The Effects of Feldman's Art Criticism Model

On the Sophistication of Writing in the Visual Arts

By
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Abstract

Writing samples among high school students were examined within the context of using ELA (English Language Arts) Standards and Edmund Feldman's Art Criticism model. The evaluation sheet was divided into two sections; questions 1-18 were questions based on visual comprehension, and questions 19-30 were based on interpretation of meaning, both dependent variables. There was one pretest and two posttests. The purpose of this study is to determine if Feldman's Art Criticism Model has an effect on the sophistication of writing in the visual arts curriculum. Using an Independent Samples t-test, these findings suggest there was no significant difference in the means in the pretest, posttest #1 and posttest #2 for questions 1-18. Questions 19-30 in the pretest showed significant differences in the means $p<.05$. Because this was the pretest, and no intervention was given at this point, the researcher assumes that those who already had knowledge of those figurative language skills, wrote at a deeper level. It was determined to evaluate the magnitude of the difference between the control group and the intervention group when comparing the pretest and posttest 2. When using a t-test for questions 1-18, it was determined the mean scores were not significantly different. ($t(87) =.485$, $p=.629$). When using a t-test for questions 19-30, it was determined the mean scores were not significantly different. ($t(87)=1.954$, $p=.054$). Based on the t-tests conducted, the null hypothesis must be retained as results showed that the experimental group did not show gains that were statistically significant.

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Table and Figures

Chapter 1

Introduction

Mathematics, reading, language arts, and perhaps science have become a valued content of education. Students who perform poorly on a state math or reading test are considered at risk, no matter how well they do in other areas (Zhao, 2009). Schools, too, are judged by their students' performance on math and reading tests, regardless of what other educational opportunities they provide (2009). Policymakers should implement education reforms designed to improve resource allocation and boost student performance. Zhao (2009) stated that vast amounts of time, energy, money and human effort have been continually thrown at trying to improve the efficiency and effectiveness of schools with little lasting effect. A poll conducted annually from 2004 through 2007 found that American adults list insufficient funding and resources as a top problem facing public schools in their communities (Rose, Gallup, 2007). According to Lips, Watkins and Fleming (2008), American spending on public K–12 education continues at an all-time high and is still rising, reaching $9,266 per pupil in 2004–2005. CBS News (2013) reported that the United States spent more than $12,000 per high school student in 2010. When researchers factored in the cost for programs after high school education such as college or vocational training, the United States spent $15,171 on each student in the system; more than any other nation covered in the report (CBS News, 2013). Total real spending per student including all levels of government funding has increased by 23.5 percent over the past decade and 49 percent over the past 20 years. Continuous spending increases have not corresponded with equal improvement in American educational performance. Long-term NAEP reading scale scores and high school graduation rates show that the performance of American

students has not improved dramatically in recent decades even though education spending has soared (Lips, Watkins, Fleming, 2008).

Forty-two years after the researcher has been involved with education, the art, music and physical education community are still left wondering if our programs are going to be impacted by the change in the state's formula. Anyone who has been in education long enough knows that it is common knowledge that art, music and physical education have always been on the fence. That is, last year, the school board of Lansing, Michigan, voted to eliminate music, art, and physical education from its elementary schools (Ravitch, 2014). It was a budget-cutting measure. While those teachers were laid off, the jobs of teaching those subjects were assigned to regular classroom teachers; no elective teachers, no art teachers, no music teachers and no physical education teachers. In a 2011 publication by the National Education Association, it was reported that the state of Arizona had suffered deep cuts in state funding to education. Statewide cuts amounted to $183 million dollars. These type of budget cuts often impact the arts, music, and physical education. For example, in Phoenix alone, ten teaching positions were cut in physical education, music, art, and library (NEA, 2011).

While publications similar to the National Education Association have shown us that numerous art, music and physical education programs have either faced budget cuts or complete elimination from school curriculums over the last thirty-nine years throughout this country alone, I am under the firm belief that these programs will still prevail. Those individuals in the science field already know about the transition from STEM to STEAM. What is STEAM? In this climate of economic uncertainty, America is once again turning to innovation as the way to ensure a prosperous future. Yet innovation remains tightly coupled with Science, Technology, Engineering and Math – the STEM subjects. Art + Design are poised to transform our economy

in the 21st century just as science and technology did in the last century. All we need to do is add Art + Design to the equation —to transform STEM into STEAM. STEM + Art = STEAM. STEAM is a movement championed by Rhode Island School of Design (RISD) and widely adopted by institutions, corporations, and individuals **(**http://stemtosteam.org/2015).

One of the best examples of a company transforming from a STEM to STEAM approach currently is Apple, where technology, business, art and design all intertwine to create this visionary approach to something that is a little more human than technological. Steve Jobs was a visionary. Jobs had a vision on how to put all of these ideas together. Art can help the economy the same way Apple has helped the economy; by making everything more human.

Apple is all about technology and staying modern. People never lose interest in its products. If Apple can find a way to keep people hooked on its products, people are going to keep buying their products. If people keep buying Apple products, this will bring a lot of money into the economy. Apple continues to market a variety of different products that appeal to different types of people with different preferences. According to Weismann (2012), senior associate editor at The Atlantic, Apple pumps approximately $2 billion dollars into the economy every year, and plans on spending billions more in the future. Apple may not spend annually as much as its counterparts in capital expenditures such as Disney, Wal-Mart, AT&T, and General Motors, but Steve Jobs found a way to continue to make Apple popular, thus raising trust among the people nationally as well as internationally, and in turn spending money for its products, aiding in economic growth.

A project currently being funded by the National Science Foundation is one where artists and designers are working collaboratively with scientists to look at climate change and understand the global weather patterns better (Petrilla, 2010). Another area of interest provided

by Petrilla (2010) is the notion of the video-gaming industry and how the inclusion of STEAM might help a student learn physics. Or, what if the student could learn to write stories by going through the game and write different parts?

John Tarnoff, a professional development consultant, university educator and former media/entertainment executive, had this to say about the inclusion of the arts to industry:

> In my experience as an executive and entrepreneur sitting on both sides of the creative/technology fence, I need to hire technologists who know how to collaborate in teams, express themselves coherently, engagingly and persuasively, understand how to take and apply constructive criticism, and how to tell a good story. I don't find these kids sitting alone at a lab table or buried in an algorithm. I find them taking art classes to understand how color and light really work, I find them in writing classes learning how to express themselves, I find them in cultural studies and critical theory classes learning about the world at large. (Tarnoff, 2010, p.1)

Despite the fact that the arts have always had to justify their existence among the "core" (Math, English Language Arts, Science and Social Studies) subject areas, the adoption of the College and Career Ready standards by all the states is a monumental effort to ensure that all students graduate from high school with the skills and knowledge necessary to succeed in college, career and life, regardless where they live (Common Core State Standards Initiative, 2015).

It is important for the reader to understand that the term, "Common Core" is outdated and the more acceptable description which one will see more prevalent in the literature is, "College and Career Ready." Both of these terms are used synonymously throughout the text, although the reader will recognize this term when references are cited, the author will always use the term College and Career ready as this is the most widely acceptable description among educators currently. When looking at current literature, one will observe that many documents are still using both of these terms on the same page, meaning exactly the same thing. The Department of

Education still needs to strive at being consistent when using these two terms which mean exactly the same thing.

This dissertation proposal describes a research study that will examine the impact Feldman's Art Criticism Model has on the visual arts curricula; specifically, in the area of interpretive essay writing as it relates to art criticism. The first chapter of the dissertation introduces the study. According to the College and Career Ready State Standards Initiative, forty-five states, the District of Columbia, four territories, and the Department of Defense Education Activity has adopted the Common Core State Standards (2014). The initiative is a national effort that establishes a single set of educational standards for kindergarten through 12th grade in English Language Arts and Mathematics that states voluntarily adopt. These standards are designed to ensure that students graduating from high school are prepared to enter credit bearing entry courses in two or four year college programs or enter the work force. These standards are clear and concise to ensure that parents, teachers and students have a clear understanding of the expectations in reading, writing, speaking and listening, language, and mathematics. These high standards are important because they are consistent across the states. They provide teachers and students with a set of clear expectations that are aligned to the skills and knowledge expectations in college and careers. The standards promote equity by ensuring that students, no matter where they live, are well prepared with the skills and knowledge necessary to collaborate and compete with their peers in the United States and abroad. The Common Core State Standards enable collaboration between states on a range of tools and policies, including the development of textbooks, digital media and other teaching materials aligned to the standards. Also, the development and implementation of common comprehensive assessment systems to measure student performance annually will replace existing state testing

systems. The Common Core State Standards (CCSS) also implements changes to help support educators and schools in teaching to the new standards.

The standards establish what students need to learn, but they do not dictate how teachers should teach. Teachers will continue to devise lesson plans and tailor instruction to the individual needs of the students in their classrooms. All but four states had independently made the decision to adopt the CCSS beginning in 2010. The federal government was not involved in the development of the standards. Local teachers, principals, and superintendents all had input into the development of the College and Career Ready Standards. The standards are evidence-based, aligned with college and work expectations. They include rigorous content and skills and are developed with teachers and parents in collaboration across the country so they are realistic and practical for the classroom.

Sometimes a painting standing by itself is not enough to capture all of its beauty. The written word is what enhances and brings that painting to life. Truman Capote once said, "To me, the greatest pleasure of writing is not what it's about, but the inner music that words make." (http://www.brainyquote.com/quotes/authors/t/trumancapote.html#Ver_TWSfdlv2HVPwS.99). Additionally, Capote has also said, "Writing has laws of perspective, of light and shade just as painting does, or music. If you are born knowing them, fine. If not, learn them. Then rearrange the rules to suit yourself." (http://www.brainyquote.com/quotes/authors/t/trumancapote.html#Ver_TWSfd1v2HVPwS.99). The music of words puts images into the minds of viewers that may have gone unnoticed upon first glance. When adjectives, metaphors, similes, and personifications are placed just at the right spot in the paragraph, the work of art takes on a whole new meaning and comes to life in unimaginable ways.

There are eight research-based strategies for improving reading comprehension within a text; Prior-Knowledge, Making Connections, Questioning, Visualizing, Inferring, Summarizing, Evaluating, and Synthesizing. The one strategy this author will focus on is visualization. When a student is reading a text and visualizing at the same time, it creates a personal link between the reader and the text. Visualizing refers to the ability to create pictures in our heads based on the text that is being read or the words that one hears. Reading comprehension is about much more than answering literal questions at the end of a passage, story, or chapter. Reading comprehension is an ongoing process of evolving thinking. Harvey and Goudvis (2007) state that when readers read, they carry on an inner conversation with the text and those who visualize as they read have a richer reading experience and can better remember what they have read for longer periods of time.

According to Wilson, (2014), developer of Masters and Ed.S. Degree Programs in Brain Based Teaching, cognition consists of both a verbal system for language and a nonverbal, visual-spatial one for images. Creating images in our minds helps students make sense of complex nonfiction subject matter and helps them "see" the characters, setting, and action.

Dual-coding theory, a theory of cognition, hypothesized by Paivio of the University of Western Ontario in 1971, used the idea that the use of visual illustrations, the use of concrete and personal examples, help comprehension and retention of lessons by increasing the arousal of mental images in students (Clark & Piavio, 1991). Two key factors play a role in the acquisition of knowledge; imagery and concreteness. According to Clark and Paivio (1991), the positive effects of concreteness and imagery on the readability of texts and on memory, for example, generalize to oral transmission of information in the classroom. In conclusion, lessons

containing concrete information and evoking vivid images will be easier to comprehend and remember than lessons that are abstract.

Another contributing member to the scholarship of DCT is Mark Sadoski, professor at Texas A&M University. Dr.Sadoski has written extensively on the subject of DCT and has written and published numerous publications on the subject of the role of imagery in the production of written definitions. The underlying premise for this theory is that there is a distinction between two cognitive systems: the verbal and the nonverbal. The verbal system includes language and the non-verbal system includes mental imagery. Sadoski (2001) points out that concrete language is rich in connections, whereas abstract language evokes less mental imagery. The increased activation of mental imagery and concreteness will make concrete language more comprehensible and memorable. In conclusion, Sadosky (2001) has this to say about Dual Coding Theory:

> Dual Coding Theory assumes that the verbal-nonverbal mental encoding of verbal material results in additive increases in comprehension and memory and that dual coding is prompted by concrete language. This applies to material that varies in importance and familiarity, although both may exert additional effects on comprehension and recall as well. This assumption provides a theoretical explanation for the consistent finding that concrete material is recalled better than abstract material whether it is important or not. (p. 277)

The state of Kansas has recently adopted the College and Career Ready Standards for the Visual Arts; would it not be beneficial to everyone involved if not just the teachers, but the students, the parents and the school administrators were able to see some type of measurable impact on a student's academic performance if the standards were in place and being used? The field of education is not a stranger to this sort of action. All one has to do is review the College and Career Readiness Standards for the Visual Arts to see that not only is there is an interest in the visual arts, but also in the way that these standards include critical thinking and writing about

a work of art. The changes included in the College and Career Readiness Standards will hopefully lead into some important and meaningful discussions about the success and the continuation of those standards in the visual arts for years to come. The connection between critical thinking as it is stated in the College and Career Ready Standards and writing lie in the three areas of Proficient (VA-Re8-I), Accomplished (VA-Re8-II) and Advanced (VA-Re8-III) standards (Appendix A). The reader will see later in the text how critical thinking, writing and the viewing of a work of art interrelate and how nicely the three areas mesh to form a unified whole.

