

USING PICTURE BOOKS TO PROMOTE VISUAL LITERACY IN AN ART  
EDUCATION CURRICULUM

by

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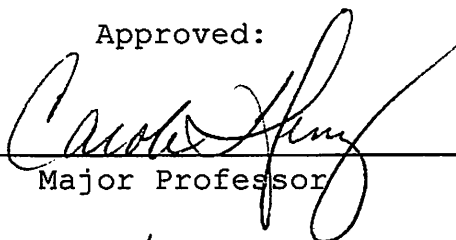
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## ABSTRACT

Visual literacy is becoming more important as society becomes more dependent on visually based technologies. The purpose of this applied project was to develop a curriculum that would assist students in the development of visual literacy skills. The resulting curriculum incorporates the use of picture books with art criticism techniques to strengthen visual literacy. Connections between visual literacy, picture books, and art education are surveyed in relation to verbal and visual language. The concept of art as a form of language is investigated to show the relationship between text and illustration in picture books.

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Special thanks to my professors at the University of Georgia that helped make the teacher I am today.

Every since I was young I have been trying to figure out what it would be like *If I Ran the Zoo*. Thank you, Dr. Seuss, for making books that will last for generations.

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## Chapter One

### Introduction

Is art a visual language? Is it true that "seeing comes before words" (Berger, 1972, p. 7) as some have suggested? Can the study of art enhance the study of verbal language? As we approach the art education of children where we seek to impart certain knowledge, we must remember the power of the visual and the strength of the interaction between the visual and the verbal. For better or worse, our society has seen an unprecedented increase in informational technologies in the past few years (Stoll, 1999). These changes in society are also causing changes in the way visual images are studied in art education (Duncum, 2001). As dependence upon these technologies increases, education becomes responsible to its students to enable them to interpret and deduce meaning from the barrage of visual and verbal information that assails them on a daily basis.

The combination of text and picture in the children's picture book makes it an ideal resource for assisting in the development of verbal and visual literacy. The ability to critically view, interpret, and respond to visual images

is an objective of art education (Feldman, 1982). As a result of this activity, students increase verbal skills as they work toward verbalizing what they see in an artwork.

The use of the computer as tool in the creation of art and for gathering information is necessary in order to keep up with the current wave of technology in education (Matthews, 1997). If technology is ignored, it could have negative results on the lives of our students as they enter a society that relies heavily on these technologies.

#### Statement of Problem

Elementary students need to be exposed directly to methods that increase their capabilities to interpret and respond to visual stimuli. There exist gaps between visual literacy, language arts education, and art education that can be bridged by the picture book. The picture book is an excellent resource to use to explore this dialogue because of how it crosses between these disciplines.

#### Overview of Applied Project

The purpose of this applied project is to develop a curriculum for fifth grade students that aids in their use and understanding of the language of the visual arts and the similarities and differences between it and verbal language. Fifth grade students are an ideal group of elementary students to engage in activities that require

extensive verbal, critical, and artistic response because they generally have more experience with art and literature than other elementary students. By using picture books, a medium that employs both the visual and textual, students will be able to more fully understand how these languages interact. A function of art education is to provide instruction in the "language of art" (Feldman, 1982), and this curriculum seeks to enhance a student's ability to judge, interpret, and gain understanding from visual information, which in turn will promote visual literacy.

Chapter Two examines literature that deals with visual literacy, language, and picture books. The connections between verbal and visual language are considered in relationship to art education. Art criticism is presented as a foundation for the development of visual literacy skills. Chapter Three is comprised of *Reading, Writing, and Communicating with Pictures: A Curriculum*. This curriculum has been designed to provide an experience for students that will strengthen their visual literacy skills through the examination of picture books and creation of text and illustrations. Three units of instruction incorporate Feldman's critical methodology (Feldman, 1992) in the examination of artwork and picture books. Chapter

Four provides recommendations for the implementation of  
this curriculum.



## Chapter Two

### Review of the Literature

#### What is Visual Literacy?

As society becomes more involved with technologies that increasingly contain visual aspects, it is very important to teach our students how to read, decipher, and critically respond to visual messages. Reading images and extracting their meaning has become just as important as learning to code and decode words in our verbal language. Visual literacy is defined by the International Visual Literacy Association (IVLA) as:

...a group of vision competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visual actions, objects, and/or symbols, natural or man-made, that are [encountered] in [the] environment. Through the creative use of these competencies, [we are] able to communicate with others. Through the appreciative use of these competencies, [we are] able to comprehend and enjoy the masterworks of visual

communications (Fransecky & Debes, 1972, p. 7) (IVLA, 2002).

It is important to note that visual literacy can be developed. People can be more or less visually literate than others. Other definitions echo the idea of "competencies" or skills, as does Considine's (1986). Here the definition is expanded to emphasize the importance of the critical aspects of visual literacy:

Visual literacy refers to the ability to comprehend and create, images in a variety of media in order to communicate effectively. It is important to note that this is broader in scope than are critical-viewing skills--the ability to analyze, understand, and appreciate visual messages. As does traditional literacy, visual literacy contains the competencies of reading and writing. Visual literate students should be able to produce and interpret visual messages (Considine, p. 86).

Therefore, visual literacy can be seen as the ability to use the language of visual communication effectively. The symbols and conventions that artists use are parallel to the devices and standards that authors use. This view of "languages" allows us to view the picture book as a work

that contains two forms of communicative language that work in tandem to create a single result.

### What is the "Language" of Art?

If language is a form of communication that uses symbols to convey information, does art act like a visual form of language? Eubanks (1997) argues that art is a language:

Art is a visual language, with receptive and expressive components, in which ideas are both spoken and heard. This perspective can lead to an understanding of art that can become a valuable partner in language development. Art can move from the fringes of the curriculum toward the core of learning for all young children, especially those for whom language acquisition is difficult. (p.34)

If art is to be considered a language then a responsibility lies on the art educator to assist students in a developing their "vocabulary" in order to better express ideas in a visual manner. Viewing art as a language also increases the importance of art in the curriculum, which could lead to a more widespread acceptance of art in the educational hierarchy. Feldman (1982) gave a directive called "Art in the Mainstream" (AIM) to art educators through his position as President of the National Art Education Association

(NAEA). The purpose of this statement was to establish the importance of art education in society. Feldman delineated the need for art education because of its influence on both verbal and visual literacy:

Art is a language of visual images that everyone must learn to read. In art classes we make visual images and we study visual images. Increasingly, these images affect our needs, our daily behavior, our hopes, our opinions and our ultimate ideals. That is why the individual who cannot understand or read images is incompletely educated. Complete literacy includes the ability to understand, respond to, and talk about visual images. Therefore, to carry out its total mission, art education stimulates language--spoken and written--about visual images. As art teachers we work continuously on the development of critical skills. This is our way of encouraging linguistic skills. By teaching pupils to describe, analyze and interpret visual images, we enhance their powers of verbal expression. That is no educational frill. (p. 5)

Feldman highlights an important aspect of studying visual arts that is often overlooked or ignored by those outside of the field. By studying art, verbal skills can be improved and enhanced through the connections between the verbal and the visual. Just as person can learn to read,

but not read for pleasure or enjoy reading, we can also learn to recognize and distinguish visual images, but remain visually aliterate<sup>1</sup>. Art education seeks to foster critical skills that will make a student become visually literate, which includes the ability to respond to artwork in a knowledgeable manner.

### Relationship and Implications of Visual Literacy to Art Education

Visual literacy becomes an important part of art education as visually based technologies become more prevalent in our daily lives. Considine (1986) refers to this as the expanding of the "visual envelope" (p.38). The art educator should be aware that students need to learn at an early age how to properly decipher the hidden and coded messages that visual language contains. Not only should students who are studying the visual arts be aware of the "vocabulary" and "grammar" of visual communication, but every member of our ever-changing society should be as well. Duncum (2001) has recognized developments that have occurred in the study of art and art education, which represent a move from the study of the art canon toward the analysis of visual culture. Art education needs to look toward the future to see what the implications of changes in society will afford to the field of the visual arts.

Many examples exist of studies and curricular plans that consider visual literacy in the art curriculum, but they sometimes become a disjointed and separated view of art (Giorgis et al., 1999). In these studies, the author often breaks apart the "elements of art" (e.g. line, color, space, shape, form, texture) into separate thoughts and cites specific examples of picture books or other media that emphasize these elements individually. This approach is valid and is very useful in helping students grasp these concepts, but there is still a need to broaden the use of the picture book in order to make it more inclusive of the interaction between the written language and the visual language.

Stewig (1994) suggests that visual literacy is important to the education of young children:

Ideas about visual literacy could have wide application at the elementary level. Teachers interested in having children look with more care at illustrations in books, to evoke more sophisticated responses to what they see, could develop visual literacy programs. Moving beyond simple text identification of objects, to verify their reading of the text, children could grow to a deeper appreciation of the artist's craft. Challenging them to talk and

write about what they see could help them to develop stronger speaking and writing skills. (1994, p.309)

A challenge is put forth to educators to delve more deeply into the matter of visual literacy by encouraging critical thinking skills as students are engaged in learning. According to Stewig (1994), this approach will result in a more literate student who will be capable of deconstructing visual communications.

An excellent way to help students become more visually literate is to teach, practice, and exercise art criticism. Feldman's critical methodology that is outlined in *Varieties of Visual Experience* (1992) has become a standard for art critical methodology in art education. Feldman breaks art criticism into four distinct stages, which are: description, formal analysis, interpretation and evaluation or judgment (Feldman, 1992).

