes two photographs of his composition for possible publication with a final draft of his writing.
- c. Students experience their compositions by walking around the room and viewing each composition.
 - d. The student scans his/her composition for a dominant impression, clusters the dominant impression, and writes.

Class Period #5

5. The student shares one of his writings with a small writer's group or the entire class.

EXTENSION: PUBLISHING

The student revises, edits, and prepares a final draft which he/she displays with one of his two still life photographs.

Lesson 6

Sculpture, Metaphoric Thinking

- Objectives:
1. The student will learn selected art vocabulary: sculpture, assemblage, and found materials.
 2. The student will learn about the Storm King Art Center and its differences from traditional museums.
 3. The student will practice observation skills.
 4. The student will practice metaphoric thinking skills.
 5. The student will write a piece including a metaphor or extended metaphor.
 6. The student will learn about the artists David Smith and Louise Nevelson.
 7. The student will create an assembled sculpture.
 8. The student will write in response to his/her assembled sculpture.
 9. The student will share his/her writing(s).

Materials: Book: Arttalk by Rosalind Ragans ("Glossary" - Teacher Resource)
Book: A Landscape for Modern Sculpture: Storm King Art Center
by John Beardsley

Slides of modern sculptures available from Storm King Art Center,
Old Pleasant Hill Road, Mountainville, NY 10953

Postcards, photographs, and/or pictures of modern sculpture

Slides and/or pictures of sculptures by Louise Nevelson

Video: David Smith, American Sculptor 1906-1965 available on loan
from the National Gallery of Art in Washington, D.C. (VC143)

"Found" and assembling materials provided by students

Instructional Time: 6 class periods

Strategies: Class Period #1

- 1a. The teacher and student discuss the concepts of metaphoric thinking and language simile, metaphor, and extended metaphor.
- b. The student views an abstract object or picture of an abstract object and clusters or lists responses to "This object is..." or "This object is like...." (This activity is adapted from Writing the Natural Way by Gabriele Lusser Rico, pp. 195-196)
- 2a. The teacher defines the term sculpture.
- b. The teacher shows selected slides of modern sculpture displayed at the Storm King Art Center in Mountainville, New York, and discusses the nature of the Storm King Art Center and how it differs from traditional art museums.
- 3a. The teacher displays a collection of postcards, photographs, and/or pictures of modern sculpture.
- b. The student selects a postcard, photograph, or picture of a modern sculpture.
- c. The student studies the image carefully and clusters responses to "This sculpture is..." or "This sculpture is like...."

Class Period #2

- d. The student picks the strongest metaphor from the list above. Then he restudies the image and lists specific details which extend the

metaphor.

- e. The student writes a brief piece which includes the metaphor or extended metaphor.
- f. The student shares his writing with a small writer's group or the entire class.

Class Period #3

- 4a. The teacher shows selected slides and/or pictures of sculptures by Louise Nevelson and provides background information on the artist and her sculptures, emphasizing her use of "found" materials.
- b. The teacher shows the video David Smith, American Sculptor, 1906-1965 and draws attention to his use of found industrial materials.
- c. Two weeks before the beginning of this lesson, the teacher places students in groups and asks them to begin bringing in "found" materials to be used later to create a group-assembled sculpture made from found materials.

Class Period #4

- 4d. In groups the students create an assembled sculpture made from found materials.

Class Period #5

- 4e. Each student looks at his group's sculpture and titles the sculpture.
- f. The student clusters the title and writes.

Class Period #6

- 4g. The student shares his writing with a small writer's group or the entire class.

EXTENSION: PUBLISHING

The student revises, edits, and prepares a final draft, and the final drafts

are displayed with the sculptures.

Lesson 7

Imagery, Impressionism

- Objectives:**
1. The student will learn background information on French Impressionism, French Impressionists, and the pointillism (divisionism) technique.
 2. The student will produce an impressionistic art piece using the pointillism technique.
 3. The student will write in response to his/her impressionistic piece.
 4. The student will write in response to Impressionist prints painted by Impressionists who used the pointillism technique.
 5. The student will share his/her writing(s).

Materials: French Impressionist prints
Magic markers with fine tips, tempera paints, paint brushes, small paper cups, 6 x 6 inch pieces of white poster board
French Impressionist prints by artists such as Georges Seurat and Paul Signac who used the pointillism technique
Impressionistic music such as La Mer by Debussy
Fruit, flowers, leaves, etc. provided by students and/or teacher

Instructional Time: 6 class periods

Strategies: Class Period #1

1. The teacher provides background information on French Impressionism and the pointillism technique and shares prints representative of French Impressionism.