Good writing begins with good questions. The ability to ask a good question is a product of the process of questioning, exploration, trial and error, revision and discovery that Sayre, (2009) calls critical thinking. One of the greatest benefits of studying art is that it teaches you to think critically (Sayre, 2009). Just because all work of art is "mute," it doesn't mean that one cannot extract meaning from the piece. Once the viewer starts asking the right questions, a great deal of information can be gleaned from the work of art in question. Our culture is inundated with images, and the viewer will begin to be critical and self-critical, seeing and understanding more and more about the art work and oneself. Sayre suggests that art objects can be very complex by their very nature (Sayre, 2009). The delicate balance between the susceptibility of the interpretation of the work and the possibility of it being misread or misinterpreted is a product of thinking critically about the work. As mentioned before, critical thinking is an exercise in discovery, uncovering possibilities and simply asking the right questions which is more important many times than arriving at the right answers (Sayre, 2009).

Dr. Richard Paul, Director of Research and Professional Development at the Center for Critical Thinking and Chair of the National Council for Excellence in Critical Thinking, is an

internationally recognized authority on critical thinking. Dr. Elder is President of the Foundation for Critical Thinking and Executive Director of the Center for Critical Thinking. Dr. Elder is an educational psychologist and a prominent authority on critical thinking. Dr. Elder, along with Dr. Paul, developed an original stage theory of critical thinking development.

Dr. Elder and Dr. Paul (2010) have developed a "stage theory" based on nearly twenty years of research in critical thinking. The theory's implications for instruction can best be applied in the classroom and in everyday life. According to Elder and Paul (2010), there are six stages:

- Stage One: The Unreflective Thinker
- Stage Two: The Challenged Thinker
- Stage Three: The Beginning Thinker
- Stage Four: The Practicing Thinker
- Stage Five: The Advanced Thinker
- Stage Six: The Accomplished Thinker

Assumptions that follow this theory include:

- There are predictable stages through which every person who develops as a critical thinker passes.
- That passage from one stage to the next is dependent on a necessary level of commitment on the part of the individual to develop as a critical thinker, is not automatic, and is unlikely to take place "subconsciously."
- That success in instruction is deeply connected to the intellectual quality of student learning.
- That regression is possible in development.

Paul's (2003) thinker's guide to "*How to Write a Paragraph",* states that writing is one of the most important skills a student can learn. He states that if we can understand the most basic concepts in critical thinking, we can provide the grounds for a solution to both problems:

- A theory that links substantive writing and thinking with the acquisition of knowledge.
- Awareness of how to design writing assignments that do not require one-on-one instructor feedback.

Paul believes that the development of writing as well as other intellectual abilities occurs only through sound theory and routine practice. When students understand the relationship between learning and writing, and are engaged in routine writing practice using the tools of critical thinking, they are able to learn content at deeper and deeper levels, and gradually improve their ability to communicate important ideas (Elder & Paul, 2003).

Anchor Standard 8 refers to the interpretation and meaning in a work of art. Below are the performance standards established for Anchor #8 that directly relate to this study.

The performance standard at the "Proficient" level at the high school states:

- Interpret an artwork or collections of works, supported by relevant and sufficient evidence found in the work and its various contents.

The performance standard at the "Accomplished" level at the high school states:

- Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

The performance standard at the "Advanced" level at the high school states:

- Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

By engaging the students in the process of art criticism, students will gain insights into meanings of artworks, enriching their experiences in the process of writing about a work of art, whether it be their own painting for example or created by someone else. These writing experiences will be enriched because their writing will be more sophisticated, and by "sophistication", we will hopefully see not only an increase in the quantity of figurative language used, but the quality of figurative language used; more specifically, in the use of metaphors, similes and personification. It is one thing to include "decorative" words, but it is another thing to be able to paint a picture with words and extract meaning from those words so the reader's comprehension of the written text is that much clearer and understanding more rewarding.

The main research question is, will the implementation of Feldman's art criticism model impact the sophistication of high school writing samples in the visual arts curriculum?

Chapter 2

Review of the Literature

The following section will focus on the sequential nature of the study. The first section will review the beginning of the National and State standards movement. The second section will review the state of Visual Arts Education at the national level. The third section covers writing in the visual arts standards and curriculum. The fourth section will discuss the use of metaphors, similes and personification in visual arts education.

The National and Kansas State Standards Movement: When it All Began

The first information about national standards did not come from the government. In 1989, the National Council of Teachers of Mathematics (NCTM) published a set of standards for teaching mathematics, based on consensus from many teachers and mathematics experts. Former Colorado Governor Roy Romer, who headed the National Educational Goals Panel, said these standards exemplified what needed to be done in other subject areas (Barton, 2009).

President George Bush convened the nation's governors at an education summit in Charlottesville, Virginia in 1989. Emerging from this conference was a set of national goals to be reached by the year 2000. Diane Ravitch, an assistant Secretary of Education in the Bush administration, used the NCTM standards as a model for similar efforts in other subjects. Voluntary standards were created in Science, History, Geography, Foreign languages, the Arts, English, and Civics.

Clinton's Goals 2000 legislation was the next attempt into national standards. In 1994, the National Education Standards and Assessment Council was authorized, but never established. The Clinton administration proposed the creation of voluntary national tests in fourth-grade reading and eighth-grade math. The National Assessment Governing Board (NAGB) which

oversees the National Assessment of Educational Progress (NAEP) was to manage the execution of the tests. This effort failed due to a lack of funding. In 1994, amendments to the Elementary and Secondary Act (ESEA) of 1965 required states to establish content standards, tests to reassure student achievement in these standards, and performance standards. According to Barton (2009), movement toward collaborating on standards setting was gaining traction, and some thoughtful efforts had taken place to examine the problems and possibilities. Standards were still popular, and federal involvement was acceptable-but only as far as saying what had to happen in the states, rather than in some national or federal entity (Barton, 2009).

In 2001, through the No Child Left Behind Act (NCLB), the federal government took previous efforts a step further. It began using the cut-points on state achievement tests, which represented attainment of "proficiency," as the cornerstone of a test-based accountability and sanctions system for states. By the beginning of the 21st century, strong action was taken at the federal level. This came in the form of the No Child Left Behind Act, which specified what states had to attain regarding raising student achievement and improving the quality of teaching. While NCLB now has an unknown future, it has illuminated the issue of national education standards. The act has renewed in many an interest for such standards and rekindled in others an aversion to them (Barton, 2009).

Barton (2009), author of the National Education Standards; Getting Beneath the Surface, has this to say about state standards:

> The rigor and quality of existing state standards vary greatly, and states have different mindsets about what content standards are intended to do. One state may see standards as an expression of high aspirations for how much students should know. Another state may view standards as a way to make realistic judgments about what is possible for students to know, given that state's experience with its schools. Still another state, seeing tests designed to measure school effectiveness and to trigger sanctions, may set modest standards to ensure perceived success.

> These and other differences in thought and approach surely contribute to the wide differences revealed in evaluations of the states (p. 9).

This statement by Barton implies that each state must look at the existing state standards and decide how each of their school districts residing in that state are going to perceive them. One might consider, given these circumstances, how states might address poverty-stricken areas where school districts might be setting the standards too high and setting their students up to fail. Once standards were established as in the state of Kansas, one had to decide how demanding to make them. Before doing this, one must understand how wide the distribution of achievement is in that state's schools in any one grade level. Sometimes setting a single performance standard becomes problematic if the achievement level is wider than three grade levels. Barton (2009) believes the most general belief among the educational community is that a good set of content standards can be fashioned and that it is possible to determine the level of student performance from standardized testing. Lauren Resnick, Director of the Learning Research and Development Center at the University of Pittsburgh and a former president of the American Education Research Association, has called for national standards as a strategy to improve educational equity. And as co-director of the New Standards Project, she has led the development of highly-regarded, internationally-benchmarked standards and tests. According to Barton (2009), the problem is that the tests are not aligned with the state standards in all but a very few cases.

One example of this is the striking contrast between North Carolina and South Carolina. They both have average NAEP scores, yet, North Carolina's cut-point was set so low that North Carolina showed 88 percent of its students having reaching or exceeded the desired achievement levels, while South Carolina's cut point was set so high, that only 30 percent of the students reached or exceeded the cut point. Few states come close to reaching the NAEP "Proficient" level because achievement levels were set too high (Barton, 2009).

Barton (2009) claims that before NCLB, many states provided both incentives and sanctions based on tests. When NCLB was passed, the new law simply used the cut-points designated as representing "proficiency" on these tests as a basis for applying sanctions. However, after the law passed, states were free to change their cut-points.

Much of the discontent with NCLB has been over the large variation in these state-set cut-points. Although many states have set what are considered low cut-points, former Secretary of Education Spellings has stated that creating a nationwide cut-point will only perpetuate the problem, likely establishing a single standard that is too low (Barton, 2009).

Differences in the content of instruction and curriculum across the nation, and the degree to which students have mastered that content have been the focus of the national standards debate. There really is no way to identify variation in classroom-delivered content. Little is known beyond the course and the subject titles to determine how closely "delivered" curricula line up with states' content standards and/or tests (Barton, 2009).

What new trends are occurring in this field? Kentucky was the first state to adopt Common Core State Standards in 2010. Education Commissioner Terry Holiday says 80 percent of classroom teachers still approve of the common core state standards (as cited in Gil, 2004). According to Holiday, graduation rates are up in the Commonwealth and tests show more kids leaving high school prepared for careers and college (Toppo, 2014). If parents are upset about the notion of Common Core State Standards, they must understand that most of it was just cleaning up the "language" of prior standards that were in use. Teachers, parents and administrators have to realize that sometimes, standards are set too high and need to be modified from time to time. These people also have to realize that sometimes, the expectation of certain skill sets are out of grade order and need to be modified from time to time.

According to WDRB, (a Fox- affiliated television station located in Louisville, Kentucky, United States), it was reported that Indiana had become the first state in the nation to drop the College and Career Ready State Standards, 2010's sweeping education reform. College and Career Ready offers one unified way to assess and teach students across the country. It was designed to develop more analytical and critical thinkers rather than students who just know the right answers on tests (Corsey, 2014). According to Corsey (2104), apparently parents were outraged by the 30 million dollar price tag that came with the writing of new assessments, so they spoke out. And, apparently, someone listened. Parents seemed to have the idea that there were going to be sweeping changes in the schools. "In the end, the cow will still jump over the moon" (Corsey, 2014, p. 2).

In a new survey underwritten by the children's publisher Scholastic and the Bill and Melinda Gates Foundation, both of whom support the Common Core Standards, 79% of teachers say they feel "very "or "somewhat" prepared to teach under the new standards, up from 71% from last year. About two-thirds, or 68%, say implementation is "going well" in their schools, up from 62% last year. But 81% of teachers say Common Core is challenging to implement, up from 73% from last year (Toppo, 2014). This survey, conducted by YouGov in July 2014, included 1,676 pre- kindergarten through 12th grade public school teachers. The Common Core standards (now known as College and Career Ready) grew out of an effort by governors and school superintendents to define what all students need to know and be able to do by the time they graduate from high school. It is a big shift from the way students used to learn; sitting in neatly arranged rows of desks and taking notes and filling-in-the blanks. An article by USA Today (2014) also notes that most teachers who are implementing College and Career Ready standards get their information from other colleagues or training sessions. Also, it seems social media like

Facebook and Twitter are also popular forms of acquiring information on the subject. Teachers seem to be enthusiastic about the standards but need more help to teach lessons built around them.

In 1986, a group of Milwaukee-area teachers had a vision. They wanted not only to improve education in their own classrooms and schools, but to help shape reform throughout the public school system in the United States. Rethinking schools began as a local effort to address problems such as basal readers, standardized testing, and text-book dominated curriculum. Since its founding, it has grown into a nationally prominent publisher of educational materials, with subscribers in all 50 states, all 10 Canadian provinces, and many other countries (Editors of Rethinking Schools, 2013). Rethinking Schools remains a small nonprofit organization directed by editors and editorial associates who volunteer their time, assisted by a small staff.

Although Rethinking Schools focuses on problems facing urban schools particularly related to race, it has also emphasized the balance of classroom practice and educational theory. It is an activist publication with articles written for parents, teachers and students. According to the editors of Rethinking Schools (2013), the misnamed "Common Core State Standards" are not state standards. They are national standards created by Gates-funded consultants for the National Governors Association (NGA). They were designed, in part, to circumvent federal restrictions on the adoption of a national curriculum, hence the insertion of the word "state" in the brand name. According to this organization, states were coerced into adopting the Common Core by requirements attached to the federal "Race to the Top" grants and later, the No Child Left Behind waivers. This is why many conservative groups opposed to any federal role in education policy oppose the Common Core (Rethinking Schools, 2013).

Rethinking Schools asserts that the Common Core standards have never been fully

implemented and tested in real schools anywhere. No literature has been found to dispute that claim. Of the 135 members on the official Common Core review panels convened by Achieve, Inc., the consulting firm that has directed the Common Core project of the NGA, few were classroom teachers or current administrators. Parents were entirely missing and K-12 educators were brought in after the fact mostly to just tweak and endorse the standards and to legitimize the results. So far, according to Rethinking Schools (2013), there is no research or experience to justify the extravagant claims being made for the ability of these standards to ensure that every child will graduate from high school "college and career ready." From all accounts, it appears inevitably to lead to the reduction of scores and proficiency rates. The NCLB should be a grim reminder of the last standards-based, test driven school reform requiring states to adopt rigorous curriculum standards and tests students annually to gauge progress towards reaching Average Yearly Progress (AYP). By any measure, NCLB was a dismal failure in both raising academic performance and narrowing gaps in opportunity and outcomes (Rethinking Schools, 2013). What this organization fears is this heavy-handed top down approach, which will cost hundreds of millions of dollars, to force the adoption of the Common Core standards and the tests that accompany them will result in epic failure of our students due to the more challenging nature of them.