A summary of Feldman's stages will show how this methodology can be applied to an artwork. *Description* refers to an overview of what is present in the artwork. Feldman delineates the description as a listing of things in the artwork, such as people, trees, etc. If viewing an abstract or non-objective work, then the description refers to shapes, colors, and the like that comprise the work.

The techniques and their "execution" should also be noted in this descriptive stage. A good example of this would be noting that a painting has areas of thickly applied oil paint over the majority of the canvas. The *formal analysis* stage is a discussion of the structure of the work and basically addresses how the given work of art uses and applies the elements of art and the principles of design. This is where the art terminology enters into a discussion of the use of line, color, etc., the composition or arrangement of these elements in the work, and the overall organization of the work. According to Feldman, *interpretation* is the stage where the viewer finds "what problems it [the work of art] tries to solve, what it seems to say, what it means now" (1992, p.494). In the *Judgment* or *Evaluation* stage, an opportunity is presented for the viewer to relate a work to other works of art from history and also to enter personal opinion of the work grounded in the previous analysis. Barrett (2000) built on Feldman's ideas and expanded them to consider postmodern art. His emphasis is on the interpretive aspects of art criticism.

#### The Picture Book

A picture book can be defined as:

... a collective term given to those books which are intended for children in which the illustrations and



the design of the books are created in such a way that are as important and prominent in the book as the story. In some cases, there may be actual text, but a story line is usually important to picture books (Sunday, 1993, p. 12).

The use of the picture book in art education has been recognized (Marantz et al., 1994). An obvious mishandling of the picture book can be observed when a teacher reads a story to students, but does not discuss the content (text or images and their relationships), and instead allows students to draw a picture about the story they just read. In this situation, the teacher fails to capitalize on the connections between the text and the pictures. But is it proper to use the picture book to teach separated elements of art as separate from the book as a whole? Should the picture book be viewed as an aesthetic whole just as paintings are viewed? Perhaps by looking at what has been said about the relationship between images and text, these questions can be answered.

#### Visual versus Text and the Picture Book

In *Art and Illusion*, Gombrich (1965) notes "Long before painting achieved the means of illusion, man was aware of the ambiguities in the visual field and had learned to describe them in language" (p. 313). This

illuminates the strength of illustrated books. The picture and text are married together in a fashion that allows for a cohesive whole that is rather stale and misunderstood if the parts are separated.

John Berger (1972) opens his book *Ways of Seeing* by stating, "Seeing comes before words. The child looks and recognizes before it can speak" (p. 7). Berger even stresses the point of the power of the image by including several wordless photo essays in his book. He uses the following example to illustrate the power of the combination of text and visual image (see Figure 1 and Figure 2). The power of the meeting of the visual and textual allows the viewer/reader to gain more insight into the activity of both the visual and textual. Arnheim (1974) attributes the "seeing that comes before words" (p. 2) not to an inability in language to successfully describe, but rather the inability for language to properly categorize.

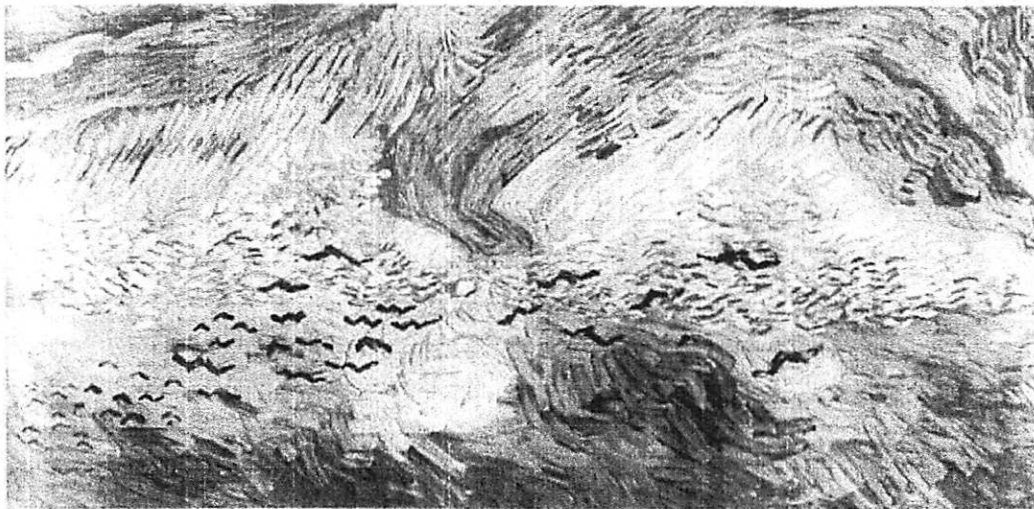
When looking at picture books, perhaps the task at hand is not to divide the text and art, but instead to look at the book as a whole that describes the text through the art that illuminates the text. A simple chart developed by Wileman (1980) contains a great deal of information that explains in a visual way how visual symbols relate to

**This is a landscape of a cornfield with birds flying out of it. Look at it for a moment. Then turn the page.**

WHEATFIELD WITH CROWS  
BY VAN GOGH 1853-1890



Figure 1. from *Ways of Seeing* (1972). This is an example of the power of words and how words and images interact to establish meaning.



WHEATFIELD WITH CROWS  
BY VAN GOGH 1853-1890

*This is the last picture that Van Gogh painted  
before he killed himself.*

Figure 2. from Ways of Seeing (1972). Compared to Figure 1  
this image with its accompanying text becomes much more  
than a painting by Van Gogh.

verbal symbols (see Figure 3). The chart shows the continuum of methods of symbolic representation. Words are a more complex form of communication because they require more knowledge and ability to code and decode them in order for understanding to be achieved. The picture book, in effect, connects the concrete and the abstract in order to achieve a whole.

Artists and philosophers have shown interest in the relationship between words and images. For example, Rene Magritte showed this interest when he painted the ever-complex painting *The Treachery of Images* (see Figure 4) commonly known as *This is not a Pipe*. Foucault in *This is Not a Pipe* (1983) investigates in depth Magritte's observation of the intricacies of representation. In the painting, the viewer is presented with a relatively photorealistic rendering of a pipe used for smoking tobacco with "Ceci n'est pas une pipe" (French for "This is not a pipe"), which serves as a caption underneath the pipe. The word "pipe", the painted representation of the "pipe", and an actual "pipe" differ significantly in their function and existence. The connections between the visual and the textual are very significant and complex. The picture book is a venue in which this same type of connective activity takes place.

If we view language as an abstract form of symbolic representation, visual language is a form of symbolic representation that employs visual symbols. Both require

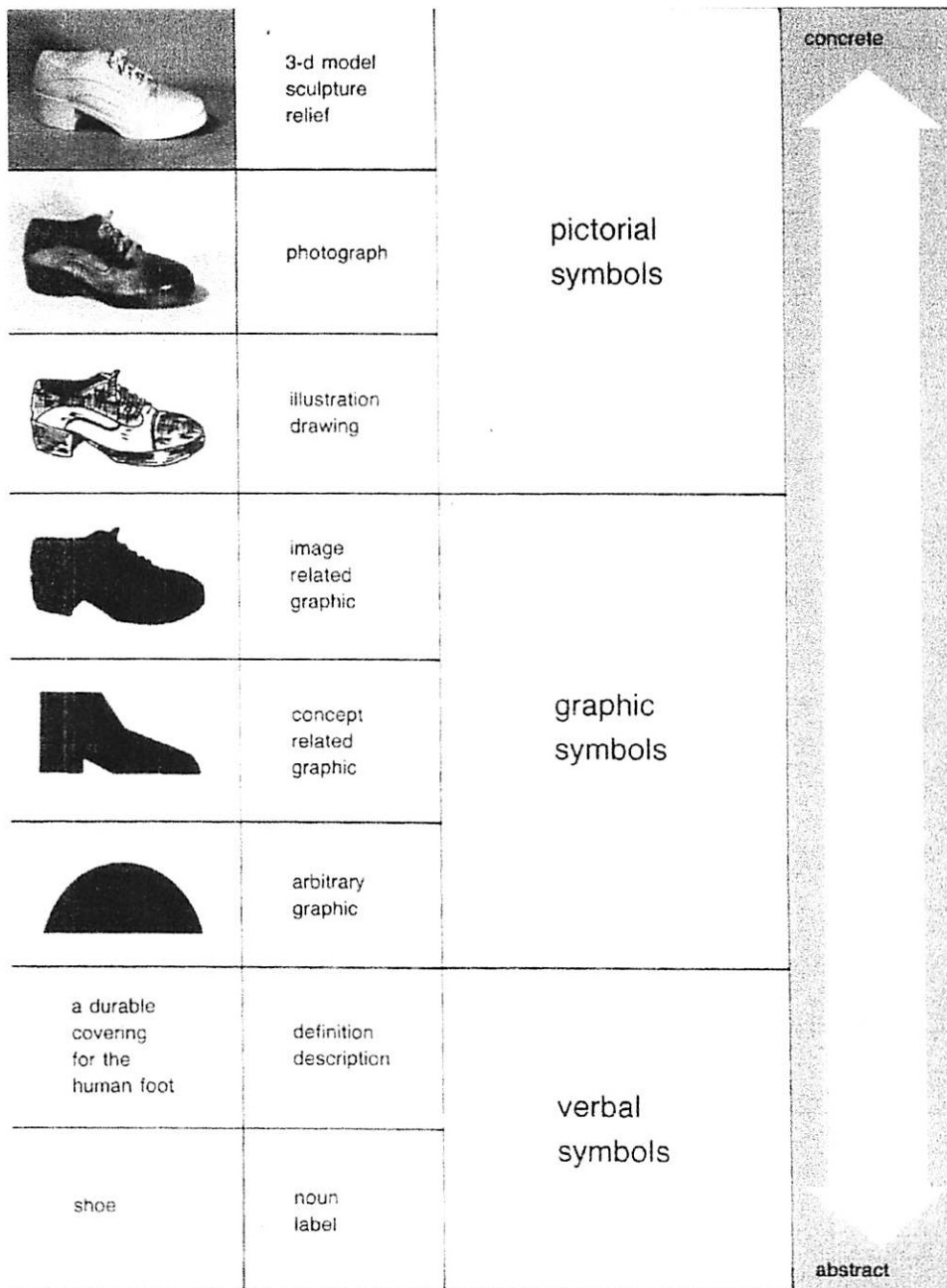
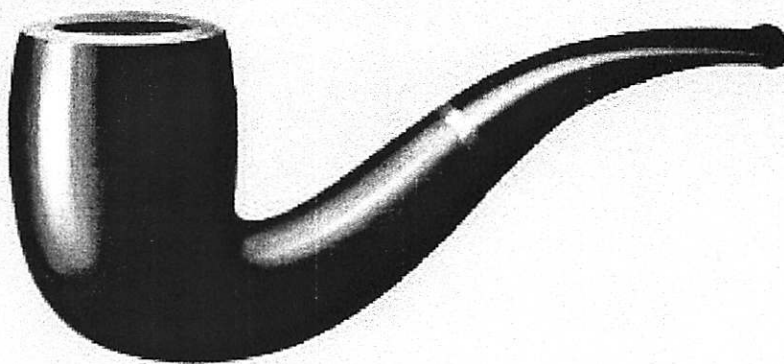