Class Periods #2, #3

2. The student creates a design of a piece of fruit, a flower, a leaf, etc., using magic markers or tempura paints and the pointillism technique.

Class Period #4

3. The student observes his/her design, decides on a dominant impression, clusters the dominant impression, and writes.

Class Period #5

4. Using an Impressionist print by Georges Seurat, Paul Signac, or other artist who used the pointillism technique, the student observes the print, decides on a dominant impression, clusters the dominant impression, and writes. (While students are writing, the teacher might play Impressionistic music such as that by Debussy.)

Class Period #6

5. The student selects one of the two writings and shares it with a writer's group or the class while another student holds the appropriate art piece.

EXTENSION: PUBLISHING

The student revises, edits, and prepares a final draft of one or both writings, and the final drafts are displayed with the art work.

Lesson 8

Inductive Thinking, Imagery,

Surrealism

- Objectives:
1. The student will infer the concept of surrealism.
 2. The student will learn about the artist Rene Magritte.

3. The student will learn selected art vocabulary: surrealism, scale, scale change, texture, texture change, levitation, juxtaposition, dislocation, transparency, transformation, and collage.
4. The student will apply the surrealism techniques of scale change, texture change, levitation, juxtaposition, dislocation, transparency, and transformation to selected slides of Magritte paintings.
5. The student will learn collage techniques.
6. The student will create a surrealist collage employing at least two different surrealist techniques.
7. The student will write in response to his/her surrealist collage.
8. The student will share his/her writing.

Materials: Slides, and/or posters of Magritte paintings

Vocabulary sheet of selected art vocabulary (Periodical: September/October, 1993, issue of Scholastic Art - Teacher Resource)

Variety of newspapers and magazines to cut up

Scissors, envelopes, large sheets of colored construction paper, rubber cement or glue

Instructional Time: 6 class periods

Strategies: Class Period #1

- 1a. The teacher shows selected slides and/or posters of Magritte paintings and asks students to list unusual characteristics of each and then to write a statement that would characterize the works overall.
- b. The teacher shows each slide and/or poster again, and students share their observations of each and then their statements of the works overall.
- c. The teacher explains that the slides and/or posters they have just seen

are all painted by Belgian painter Rene Magritte in a style of painting called surrealism.

2. The teacher provides information on the artist Rene Magritte.

Class Period #2

3. The teacher provides a vocabulary sheet including the following art vocabulary: surrealism, scale, scale change, texture, texture change, levitation, juxtaposition, dislocation, transparency, transformation, and collage.
4. The teacher shows slides and posters of Magritte paintings, and the teacher and student identify the surrealism techniques of scale change, texture change, levitation, juxtaposition, dislocation, transparency, and/or transformation for each.

Class Periods #3, #4

5. The teacher provides information on the techniques of creating the art form of collage.
- 6a. The student decides on a subject or theme for a collage he/she will create. Possibilities might include being political, humorous, or dreamlike or might be based on a fantasy, interest, etc.
- b. Using a wide variety of old magazines and newspapers, the student collects images related to his/her chosen theme.
- c. The student selects images related to his/her chosen idea, lays them out in different combinations, and employs at least two different surrealistic techniques.
- d. The student carefully cuts out images and arranges and rearranges them until he/she is satisfied with the arrangement of images.
- e. The student glues the images into the final design of the collage.

Class Period #5

7. The student presents the finished collage to a small group or the entire class, discussing the overall theme and the surrealistic techniques used.
- 8a. The student scans his/her surrealistic collage for a dominant impression.
- b. The student clusters the dominant impression and writes.

Class Period #6

9. The student shares his writing with a small writer's group or the entire class.

EXTENSION: PUBLISHING

The student revises, edits, and prepares a final draft, and the final draft is displayed with his/her collage.

Lesson 9

Inductive Thinking, Parody

- Objectives:
1. The student will infer the concept of parody.
 2. The student will experience examples of parody from music, television, art, and literature.
 3. The student will write a parody.