This concern raises issues with teachers and administrators across the country and should be a reminder to us all to approach this with logic and common sense; with clear and precise goals when it comes to developing common assessments for the respective disciplines. If the tests are going to be more challenging, then all of the teachers need to get on board and will probably need to change their instructional practices so the students succeed instead of fail.

Visual Arts Education at the National Level

The National Art Education Association was founded in 1947 and is the leading professional membership organization exclusively for visual arts educators. Members include elementary, middle and high school visual arts educators, college and university professors, researchers, scholars, teaching artists, administrators and supervisors, and art museum educators, as well as more than 45,000 students who are members of the National Art Honor Society or are university students preparing to be art educators. Membership is represented in all fifty states plus the District of Columbia, U.S. Possessions, most Canadian Provinces, U.S. military bases around the world, and twenty-five foreign countries (http://wwwarteducators.org/about-us).

The mission of The National Art Education Association (NAEA) is to advance visual arts education to fulfill human potential and promote global understanding. Students of all ages benefit from comprehensive, balanced, and sequential learning in the visual arts, led and taught by qualified teachers who are certified in art education. Art educators meet ethical and rigorous standards of excellence in preservice preparation, ongoing professional development, pedagogy, and inquiry in the field. School-based visual arts instruction surpasses national, state, and local standards and is enhanced through access to art museums and other community resources. The power of the visual arts to enrich human experience and society is recognized and celebrated throughout the world (http://wwwarteducators.org/about-us).

The National Art Education Association does not have accreditation over art education programs at the University or Collegiate level in the state of Kansas; nor does it have any input on teacher licensure. Universities in the state of Kansas are NCATE accredited. We are considered a partner state with NCATE and do not have to be reviewed by the various professional organizations. There is an annual convention held at a different location every year

that entertains knowledgeable speakers in all facets of the visual arts. There are hands-on workshops to use for ideas for teachers to use in their classrooms. It is a strong advocate for the arts.

Monitoring, networking, collaboration, participating in art education conferences, developing and disseminating exemplary resources on art education, building a professional community, and finally valuing the association's diversity and committing themselves to equity are just a few of the services the National Art Education Association provides.

Writing in the Visual Arts Curriculum

Edmund Burke Feldman is Alumni Foundation Distinguished Professor of Art at the University of Georgia. Feldman, who collaborated with Eugene Kaelin and David Ecker, conducted a seminar on art criticism at the Ohio State University in 1966. Critics have been writing about art for centuries. Notable educators such as Harry S. Broudy, David Ecker, Eugene Kaelin, Ralph Smith, Gene Mittler, Louis Lankford, Jim Cromer, all had a major impact on the teaching of art criticism. Feldman (1994) stated that art criticism is spoken or written "talk" about art. When one is talking about a critic, and he/she is talking about your work of art, it could have a profound influence on one's own career, depending on whether it was a positive or negative review. Whenever a teacher talks to a student about their art work the teacher is acting like a critic. The importance of writing about a work of art, whether it be the student or the teacher, is invaluable. If the reader truly thinks about it, the act of art criticism becomes the art of storytelling and transforms visual experiences into written expressions that can be shared with others. This kind of activity makes this a social activity whereby all people can and should participate.

Feldman is most noted for trying to create a more objective approach to interpreting works of art. An objective approach to analyzing a work of art means that not everything is left up to the subjective interpretation of the critic. According to Feldman, there are four steps for interpreting a work of art:

1. Describing and naming the facts or literal aspects of the work.
2. Analyzing the facts and building visual evidence.
3. Interpreting the evidence.
4. Judging the work of art and estimating its value as art.

According to Feldman (1994), the purpose of art criticism is to explain. Critics have an obligation to explain art. Their role is to communicate meaning in a work of art, and hopefully, a critic's explanation will make a particular work of art meaningful and understandable to the general public. Art criticism relates to an objective approach because the first step in looking at a work or art is to describe and name the literal aspects of a work of art. There is nothing subjective about the nature of this activity. What the critic is describing is exactly what is in front of him/her. For example, a lamp, a red curtain, a chair, a river, a bridge, etc. could be described as literal aspects of a work of art. The second step, the analysis, relates to a more objective approach because it requires the critic to describe how things relate in a work of art. For example, the critic usually analyzes how the formal elements of a work of art relate. The critic usually describes this section in terms of the elements and principles of design. The structure of the composition can usually be noticed at this point and the arrangement of the figures if there are any. The third step, interpretation, is a process of identifying themes and ideas. Emotions and meanings become more evident at this stage and through analytical observations, a statement about the work of art could be made after all the pieces have been put together and make sense. These are just a few examples where Feldman sees the benefit of an objective approach to art criticism.

Feldman (1994) believes that the visual facts of a work of art should be given priority over words. He also believes that words should be used as "pointers" rather than as aesthetic facts. Words should only be considered valid to the extent that they can be confirmed through the critic's visual experience.

Sayre (2009) believes that the best works of art to write about usually possess a reasonable complexity that they challenge one intellectually and they sustain a high level of interest other than a personal one. Writing becomes a sense of exploration. This in turn leads to better writing because there is always a sense of mystery, excitement and discovery involved in the process. It leads to better writing because the writer discovers something they didn't anticipate. Normally, when a student starts out with an outline, the introduction is usually the same as the conclusion. But when the writing takes on a sense of exploration, the outcome is usually different than the conclusion. The exploration leads to connections, seems to be more engaged and always seems to be more active. The advantages of writing in this manner is that the writer discovers in the process of describing and analyzing particular works of art that the writer will arrive at more general conclusions than they did not anticipate. This method of writing contradicts the norm of following outlines on a predetermined course, filling out the outline to the expected 1,000 to 2,000 words. In this manner, the process of writing and the end product may end up very boring.

There was a time back in the second half of the 18th century where travelers were demanding vivid descriptions of works of art. Without any way to publish accurate reproductions, appearances had to be conveyed through words alone (Munsterberg, 2009). The goal of nineteenth-century writers was to make the reader feel a participant in the visual

experience which made the actual work of art very real. The more convincingly this was done, the more effective the writing was judged to be (Munsterberg, 2009).

Once the reproduction of works of art and the use of color plates were invented, it obviously reduced the demand for these writers to use a style that was once known in Greek and Roman times as ekphrastic writing (Munsterberg, 2009). Ekphrastic writing is a vivid description of a work of art. Through the imaginative act of narrating and reflecting on a painting or sculpture, a writer may amplify and expand its meaning. Authors would then place these color reproductions in books (often called "coffee table" books) so the role of ekphrastic writing became one of guidance as the reader read through the books being discussed, and in the process interpret with their own choice of words.

The Use of Metaphors, Similes and Personification in the Visual Arts Curriculum

Children today are increasingly being surrounded by multimodal forms of text; for example, television, video games, YouTube, Facebook, Snapchat and the internet. As an educator, one can see that there is still a major emphasis on the printed text. If students can use figurative or metaphoric language, then they are thinking metaphorically. Moreover, if they are thinking metaphorically, then they can not only understand experiences that have been depicted metaphorically but can also construct metaphors that reflect their own schematic experiences (Brooks and Palmer, 2004).

Once students gain an awareness of figurative language and develop figurative competence, not only are they able to comprehend figurative language, but also they should be able to think figuratively; thus, students are able to use figurative devices to portray an experience and even bring into existence the qualities of an experience that is not easily described by literal language (Glicksohn, 2011). Brooks and Palmer (2004) state that even

though more research needs to be conducted in the area of figurative language as it relates to reading comprehension instruction, it is clear that students who develop the ability to interpret figurative language not only greatly expand their capabilities for creative thought and communication but also acquire insight on expressive forms of language. This ability allows them to comprehend both speech and text on a deeper and more meaningful level.

The use of figurative language provides greater detail which is often imaginative, picturesque and creative. Students will improve their compositions by adding vivid language. Comprehension of a text is the essence of the reading act. Reading comprehension is the construction of meaning of a written text through an interchange of ideas between the reader and the message in a particular text (Harris and Hodges, 1995). The interpretation of figurative language is context dependent. Students understand the meaning of figurative language as they interpret it in the context of their own native culture and language. Brooks and Palmer (2004) believes that implementing diverse texts from the student's native cultures also creates a supportive environment for learning and experimenting with figurative expressions.

A similar type of study was conducted by the National Gallery in London in 2001 (Williams, 2007). The paintings of diverse images and style were hung at the children's eye level, and the only information that was available to the students was the artist's name, when the artist created the painting and the medium. The descriptive summary was not made available to the students. This exhibit encouraged children to "read" the painting, using their imagination to form a personal interpretation. In this approach, each child's reading was unique, not influenced by situational or historical details about the artist or subject matter, nor admits that the child never thought reading could include anything other than reading words. However, we do it on a daily and regular basis. For example, "the defensive back could "read" the quarterback's eyes as

he was about to throw to his receiver." Another example might include, "After I "read" his body language, I could tell he wasn't up for it." Activities such as the London exhibit could signify to the students, the parents and administration that reading a painting involves more than just retrieving surface level information, but moving beyond the basic description of the painting and developing more higher level critical thinking skills. Williams (2007), in his article, *Reading the Painting: Exploring Visual Literacy in the Primary Grades,* concludes that we should be giving children more exposure to visual images, so that in this way children are free to develop their critical thinking as well as develop their own meanings uniquely rooted in their own personal experiences through the use of figurative language. By allowing these students to read the artwork and create this unique interpretation, these students are engaged in a complex set of simultaneous literacy processes in visual, oral and written form. Williams (2007), concluded that if teachers wish to push the boundaries of how literacy has traditionally been defined, they must include other forms of literacy in the classroom, and can only lead to a more positive experience for the students and the teacher as the author himself ponders the question, what is reading?

The purpose of this research study is to examine and evaluate the impact Feldman's Art Criticism Model has in the visual arts curriculum. Is Feldman's Art Criticism Model having a more of a positive impact on learning than traditional methods of instruction in the visual arts? My research hypothesis states that students who are exposed to Edmund Feldman's Art Criticism Model over traditional methods of instruction will have improved scores over two variables: visual reading comprehension and interpretation of meaning. In this particular context, the word "reading" refers to the description, analysis, interpretation and judgment of a painting or work of art. The ability to verbalize and/or write about a work of arts meaning through the interpretation of all visual evidence leads to a complete comprehension and understanding of the text (work of

art). The use of rich, domain specific vocabulary related to the work is also included in the comprehension of a work of art.

Visual Literacy

To be literate in America is to be able to construe or express meaning in written language (Eisner, 1998). In alliance with my research study, Eisner (1998) admits that meaning is not restricted to what we find in text and that text, in fact, constitutes a small portion of the stuff out of which meaning is made. Reading and writing can be seen as an instrument through which we create and share meaning. According to Eisner (1989), literacy can be conceived of as the ability to decode or encode meaning in any of the social forms through which meaning is conveyed. The image-visual, tactile, auditory- plays a crucial role in the construction of meaning through text (Eisner, 1998). Eisner's viewpoint is that literacy is not limited to text. Eisner's viewpoint is:

> It (literacy) relates to the ability to construe meaning in any of the forms used in the culture to create and convey meaning. What cannot be conveyed or constructed in words is often possible in visual images or in music. Becoming literate in the broad sense means learning how to read these images. The reason the ability to read these images is so important has to do with three critically significantly educational aims. The first one is the aim to increasing the variety and depth of meaning people can secure in their lives. The second pertains to the development of cognitive potential and the third to the provision of educational equity in our schools (Eisner, 1998, p. 15).

Eisner continues by alluding to the message that people begin to understand the world through multiple forms of literacy; dance, music, poems, art, etc., and that if the educational process is going to succeed, then schools need to develop and provide these kinds of experiences to our students.

Standards are crisp, unambiguous, and precise (Eisner, 2002). Someone can multiply two sets of two digit numbers or not. Someone can count the number of similes used in a paragraph or not. Someone knows that the Mississippi River flows through Louisiana or not.

For such events, standards are specifiable and easily measured. But, as Eisner (2002) asks, an orchestral performance? Are these subject to standards? But to say that such qualities cannot be measured by standards is not to say that judgments cannot be made about them (Eisner, 2002). Judgments are complex appraisals that arrive at an intellectual decision based on human evaluations. There is an assumption among many educational circles that if there isn't a specific set of goals established prior to an instructional set of art lessons, then we must be promoting irrationality or a lack of professionalism. Life inside the classroom is seldom linear. Sometimes in art, or many times in art, students act with a sense of curiosity and experimentation, and exploration of media. Perhaps the task at hand is not to end with a specific goal in mind. Then, out of this activity, certain rules can be established and objectives created.

Access to a wide range of multiple forms of literacy not only makes the development of multiple forms of literacy possible, it cultivates the forms of skilled thinking in which children can be engaged (Eisner, 1998). Eisner believes that human cognitive abilities are not fixed at birth; they are achieved. When children are afforded those opportunities, it is the school curriculum which makes up the vehicle through which we define those opportunities.

As teachers, it should be our firm belief that students who enter our schools should be given an equal opportunity to find their place. Providing educational equity means not simply giving them access to our schools, but providing them with a curriculum that promotes their strengths and individual differences.