Figure 3. Ways to represent objects (Wileman, 1980) from *Exercises in Visual Thinking*. An excellent way to illustrate ideas about forms of representations is to utilize a graphic format.



*Ceci n'est pas une pipe.*

Figure 4. René Magritte,  
*The Treachery of Images*, 1928-1929.

Oil on canvas, 60 x 81 cm.

Los Angeles County Museum of Art, Los Angeles (purchased  
with funds provided by the Mr. and Mrs. William Preston  
Harrison Collection).

an active mental ability to interpret, to code and decode, the meaning of specific symbols. Author and illustrator Leo Lionni, speaking of the connection of text and art said, "The study of literacy is all too often a matter of spinning words about words, without looking back to the images that precede words and to the feelings that precede both" (1984, p. 732). Sipe (1998) describes the text to art relationship as a "synergy" (pp. 98-99), which stresses the interdependence of the forms.

#### Wordless Picture Books

The most pure example of a "text" that could be scrutinized in a search to increase visual literacy would be the wordless picture book. A wordless picture book allows the reader to develop the text as they read the pictures. The illustrator/author has devised a series of artworks containing cues to the reader that assist in the interpretation of the work. David Wiesner is the author of several Caldecott Award winning wordless picture books that rely on the richly illustrative art that sequentially delivers the "visual text". Speaking of his own work, *Tuesday* (1991), Wiesner describes the text picture relationship and the responsibility of the reader to attach meaning to the book:

A wordless book offers a different kind of an experience than one with text, for both the author and the reader. There is no author's voice telling the story. Each viewer reads the book in his or her own



way. The reader is an integral part of the storytelling process. (Tuten-Puckett and Richey, 1993, p. 68)

This same interaction between the reader of a wordless picture book is similar to the interaction that occurs when a painting is viewed. It is totally up to the viewer/reader to interpret the work from the information that has been presented by the artist. Multiple responses will be generated as each viewer/reader brings their own experiences and context to their interpretation and understanding of a work.

#### Picture Book as Art Object

Should picture books be viewed as aesthetic objects in the same manner one views a work by a master artist? Perry Nodelman (1998) suggests that illustrations should not be separated from the text that they belong to because the chief function of the illustration is then taken out of context:

Attempts to use picture books to teach art appreciation are misguided for just this reason: as depictions of single, incomplete actions, moments of disruption and chaos, the individual pictures in picture books rarely possess the harmonious balance we

believe ought to exist and seek out in other forms of visual art. (p.vii-viii)

According to Nodelman and others, picture books should not be separated because the text and illustrations are integral to one another. Yet as we view a painting, we first see the whole, and then we see connections between its parts. What should be avoided is the complete disassociation of the text from its illustrations, unless the separation is used to teach about the principles that connect these parts.

Feldman (1981) reminds us "that aesthetic reverence for the picture book ought not to obscure its primary function, which is to 'hook' children on the habit of reading. And here I mean reading words" (p. 653). Feldman goes on to say that regardless of the idiosyncratic relationship between words and pictures what is really important is that children can use a picture book to have an encounter that they can comprehend and respond to, regardless of the multifaceted connections between of visual and verbal communication.

Many of these illustrated texts that are designed to encourage children to become verbally literate contain spectacular illustrations created by true masters.

However, a picture book does not need to be framed and placed on a museum wall to be studied as "art". It is important to remember the context in which art is created in order to prevent misinterpretation because of the dislocation of the object. An example of this dislocation would be if a page from Wiesner's *Sector 7* (1999) was removed, framed and exhibited next to a painting by Magritte. Both paintings speak the visual language, but Wiesner's work would suffer because it has been removed from the book of which it is an integral part. Would it be proper to remove the lower third of one of Magritte's paintings and expect to examine this portion of the work as the whole? The contexts in which these objects were created are completely different, yet both objects retain aesthetic qualities that can be considered and studied, as long as the whole object is respected.

#### Implications and Resources for Picture Book Use in Art Education

Even as publishers have become aware of the picture book and the genre of "Children's Literature" as a commodity and have used economic driven policies to determine what books are produced, quality books are still available (Nodelman, 1996). Sipe (2001) has perused the vast quantity of picture books to develop a listing of

quality art history based picture books that are suitable through style and content to teach lessons of art appreciation and art history.

The reason that the picture book can be an excellent educational resource is because "this interaction of the verbal and the visual allows children to refine literary and aesthetic appreciation and to improve their own expressive activity" (Harms & Lettow, 1989, p. 136). The picture book combines the visual and the verbal just as quality art education combines production of artwork with visual interpretation of artwork through verbal means, such as art criticism. The picture book is a bridge that connects the verbal domain to the visual domain allowing travel between these interrelated areas to promote the growth of literary skills.

## Chapter Three

### Reading, Writing, and Communication with Pictures: A Curriculum

#### Introduction

The guiding philosophy behind this curriculum is to help fifth grade students learn to view things critically and strengthen their visual literacy skills. It has been designed around the idea of critical analysis through the work of Feldman (1992) and Barrett (2001). By using art criticism techniques and by studying picture books, the students will be better able to decipher visual images in their world. An important part of criticism is verbal response.

How can students be prepared to deal with the increase in visual symbols and representation in our society? This curriculum seeks to answer this question and also endeavors to encourage the growth of visually literate students who need critical and interpretative skills to make sense of the visual images. The picture book stands as a connection between the verbal and visual, which makes it an ideal component in the discussion of visual literacy and verbal literacy.

Unit One, *How to Read Pictures*, utilizes existing formulas for art criticism in elementary art education and assists students in applying those methods to other forms of art, such as the picture book. Unit Two, *How to Write With Pictures*, encourages students to deconstruct the picture book in order to see how an author and illustrator develop a story in visual and verbal terms that results in a complete thought. Unit Three, *Exercises to Communicate with Pictures*, allows students to use the information generated in the previous lessons to begin to apply visual methods that encourage communication. The result of this curriculum should be a more visually and critically aware student. Evaluation is an important aspect of education, because it allows the teacher to measure the success of the instruction. Rubrics (see Appendix C) have been designed for several of the lessons as a method to rate the quality of responses and artwork.

The use of picture books in primary and secondary education throughout different subjects and with many grade levels is legitimate (Richardson & Miller, 1997). Fifth grade was selected for this curriculum because of the amount, type, and depth of response to both literature and art this curriculum seeks to foster. Developmentally, fifth graders have an increased vocabulary, are more

proficient with the use of language, can respond to questions with more sophisticated responses, and are able to comprehend and respond to more abstract ideas (Zastrow & Kirst-Ashman, 1990, p. 44). Usually around third grade, chapter books are introduced to students as they continue to develop reading skills that are necessary to ensure literacy. The picture book is not completely phased out of the curriculum, but generally it is not emphasized as much as students get older. Returning to a form of art/literature that students are familiar with and have had success with in the past will allow fifth grade students to have a successful experience as they increase their visual literacy. This curriculum can be adapted to lower and higher grade levels by adjusting the expectations regarding the depth of response.

These units were designed for fifth grade students to be inclusive of the Quality Core Curriculum (QCC) that the State of Georgia has established for the education of students in public schools in Georgia. Georgia's QCC are modeled on a discipline-based approach to art education. The methodology known as Discipline-Based Art Education (DBAE) divides art instruction into four categories: art production, art criticism, art history, and aesthetics (Clark, Day, & Greer, 1987). The Fine Art QCC's are also

divided into four sections: Artistic Skills and Knowledge, Critical Analysis and Aesthetic Understanding, Historical and Cultural Context, and Connections (Georgia Department of Education, 1999b).