Materials: Videotapes: Mark Russell specials

Videotapes: Saturday Night Live parodies

Slides or Pictures: Edouard Manet's painting The Balcony and Rene Magritte's parody of it, The Balcony of Manet

Slides or Pictures: Jacques Louis David's painting Madame Recamier and Rene Magritte's parody of it, Perspective: Madame Recamier of David

Statue: August Rodin's The Thinker and the front cover of the 1994 issue of Vanity Fair which includes Sylvester Stallone in The Thinker pose

Slide or Picture: Jean-Auguste-Dominique Ingres's painting Odalisque and the picture from the May 2, 1994, issue of People

Poetry Handouts for Students: Walt Whitman's "Song of Myself," Carl Sandburg's "Chicago," and Robert Frost's "Stopping By Woods on a Snowy Evening"

Instructional Time: 4 class periods

Strategies: Class Period #1

1. The teacher shares one or two songs from a Mark Russell special.
2. The teacher shares one or two appropriate parodies from Saturday Night Live.
3. The teacher shares pictures or slides of paintings and their parody.
4. The teacher and student discuss each music, television, and art parody and through the discussion infer the concept of parody.

Class Period #2

5. The teacher and student discuss the following three poems focusing on meaning and especially on style: "Song of Myself," "Chicago," and "Stopping By Woods on a Snowy Evening."

Class Period #3

6. The student selects one of the three poems and writes a parody of it.

Class Period #4

7. The student shares his parody with a writer's group or the class.

Lesson 10

Unusual Publishing

- Objectives:
1. The student will focus on powerful language.
 2. The student will write "truisms."
 3. The student will learn that language itself is a form of art.
 4. The student will learn about the artist Jenny Holzer.
 5. The student will share his/her writing.
 6. The student will publish his/her thoughts and language in unusual places.

Materials: Book: Jenny Holzer: Signs by Des Moines Art Center (Teacher Resource)
Book: Jenny Holzer by Michael Auping (Teacher Resource)
Supplies that will support publishing students' writing in unusual ways and in unusual places (Examples: lots of paper for mass producing student writing and lots of tape to put copies all over school building; an LED sign board that can be programmed with student writing; 8 1/2" by 11" label stock paper that can be xeroxed onto to make covers for books and/or bumper stickers)

Instructional Time: 3 class periods

Strategies: Class Period #1

1. Students generate and list powerful words or powerful quotations from their lives.
2. The teacher reads from the list of Jenny Holzer's "Truisms" and gives background information on the artist Jenny Holzer.
3. The teacher and student discuss the denotation and connotation of the word truism.
4. The student selects at least three powerful words, clusters each word,

and writes a "truism" for each word.

Class Period #2

5. The student shares from among his/her truisms.
- 6a. The teacher shares pictures of many of the places Jenny Holzer's language has been published: T-shirts, hats, electronic sign on the side of a semi, LED sign board, spectracolor board at Times Square in New York City, on bronze plaques, etched into marble park benches, painted on the sides of houses, neon signs on Caesars Palace in Las Vegas, printed and stuck onto trash can lids, printed and stuck onto public phones, printed and stuck onto walls as a form of graffiti, printed and stuck onto parking meters in a city.
- b. The teacher and students brainstorm creative ways to publish their truisms.

Class Period #3

- 5c. The teacher and students select creative ways to publish their truisms.
- d. Students revise and edit their truisms and publish them in unusual ways and in unusual places.

Lesson 11

Writing in a Museum or Gallery

- Objectives:
1. The student will develop observation skills.
 2. The student will develop skills of interacting with and responding to a painting.
 3. The student will write in response to a painting in a museum or gallery.

4. The student will share his writing.

Materials: Book: Smithsonian Resource Guide for Teachers available from Office of Elementary and Secondary Education, Smithsonian Institution, Arts and Industries Building, Room 1163, MRC 402, Washington, D.C. 20560 (Teacher Resource)

Book: Collecting Their Thoughts: Using Museums as Resources for Student Writing (Teacher Resource - Available from Smithsonian at same address as above)

Video: Teaching Writing Using Museums: A Smithsonian Course available from TI-IN Network, Glenda McClure, Program Director, 1314 Hines, San Antonio, TX 78208 (Teacher Resource)

Book: Professional Staff Development Handbook (Teacher Resource - Accompanies above video)

Book: Voices in the Gallery edited by Dannie and Joan Abse (Teacher Resource)

Book: With a Poet's Eye edited by Pat Adams (Teacher Resource)

Instructional Time: 3 class periods

Strategies: Class Period #1

1. The teacher prepares students for a trip to an art museum or gallery where students will write.
2. Using a print or slide, the teacher and student practice observing a painting by listing details of the painting and applying and discussing elements of art and principles of design.