It was Eisner (1985) who once said that the assumption that objects can be used as standards by which to measure achievement fails to distinguish adequately between the application of a standard and the making of a judgment. Eisner continues to add that the application of a standard requires that some arbitrary and socially defined quantity be designated

by which other qualities can be compared. Standards are made up of three things. First, standards are physical things, not values. Secondly, standards are measures of things of length, weight and capacities. Thirdly, standards define things with respect to quantity.

Eisner (1985) continues to add that curriculum theory which views educational objectives as standards by which to measure educational achievement overlooks those modes of achievement incapable of measurement. The fact is, whether one is producing a work of art, creating an "aesthetic narrative" or a score of music, there will never be a standard by which one will be able to determine that one brush stroke is better than the other, or a narrative being able to move the reader emotionally compared to other narratives, and where the listening of one musical score is quantifiably better than another. It is absolutely impossible to measure the impact of the affective domain of Bloom's taxonomy.

Levels of Thinking

Bloom's Taxonomy was created in 1956 under the leadership of educational psychologist Dr. Benjamin Bloom in order to promote higher forms of thinking in education, such as remembering facts (rote learning) (Clark, 2014). There are three domains of learning.

Cognitive: mental skills (knowledge)

Affective: growth in feelings or emotional areas (attitude or self)

Psychomotor: manual or physical skills (skills)

This taxonomy of learning behaviors may be thought of as "the goals of the learning process." That is, after a learning episode, the learner should have acquired a new skill, knowledge, and/or attitude. Clark (2014) writes, the affective domain includes the manner in which we deal with things emotionally, such as feelings, values, appreciation, enthusiasms, motivations, and attitudes. The six major categories are listed from the simplest behavior to

the most complex: Remembering, Understanding, Applying, Analyzing, Evaluating and Creating. One can readily see that with just this limited information alone, one could ask, how does one go about measuring the degree of enthusiasm? What about measuring the degree of appreciation in a painting? What about measuring the degree of feelings aroused from a symphony? So herein lays the difficulty that Eisner has alluded to all these years. But what we can do as educators, is to know what our boundaries are, and feel gratified enough to come as close as we can to it in the form of measurement and the respectfulness of a judgment, supported by evidence.

Chapter 3

Methodology

The main purpose of this study is to determine if the sophistication of student writing occurring in the visual arts classroom improves when Feldman's Art Criticism Model is implemented in the visual arts curriculum. This includes the student's ability to visually read and comprehend a work of art and interpret a work of art, which includes the use of figurative language in literary form. The independent variable (Feldman's Art Criticism Model) is the instructional method the researcher used based on the 2014 College and Career Ready standards for the National Core Arts Anchor Standard 8. These standards were established by the 2014 State Education Agency Directors of Arts Education (SEADAE) on behalf of the National Common Core Arts Standards (Appendix A) and the 2014 College and Career Ready standards for writing (Appendix B) and Reading (Appendix C) for the English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects.

The two areas the researcher is choosing to examine are the *visual reading and comprehension* and *the interpretation of meaning* in a work of art. The impact Feldman's Art Criticism Model will have on the students will be assessed by a reading comprehension measure or score (Appendix D), which becomes a measurement type of operational definition of the dependent variable. The dependent variables will attempt to measure the effect of the treatment (the intervention of Feldman's Art Criticism Model) of the independent variable and will vary as a result of the independent variable. In my research study, visual reading comprehension and the interpretation of meaning are the dependent variables because the measure or score is dependent upon the implementation of Feldman's Art Criticism Model.

The researcher chose to use an Independent Samples t-test. An Independent Samples t-test determines whether there is a statistically significant difference between the means in two unrelated groups. The researcher would like to eliminate any possibility of error using two raters vs. one, so a correlation coefficient will be obtained to determine what specific mean group comparisons are statistically significant, if any. The students will take a pretest, posttest and a second posttest.

The quantitative degree of relationship between two variables is given by a correlation coefficient. The values of the correlation coefficient will always vary between -1.00 and +1.00. These two values represent the extremes of a perfect relationship; a value of r = 0.0 represents the absence of any relationship. Therefore, the closer the value of r is to +1.0, the stronger the positive relationship. On the contrary, the closer the value of r is to -1.0, the stronger the negative relationship. A perfect zero relationship is denoted by r = 0.0. Scores around 0.0 indicate there is little or no relationship between the two measures as determined by that particular type of correlational coefficient. Correlation coefficients do not measure causal relationships; they measure the strength or degree of a relationship.

Standardized instruction is given to prompt more qualitative responses from the students (Appendix E). The instructor is also giving periodic feedback during intervention. Between the pretest and the first posttest, bi-weekly formative assessments (Appendices F, G) are given to check for student's understanding of the three figures of speech that are being measured; similes, metaphors and personification. Between the first posttest and the second posttest, bi-weekly formative assessments (Appendices H, I) are given to check for student's understanding of the same. Prior to the pretest, the researcher wrote a script for discussing the Elements and Principles of Design (Appendix J).

It is the instructor's responsibility to code the writing samples by using an ID number to identify each student and to know exactly which painting was used. Writing samples are coded by identifying the student's ID, grade and hour. For example, 12345122 identifies the student's ID number as 12345, 12 identifies the student as a senior, and the student has Drawing 2nd hour. After the first posttest is given, a different painting will be chosen for both the experimental and control group. These writing samples will also be coded in the same manner.

Selected Art Works

The works of art the researcher has selected for the students to analyze are works of art created by the Spanish surrealist painter Salvador Dali. They are entitled, *The Persistence of Memory,* painted in 1931, *Soft Construction with Boiled Beans (Premonition of Civil War)* painted in 1936 and *Swans Reflecting Elephants,* painted in 1937. All three paintings are similar in style and painted by the same artist, Salvador Dali. He was a leader in the new movement of art in the early 20th century called Surrealism. The researcher chose these paintings because the philosophy surrounding many of Dali's works is that imagery is based on fantasy and the world of dreams. Dali developed this dreamlike, almost hallucinatory imagery that was even more startling because of its highly realistic rendering. The researcher chose these selected works because these paintings offer a host of imagery, complexity and symbolism which might spark a connection with high school students, as opposed to choosing four landscapes where fields and trees are a common occurrence and nothing more than the obvious would be written about them.

Design

This study used a nonequivalent control-group design in which six intact classes were assigned to one of the following: three experimental groups (n = 26, n = 26, n = 28) which received the same intervention and three control groups (n = 25, n = 26 and n = 27), which

received no intervention. The experimental and control group sessions were conducted in an art classroom. The high school that was selected for this study was a public high school in the Midwest. The independent variable was an instructional method built around Feldman's Art Criticism Model and ELA standards and the National Core Visual Arts Standard anchor #8. The two dependent variables were based on the scores of *visual reading comprehension* and *interpretation of meaning.*

Because all six classes were homogeneous in nature, the researcher assigned Hours 2, 4 and 6 as the control groups, and Hours 3, 5 and 7 as the experimental groups. Since students were not randomly assigned to the six classes, the population of students participating in the research were considered a sample of convenience. All six classes had a similar socioeconomic status, came from a similar suburban location, were of similar size, (average size = 25), were divided equally among males and females and all classes included students in grades 9 – 12. Calculating the mean ELA GPA in English for all students across all six classes provided consistency and control for threats due to internal and external validity.

The ELA GPA in English was calculated across all six groups for the 2015-2016 academic year. Table 3.1 illustrates the fact that regardless of what hour students were in, all students showed consistency in their knowledge of English. Upon conferring with one of the ELA teachers at this high school, it was confirmed that the figures in Table 3.1 appear to be accurate. At first glance, one might conclude the numbers in Table 3.1 would seem low.

A t-test was calculated to determine statistical significance $t(530) = 1.48$, $p = .14$. The results showed that the difference in group means was not significant. Upon conferring with the English teacher, even though students are required to take English all four years, it does not mean they are going to like or even do well in English.

Table 3.1 ELA Mean GPA for 2015-2016

Control Group Mean Hour	ELA Mean GPA: 1st and 2nd Sem.	Group Means by t-test
2	2.94	
4	2.77	2.79
6	2.88	
N = 263		
Experimental Group Mean		
3	2.80	
5	2.64	2.65
7	2.66	
N = 269		

Source: Technology Division from the Olathe Public Schools

Subjects

High school students in grades 9 – 12 attending a public high school in the Midwest served as subjects in the study. Table 3.2 breaks this high school down by ethnicity.

Table 3.2 Student Ethnicities:

Ethnicity	School by Percentage	District by Percentage
White, non-Hispanic	80.0	72.0
Hispanic	8.0	13.0
Black, non-Hispanic	5.0	7.0
Asian/Pacific Islander	3.0	4.0
Multiracial	3.0	3.0
Asian	3.0	0.0
Native American /Alaskan	0.6	0.0

Source: Http://www. Zillow.com/olathe-ks/schools/

According to the Public School Review, this school is comprised of 49% male and 51% female students. The high school uses a "block" system of scheduling, where students receive fifty minutes of instruction every Monday, Tuesday, and Friday. Students receive instruction for ninety minutes on Wednesday and Thursday block days; hours 1, 3, 5, and 7 will meet on

Wednesdays and hours 2, 4, and 6 will meet on Thursday with a "seminar" scheduled after second hour. Seminar is a time allocated for students who need to see individual teachers for help in subjects where they're having difficulty. As long as they have their card(pass) signed by the teacher(s) they are planning to see, students can move about freely spending as much time with each teacher as needed.

Visual Reading Comprehension

Based on the English Language Arts Standards for Literature in the high school (Grades 9-12), there was one variable the researcher examined: visual reading comprehension. According to the reading standards found in the English Language Standards for Literature the student is expected to:

- Cite strong and thorough evidence to support analysis of what the artwork says (purpose) explicitly as well as inferences drawn from the work of art.
- Propose plausible meaning of symbols in a work of art as they are used in the artwork.
- Analyze how the artist's choices concerning the composition impact the overall effect of the artwork. Use rich, domain specific vocabulary. Decipher the work of art and make a connection to today's world.

Interpretation of Meaning of the Work of Art

Based on the English Language Arts Standards for writing in the high school (Grades 11-12), there was one variable the researcher examined: writing as it applies to interpretation of meaning of the work of art. According to the standards for the English Language Arts Standards for Writing, the student will:

- Analyze the characters. (people, if any, in the work of art)
- Provide a reasonable interpretation in terms of theme or potential call to action.

- Provide a reasonable interpretation in terms of the overall mood.
- Analyze the setting, time period, and/or physical location if discernable.
- Use figures of speech (similes, metaphors, and personification) in context to analyze the work of art.
- Accurately use domain-specific words and phrases sufficient for reading and writing at the college and career readiness level.

Visual Reading Comprehension Assessment

After the student "reads" the work of art, students will be assessed on the following:

1. How many times the student uses domain specific vocabulary. For example, rhythm, pattern, balance, (symmetrical and asymmetrical), movement, emphasis, contrast and unity comprise the principles of design. Line, color, shape, form, space, texture, value and color are considered the elements of design(Appendix K).
2. How many times a student makes reference to symbols as evidence of the purpose in a work of art.

Writing Assessment for the Interpretation of Meaning

After the student visually "reads" the work of art, students will be assessed on the following:

1. How many times a student uses either similes, metaphors, or personification in their writing.
2. The quality of similes, metaphors, and personification used in their writing (Appendix L).
3. Does the paper address the characters?
4. Does the paper address a theme or call to action?
5. Does the paper address the mood?

6. Does the paper address a connection to today's world?

Sophistication of Writing

The importance of writing lies not only in the usage of figurative language and how many times a student uses a metaphor or simile, but the focus on the quality of writing lies in the "how". After "reading" the work of art, did it move the viewer in passionate ways? Was it emotional? The use of figurative language can still be dull and lifeless, but the quality and sophistication of the piece lies in the "how." The threats to internal validity, such as history, testing, maturation and instrumentation pose less of a threat in this research study than they would in longitudinal studies that last over six months or more. The duration of this research study is one semester in length. Inserting a control group into the research design will help minimize any threats to internal validity (Moore, 1983). The researcher will be using intact classes, also known as samples of convenience. The threats to external validity, such as the Hawthorne effect, experimenter effect, novelty effect and task effect are variables that effect the ability of the study to generalize to other populations. That is, what other population of subjects can be expected to respond in the same way as the sample subjects? Since the researcher will not participate in the recording and observing of behaviors, interrater measures of consistency or reliability will be included in the study. The researcher will provide detailed instruction to the raters (Appendix M). The raters will analyze the data and will be advised to discuss the process with each other to ensure consistency throughout the assessment process. Two raters, other than the researcher, will be chosen to score (Appendix N) the randomly assigned writing samples that will be identified by student ID, grade level and finally by what hour the students have drawing. By following this procedure, the raters will have no knowledge which samples they are scoring, whether it was the first or the last sample the student wrote.

The results of this study will attempt to discover whether or not Feldman's Art Criticism Model will have an impact on a student's *visual reading comprehension* and *interpretation of meaning* as it relates to a work of art through the Common Core State Standards for the English Language Arts and Literacy in History/ Social Studies, Science and Technical Subjects and the Visual Arts National Core Standards. For one, whether or not one rater might score consistently higher than the other needs to be scrutinized carefully. Secondly, whether or not it needs to be determined if there will be a significant change in scores over time needs to be also scrutinized carefully. A Pearson product-moment correlation (Pearson r) will be used to address the interrater reliability between the two raters. This will be used to determine if both raters are consistent in their scoring or whether a discrepancy will occur.