The QCC's covered by this curriculum are divided between production (Artistic Skills and Knowledge) and criticism (Critical Analysis and Aesthetic Understanding). The main objective of the curriculum is to assist students in the development of visual literacy skills. This is achieved in tandem with QCC objectives that seek to increase the students' expertise in the following areas: creation and interpretation of symbolic representation in artwork, use of formal aspects of design, creation of artwork from various areas of art, safe use of materials and tools; critical analysis of art using a four stage method (describe, analyze, interpret, and judge), and interpretation of art that includes personal opinions. This curriculum and the QCC's function as guides for instruction, but should not be restrictive to the path that is developed during the actual implementation.

As DBAE has gained acceptance by art educators, it is important to remember that not every unit or lesson must absolutely contain a specific section for each of the four disciplines. Instead, it is important to balance an art



program to be inclusive of all of the disciplines at the appropriate times. If a unit of instruction emphasizes art criticism as this unit does, it would be expected that the majority of the instructional objectives would focus on this theme.

## Unit One - How To Read Pictures

### Lesson One - How to Read a Picture

#### Objectives

- Students will be able to apply art critical methods to an abstract or non-objective artwork
- Students will be able to apply art critical methods to an artwork in the style of realism or expressionism

#### QCC Standards

##### **5.14** Topic: Critical Analysis and Aesthetic Understanding

Standard: Critiques artworks in sequence of: description, analysis of design or a composition, interpretation of meaning, and judgment based on evidence/clues observed in artworks.

##### **5.15** Topic: Critical Analysis and Aesthetic Understanding

Standard: Develops, judges, and communicates personal decisions about artwork.

##### **5.17** Topic: Historical and Cultural Context

Standard: Interprets artworks from selected periods of art based on historical facts, theories, and other information compiled by historians.

#### Resources

-Reproductions of:

No. 1 (1949) by Jackson Pollock (Figure 5)

*Van Gogh's Bedroom at Arles* (1889) by Vincent Van Gogh  
(Figure 6)

*Grand Canyon of Yellowstone* (1872) by Thomas Moran  
(Figure 7)

*Broadway Boogie Woogie* (1942-1943) by Piet Mondrian  
(Figure 8)

### Materials

-paper

-pencil

### Vocabulary (see Appendix D)

-art criticism

-art history

-formal analysis

-judgment

-abstract artwork

-realism

-expressionism

### Instruction

The purpose of this lesson is to concentrate on using critical observation to develop ideas about an artwork.

Formal analysis of the artwork and analysis of the narrative aspects are important to becoming visually literate.

Introduce lesson by demonstrating methods of art criticism to be used by exercising the steps for students. The method to be used is based on Feldman's methodology (see *Varieties of Visual Experience*, 1992, for more information) description, formal analysis, interpretation and evaluation or judgment. Demonstrate with Pollock's *No.1* (abstract/non-objective) and with Van Gogh's *Bedroom at Arles* (expressive). Remember to talk about the differences between realism, expressionism, and abstract artwork. It is important to note that these genres of artwork all have different degrees (e.g. a painting can be more or less realistic, or more or less abstract, etc.) and challenge students to decide how these paintings fit into these categories. After completing this group discussion, have students work alone to develop their own ideas about two other works of art, *Broadway Boogie Woogie* (abstract/non-objective) by Piet Mondrian (Figure 7) and *Grand Canyon of Yellowstone* (realistic) by Thomas Moran (Figure 8).

Using the handout titled *Steps to Follow to Read a Picture* (see Appendix B), each student will answer the four questions for "reading" a picture. Encourage students to really look before writing and to answer in complete sentences.

Cleanup

-Remind students to make sure their name is on their paper and collect written work.

Evaluation

Use Rubric A (see Appendix C) to evaluate responses completed on the *Steps to Follow to Read a Picture* handouts.

Extensions

-This lesson can be extended to include many different artists or styles.

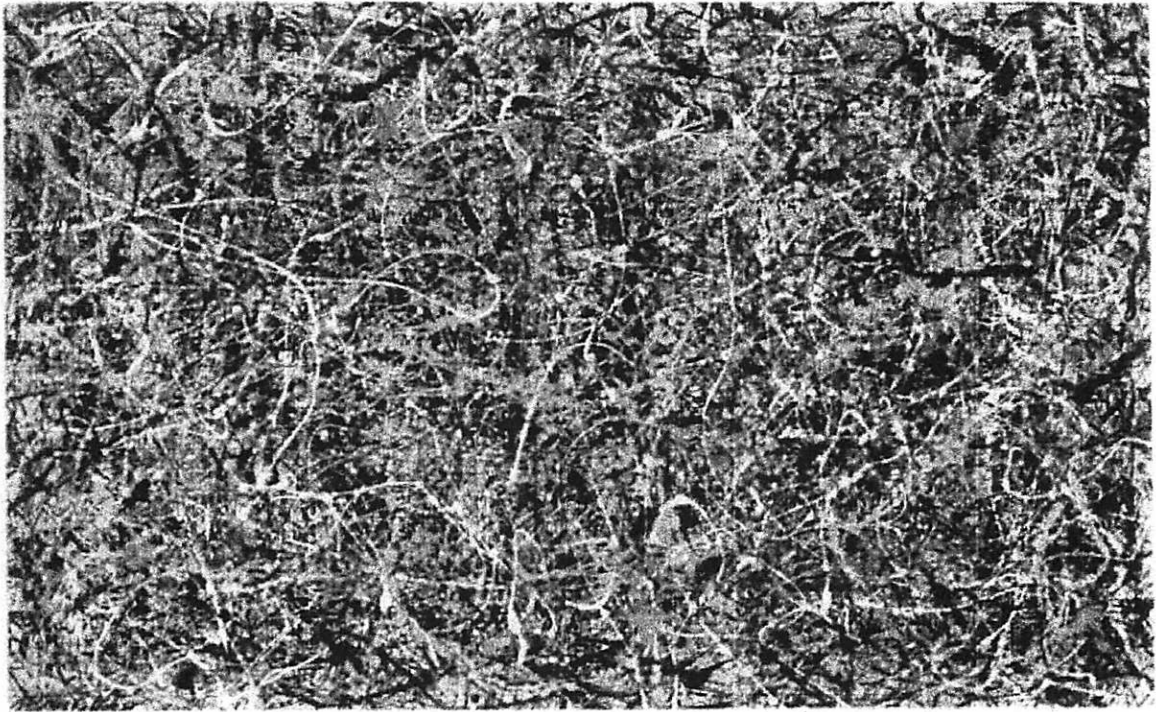


Figure 5. Jackson Pollock

No. 1, 1949. Duco and aluminum on canvas, 63 1/8 x 102 1/8 in. (160.3 x 259.4 cm)

Museum of Contemporary Art, Los Angeles; The Rita and Taft Schreiber Collection. Given in loving memory of my husband, Taft Schreiber, by Rita Schreiber.



Figure 6. Vincent Van Gogh

*Van Gogh's Bedroom at Arles, 1889.*

Oil on canvas, 22 1/2 X 29 1/4 in. (57 x 74 cm)

Musee d'Orsay, Paris.



Figure 7. Thomas Moran

*Grand Canyon of the Yellowstone, 1872.*

Oil on canvas, 213.4 x 365.8 cm (84 x 144 in)

Department of the Interior Museum



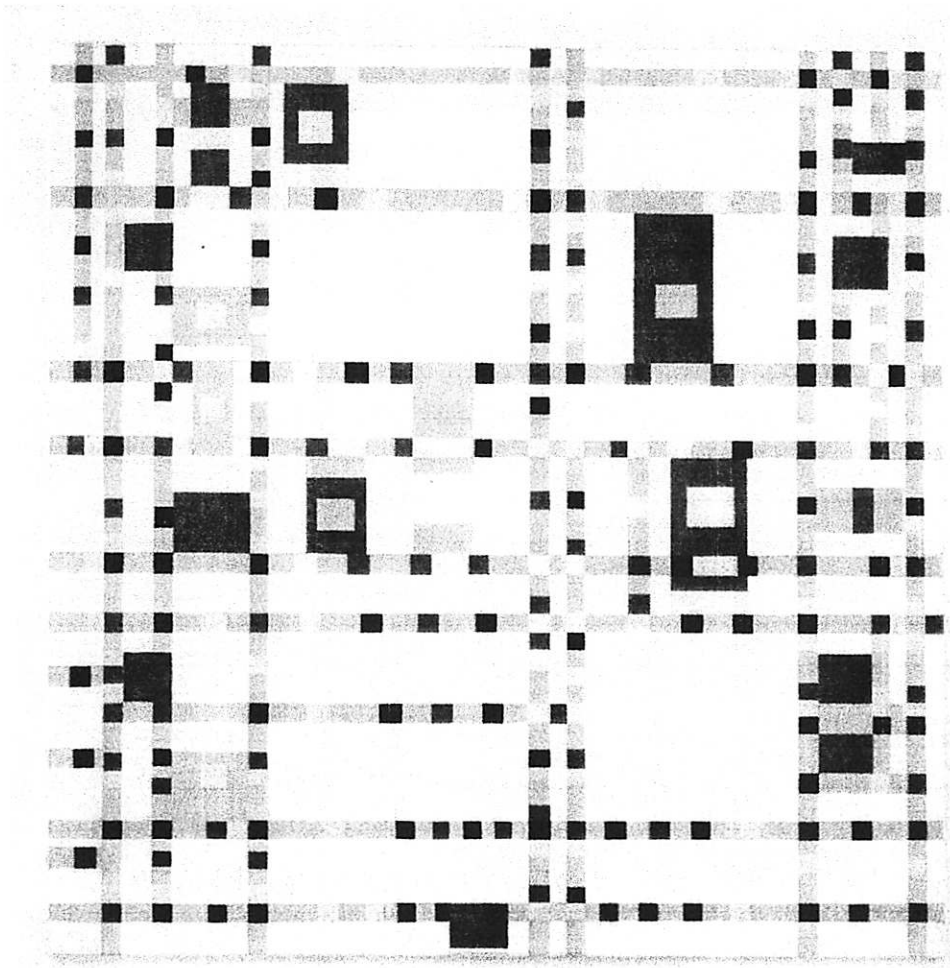


Figure 8. Piet Mondrian

*Broadway Boogie Woogie*, 1942-1943.