Museum or Gallery

3. In the museum or gallery the student selects a painting and for 15 minutes observes the painting and lists as many details describing

the painting as he/she can. (Judgments or assumptions about the painting should not be listed.)

4. At the end of 15 minutes, the student should continue to observe the painting, arrive at a dominant impression, and write.
5. Before leaving the museum or gallery, students should reassemble and read as many writings aloud as time permits, preferably at the site of the painting.

Class Period #3

6. Back in the classroom, any students who did not share in the museum or gallery should share their writing.

EXTENSION: PUBLISHING

The student revises, edits, and prepares a final draft of his/her writing, and the students and teachers prepare a display or class anthology including writings and prints, postcards, and/or photos of paintings students have responded to.

CHAPTER V

SUMMARY, CONCLUSION, AND RECOMMENDATION

Summary

This study, A Handbook of Creative Writing Lessons Which Integrate the Visual Arts, has grown from the writer's writing project experiences, arts education experiences, and teaching of creative writing experiences. The study has produced a handbook of eleven lessons which are intended for high school language arts teachers and which can be used in their entirety or in part. The lessons are constructed to integrate creative writing and visual art by using visual art as a prewriting stimulus for writing.

Conclusion and Recommendation

Early on while reviewing the literature for this study, the writer was led to believe that creative writing is considered to be a fifth arts discipline. Two sources for this information are Eduardo Garcia's An Imperative for New Jersey Schools. Literacy in the Arts. A Report by the Literacy in the Arts Task Force (1989) and the statistical analysis report Arts Education in Public Elementary and Secondary Schools from the National Center for Education Statistics (October, 1995). Garcia's report calls for eight essential mandates, the second of which reads as follows: "Second, we recommend that each school district in the state develop a comprehensive program in the arts that includes all five art forms: visual arts, dance, theatre, music, and creative writing" (p. 14). The report goes so far as to propose a K-12 curricular framework of subject objectives for all five forms and even makes a specific recommendation for teacher certification, "First, we recommend that the State Department of Education add dance and creative writing to the

teacher certification categories in the state" (p. 29). The report from the National Center for Education Statistics includes national data documenting the status of arts education since 1989 and is based on a survey conducted during the fall of 1994. The survey included creative writing as one of the five art forms. The report states that forty-seven percent of public secondary schools offer separate instruction in creative writing (p. 13) and that the mean number of courses and teachers among the schools that offer separate instruction is 1.9 for both (p. 15). Obviously New Jersey's Task Force and the makers of the survey on the status of arts education consider creative writing to be one of the five art disciplines.

As the writer's research continued, however, it became evident that creative writing is not considered one of the five art disciplines by people currently engaged in their individual dialogues regarding arts education and language arts instruction. The National Standards for Arts Education (1994) lists only dance, music, theatre, and visual arts as the art forms as does the Ohio Department of Education's Comprehensive Arts Education: Ohio's Model Competency-Based Program (1996). Of further note is that the Ohio Department of Education's Model Competency-Based Language Arts Program (1992) includes no secondary goals or objectives addressed directly to creative writing. The only reference to creative writing is in a paragraph (p. 14) and later listing (p. 223) discussing design of language arts courses. The Model offers three design approaches to language arts courses. The first is an integrated approach, the second is as a "discrete course," and the third is a combination of the first and second designs. As a "discrete course" creative writing is given no more than a parenthesis designation under "Composition."

What this information suggests to this writer is that creative writing as Ohio educators and others think of it has no clearly defined place in either the secondary arts curriculum or the secondary language arts curriculum. The danger of this way of thinking is that creative writing is not receiving a valued place in any curriculum, and children with

gifts for creative writing will not be given instruction and encouragement to develop these gifts. Without this instruction and encouragement, how will our future writers develop their gifts? Where will our future poets, fiction writers, non-fiction writers, and playwrights come from?

Thus, a recommendation from this writer is that art educators and language arts educators should at least initiate a dialogue as to the place of creative writing in the secondary curriculum and should call for its defined position somewhere in the secondary curriculum.

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