Looking at multiple dependent variables, for example, questions 1-18, 19-24, and 25-30, the researcher will be comparing these groups against each other. The researcher is not looking at the relationship between these dependent variables, but whether or not each individual group outperforms the other; for example, comparing questions 1-18 of one group vs. questions 1-18 of another group.

Data Collection

The data collected consists of the evaluation form the two raters used to evaluate each of the written essays. The evaluation form is divided into three sections; questions 1-18 relate to comprehension, questions 19-24 relate to the interpretation of meaning; questions 25-30 relate to the quantity and quality of similes, metaphors and personification.

Both experimental and control groups were given a pretest. The experimental groups were provided specialized instruction (treatment) based on Anchor #8 and the control groups received no special instruction (no treatment). Both groups were administered posttests. Hours

3, 5 and 7 were included in the experimental group as a random assignment of convenience. Hours 2, 4 and 6 were included in the control group as a random assignment of convenience. All classes were comprised of students ages 15-18, freshmen through seniors, and had an equal number of males and females in each class. All classes are Drawing I level courses.

In order to maintain consistency, the researcher read a script to the students prior to writing their essays. This was done so all groups received the same instruction.

Chapter 4

Results

Two tests were run to determine interrater reliability; an independent t-test and a Pearson Product moment correlation, also called the Pearson r. Correlational coefficients are used to describe more accurately and completely the characteristics of, and the relationships among the variables. Two raters were selected to score high school essays to minimize the effects of possible confounding variables within the research design. When the two raters were evaluated, and scores between the two raters were compared, the results showed the total means R1-23.90, R2-19.93, t (58) = 1.84, two-tailed significance of 0.07. The established P value is = .05. Since p=.07, the result showed this is not significant. Due to the rater's scoring being close to significant, the researcher met with the raters again to ensure consistency. Prior to the last posttest, to ensure consistency between the two raters, five more essays were given to the raters. Answers were compared between rater 1 and rater 2 and results showed that the two raters maintained a high level of consistency and the confidence level remained high for the potential scoring of future of essays. Typically, interrater reliabilities ranging above .80 are expected (Moore, 1983). Correlation between raters on the total mean score was .69. The desired aim was to establish a non-significant result as this would show that the raters are consistent in their rating.

The results of the independent t-tests as illustrated in table 4.1 reflect the comparisons between the mean group differences. There was a significant difference in pretest scores for items 19-30. This result indicated that the control group and the experimental group differed at the time of the pretest. This statistic may become more important later on and further explained in the Discussion chapter.

Table 4.1 Means Table with N Values and Standard Deviations

		N	Mean	Standard Deviation
Questions 1-18	**1**	**44**	**10.73**	**4.05**
Pretest	**2**	**45**	**10.58**	**4.04**
Questions 19-30	**1**	**44**	**8.09**	**4.65**
Pretest	**2**	**45**	**5.98**	**3.36**
Questions 1-18	**1**	**44**	**10.07**	**4.09**
Swans	**2**	**45**	**9.00**	**3.23**
Questions 19-30	**1**	**44**	**5.73**	**4.44**
Swans	**2**	**45**	**4.71**	**3.24**
Questions 1-18	**1**	**44**	**9.50**	**4.63**
Persistence	**2**	**45**	**8.93**	**3.19**
Questions 19-30	**1**	**44**	**5.48**	**3.29**
Persistence	**2**	**45**	**5.02**	**3.03**
Growth 1-18	**1**	**44**	**-1.23**	**3.68**
Pretest to Persist.	**2**	**45**	**-1.64**	**4.39**
Growth 19-30	**1**	**44**	**-2.61**	**4.19**
Pretest to Persist.	**2**	**45**	**-0.96**	**3.81**

Control Group = 1
Experimental Group = 2
Pretest = Soft Construction with Boiled Beans by Salvador Dali
Swans (Swans Reflecting Elephants) by Salvador Dali
Persistence (Persistence of Memory) by Salvador Dali

In table 4.2, independent t-tests were run for both the control group and the experimental group. The control group was labeled 1. The experimental group was labeled 2. The mean scores compared to each other for the Pretest questions 1-18 were not significantly different, $t(87) = .17$, $p = .86$. The mean scores compared to each other for the Pretest questions 19-30 were significant at the .05 level. Consequently, the results were used from the "equal variances not assumed" output, adjusting for the difference in variance between the two groups. The mean scores for the control group compared to the experimental group were significantly different,

t (78) = 2.45, p < .05. This was the only sample comparison in which the Levene's Test for Equal Variances showed significance, F = 4.21, p < .05. The output for this comparison was read from the "equal variances not assumed" portion of the SPSS output table.

The Levene's Test is an inferential statistic used to assess the assumption that variances of the populations from which different samples are drawn are equal. It tests the null hypothesis that the population variances are equal (called homogeneity of variances). The assumption of homogeneity of variance is that the variance within each of the populations is equal.

The statistical significance demonstrated a difference between the groups at the start of the experiment, and further indicated the need to use gain scores. The analysis conducted was a

Table 4.2 Independent Samples t-Test

	Levene's Test for Equality of Variances				
	F	**Sig.**	**t**	**d/f**	**Sig. (2- tailed)**
Questions 1-18 Pretest	**.04**	**.84**	**.17**	**87**	**.862**
Questions 19-30 Pretest	**4.21**	**.04**	**2.45**	**78**	**.016**
Questions 1-18 Swans	**1.15**	**.29**	**1.37**	**87**	**.174**
Questions 19-30 Swans	**2.65**	**.11**	**1.23**	**87**	**.220**
Questions 1-18 Persistence	**1.40**	**.24**	**.67**	**87**	**.502**
Questions 19-30 Persistence	**.06**	**.81**	**.68**	**87**	**.499**
Growth 1-18 Pretest to Persistence	**.18**	**.67**	**.48**	**87**	**.629**
Growth 19-30 Pretest to Persistence	**.06**	**.80**	**-1.95**	**87**	**.054**

t-test using gain scores. The preset probability level is p = .05.

The mean scores (Table 4.2) compared to each other for Swans Reflecting Elephants for questions 1-18 were not significantly different, t (87) = 1.37, p = .174. The mean scores

compared to each other for Swans Reflecting Elephants for questions 19-30 were not significantly different, t (87) = 1.23, p = .220. The mean scores compared to each other for Persistence of Memory questions 1-18 were not significantly different, t (87) = .67, p = .502. The mean scores (Table 4.2) compared to each other for Persistence of Memory questions 19-30 were not significantly different, t (87) = .68, p = .499.

It was in the best interest of the study that a "growth" mean score (Table 4.2) be obtained, to see if there were any gains between the pretest and posttest 2. Using a t-test it was determined that the mean scores between the control group and the experimental group for questions 1 – 18 were not significantly different, t (87) = .48, p = .629. The mean scores between the control group and the experimental group for questions 19-30 were not significantly different, t (87) = -1.95, p. = .054.

Gain scores are simply the performance on the latter of two tests, subtracted by the performance of the same two tests. For example, the gain between the pretest and posttest 1 is posttest 1- pretest. By converting all scores to gain scores, one can look at the magnitude of the difference between the control and experimental groups in terms of how much students improved or how much they have gained. This gain or no gain reflects back on the original research question on whether or not the experimental group gained more measurable performance (test score points) than the control group. A test of gain scores between pretest and posttest 1, posttest 1 and posttest 2, pretest and Posttest 2 was conducted. All tests were not significant at alpha = .05.

One unique aspect of this study is that when raters rated the essays, they rated not only the quantity of Similes, Metaphors and Personification used, but they also rated the quality of Similes, Metaphors and Personification used. In any written work, it is not just the matter of

using specific vocabulary, but how students use this vocabulary in their writing also reflects the sophistication of their writing.

The following tables 4.3, 4.4, and 4.5 represent a t-test that uses a t statistic to check for significance. The analysis was divided into three groups of questions; questions 1-18 relate to the comprehension portion of the study, questions 19-24 relate to the interpretation portion of the study and questions 25-30 relate to the quantity and quality of similes, metaphors and personification.

A t-test was used to calculate the mean differences between the two groups of questions; 1-18, which relate to comprehension, and 19-30, which relate to interpretation of meaning. Questions 25-30 dealt with the quantity and quality of Similes, Metaphors and Personification. The researcher felt it was necessary to consider if any differences might have existed among questions 25-30, rather than have it buried or obscured among questions 19-30.

Table 4.3 Two-Sample t-test: Comparisons by Questions (1-18), Comprehension

Questions 1-18:Pretest vs Posttest1	**df**	**t**	**p-value**
	87	**1.25**	**0.21**
Control group mean: -0.66			
Experimental group mean: -1.58			
Questions 1-18: Posttest1 vs Posttest 2			
	87	**-0.87**	**0.38**
Control group mean: -0.57			
Experimental group mean: -0.07			
Questions 1-18: Pretest vs Posttest 2			
	87	**.48**	**0.63**
Control group mean: -1.23			
Experimental group mean:-1.64			

Pretest = Soft Construction with Boiled Beans by Salvador Dali
Posttest1 = Swans Reflecting Elephants by Salvador Dali
Posttest 2 = Persistence of Memory by Salvador Dali

Table 4.4 Two-Sample t-test: Comparisons by Questions (19-24), Interpretation

Questions 19-24: Pretest vs Posttest 1	df	t	p-value
	87	-1.32	0.19
Control group mean: -2.29			
Experimental group mean: -1.40			
Questions 19-24: Posttest1 vs Posttest 2			
	87	-0.11	0.91
Control group mean: 0.18			
Experimental group mean: 0.24			
Questions 19-24: Pretest vs Posttest 2			
	87	-1.46	0.15
Control group mean: -2.11			
Experimental group mean: -1.15			

Pretest = Soft Construction with Boiled Beans by Salvador Dali
Posttest1 = Swans Reflecting Elephants by Salvador Dali
Posttest 2 = Persistence of Memory by Salvador Dali

Table 4.5 Two-sample t-test: Comparisons by questions 25 – 30, Quality vs Quantity on Similes, Metaphors and Personification

Questions 25-30 Pretest vs Posttest 1	df	t	p-value
	87	-0.51	0.61
Control group mean: -0.07			
Experimental group mean: 0.13			
Questions 25-30 Posttest 1 vs Posttest 2			
	87	-1.59	0.11
Control group mean: -0.43			
Experimental group mean: 0.07			
Questions 25-30 Pretest vs Posttest 2			
	87	-1.89	0.06
Control group mean: -0.50			
Experimental group mean: 0.20			

Pretest = Soft Construction with Boiled Beans by Salvador Dali
Posttest1 = Swans Reflecting Elephants by Salvador Dali
Posttest 2 = Persistence of Memory by Salvador Dali

Using one of many available Quasi-Experimental designs, the nonequivalent control group design was selected because equivalence between experimental and control groups could not be assumed. These groups are intact units or classrooms. The experimenter had manipulative control over the classrooms that received the intervention. In this study, hours 3, 5 and 7 received the intervention; hours 2, 4 and 6 received no treatment. The target population is assumed to be similar but not so similar as to eliminate the need for a pretest. All six hours of drawing are assumed to consist of a similarity of groups, as all classrooms are comprised of students in grades 9 – 12, ages 15 – 18, and, include an equal number of males and females.

Chapter 5

Analysis

A brief overview about the purpose of the study is to determine if Feldman's Art Criticism Model has an effect on the sophistication of writing in the visual arts curriculum. This model includes the student's ability to visually read and comprehend a work of art and interpret a work of art, which includes the use of figurative language. The main research question is, will Feldman's Model of Art Criticism have an impact on the sophistication of writing among high school writing samples in the Visual Arts Curriculum? A pretest was given along with two posttests, with interventions after the pretest and before the second posttest. Preselected questions were given to each student to respond from for all three preselected works of art. The works of art that were selected for this study were, *Soft Construction with Boiled Beans* (Pretest), *Swans Reflecting Elephants* (Posttest 1) and *Persistence of Memory (*Posttest 2*)*. All works of art were painted by Salvador Dali, a Spanish painter who was born in 1904, who was well known as the leader of the Surrealist Movement. Dali died in 1989, having painted striking and bizarre images most of his life. Dali was a highly imaginative artist and his eccentric behavior was well known among public circles. All three works that were selected by the researcher were similar in subject matter and style which minimized or eliminated any bias during the study.

Gradecam, a software program that scores student responses, gives immediate feedback to the teacher. In this particular case, both raters, using bubble sheets, recorded their responses based off thirty questions the researcher designed to assess every writing sample written by high school students. Questions 1-18 related to questions of visual reading comprehension. Questions 19-30 related to questions of meaning and interpretation. Once all of the high school

essays had been recorded, the researcher used the laptop's camera to record the student's responses onto an Excel Spreadsheet by placing the bubble sheet in front of the camera. Once the student's responses had been recorded, both statisticians took the data and ran the results of those responses. All essays were assigned at random. Only the researcher knew which hours were the control group and which ones were the experimental group.

Many of the required writing assignments assigned in high school are subjective in nature. Both raters, who were undergraduate English students attending a local university in Kansas, used a rubric designed by the researcher. The purpose of such a rubric was to quantify the quality of Similes, Metaphors and Personification used in each of the writing samples. If one recalls from the literature review, Brooks and Palmer (2004) stated it is clear that students who develop the ability to interpret and comprehend figurative language allows them to comprehend both speech and text on a deeper and more meaningful level.