Oil on canvas, 50 x 50 in. (127 x 127 cm)

The Museum of Modern Art, New York

## Unit One - How To Read Pictures

### Lesson Two - What is a Picture Book?

#### Objectives

- Students will be able to describe basic characteristics of a picture book
- Students will be able to apply Feldman's critical model to artwork and picture book

#### QCC Standards

##### **5.14** Topic: Critical Analysis and Aesthetic Understanding

Standard: Critiques artworks in sequence of: description, analysis of design or a composition, interpretation of meaning, and judgment based on evidence/clues observed in artworks.

##### **5.15** Topic: Critical Analysis and Aesthetic Understanding

Standard: Develops, judges, and communicates personal decisions about artwork.

#### Resources

- Reproduction of *No. 1* (1949) by Jackson Pollock (Figure 5)
- Free Lunch* by J. Otto Seibold and Vivian Walsh
- Website <http://jotto.com/>
- Feldman's model of art criticism

#### Materials

- Handout 1 - *Steps to Follow to Read a Picture* (Appendix B)
- pencil

-computer with internet access

Vocabulary (see Appendix D)

-picture book

-art criticism

-elements of art

-principles of design

Instruction

Review Feldman's method of art criticism (description, formal analysis, interpretation, and judgment) with students and form a class discussion around *No. 1* by Jackson Pollock (Figure 5).

Ask students to think of picture books they have read. Ask, "What are some of your favorite picture books?" Read *Free Lunch* (Figure 9) to students, pausing as you read to allow students to examine the pictures. Read through a second time and just look at the pictures. Give students the handout titled *Steps to Follow to Read a Picture* (see Appendix B) and have students answer questions as they apply to *Free Lunch*.

Questions to discuss with students:

How does a picture book differ from a painting?

What is more important, the text or the pictures?

What do the pictures do for the book?

Could we have this book without the pictures and like it just as much?

Have your students look at <http://www.jotto.com>, Seibold's website. It contains information on his other books and also contains examples of his artwork.

### Cleanup

-Collect completed handouts, remind students to make sure they write their names on their paper.

### Evaluation

-Through observation determine if students described characteristics of picture book.

- Use Rubric A (see Appendix C) to evaluate responses completed on the *Steps to Follow to Read a Picture* handouts.

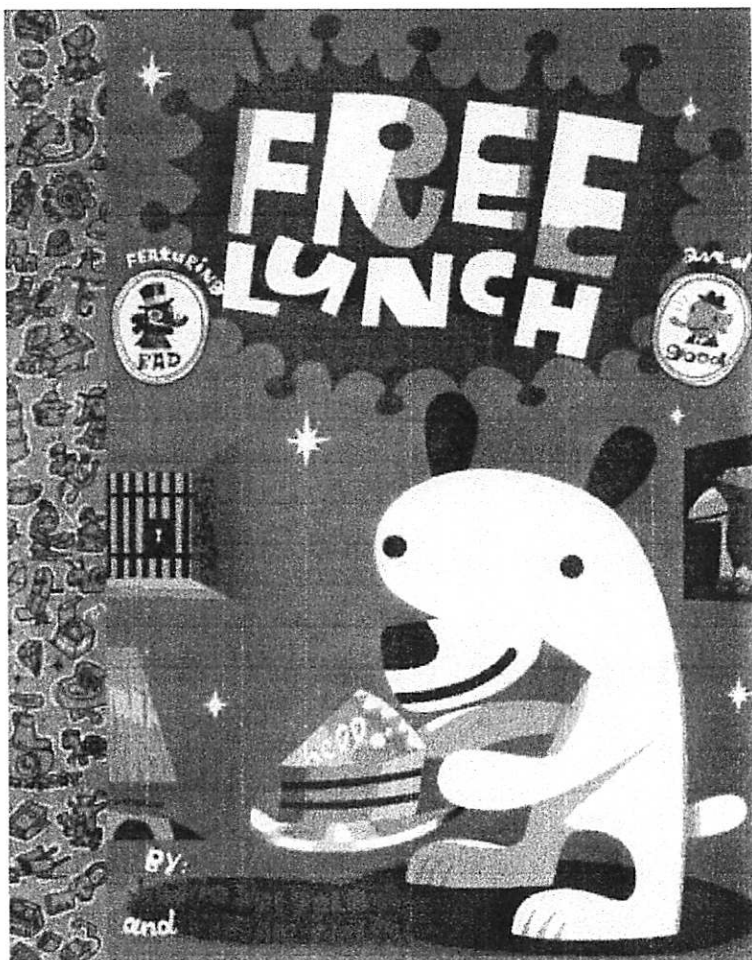


Figure 9. Cover of *Free Lunch* by J. Otto Seibold and Vivian Walsh.

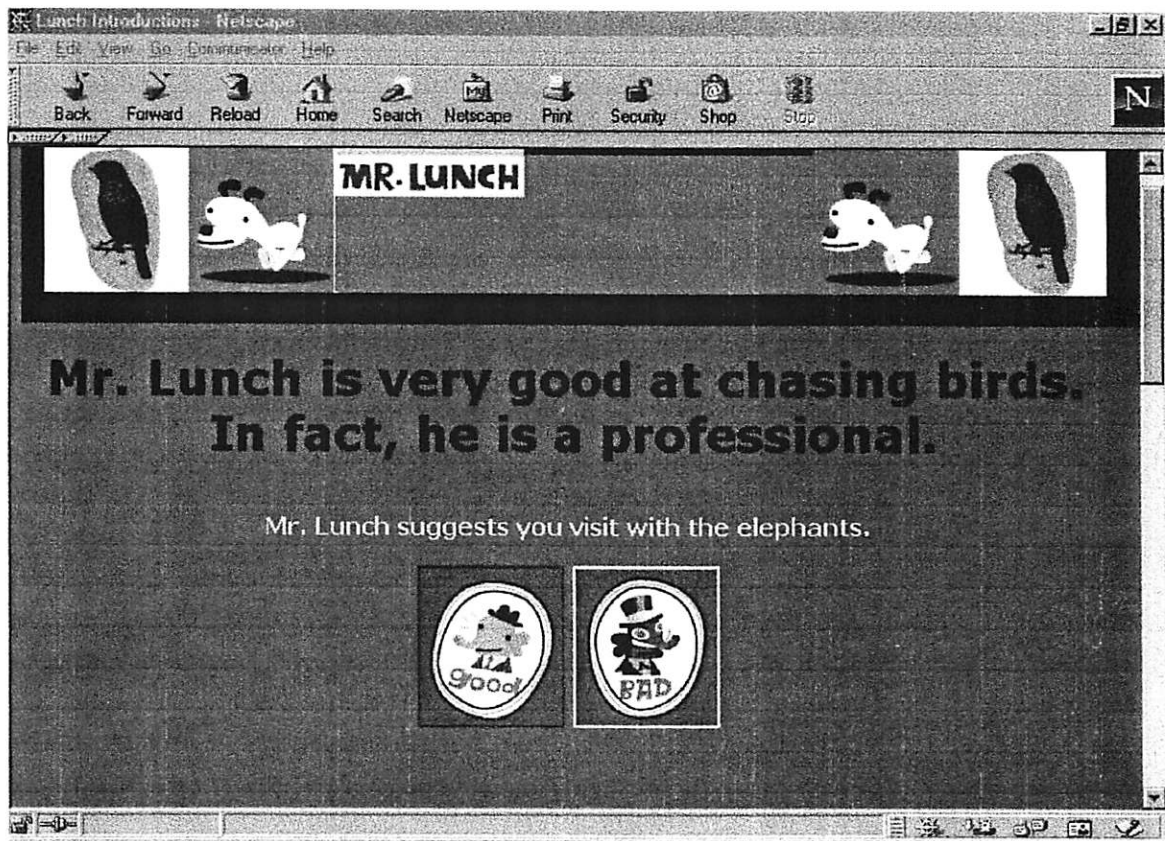


Figure 10. Screenshot of <http://jotto.com>

## Unit One - How to Read Pictures

### Lesson Three - Representation: Symbols

#### Objectives

-Students will be able to discuss the use of visual symbols

#### QCC Standards

**5.13** Topic: Critical Analysis and Aesthetic Understanding

Standard: Recognizes how artists use selected subject matter, including symbols and ideas, to communicate a message.

#### Resources

-*Understanding comics: The invisible art* by Scott McCloud

-Reproduction of *Treachery of Images (This is Not a Pipe)* by Magritte (Figure 4)

#### Materials

-pencils

-paper

#### Vocabulary (see Appendix D)

-symbols

-representation

#### Instruction

View pages 24-27 of McCloud's book along with Magritte's *This is not a Pipe*. Discuss representation.