Prior to Posttest 2, each rater evaluated the same five essays to ensure consistency between the raters. The researcher compared the same five evaluations from each of the raters and out of 30 questions, the raters were determined to be very similar in their answers. Therefore, the researcher felt confident that the evaluation of the remaining essays would result in no significant difference, which confirmed to be true; it was in the best interest of the study that a "growth" mean score be obtained, to see if there were any gains between the pretest and posttest 2. Using a t-test, it was determined that the mean scores between the control group and the experimental group for questions 1 – 18 were not significantly different, $t(87) = .48$, $p = .629$. The mean scores between the control group and the experimental group for questions 19-30 were not significantly different, $t(87) = -1.95$, $p = .054$.

In the independent t-test, the Levene's Test for equality of variances showed a significance difference in variances between groups at the .05 level for the Pretest questions 19-30. The independent t-test showed a significant difference between the control and experimental group, $t(78) = 2.45$, $p < .05$.

Independent t-tests for Swans Reflecting Elephants and Persistence of Memory, for questions1-18 and 19-30, mean test scores proved to be not significant; see Table 4.1 for a more thorough breakdown of scores.

A total growth score was obtained using independent t-tests, where scores using the Pretest mean scores were compared to the control group and the intervention group, resulted in scores that were not significantly different,. $t(87) = .48$, $p = .629$. For questions 19-30 the mean scores for the control group compared to the intervention group also resulted in scores that were not significantly different, $t(87) = -1.95$, $p = .054$. What the results show is the mean difference between groups were not significant.

Based on the tests conducted, it cannot be said the experimental group gained more measurable performance than the control group. The null hypothesis must be retained and the conclusion to this particular study is that Feldman's Art Criticism Model did not have a statistically significant impact on the sophistication of student writing.

Chapter 6

Discussion

The hypothesis the researcher used based on the support of the literature review, was that if students were exposed to an established art criticism model and attained some experience in writing with the inclusion of figurative language that the quality of student's writing would automatically improve. However, the experimental group did not show gains that were statistically significant. Just because the students know what figurative language is and can identify similes, metaphors and personification, does not mean that will always translate into a sophisticated writing sample. The researcher was hypothesizing, that by responding to works of art, the inclusion of these three figures of speech would find itself among the content of high school writing samples. The one thing the researcher discovered is that transfer of knowledge isn't always guaranteed. Something that seems as logical as this is much like putting a puzzle together. Not every piece that is picked up fits into the whole scheme of things right away.

The mean scores compared to each other for the Pretest questions 19-30 between the control group and the experimental group were significantly different, $t(78) = 2.45$, $p < .05$. Because no interventions were given at this point, the researcher believes that those students who already had a handle on expressing themselves naturally in a figurative manner, wrote at a much deeper level during the pretest and possibly increased the depth of their analytical ability.

Recognizing the importance of this study, all one has to do is look back at the researcher's remarks about the movement championed by the Rhode Island School of Design, STEAM. Corporations are now seeing the benefit of adding employees who are familiar with the visual arts. The goal is to take the business and technology components of a company, and, by adding someone knowledgeable in the visual arts, make everything more human.

The practice of aligning learning standards also is attained, guides teachers in the process of assessment and helps keep them on track. Teachers follow standards-based instruction to ensure that their students meet the demands targeted. This leads to basically how the entire concept of this study began; Anchor Standard 8: Interpret intent and meaning in artistic work. Students gain insight into meanings of artworks by engaging in the process of art criticism; and, in this case, Feldman's Art Criticism Model. Students being able to "read" a work of art as text gives the student those skills necessary to analyze differing interpretations of an artwork in order to defend a plausible critical analysis. Students learn the skill of interpreting a work of art supported by relevant and sufficient evidence found in the work and its various contexts. Students also learn the skill of interpreting and analyzing how the interaction of subject matter, the characteristics of form and structure, use of media, art-making approaches and relevant contextual information contribute to understanding messages or ideas and mood conveyed.

Any company can feel confident in hiring any one of these students by mastering these skill sets. The ability to interpret and analyze critically a piece of information, whether it is a work of art, a detailed report, a lawyer's deposition, is of invaluable importance as an employee.

This begs the question; if the intervention did not show gains that were statistically significant, then what is the next step moving forward? By scoring the interventions, it was obvious the students had a handle on the figurative speech exercises. By giving each of the students the necessary prompts for writing about a particular painting, one might assume that it would be totally natural to fuse the two schools of thought together. However, the results proved otherwise. Knowing and being able to identify the figures of speech did not equate to a better writing sample, as much as it was verbally encouraged and emphasized, students still had difficulty including the figures of speech as a natural act of the whole writing experience. This

statement is supported by an article written by Readence, Baldwin and Rickelman, *Instructional Insights into Metaphors and Similes.* Teaching students how to interpret metaphorical language can be a frustrating experience for classroom teachers. According to Readence, Baldwin and Rickelman (1983), students either do not recognize a metaphor or simile when they encounter one or that they simply lack the psychological processes necessary to interpret such language. A frequent method of teaching metaphorical language is to define the terms metaphor and simile followed by instructional materials that include recognition, matching or completion exercises. Recent research and theory suggests that word knowledge, or vocabulary, my play a major role in students' failure to interpret metaphors and similes.

One suggestion by Carol Gay (1976) believes if the teacher reads aloud from quality literary works every day for at least twenty minutes, the student's writing ability will be enhanced in five specific ways: vocabulary will increase in word count and in comprehension. The ability to distinguish subtle shades of meaning will improve and the sentence structure will gain in sophistication and complexity (something the researcher was attempting to do). The students will also gain a sense of structure and organization and gain a motive for writing.

Their problems stem from a complete lack of comprehension of what writing is about-a comprehension that can be sharpened when quality works are read aloud to them (Gay, 1983). This is one avenue the researcher would have liked to have entertained but didn't. Were the students developmentally ready to handle figurative language? This assumption the researcher believed that if this were the result that was expected, then the process of getting students to write this way should start a lot sooner. Colby (1981) even says that metaphors, similes and analogy have long done much to enliven prose. But, they are tricky things indeed in the hands of the technical writer. Yenawine (2014) had this to say about the future application of this study:

> The fact that art is visual, not text-based; that it is accessible and still puzzling; that it is varied and complex; that it plays with both ideas and emotions; all these elements, unique to art, are key to making VTS (visual thinking strategies) as a discussion strategy applicable to other topics. (p. 73)

Visual thinking strategies parallel what Feldman discovered years ago. These strategies include looking carefully at works of art, talking or writing about what they observe, backing up ideas with evidence and discussing and holding a variety of interpretations. Students learn how to learn, how to think and how to communicate. Students use expressive experience with words to aid them in writing. According to Yenawine (2014), writing is not so much taught as learned, included in school as it is in life, as a useful tool for recording what one thinks and wants to communicate to others. It is authentic.

It is authentic because this process gives students permission to wonder, gives students the ability to scrutinize a piece of information, develop curiosity and the need to know more. This study is just the beginning. Common Core standards were developed to service the needs of young people. Yenawine (2014) states that:

> Helping students become aware of their thinking, as it appears hand-in-hand with written expression, and providing tools for rethinking, adding, and editing as an integral activity, not an exercise, directly assists the meeting of the Common Core skills for college and work readiness. (p. 163)

Bonnie Devet (1988), University of South Carolina, noticed that students only examine language when encouraged by the English teacher. In the classroom students wrestle with phrases and sentences, trying to understand the power of language. Yet, when students leave the class, little of this analytical skill accompanies them.

It appears this dilemma with the writing and comprehension of the inclusion of figures in speech in a literary form has been around for a long time. Newton (1964) mentions that one of the crucial hurdles confronting the developing reader as one progresses toward maturity in

reading comprehension is mastery of the techniques for understanding figurative language. For the students in Grades Ten on up who have limited literary and experiential backgrounds as well as inadequate reading skills, frustration can only be the result of attempting to understand implied resemblances of things of which the student has no knowledge (Newton, 1964). Newton (1964) has concluded that somehow teachers must guide students with increased efficiency in the attainment of reading skills which result in maximum understanding of our metaphorical language. Planned, systematic, sequential instruction in comprehending figurative language may contribute to the realization of this goal.

Theoretical Implications for Practice and Recommendations for Further Research

Contemplating and exploring possible options for improvement to further this research is ongoing. The essential question is, what is it about the English language concerning figures of speech that would allow smooth transitions and thought-provoking ideas to be meshed with a critical and expressive act of writing in the visual arts? Fact: students were graded on all interventions and showed for the most part to have a grasp on all figures of speech such as similes, metaphors and personification. But, after a test of gain scores between the control and experimental groups, the results showed that all tests were not significant at alpha = .05. So where is the gap? The transfer of knowledge that was predicted did not occur. One of the conclusions the researcher has derived from the study is that, when students write, students don't typically include figurative language in high school essays. It is the opinion of the researcher that this not a natural occurring act of writing. It is the researcher's thought that the two are still seen as two widely diverse concepts.

One research study that supports the researcher's statement above can be found in Rank and Pool's, *Writing Better Writing Assignments.* This study asserts that teachers rarely examine

the part of the assessment process over which they maintain complete control and on which they rarely receive feedback: the formatting of assignments (Rank and Pool, 2004). Rank and Pool (2004) state that this became the goal in writing the article: to provide guidelines for writing assignments that will improve student writing and learning. Using Bloom's taxonomy as inspiration, the cognitive processes of Remember, Understand, Apply, Analyze, Evaluate and Create were used as prompts for student writing. Teachers need to consider the goal of each assignment. Teachers also need to ensure the language of the assignment matches the stated goal. For example, if the goal of an assignment is to test recall, asking students to justify their reasons may not make sense. It is the teacher's responsibility to use terms that clearly state what is wanted. According to Rank and Pool (2004), literature on integrating writing into curriculum provides invaluable suggestions about why and when we ask students to write. However, as early–career instructors seeking to integrate writing into their own courses in a meaningful way, they found little guidance about *how* to ask students to write (Rank and Pool, 2004). Although this research study is far more complex than what is currently stated, in conclusion, it is vitally important to understand what teachers really want to know from their student's writing. This study parallels Feldman's Art Criticism Model as we reflect back on the order of Description, Analysis, Interpretation and Judgment.

Most tests or experiences in writing are really tests of grammar and punctuation. Torrington, Connecticut was one such school district who conducted a needs assessment on the priority of writing into the daily curriculum. Even though the teaching might be taken for granted, Slater (1982) proposed a writing program for the Torrington School District. The program was outlined in six stages from writing readiness to maturity. According to Slater (1982), Stage I is Writing Readiness, Stage II is Designing Writing, Stage III is Primary Writing,

Stage IV is Intermediate Writing, Stage V is the Capable Writer and Stage VI is the Mature Writer. Under each stage is a series of objectives and it needs to be known that the stages are not age bound. This method seems to be a departure from previous methods. Writing should not be viewed as an extra burden on teachers, but must be part of the program (Slater, 2004). Success cannot be judged in one or two years, but the researcher believes that, with practice and timely feedback, Feldman's Art Criticism Model can be an effective tool for improving writing at the high school level.

Jerry Tollifson, the State Art Education Consultant for the Ohio Department of Education for twenty-eight years until he retired in 1994, published an important article in the National Art Education Association. His publication entitled, *Enhancing Student's Responses to Art Through Qualitative Language,* 2011, opened educator's eyes to the notion of qualitative language.

Qualitative language involves the use of adjectives, verbs and adverbs that reflect the visual qualities of works of art. Qualitative language also includes the use of metaphors and similes. Tollifson (2011) states that when student's preliminary descriptions of art works are qualitative, the resulting analyses, interpretations and evaluations will be enhanced. The larger the qualitative vocabulary available to students, the broader the range, variety and depth of qualitative meanings they can see in works of art (Tollifson, 2011). Tollifson considers figures of speech like similes and metaphors as "qualitative language indicators." When reading art critics such as Kimmelman, art teachers can take special note of their use of qualitative language and know it can intensify perception of artwork's qualitative meanings (Tollifson, 2011). One might ask why it would be important for students to respond to figures of speech as a way of responding to art, but a change in students' qualitative language can transform their appreciation of art (Tollifson, 2011). He also encourages class discussions, games and writing activities.

Tollifson (2011) argues that art teachers need to find ways to broaden student vocabularies to include qualitative language, thus enhancing their perception of artworks' qualitative meanings.

Conclusion

The fact that Feldman's Art Criticism Model did not show gains that were statistically significant on high school student's writing samples has no bearing on the complexity and potential meaning of this study. Countless hours of overall preparation, countless hours of ensuring each and every word selected would be construed by the raters and students in the manner that the researcher preferred was carefully scrutinized. The organization and collection of data using Gradecam, an efficient time-saving tool, helped streamline the preparation of data for analysis. This study has infinite possibilities, and anytime teachers can get their students to write can only be a positive move toward their future successes. In a world of modern technology, the researcher believes the act and art of writing is slowly dying; just as laptops, I-Pads and the internet will slowly replace the newspaper. Companies want potential employees who can read, write, problem solve and think creatively. Companies want people who can analyze and interpret data and arrive at unique and creative solutions. Companies want people who can work with other people and simply, write and communicate effectively.

This study is not viewed as an end, but a beginning. Getting students to write is always a step forward in the right direction. Despite the fact that students always complain about writing, especially in an art class, the researcher constantly hears the never-ending remarks of, "This is not English class!" Not to be deterred, the "art" of writing will still continue in the visual art classroom.