(Note: In an effort to be a socially responsible art educator, discuss the use of a "pipe" and the problems

associated with its use, such as the dangers of the use of tobacco.) Is Magritte's painting of a pipe, a painting of pipe or a painting of an idea of a pipe? The word "pipe" is not a pipe, but a symbolic representation of a pipe.

Review and discuss symbols. Students will now make a list of signs or symbols and the names of the objects that they represent. Examples may include: stop sign, pedestrian crossing sign, toxic substance label, hospital, etc.

Discuss how artists and writers use symbols in their work. Ask, "In our everyday lives, what do colors symbolize?" A stoplight is a good example to discuss. For example, what do the colors of *red*, *yellow*, *green* mean in a stoplight and what do they mean in other places or things (e.g. if someone is called *yellow*, it can mean they are a coward)? Different cultures have different meanings for the same color. Ask students if they know any of these. Find more on color symbolism at <http://www.colormatters.com>

#### Cleanup

-Collect students' papers.

#### Evaluation

-Through observation, determine if students effectively discussed the meaning and use of symbols.



Extensions

This lesson can be extended into a more in depth study of color symbolism.

## Unit One - How To Read Pictures

### Lesson Four - How to Read Pictures: Assessment

#### Objectives

-Assess students' abilities to critically respond to artwork

#### QCC Standards

**5.14** Topic: Critical Analysis and Aesthetic Understanding

Standard: Critiques artworks in sequence of: description, analysis of design or a composition, interpretation of meaning, and judgment based on evidence/clues observed in artworks.

**5.15** Topic: Critical Analysis and Aesthetic Understanding

Standard: Develops, judges, and communicates personal decisions about artwork.

**5.17** Topic: Historical and Cultural Context

Standard: Interprets artworks from selected periods of art based on historical facts, theories, and other information compiled by historians.

#### Resources

-Reproductions of:

No. 1 (1949) by Jackson Pollock (Figure 5)

*Van Gogh's Bedroom at Arles* (1889) by Vincent Van Gogh  
(Figure 6)

*Grand Canyon of Yellowstone* (1872) by Thomas Moran

(Figure 7)

*Broadway Boogie Woogie* (1942-1943) by Piet Mondrian

(Figure 8)

### Materials

-Handout 2 - *How to Read a Picture: Test Your Skills!* (see Appendix B)

-pencils

### Instruction

Give students handout titled *How to Read a Picture: Test Your Skills!*

The spaces on handout that are labeled A - D refer to reproductions, label them accordingly and place where students can see them clearly. After scoring handout review answers with students.

### Evaluation

Score students' tests using Rubric A (see Appendix C) to evaluate responses and review responses with students.

## Unit Two - How to Write with Pictures

### Lesson One - How Illustrators Write with Pictures

#### Objectives

-Students will look at ways that illustrators use art techniques.

#### QCC Standards

**5.12** Topic: Critical Analysis and Aesthetic Understanding

Standard: Identifies specific media and techniques used to produce selected artworks.

**5.14** Topic: Critical Analysis and Aesthetic Understanding

Standard: Critiques artworks in sequence of: description, analysis of design or a composition, interpretation of meaning, and judgment based on evidence/clues observed in artworks.

**5.15** Topic: Critical Analysis and Aesthetic Understanding

Standard: Develops, judges, and communicates personal decisions about artwork.

#### Resources

-*Eric Carle: Picture Writer* - video

-*Talking with Artists* by Pat Cummings

-*The Stinky Cheese Man and other Fairly Stupid Tales* by John Scieszka and Lane Smith

-*Jumanji* by Chris Van Allsburg

-*House for Hermit Crab* by Eric Carle

-Sector 7 by David Wiesner

### Materials

-Multiple copies of the books listed above

### Instruction

Tell students they will look at how different illustrators work in different media to create illustrations for picture books.

Show Eric Carle video. Discuss Carle's techniques.

Discuss techniques that illustrators use to create artwork. *Talking with Artists* contains interviews with Lane Smith, Chris Van Allsburg, David Wiesner and other illustrators. Read and discuss several of the interviews noting the techniques that the illustrators use.

Allow students time to read through several books paying close attention to the illustrations. The main focus of this lesson to give students a chance to examine a variety of picture books and studied the techniques of illustrators.

### Evaluation

-Did students examine a variety of picture books?

## Unit Two - How to Write With Pictures

### Lesson Two - Practicing Writing with Pictures

#### Objectives

-Students will be able to illustrate text written by someone else.

#### QCC Standards

**5.1** Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Produces artworks and graphic designs that use selected subject matter, including symbols and ideas, to communicate a message.

**5.2** Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Plans, organizes, and creates artworks using: form, color expressing emotion, linear perspective, proportion, contrast.

**5.3** Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Creates artworks in the areas of drawing, painting, sculpture, printmaking, pottery, fiber arts, mixed media, and digital images.

## 5.5 Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Demonstrates proper care and safe use of art materials and tools.

### Resources

-*Falling Up* by Shel Silverstein

### Materials

-paper

-pencils

-thin black markers

### Vocabulary (see Appendix D)

-illustration

### Instruction

Open the lesson by illustrating the following and have students do the same. The word is "cat". Now illustrate the following sentence, "The cat ran across an open field, ignoring the dog that was racing forward." Instruct students to remember important details when designing their illustrations.

Read several poems and show the illustrations from *Falling Up*. Students will read two poems by Silverstein from *Falling Up* ("The Toy Eater" p. 77, "My Robot" p. 36) without seeing the illustrations that accompany each poem. Each student will develop an illustration for each poem.

Discuss pen and ink techniques - cross-hatching, stippling, varied pen pressure and line width. Sketch with pencil first and then use pen and ink. Stress to students to really find the highlight and main point of the poem in order to create an illustration that adds to and agrees with the poem (e.g., if you have poem about a cat, and you draw a dog, the illustration and the poem do not agree).

After students finish, display illustrations along with Silverstein's illustrations and discuss the similarities and differences.

#### Cleanup

-Collect student work.

#### Evaluation

-Observe as students are working on illustrations, and after students finish, review illustrations using Rubric B (see Appendix C).

#### Extensions

-Select other prose and poems to be adapted to this lesson based on the ideas of students.

-Take a "field trip" to the library and allow students to select books for inspiration.



## Unit Two - How to Write With Pictures

### Lesson Three - Using Different Art Media to Create

#### Objectives

-Student will experiment with different art media to create artwork.

#### QCC Standards

**5.1** Topic: Artistic Skills and Knowledge: Creating,  
Performing, Producing

Standard: Produces artworks and graphic designs that use selected subject matter, including symbols and ideas, to communicate a message.

**5.2** Topic: Artistic Skills and Knowledge: Creating,  
Performing, Producing

Standard: Plans, organizes, and creates artworks using: form, color expressing emotion, linear perspective, proportion, contrast.

**5.3** Topic: Artistic Skills and Knowledge: Creating,  
Performing, Producing

Standard: Creates artworks in the areas of drawing, painting, sculpture, printmaking, pottery, fiber arts, mixed media, and digital images.

**5.5** Topic: Artistic Skills and Knowledge: Creating,  
Performing, Producing

Standard: Demonstrates proper care and safe use of art materials and tools.

### Resources

-*The Stinky Cheese Man and other Fairly Stupid Tales* by John Scieszka and Lane Smith

-*Jumanji* by Chris Van Allsburg

-*House for Hermit Crab* by Eric Carle

-*Sector 7* by David Wiesner

### Materials

-Collage: scissor, paper, glue, magazines

-Painting: brushes, buckets, watercolor, tempera

-Drawing: pastels, blending stumps, colored pencils, markers, erasers

-pencils

-paper

### Instruction

Students will use three different art media to illustrate Gelett Burgess' poem "The Purple Cow".

I never saw a Purple Cow,  
I never hope to see one,  
But I can tell you, anyhow,  
I'd rather see than be one!

Review elements of art and principles of design and remind students to try to make each artwork of the "Purple Cow" unique. Demonstrate (or review) painting, drawing, and

collage techniques, emphasizing areas with which students are less familiar. Encourage students to try not to make three identical illustrations, but instead work with the media to create three different responses to the "Purple Cow".

#### Cleanup

-Students are responsible for cleaning up their own area and supplies.

#### Evaluation

-Observe as students are working and review completed work using Rubric C (see Appendix C).

#### Extensions

-Try this same lesson using different media or different poems.

### Unit Three - Exercises to Communicate with Pictures

#### Lesson One - Say it with Pictures, Wordless Picture Books

##### Objectives

- Students will be able to create text that describes and illuminates an illustration
- Students will demonstrate ability to use PowerPoint

##### QCC Standards

**5.1 Topic: Artistic Skills and Knowledge: Creating, Performing, Producing**

Standard: Produces artworks and graphic designs that use selected subject matter, including symbols and ideas, to communicate a message.

**5.2 Topic: Artistic Skills and Knowledge: Creating, Performing, Producing**

Standard: Plans, organizes, and creates artworks using: form, color expressing emotion, linear perspective, proportion, contrast.

**5.3 Topic: Artistic Skills and Knowledge: Creating, Performing, Producing**

Standard: Creates artworks in the areas of drawing, painting, sculpture, printmaking, pottery, fiber arts, mixed media, and digital images.

**5.5 Topic: Artistic Skills and Knowledge: Creating, Performing, Producing**

Standard: Demonstrates proper care and safe use of art materials and tools.

Resources

-*Sector 7* by David Wiesner

Materials

-computer with Microsoft PowerPoint

Vocabulary (see Appendix D)

-picture book

-text

-illustration

Instruction

Prepare a PowerPoint slideshow of *Sector 7* by scanning the pages of the book and entering them in the slideshow to be shown on a large screen for students to see (or have a class set of books available so each student has their own book). Each student will view the slideshow (or read the book) and then create text either prose or poetry as a story with words that interprets the illustrations. Each slide will have a text box to allow students to type their text. (Note: If time constraints exist, portions of the book could be assigned to individual students and the subsequent writings put together to make the whole text.)

Evaluation

-Did students create text for illustrations using  
PowerPoint?

### Unit Three - Exercises to Communicate with Pictures

#### Lesson Two - Writing and Illustrating: A Cooperative Project

##### Objectives

-Students will develop illustrations for text written by someone else.

-Students will be able to work together with other students in small groups.

##### QCC Standards

**5.1** Topic: Artistic Skills and Knowledge: Creating,  
Performing, Producing

Standard: Produces artworks and graphic designs that use selected subject matter, including symbols and ideas, to communicate a message.

**5.2** Topic: Artistic Skills and Knowledge: Creating,  
Performing, Producing

Standard: Plans, organizes, and creates artworks using: form, color expressing emotion, linear perspective, proportion, contrast.

**5.3** Topic: Artistic Skills and Knowledge: Creating,  
Performing, Producing

Standard: Creates artworks in the areas of drawing, painting, sculpture, printmaking, pottery, fiber arts, mixed media, and digital images.

## 5.5 Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Demonstrates proper care and safe use of art materials and tools.

### Materials

-pencils

-paper

-colored pencils

### Instruction

Sometimes the author and the illustrator of a book are the same person. Other times, an illustrator might develop art for a book written by an author he has never met before. Tell students that they will practice how an illustrator develops visual ideas from words.

Working in small groups (2 to 4 students), students will create illustrations and text about the illustrations. Each student will write a short story that has a beginning, middle, and end. Two paragraphs should be sufficient.

After completing the short story, students will trade stories and being to illustrate someone else's text.

### Cleanup

-Each group is responsible for cleanup in their area.



Evaluation

-Observe students progress as they are working and review illustrations and texts after work is completed using Rubric D (See Appendix C).

## Unit Three - Exercises to Communicate with Pictures

### Lesson Three - Binding it Together: Digitally

#### Objectives

- Students will demonstrate ability to use HyperStudio or PowerPoint to arrange a visual presentation.
- Students will produce artwork that effectively illustrates a written text.

#### QCC Standards

**5.1** Topic: Artistic Skills and Knowledge: Creating,  
Performing, Producing

Standard: Produces artworks and graphic designs that use selected subject matter, including symbols and ideas, to communicate a message.

**5.2** Topic: Artistic Skills and Knowledge: Creating,  
Performing, Producing

Standard: Plans, organizes, and creates artworks using: form, color expressing emotion, linear perspective, proportion, contrast.

**5.3** Topic: Artistic Skills and Knowledge: Creating,  
Performing, Producing

Standard: Creates artworks in the areas of drawing, painting, sculpture, printmaking, pottery, fiber arts, mixed media, and digital images.

## 5.5 Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Demonstrates proper care and safe use of art materials and tools.

### Resources

- Example of completed presentation
- poster with directions on how to use scanner
- How a Book is Made* by Alikì (Alikì Brandenberg)

### Materials

- computer
- HyperStudio software
- PowerPoint software
- Adobe Photoshop Elements software
- flatbed scanner
- media to be determine by students' needs, which may include:
  - watercolor, tempera paint, colored pencils, pastels,

### Vocabulary (see Appendix D)

- Digital imaging

### Instruction

#### Day One

Students will brainstorm an idea for an illustrated short story

As a beginning point, suggest the following options:

- Retell a fairy tale from another perspective like *The True Story of the Three Little Pigs* by John Scieszka and Lane Smith
- Develop a wordless story
- Suggest your own idea

Writing a wordless story may not be the "easy way out". In fact, it might even be more difficult because it is up to you to create artwork that allows for a consistent transition through the entire story. If you choose to do a wordless story, you are still required to write a story.

Here are the rules for telling your story:

- story must be at least eight panels long
- may or may not include text, depends on style
- first panel is the title panel, which should include your name and title of your story

Spend time discussing book design, which may include discussion of the layout of the pictures and text on the page. If time permits read through *How a Book is Made* by Alike.

#### Cleanup (Day One)

Students are responsible for cleaning up their own area and supplies that were used

## Day Two

Continue writing story and began to work on illustration. Instruct students to choose techniques and media that they feel comfortable with and that are most suited for the content of their stories. Artwork is to be completed on four sheets of 8.5 x 11 paper that are folded in half to make an 8.5 x 6.5 panel and then reopened to allow the crease to act as a division. The panels also can be treated as a one page spread as many artists choose to do.

Students may complete illustrations using the following techniques and materials: collage, painting, drawing, pastels, crayons, ink, markers, printmaking, etc. The process of choosing media for illustration should be left up to the students, as choosing the proper media to illustrate a story can be as important as proper choosing words to tell a story. If possible, seat students using similar media together in order to assist in the distribution of materials.

Upon completion of the written text and artwork, the students are now ready to digitally produce their story.

## Cleanup (Day Two)

Students are responsible for cleaning up their own area and supplies that were used.

### Day Three

Completed illustrations are now ready to be scanned. The operation of a flatbed scanner is relatively similar for most types of scanners. Using Photoshop Elements as the image manipulation software, students will scan artwork, manipulate, add text and save the completed file. Demonstrate how to scan, manipulate and add text using Photoshop Elements.

Using Photoshop Elements to scan artwork

1. Place artwork on scanner bed
2. Open Photoshop Elements
3. Go to File, click acquire and choose scanner
4. Scan artwork
5. If necessary, rotate image to achieve proper orientation
6. Use text tool to add text to image
7. Save as a JPG File
8. Save each file as "panel01" or "panel02", etc.

Use HyperStudio to create a new "stack" or use PowerPoint to create a blank presentation, which will be used to show the completed sets of digital files. Files can be inserted into either of these programs as a background or as an image file.

### Evaluation

-Use Rubric E (see Appendix C) to evaluate each student's presentation.

### Extensions

-This lesson can be adapted to be more or less inclusive of technology. Students could create illustrations digital using HyperStudio and also add text at the same time. If a scanner is not readily available, this might be more appropriate. Text could be written directly onto illustrations instead of entered using the computer.

## Chapter Four

### Recommendations and Conclusions

By viewing art as a visual language, the importance of teaching visual literacy becomes apparent. The literature that has been reviewed shows that the investigation of the picture book is an appropriate method for helping students increase visual literacy skills. Changes in society through technological developments have resulted in a more visually based culture (Duncum, 2001). In order to prepare students for life in this more visually based culture, it is important to help students develop visual literacy skills through the development of art criticism skills.

Through the application of Feldman's critical methodology, *Reading, Writing, and Communication with Pictures: A Curriculum* has been designed to help students connect the visual and verbal skills they are acquiring during their education. The understanding of images can only be recognized if one can express and interpret verbally what one sees. Visual literacy is an important skill that should be developed in order to make a more observant and critically aware student.

As a tool for teaching visual literacy, this curriculum engages students in art criticism techniques based on



Feldman's critical methodology (1992), extending it into the realm of the picture book. Through the use of the picture book as a tool for understanding how to read pictures, students are able to further their understanding of how to interpret pictures through the act of creating illustrations for various texts. Writing and illustrating are related activities since both call for an imaginative use of "language".

The final lesson, *Binding it Together: Digitally*, contains technology skills that students should be able to perform by the fifth grade. In schools where technology is already a part of the curriculum, students may be exposed to these technology techniques and will require less instruction in their use. It is recommended that any teacher using this curriculum be versed in the use of emerging technology. Basic digital imaging skills are within the grasp of everyone, young and old alike. The World Wide Web is an excellent resource for finding information on artists and authors, but it is only useful if it is used properly. Art educators should use technology as tool to create and inspire, but should also be aware of the possible shortfalls of technology (Stoll, 1999).

The Internet is overflowing with resources about artists, illustrators, and authors. This is a resource that all teachers should be tapping for their classroom, as well as educating their students in its proper use. An excellent resource for locating and correlating picture books to specific ideas and objectives is *A to Zoo: Subject Access to Children's Picture Books* (Lima & Lima, 2001). This book is a massive reference book that lists subjects and correlating picture books that fit into categories. This is a great way to locate a book that shows specific media or techniques and also specific content.

Although I have not taught this curriculum, I am eager to use it as a tool to increase the critical skills that my students require to become visually literate. I anticipate changes and adjustments for this curriculum upon its implementation. The adjustments are most likely to be related to length of class periods and frequency of classes because time is often short in elementary art classrooms. It is suggested that a positive relationship between the art teacher and the classroom teachers be established. Find out what students are studying in other subjects, so that art instruction and content can connect for a more beneficial learning experience. For others who use this curriculum, I recommend that they take an active role in

the search for the proper books and artwork to use as they teach. Consider the curriculum as a framework, adjusting it to make it more effective for a particular situation. These units can be extended to focus on various themes (folktales, legends, tall tales, etc.) without compromising premise of increasing literacy skills. I encourage anyone interested in helping students respond verbally and critically to artwork to use this curriculum with an effort to adjust it to meet the needs of their students.

No one knows what changes will occur in education or society in the coming years. It is certain that the visual images will continue to expand their influence in our lives. Art education must accept the responsibility to guide students in the development of visual literacy skills and critical awareness. It is important to first look forward to the future then explain what you see, because "seeing comes before words" (Berger, 1972, p. 7). Hopefully this project will help connect the "seeing" to the "words".