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Appendix **A**

Table 1: National Core Arts Standards for Anchor #8: Interpret Intent and Meaning in Artistic Work

Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

Enduring Understanding: People Gain Insights into Meanings of Artworks by Engaging in Art Criticism

Essential Question(s): What is the Value of Engaging in the Process of Art Criticism? How Can the Viewer Read the Work of Art as Text? How does Knowing and Using Visual Art Vocabularies Help Us Understand and Interpret Works of Art?

H.S. Proficient	H.S. Accomplished	H.S. Advanced
VA: Re8.1.la	VA: Re8.1.lla	VA: Re8.1.llla
Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contents.	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Appendix B

Table 1: Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects

Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 9-12

Grades 9-10 Students	Grades 11-12 Students
Production and Distribution of Writing	Production and Distribution of Writing
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Draw evidence from informational texts to support analysis, reflection, and research.	Draw evidence from informational texts to support analysis, reflection, and research.
Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
Use precise language and domain-specific vocabulary to manage the complexity of the topic:	Use precise language, domain-specific vocabulary and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

Source: Common Core State Standards Initiative 2015

Appendix C

Table 1: Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects

Reading Standards for Literature 6-12

Grade 9-10 Students	Grade 11-12 Students
Key Ideas and Details	Key Ideas and Details
Cite strong and thorough evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	Cite strong and thorough evidence to support analysis of that the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matter's uncertain.
Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings: analyze the cumulative impact of specific word choices on meaning and tone.	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings: analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific detail; provide an objective summary of the text.	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Source: Common Core State Standards Initiative 2015

Appendix D

Pretest/Posttest Questions per Feldman's Art Criticism Model

The pretest and the posttest will attempt to capture the essence of any work of art, whether it is a work of art from a different time period, or, one of the student's very own. There are some natural and time-given questions any artist would ask of a piece of art work. Students will be asked to respond to the following questions in this order:

First paragraph (Describe)	What is the subject matter? If there are people in the painting, who are they? What is going on in the painting? What is the setting? What is the time period and/or physical location? What do you see? Take an inventory.
Second Paragraph (Analyze)	How do the elements and principles of design influence each other? How do they interact with each other? How does the artist create a center of interest? How does the use of color impact the painting? Notice what forms are in the foreground, middle-ground and background. Pay attention to the negative space, and see if you can determine its effect on the positive space or forms in the work of art.
Third paragraph (Interpret)	What is the theme or call to action of the work of art? Is there a big idea? What is the mood? How does the artist accomplish this? What is the work of art asking the viewer to do, if anything? As evidence of the artist's purpose, can you make any references to any images or symbols in the work of art? Can

you identify any symbols or images that are evident in the work of art and make an intelligent connection to the artist's purpose? Can you make any connection to today's world?

Appendix E

Script for Students Prior to Writing

It is at this time that I'm going to ask you to put away all cell phones and electronic devices. Do not play or pick up the headphones that are at your station. During the writing part, it is imperative that all headphones, phones and electronic devices are put away until everyone is finished. Also, I need everyone quietly working on their own essay. This is not a group effort. This is the first phase in our visual arts curriculum in becoming visually literate.

Put your student ID on your paper and write the title of the work of art on the line below.

The visual arts have come a long way; from a time when just making pinch pots and painting sunflowers were the norm. A time when gluing bottle caps on a sheet of paper and painting them was considered art. Today, you are about to enter the world of being able to "read" a work of art, as well as interpret a work of art with sophistication and passion. And, you will be doing this in three paragraphs.

In the first paragraph, you will describe the work of art in complete sentences. Proper grammar is required, and, if you're not sure, write it to the best of your knowledge. There should be no misspelled words. Please follow the format that is in front of you. I have carefully chosen questions to prompt you to write your best. The second paragraph consists of analyzing the work of art by explaining how the Elements and Principles of Design work together in a work of art. Again, please follow the questions as outlined on your handout and use complete sentences. The third and final paragraph consists of interpreting the work of art. There is a good chance that you may or may not have seen the work of art I am about to show you. Regardless, please follow the questions that I have prompted you with and finish your paper using complete sentences.

Unfortunately, I cannot assist students in any of the three sections. Do your best. Look. Observe closely, make inferences and draw conclusions on your own.

But under no circumstances are you allowed to google the work or art to uncover what someone else might say about the work of art. I don't care what other people think: all I care about is what YOU think!

You will be graded and receive points for all three sections. This and future essays must be typed. You will receive more points as the complexity of the essay develops. In other words, section three, interpretation, is worth three times as much as section one. Being able to derive meaning from a work of art is more important that just describing what one sees in a work of art. Are there any questions? Let's begin.

Appendix F
Formative Evaluation System

Figurative Language Exercise I Name_____Hour_____

Identify the type of figurative language demonstrated in the following sentences.

a. **Metaphor:** comparison not using "like" or "as"
b. **Simile:** comparison using "like" or "as"
c. **Personification:** giving human qualities to an object, animal or idea

_____1. I wandered lonely as a cloud.
_____2. He floated exactly like a brick doesn't.
_____3. Juliet is the sun.
_____4. Her eyes are homes of silent prayer.
_____5. The sun's a thief.
_____6. "He was crushed by the darkness and the look of the country.
_____7. The woman on the bed was no more than a hard stratum of marble they had reached.
_____8. The river bobbled him along gently.
_____9. Pale, night-frightened faces, like gray animals peering from electric caves.
_____10. The books leaped and danced like roasted birds, their wings ablaze with red and Yellow feathers.
_____11. He could feel the Hound, like autumn come cold and dry and swift like wind that didn't stir grass.
_____12. Time flies when we're having fun.
_____13. Lightning danced across the sky.
_____14. The book was so popular it flew off the shelves.
_____15. My flowers were begging for water.
_____16. Their home was a prison.
_____17. The wildfire ran through the forest at an amazing speed.
_____18. Hail pounded the streets and houses.
_____19. Time is money.
_____20. The moon played hide and seek with the clouds.
_____21. Traffic slowed to a crawl.
_____22. Life is a roller coaster.
_____23. The car's headlights winked at me.
_____24. Winter's icy grip caused people to shutter.
_____25. The snow is a white blanket.
_____26. The classroom was a zoo.

Appendix G
Formative evaluation System

Figurative Language Exercise II Name_____Hour_____

Similes and Metaphors:

A simile is a figure of speech which points out the likeness between two different objects using "like" or "as" as connecting words. Examples: "He was as busy as an accountant in April" and "She was as bright as a smile on American Idol". If a simile is overused, it becomes a cliché, something to be avoided, like "busy as a bee", or "bright as a star".

A metaphor is a comparison of two objects without using "like" or "as" and is often very effective as conveying emotion or new insight. Examples: "His mood bore the darkness of a cavern in the depths of the earth" and "Her crush as the air she breathed, the earth she trod, the water that quenched her thirst, and the fire that warmed her heart."

Directions: write some ORIGINAL comparisons, both metaphors and similes.

Similes:

1. When I am happy, I am like _____.
2. When I am sad, I am like _____.
3. When I am lonely, I am like _____.
4. When I am tired, I am like _____.
5. When I am angry, I am like _____.
6. When I am embarrassed, I am like _____.
7. When I am _____, I am like _____.
8. When I am _____, I am like _____.
9. When I am hungry, I am like _____.
10. When I am thirsty, I am like _____.
11. When I am _____, I am like a polar bear.
12. When I am bored, I am like _____.

Metaphors:

1. His smile was _____.
2. The noisy crowd was _____.
3. The old house was _____.
4. The prison was _____.
5. The unexpected compliment was _____.
6. The evening air was _____.

Appendix H
Formative Evaluation System
Figurative Language

Figurative Language Exercise III Name _____Hr. _____

Personification #2: Change the words in parentheses to words that would describe a human's actions (maybe adding several words to show the personification.)

1. My bedroom door (opened).
2. The puppy (barked) when I left for school.
3. The leaf (fell) from the tree.
4. The flashlight (went on).
5. Hair (is) on my head.
6. The CD player (made a noise).
7. The net (moves) when the basketball goes through.
8. The player piano keys (moved up and down).
9. The space shuttle (took off).
10. The little arrow (moves) across the computer screen.

Appendix I
Formative Evaluation System
Figurative Language

Figurative Language Exercise IV Name _____Hr. _____

Identify the type of language used in the examples below.

1. "All the world's a stage."—Shakespeare
    a. Simile
    b. Personification
    c. Metaphor
2. The darkness wrapped its arms around me.
    a. Simile
    b. Personification
    c. Metaphor
3. "No man is an island."—John Donne
    a. Simile
    b. Personification
    c. Metaphor
4. "The rain falls like the sun, rising upon the mountains."
    a. Metaphor
    b. Simile
    c. Personification
5. His heart is a cold iron.
    a. Personification
    b. Metaphor
    c. Simile
6. America is a melting pot.
    a. Metaphor
    b. Simile
    c. Personification
7. As American as apple pie.
    a. Personification
    b. Metaphor
    c. Simile

8. The door protested as it opened slowly.
    a. Simile
    b. Personification
    c. Metaphor
9. Laughter is the music of the soul.
    a. Metaphor
    b. Personification
    c. Simile
10. As blind as a bat.
    a. Simile
    b. Metaphor
    c. Personification
11. The wind howled in the night.
    a. Personification
    b. Simile
    c. Metaphor
12. Toddlers are rug rats.
    a. Simile
    b. Personification
    c. Metaphor
13. As busy as a bee.
    a. Personification
    b. Simile
    c. Metaphor
14. Our vacuum hums a happy tune while it cleans.
    a. Simile
    b. Personification
    c. Metaphor
15. The ivy wove its fingers around the wooden fence.
    a. Personification
    b. Simile
    c. Metaphor
16. My dad is a road hog.
    a. Metaphor
    b. Personification
    c. Simile

Appendix J

Script for Discussing the Elements and Principles of Design

Good morning/afternoon students. I would like to introduce you to a man who would like to share with you a new and exciting way of looking at art. His name is Edmund Feldman. Feldman invented this way of looking at art because he wanted you to have a method of taking a serious look at a work of art, and be able to respond intelligently to the many visual aspects of a work of art. Feldman developed this model as a guide, something like that of a detective, who gathers enough evidence to form a hypothesis (which is just another fancy word for "educated guess"), and tries to prove his hypothesis by using the evidence he has gathered to support his claim about who committed a certain crime. Sometimes, additional clues are necessary to solve the puzzle. Let's see what it's like to become a detective in looking and responding to a work of art.

First, we have to know certain information before we can begin investigating; like a student of detective work who needs to learn strategies for clue searching. Without knowing what to look for first, the detective may end up wasting a lot of time and energy trying to solve the crime.

On the wall I have several posters showing us the basic information we need to know. They are called elements and principles of design. These are the building blocks for looking and responding to a work of art. It is the detective's job to observe the way the elements and principles of design relate to each other in a work of art; like how the parts of a bicycle relate to each other in getting it to move. Each part has its own special purpose. Keep in mind not all the elements and principles of design may be present at the same time in a work of art. We are going to point out the ones that are readily observable.

For a detective, these elements and principles are the facts. There is no guessing here. You either see these elements or you don't. You're too young to remember Sgt. Friday in the TV Series Dragnet when he says, "just the facts ma'am". He is keeping people on track by what they've seen or know, not what they think they know or believe to be true.

What I would like to do is to briefly go through each poster so we all have a complete understanding of the elements and principles of design.

The first poster we'll discuss is Shape. The artist used a variety of shapes in creating this painting. Can you tell me what some of these shapes are? Can you identify some geometric and organic shapes? Can you tell me what the difference is between geometric and organic? We can see that many of his shapes are flat. What else do you see that is unusual about some of these shapes? (some are patterned)

The second poster we'll discuss is Line. What kinds of line do you see? Do you think lines can be expressive and suggestive? Do you think lines exist in nature? Besides line being suggestive and expressive, what else do lines show? (movement). By using line, there seems to be a lot of movement in this painting, isn't there?

The third poster is Space. How has the artist shown a sense of space in this one? (overlapping of buildings, size relationships) What has the artist done to the color to achieve a sense of space? (lighter values to the back) Can you see anything else the artist has done to achieve a sense of apace? (softer edges, less details in rear buildings, darker values in front)

The fourth poster is Value. Value changes help us feel the roundness of a face or object. In what ways does this painting achieve this idea? (arm, coffee mug, neck, etc.) Since value refers to dark and light, can you identify areas of light and dark? Don't you agree that value changes allow us to read forms in a painting? In your own mind, just create a file of forms that

that the many values are identified with in this painting. What is the one thing you have to have if you are going to show value in a painting? (light)

The fifth poster we'll discuss is Form. Can anyone tell me the difference between shape and form? What does shape not have the form does? (depth, as an example holding up a square and a cube) What is one word you just learned from the previous poster that you could apply to this one? (value) And, what is the definition of value? What has the artist done to achieve a sense of movement in this one? (grouping and overlapping of forms) What is another word we have just discussed that could apply to this grouping of forms? (space can be felt because of the grouping and overlapping of forms) There are forms in nature and architecture. What words have we discussed so far that relate to nature and straight-edged forms? (organic and geometric)

Give me some examples forms you might find in nature? (rocks, trees, mountains, flowers, etc.) Where would you find architectural forms? (cities, houses, high-rises, sculptures, etc.)

The sixth poster is Color. We mentioned before, that without _____, we cannot have value. What was that? (light) Does a red shirt look red in a dark closet? What do you need to see the true color of that shirt? (light) Right! What colors has this artist used for the fruit in the front? How has the artist achieved that look of roundness in the fruit? (by using values) If you can't remember, go back to the fourth poster with the person in it. We know the fruit we are looking at are not shapes, but? (forms) And what has the artist done to achieve this sense of form? (used blue and purple shadows) There is one thing I want you to remember, that objects painted with warm colors (reds, yellows and oranges) tend to come forward, while objects painted with cool colors (blues, purples and greens) tend to recede. Don't you agree that the fruit painted with warm colors can be seen first?