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## Footnotes

<sup>1</sup>*aliterate* is defined as, "able to read but not interested in reading" (The American Heritage Dictionary of the English Language, 2000).

## Appendices

Appendix A  
Recommended Books

## Recommended Books

*Why Mosquitoes Buzz in People's Ears: A West African Tale*  
retold by Verna Aardema. Illustrated by Leo and Diane  
Dillon. Dial, 1975.

*The Very Hungry Caterpillar* by Eric Carle. Philomel, 1979.

*Harold and the Purple Crayon* by Crockett Johnson.  
HarperCollins, 1955.

*Dinosaur Bob: and his adventures with the family Lazardo* by  
William Joyce. HarperCollins, 1995.

*The Leaf Man and the brave good bugs* by William Joyce.  
HarperCollins, 1996.

*Squids will be Squids* by John Scieszka and Lane Smith.  
Viking, 1998.

*Where the Wild Things Are* by Maurice Sendak. HarperCollins,  
1963.

*Doctor De Soto* by William Steig. Farrar, 1982.

*If I Ran the Zoo* by Dr. Seuss. Random House, 1950.

*The Stranger* by Chris Van Allsburg. Houghton Mifflin.

*June 29, 1999* by David Wiesner. Clarion, 1992.

*Free Fall* by David Wiesner. Lothrop, Lee & Shepard, 1988.

Appendix B  
Handouts

## ***Steps to Follow to Read a Picture***

Name \_\_\_\_\_ Date \_\_\_\_\_

Artist \_\_\_\_\_

Title \_\_\_\_\_

Check one \_\_\_\_\_ narrative (tells a story; recognizable things)  
 \_\_\_\_\_ abstract / nonobjective (not a story; emphasis on art elements)  
 \_\_\_\_\_ picture book  
 \_\_\_\_\_ wordless picture book

**Description** (What do I see?)

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**Formal analysis** (What "art things" do I see?)

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**Interpretation** (What was the artist trying to say?)

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**Judgment** (What do I think?)

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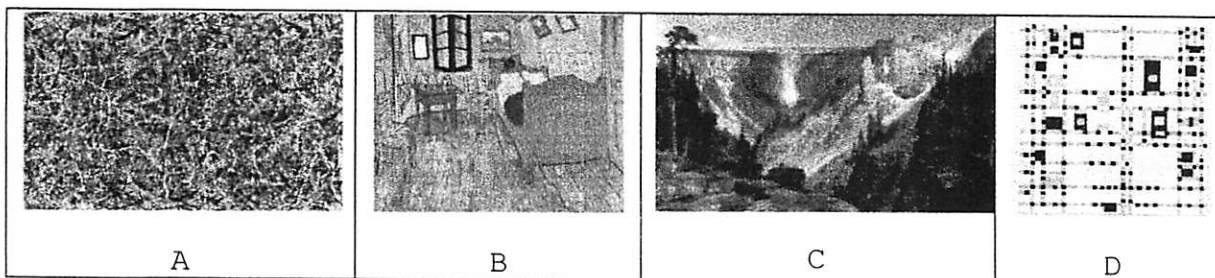
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## ***How to Read a Picture: Test Your Skills!***

Name \_\_\_\_\_

Date \_\_\_\_\_



1. In one complete sentence describe what you see in:

A.

B.

C.

D.

2. What art elements are present in:

A.

B.

C.

D.

3. Interpret:

A.

B.

C.

D.

4. What you think of:

A.

B.

C.

D.



## Appendix C

### Rubrics

## **Rubric A**

This rubric is designed to assess responses in Unit One Lessons One, Two, and Four

	<b>Needs Improvement 1</b>	<b>Satisfactory 2</b>	<b>Good 3</b>	<b>Outstanding 4</b>	<b>Score</b>
Description	Incomplete description of artwork, does not describe subject or objects in artwork	Description of subject and objects in artwork	Detailed description of subject and objects in artwork	Thorough, detailed description of subject and objects in artwork	
Formal Analysis	Incomplete analysis, does not mention elements of art and principles of design in artwork	Brief account of some of the elements of art or principles of design in artwork	Account of some elements of art and principles of design in artwork	Very detailed account of elements of art and principles of design in artwork	
Interpretation	Incomplete interpretation, does not demonstrate thought and reflection	Demonstrates little thought and reflection in the interpretation of meaning of artwork	Demonstrates thought and reflection in the interpretation of meaning of artwork	Demonstrates comprehensive thought and reflection in the interpretation of meaning of artwork	
Judgment	Incomplete judgment, does not connect to previous stages	Gives a reason to support judgment <b>Or</b> Connects judgment to formal analysis or interpretation	Gives a reason to support judgment <b>And/Or</b> Connects judgment to formal analysis or interpretation	Gives two reasons to support judgment <b>And</b> Connects judgment to formal analysis And interpretation	
Comments:					<b>Total score:</b>

### **Rubric B**

This rubric is designed to assess illustrations created in Unit Two Lesson Two *Practicing Writing with Pictures*

	<b>Needs Improvement 1</b>	<b>Satisfactory 2</b>	<b>Good 3</b>	<b>Outstanding 4</b>	<b>Score</b>
Use of pen and ink	Beginner use of pen and ink, drips of ink due to carelessness	Acceptable use of pen and ink, several accidental runs or drips	Expert use of pen and ink very few runs or drips, good presentation	Skilled use of pen and ink, clean lines, clean presentation	
Connection of illustration to text	Minimal connection between illustration and text	Connection between illustration and text focuses heavily on one aspect, lacks connection	Connection between illustration and text is acceptable	Very detailed connection between illustration and text; cohesive	
Composition	Does not use space effectively, no evidence of consideration of layout of illustration	Does not use space effectively, little evidence of consideration of layout of illustration	Uses page effectively in design of illustration, evidence of consideration of layout of illustration	Uses page very effectively in design of illustration, much thought demonstrated in layout of illustration	
Comments:					Total score:

### **Rubric C**

This rubric is designed to assess illustrations created in Unit Two Lesson Three *Using Different Art Media to Create*

	<b>Needs Improvement 1</b>	<b>Satisfactory 2</b>	<b>Good 3</b>	<b>Outstanding 4</b>	<b>Score</b>
Experiments with different media	Incomplete, does not use three different media	Uses one out of three media in an exemplary manner to create three different purple cow	Uses two out three media in an exemplary manner to create three different purple cow	Uses three media in an exemplary manner to create three different purple cow	
Responses to the "Purple Cow"	Incomplete, or three illustrated responses that are very similar	One out of three illustrated responses that connects to the poem, responses are very similar	Two out of Three illustrated responses that connect to the poem responses may be similar	Three illustrated responses that connect to the poem directly but differently	
Comments:					Total score:

### **Rubric D**

This rubric is designed to assess illustrations created in Unit Three Lesson Two *Writing and Illustrating: A Cooperative Project*

	<b>Needs Improvement 1</b>	<b>Satisfactory 2</b>	<b>Good 3</b>	<b>Outstanding 4</b>	<b>Score</b>
Illustrations	Incomplete illustrations	Low degree of craftsmanship, thorough and complete	Better degree of craftsmanship, thorough and complete	Best degree of craftsmanship, thorough and complete	
Text / Illustration Relationship	Text and illustrations are unrelated, no evidence of proper planning	Text and illustrations are somewhat connected, little degree of planning is evident	Text and illustrations are connected, show a degree of planning	Text and illustration are interdependent, show a high degree of planning	
Comments:					<b>Total score:</b>

### **Rubric E**

This rubric is designed to assess illustrations created in Unit Three Lesson Three - *Binding it Together: Digitally*

	<b>Needs Improvement 1</b>	<b>Satisfactory 2</b>	<b>Good 3</b>	<b>Outstanding 4</b>	<b>Score</b>
<b>Text / Illustration Relationship</b>	Text and illustrations are unrelated, no evidence of proper planning	Text and illustrations are somewhat connected, little degree of planning is evident	Text and illustrations are connected, show a degree of planning	Text and illustration are interdependent, show a high degree of planning	
<b>Use of technology tools</b>	Incomplete, little artwork properly scanned, images entered into program improperly	Some artwork scanned properly and entered into program properly	Most artwork scanned properly and entered into program properly	All artwork scanned properly and entered into program properly	
<b>Overall Effectiveness of Digital Presentation</b>	Incomplete presentation, poor slide layout and placement of text	Acceptable slide layout and text placement and overall presentation	Effective slide layout and text placement and overall presentation	Very effective slide layout and text placement and overall presentation	
<b>Comments:</b>					<b>Total score:</b>

## Appendix D

## Vocabulary

## Vocabulary

**abstract artwork-** artwork that might not look realistic or might be based on just the elements of art

**art criticism-** the way we talk about art; includes four steps: describe, analyze, interpret and judge/evaluate

art history- study of art from past to present

**digital imaging-** using computers to make or modify images  
elements of art- color, shape/form, texture, and line

**expressionism-** artwork that has bright colors and loose lines that shows feelings

**formal analysis-** part of art criticism that talks about elements of art and principles of design

**judgment-** part of art criticism where you say what you think about an artwork

**illustration-** artwork that shows a story; usually related to text

**picture book-** a book that contains words and pictures that are relating

principles of design - harmony, balance, unity, variety, emphasis, and proportion

**realism-** artwork that attempts to show something as it looks



**representation-** using symbols in artwork to stand for things

**symbols-** visual images that stand for objects or ideas

text- words in a story