The last poster we are going to discuss it Texture. Texture refers to the surface quality. Sometimes, works of art can be made to look rough, while other works, by heavy application of paint, can actually feel rough if touched. What can you tell me about the artist's use of texture in this work? Can you identify certain areas where the artist has applied a certain texture? (hands, head, and dry brush) Are there other words we have just discussed that we could use to describe this painting? (color, value, line, shape) can you identify some of these areas that relate to these words you already know? (face=value, hand=color, shirt= line and shape)

We have just covered half of the building blocks you need to know to intelligently discuss a work of art. I bet you already know most of these terms, didn't you? Let's take a look at the other half of the building blocks that we call the Principles of Design.

The first poster we'll take a look at is Pattern. In this paining, there is an obvious pattern. What is it? There seems to be a common theme in creating a pattern. Can anyone tell me what it might be? (repetition of shapes) Good! Things seem to repeat themselves, don't they? Can someone tell me about the surface quality of this piece? (rough texture, reinforcing the elements)Would you agree that patterns can be found in nature? Give me some examples. What about the clothes you're wearing? Patterns? Can you think of anyone else that might depend on patterns for a living? (designers of everything)

The second poster we are going to discuss is Balance. Does this painting look balanced to you? Why or why not? Balance refers not only to objects on a page, but it also refers to values, colors, shapes and all the other elements as well. Can someone tell me how some of these other elements are balanced in this painting? (light and dark values are in balance, shapes and colors in the people) There are two kinds of balance; symmetrical and asymmetrical. Symmetrical balance is when elements on both sides of a line appear to be about equal in shape,

value, weight, and color. Can any of you think of something that we could identify as symmetrically balanced?(fan, grapefruit cut in half, bicycle spokes) how about asymmetrical balance? Asymmetrical Balance is where a large shape placed near the middle of a painting can be balanced by a much smaller shape placed toward the outer edge of the painting. Is this painting an example of symmetrical or asymmetrical balance? Please explain your answer.

The third principle of design is Movement. Where do your eyes lead to first in this painting? How has the artist achieved this sense of movement within this work? (movement is directed through lines (horses), edges, shapes and colors) What can you tell me by looking at the eyes of the men? Where do your eyes lead you? Other than the men's eyes, what else draws you into this painting? (horses' eyes) Don't you agree that the figure at the bottom leads your eyes upward? This figure is angled _____? (up)

The fourth principle of design is Emphasis. Another word for emphasis is "center of interest." This is what the artist wants the viewer to notice first about the work. By looking at this work of art, what do you think the artist wanted you to notice first? (group of five people) Why? What has the artist done to invite you into this work? What information have you learned already by looking at all the other examples that would help you explain this one? (overlapping, use of large, dark shapes, use of value, intense color)

When all the elements in a work look as though they belong together, the artist has achieved unity. Unity is our fifth principle of design. This painting shows a swirling sky above a quiet village. How has the artist achieved a sense of unity? (using blues and purples) Other than the chosen colors, don't you agree the brushstrokes that are of similar size help unify the piece? Variety of colors, shapes, and sizes also help create unity within a work of art. Think

about how many times I have asked you, “how do you know when you’re finished with your own art work? Somehow, if you’re honest enough with yourself, you’ll know.

If you like music or dance, then you will be familiar with this sixth principle of design, Rhythm. Think about the last time you witnessed someone trying to dance but you knew something wasn’t quite right. That person was more than likely out of rhythm. How has the artist achieved rhythm in this painting? (repeated shapes and lines) There appears to be a lot of movement in this painting. Can someone explain how and/or why? (value contrasts and downward movement of lines) Variety is necessary to keep rhythms exciting and active. Movement and rhythm work together, something like a musical beat.

The last and final principle of design is Contrast. Can someone tell me what they think the word means? It means differences. There can be differences in values, colors, textures, shapes and the rest of the elements of design. All the elements and principles of design are used in this painting. Think like a detective, and see if you can discover on your own all the elements and principles of design we just discussed. Contrast adds interest to a work of art. What did you discover? Let’s go through each element of design and check off where this particular painting shows us examples of each, ok?

Students, you did extremely well. Like a detective going to school to learn, you have just been given all the tools you will need to uncover the most fascinating secrets of a work of art. Just as a detective collects evidence, this is your way of collecting evidence about a work of art.

Appendix K
Elements of Design

1.	Line	It is a moving point that defines the shapes we see in a design. These can be straight, curved, bold, or delicate.
2.	Space	This is the area around and between objects and defines forms. An architect as well as a painter would be concerned about this.
3.	Form	Is a three-dimensional shape which occupies space and has mass. A human, fruit or even a landscape has this.
4.	Shape	This is a two-dimensional area defined by lines or edges. These also come geometrically and organically.
5.	Texture	This refers to the surface quality-either tactile or implied. Can feel like polished marble or rough like a burlap bag.
6.	Value	Is the amount of light reflected by a surface. This ranges from pure black to pure white with a variety of light pure gray and dark tones in between.
7.	Color	This is what is perceived when light strikes the eye. It is often described by its warm and cool characteristics. Hue is another name for this.

Appendix K
Principles of Design

1. Balance — Is the equal or unequal arrangement of objects and elements within an artwork.

2. Rhythm — Is the repeating of an element to make a work seem active. This refers to how fast or slow the viewer's eye's travel throughout the visual image.

3. Emphasis — This is the focal point the artist gives particular attention to an element, subject or other aspect of an artwork. Through color, line direction or other techniques an artist chooses what areas of the artwork should be the most important and draw the eye toward it.

4. Contrast — This can be found when one dark area rests against a lighter area. This can found when warm colors rest against cool colors, or thin delicate shapes working with large, heavy shapes.

5. Pattern — Is the orderly and regular repetition of an element within a work of art. If this is overused it can become quite monotonous and dull.

6. Unity — The arrangement of elements and principles to create a feeling of completeness. It is like unseen glue; one can not point to it, but one can sense it. One can also sense what is missing.

7. Movement — Movement refers to using the elements of line and shape in an artwork to sense action in a work or it can be the path the viewer's eye follows through a careful blending of the elements.

Appendix L

Table 1

Rubric for Assessing the Quality of Similes, Metaphors and Personification

Rating	5	3	1
Metaphors	Uses implicit comparisons of two unusually unlike things; imagery is strong; words are detailed and precise; language is natural, and energetic; words convey intended message in an appealing and interesting way.	Words are functional but expected (gets message across); words lack punch; word or phrase communicates but lacks imagination; some words may seem out of place or redundant; may use clichéd comparisons; tends toward the literal; make standardized associations but does not complete the terms of the comparison.	An attempt to fit together words that do not go together (mixed metaphor); incorrectly used; too literal; tends to classify; so far removed cannot see the point of comparison; comparison is vague.
Examples	His canvases are on fire--they crackle and blaze. A star is his candle. Dandelions are the gold buttons on earth's green coat.	His canvases are fires--they burn and glow. A star is his light. Julie's glasses are her spectacles to the outside. You're the lace in my shoe. You're the cream in my coffee.	Your teeth are stars. The tall trees are brooms. My love is a red, red rose.

Appendix L

Rating	5	3	1
Similes	Uses like or as to make comparisons to two things that are not usually compared; words are detailed and precise; imagery is strong; language is natural and energetic; words convey intended message in an appealing way; comparisons are striking and unusual.	Words are functional but expected (gets message across); words lack punch; word or phrase communicates but lacks imagination; some words may seem out of place or redundant; may use clichéd comparisons; labels similar characteristics.	Attempts to use similes; words are vague with limited vocabulary; incorrectly used; creates conflict in connotation or tone or feeling response; states a comparison but does not demonstrate the points of comparison.
Examples	The lines in the waterfall dance or race like small children at recess. Like shooting or exploding stars, the brushstrokes are sudden and forceful.	The cave is as dark as black soil. Lines in the hay are like lines on the water; they both move. The jagged trees are like sloping rocks. The clouds are like puffs of cotton.	The lines in the chairs are like cracks on the floor. The warm colors shine light in the room so it is like the whole room is light. The speck looks like a straight line.
Personification	The attribution of human nature or character to animals; inanimate objects, or abstract notions. Words are detailed and precise; imagery is strong; language is natural and energetic.	Words are functional but expected; words lack punch; word or phrase communicates but lacks imagination; some words may seem out of place or redundant.	Attempts to use personification; incorrectly used; creates conflict in tone or feeling.
Examples	The storm attacked the town with great rage. The ocean glared at me in the sunlight.	The car jumped out in front of me.	The tall trees are bending over. The ocean waves lapped over the beach.

Appendix L

Rating	5	3	1
	The stars in *Starry Starry Night* by Vincent Van Gogh danced playfully in the moonlight. The fire ran wild through Beverly Hills. The tornado devoured everything in its path.	Time flew by so fast we lost track of time. The news took me by surprise.	The bees buzzed the flowers.

Appendix M

Training Script for Raters

As you know, you are here today as a request from me to evaluate student writing samples. As you can see, I am reading this script to you to ensure that I give consistent information about your role. I may sound a little stilted because I am reading this so I apologize. If you're interested, I would be happy to send you the results of my research once it is completed.

After observing a chosen work of art, our students have completed writing samples based on what they have learned and what they have observed. You will be reading their writing samples and assess the quality of the figurative language used as well as their comprehension of the work of art.

At this point, I will begin by explaining how you will evaluate the writing samples. First, I will show you the form you will utilize to do this. (At this point, I have placed on the table in front of my raters the form entitled, Evaluation Sheet for Essays**)**. You will use the first category entitled "Description" to record whether or not the student's essay mentions the subject matter or any people in the work of art as well as the setting, time period, and/or physical location. You will simply record numerically based on the rubric given.

The second category entitled "Analysis" will be used to record whether or not the Elements and Principles of design were mentioned in their writing samples, as well as record the attempt to analyze the effect of the design choices. You will simply record numerically based on the rubric given.

The third category deals with the interpretation of the work of art.

You will record various aspects such as: 1). Did the paper address the characters and/or subject matter? 2). Did the paper address a theme or call to action? 3). Did the paper address the mood? 4). Did the paper address the setting, time period, and/or physical location? 5). Did the paper address a connection to today's world? 6). Did the paper make a reference to symbols in the work of art? You will record numerically based on the rubric provided for you.

The fourth category records the quantity and quality of similes, metaphors and personification used in their writing samples. You will record the quantity based on the numbers provided for you. Use a rubric to determine the quality of figurative language in each writing sample; I have provided you a copy of that rubric. Take a moment and look it over.
Do you have any questions? The rubric is set up to record a "1", "3" and "5". You will circle the quality of each simile, metaphor and personification you find in each of the writing samples based on the given rubric. After each paper is read and you have tallied the figures of speech and circled the quality of each one, you will circle the average quality of similes, metaphors and personification by rounding up. Do you have any questions?

Appendix N

Evaluation Sheet for Essays

Code: _____

Use the following scales to mark your answers on the answer sheet that is provided for you.

Description:

	No mention	Some mention	Extended Discussion
1. Did the paper address the characters and/or subject matter?	0	1	2
2. Did the paper address the setting, time period and/or physical location?	0	1	2

Analysis: Which of the following Elements of Design did the students mention?

1. Line	0	1	2
2. Color	0	1	2
3. Shape	0	1	2
4. Form	0	1	2
5. Space	0	1	2
6. Texture	0	1	2
7. Value	0	1	2

3. Did the student attempt to analyze the effect of these design choices? 0 1 2 3 4

Which of the following Principles of Design did the students mention?

1. Pattern	0	1	2
2. Rhythm	0	1	2
3. Balance	0	1	2
4. Movement	0	1	2
5. Emphasis	0	1	2
6. Contrast	0	1	2
7. Unity	0	1	2

4. Did the student attempt to analyze the effect of these design choices? 0 1 2 3 4

	No mention	Some mention		Extended Discussion	
Interpretation:					
19. Did the paper *interpret* the characters and/or subject matter?	0	1	2	3	4
20. Did the paper address a theme or call to action?	0	1	2	3	4
21. Did the paper address the mood?	0	1	2	3	4
22. Did the paper *interpret* the setting, time period and/or physical location?	0	1	2	3	4
23. Did the paper address a connection to today's world?	0	1	2	3	4
24. Did the paper make a reference to symbols in the work of art?	0	1	2	3	4

The Quantity and Quality of Similes, Metaphors and Personification:

Figures of Speech	Quantity
25. Similes	**1 2 3 4 5**
26. Metaphors	**1 2 3 4 5**
27. Personification	**1 2 3 4 5**

Please note: The quality of each simile, metaphor and personification will be recorded below using the worksheet to determine the average quality.

Quality Worksheet: Used to Determine Average Quality

Use the rubric that has been provided for you to rate each one.

Number of each	1st	2nd	3rd	4th	5th
Similes	1 3 5	1 3 5	1 3 5	1 3 5	1 3 5
Metaphors	1 3 5	1 3 5	1 3 5	1 3 5	1 3 5
Personification	1 3 5	1 3 5	1 3 5	1 3 5	1 3 5

Average Quality (rounded)

28. Similes	1	2	3	4	5
29. Metaphors	1	2	3	4	5
30. Personification	1	2	3	4	5